

2024–2025 SEASON



Boston Symphony Orchestra

Andris Nelsons
Music Director



DECODING SHOSTAKOVICH **April 10 & 11**

ANDRIS NELSONS conducting
YO-YO MA, cello (April 11)

Dmitri SHOSTAKOVICH
Symphony No. 6 (April 10)
Symphony No. 11, *The Year 1905*
Cello Concerto No. 1 (April 11)

BANK OF AMERICA

LEAD SEASON SPONSOR



Your Best Interest Is Our Focus.

Everything we are, we became by focusing on the needs of our clients. The need for integrated financial and estate planning. The need for objective, client-customized investment advice. The need for forward-thinking trustee services, including access to New Hampshire's trust advantages. The need for a nimble, honest, and trustworthy partner for life. A fiduciary. Proudly independent for nearly 140 years. All to help you live the life you want to live.

To learn more, contact Sid.Queler@fiduciary-trust.com today.

Wealth Planning | Investment Management | Trust & Estate Services
Donor-Advised Fund Program | Custody



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!

Friday evening's concert is generously supported by Brooks and Linda Zug.

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; Fairmont Copley Plaza, Official Hotel of the BSO; and Turkish Airlines, BSO Winter Season Sponsor.

Broadcasts of the Boston Symphony Orchestra are heard on 99.5 WCRB.

Program copyright ©2025 Boston Symphony Orchestra, Inc.

Program book design by Fenway Group/BSO Creative Services

BOSTON SYMPHONY ORCHESTRA | bso.org
Symphony Hall | 301 Massachusetts Avenue
Boston, MA 02115-4511 | (617) 266-1492



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!

Table of Contents | April 10 & 11

8	Music Director Andris Nelsons
10	The Boston Symphony Orchestra
13	Meet the Musicians: BSO bassoonist Suzanne Nelsen
14	Decoding Shostakovich Festival
17	When the Shadow Fell, by Thomas May
24	This Week's Programs
23	The Programs in Brief
27	Dmitri Shostakovich
	Artist
43	Yo-Yo Ma
44	Explore
47	BSO News
51	Tanglewood's Conducting Legacy
52	Sponsors and Donors
61	BSO Administration
67	Symphony Hall Information and Exit Plan

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.



We are proud to support the
Boston Symphony Orchestra

Arbella is committed to supporting charitable organizations that work so hard to positively impact the lives of those around them. We are proud to be local and to help our neighbors, individuals and families in our communities.



HERE.FOR OUR COMMUNITIES. HERE. FOR GOOD.



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

144th Season, 2024–2025

Board of Trustees of The Boston Symphony Orchestra, Inc.

Barbara W. Hostetter, Chair • John M. Loder, Vice Chair • Joshua A. Lutzker, Treasurer

Trustees

Noubar Afeyan • David Altshuler • Holly Ambler • Ted Berk, *ex-officio* • William N. Booth •
Gregory E. Bulger • Ronald G. Casty • Susan Bredhoff Cohen • Richard F. Connolly, Jr. •
Angela Q. Crispi • William Curry, M.D. • Lynn A. Dale • Philip J. Edmundson •
Thomas E. Faust, Jr. • Todd R. Golub • Reverend Dr. Ray Hammond • Nathan Hayward, III •
Ricki Tigert Helfer • Albert A. Holman, III • David Howse • Giselle J. Joffe • Stephen W. Kidder •
Tom Kuo • Jeffrey Leiden, M.D., Ph.D. • Nancy K. Lubin • Pamela L. Peedin • M. Lee Pelton •
Steven R. Perles • Lina S. Plantilla, M.D. • Andrew S. Plump • Seán C. Rush • Wendy Shattuck •
Nicole M. Stata • Theresa M. Stone • Caroline Taylor • Dr. Christoph Westphal •
Jenny Williams • Joanna Wu, *ex-officio* • D. Brooks Zug

Life Trustees

George D. Behrakis • Gabriella Beranek • Jan Brett • Paul Buttenwieser • Diddy Cullinane •
Cynthia Curme • Nelson J. Darling, Jr. † • Deborah B. Davis • Nina L. Doggett •
Nancy J. Fitzpatrick • Michael Gordon • Brent L. Henry • Charles H. Jenkins, Jr. •
Stephen B. Kay • Edmund F. Kelly • George Krupp • Carmine A. Martignetti •
Robert J. Mayer, M.D. • Richard P. Morse • Robert P. O'Block • Susan W. Paine •
William J. Poorvu • Peter C. Read • John Reed • Arthur I. Segel • Roger T. Servison •
Ray Stata • Stephen R. Weiner • Dr. Nicholas T. Zervas

Other Officers of the Corporation

Chad Smith, Eunice and Julian Cohen President and Chief Executive Officer •
Joseph Kamay, Clerk of the Corporation





Fairmont
COPLEY PLAZA

Mahler's No. 4 or Mozart's No. 40?
**At Fairmont Copley Plaza, we appreciate
all our guests' preferences.**

In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com/copley-plaza-boston

Board of Advisors of The Boston Symphony Orchestra, Inc.

Ted Berk, Co-Chair • Joanna Wu, Co-Chair

Advisors

Nathaniel Adams • Manak Ahluwalia • James E. Aisner • Bob Atchinson • Kathleen Auth • Lloyd Axelrod, M.D. • Liliana Bachrach • Allison S. Bailey • Darcey Bartel • Annie Bartlett • Mark R. Belsky, M.D. • Karen Bressler • C. Thomas Brown • Thomas Burger • Bonnie Burman, Ph.D. • Yumin Choi • Michele Montrone Cogan • Roberta L. Cohn • Sally Currier • Anna L. Davol • Matt Drew • Douglas Drachman, MD • Terry B. Eastman • Eran Egozy • Deborah Elfers • Sarah E. Eustis • Beth Fentin • Daniel Freeland • Adaline H. Frelinghuysen • Stephen T. Gannon • Marion Gardner-Saxe • Levi A. Garraway • Zoher Ghogawala, M.D. • Paul Gompers • Barbara Nan Grossman • Alexander D. Healy • James M. Herzog, M.D. • Caroline Holland • Susan A. Johnston • Saj-Nicole Joni • Stephanie Kwei, M.D. • Peter Li • Roy Liemer • Gabriel Ling • Cathy Demain Mann • Tod J. MacKenzie • Rick Muraida • Cecilia O'Keefe • John F. O'Leary • Jean Park • Donald R. Peck • Rex Perlmeter • Randy Pierce • Irving H. Plotkin • Jim Pollin • Mitch Pomerance • Esther A. Pryor • James M. Rabb, M.D. • Geoffrey M. Raux • Ronald Rettner • Robert L. Reynolds • Robin S. Richman, M.D. • Graham Robinson • Patricia Romeo-Gilbert • Michael Rosenblatt, M.D. • Marc Rubenstein • Sally Rubin • Thomas Ruffing • Dan Schrager • Carol S. Smokler • Nathan D. Somogie • Anne-Marie Soullière • Katherine Chapman Stenberg • Jacqueline Togut • Blair Trippe • Diane Troderman • Jillian Tung, M.D. • Antoine van Agtmael • Edward Wacks, Esq. • Sarah Rainwater Ward • Linda S. Waintrup • Dorothy Weber, Ed.D. • Vita L. Weir • Karen Thomas Wilcox • Gwill E. York • Marillyn Zacharis

Advisors Emeriti

Marjorie Arons-Barron • Diane M. Austin • Sandra Bakalar • Judith W. Barr • Lucille M. Batal • Linda J.L. Becker • Paul Berz • Jim Bildner • Mark Borden • Joanne M. Burke • Hon. Levin H. Campbell • Richard E. Cavanagh • Carol Feinberg Cohen • Charles L. Cooney • Ranny Cooper • Joan P. Curhan • James C. Curvey • Gene D. Dahmen • Tamara P. Davis • Barbara de Bragança • Paul F. Deninger • JoAnne Walton Dickinson • Phyllis Dohanian • Alan Dynner • Ursula Ehret-Dichter • George Elvin • Judy Moss Feingold • Peter Fiedler • Steven S. Fischman • Myrna H. Freedman • Cora H. Ginsberg • Robert P. Gittens • Michael Halperson • Carol Henderson • Stuart Hirshfield • Lawrence S. Horn • Valerie Hyman • Everett L. Jassy • Stephen J. Jerome • Darlene Luccio Jordan, Esq. • Paul L. Joskow • Martin S. Kaplan • John L. Klinck, Jr. • Peter E. Lacaille • Benjamin H. Lacy[†] • Robert J. Lepofsky • Frederick H. Lovejoy, Jr. • Diane H. Lupean • Nancy Lurie Marks • Jay Marks[†] • Joseph B. Martin, M.D. • Joseph C. McNay • Robert Mnookin • Paul M. Montrone • Sandra O. Moose • Joseph Patton • Ann M. Philbin • Wendy Philbrick • May H. Pierce • Claudio Pincus • Dr. John Thomas Potts, Jr. • Dr. Tina Young Poussaint • Claire Pryor[†] • Carmichael Roberts • John Ex Rodgers • Alan W. Rottenberg • Joseph D. Roxe • Kenan Sahin • Malcolm S. Salter • Lynda Anne Schubert • Donald L. Shapiro • L. Scott Singleton • Gilda Slifka • Christopher Smallhorn • Margery Steinberg, Ph.D. • Patricia L. Tambone • Jean Tempel • Douglas Dockery Thomas • Mark D. Thompson • Albert Togut • Diana Osgood Tottenham • Joseph M. Tucci • David C. Weinstein • James Westra • Margaret Williams-DeCelles • Patricia Plum Wylde

[†] 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

Seiji Ozawa (1935–2024)

Music Director Laureate

Keith Lockhart

Julian and Eunice Cohen Boston Pops Conductor, endowed in perpetuity

John Williams

George and Roberta Berry Boston Pops Conductor Laureate

Thomas Wilkins

Artistic Partner, Education and Community Engagement / Germeshausen Youth and Family Concerts Conductor, endowed in perpetuity

James Burton

BSO Choral Director and Conductor of the Tanglewood Festival Chorus, Alan J. and Suzanne W. Dworsky chair, endowed in perpetuity

Carlos Simon

Deborah and Philip Edmundson Composer Chair

First Violins

Nathan Cole

Concertmaster

Charles Munch chair,
endowed in perpetuity

Alexander Velinzon

First Associate Concertmaster

Helen Horner McIntyre chair,
endowed in perpetuity

(position vacant)

Associate Concertmaster

Robert L. Beal, Enid L., and
Bruce A. Beal chair, endowed
in perpetuity

Elita Kang

Assistant Concertmaster

Edward and Bertha C. Rose
chair, endowed in perpetuity

Yuncong Zhang

John and Dorothy Wilson
chair, endowed in perpetuity

Lucia Lin

Dorothy Q. and David B.
Arnold, Jr., chair, endowed
in perpetuity

Ikuko Mizuno

Ruth and Carl J. Shapiro chair,
endowed in perpetuity

Aza Raykhtsaum *

Catherine and Paul
Buttenwieser chair

Bonnie Bewick *

Kristin and Roger Servison
chair

James Cooke *

Donald C. and Ruth Brooks
Heath chair, endowed
in perpetuity

Catherine French **

Robert Bradford Newman
chair, endowed in perpetuity

Jason Horowitz *

Mary B. Saltonstall chair,
endowed in perpetuity

Ala Jojatu *

Ronald G. and Ronni J. Casty
chair

Bracha Malkin *

Brooks and Linda Zug chair

Sophie Wang *

Rachel Arcega Orth ♦
Volpe Family chair

Second Violins

Haldan Martinson

Principal

Carl Schoenhof Family chair,
endowed in perpetuity

Julianne Lee °

Assistant Principal
Charlotte and Irving W. Rabb
chair, endowed in perpetuity

Sheila Fiekowsky

Shirley and J. Richard Fennell
chair, endowed in perpetuity

Jennie Shames *

David H. and Edith C. Howie
chair, endowed in perpetuity

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan

Wendy Putnam **

Xin Ding *

Glen Cherry *

Lisa Ji Eun Kim *

Jenny Ahn *

Takumi Taguchi *

Violas

Steven Ansell

Principal

Charles S. Dana chair,
endowed in perpetuity

Cathy Basrak

Assistant Principal

Anne Stoneman chair,
endowed in perpetuity

Danny Kim

Lois and Harlan Anderson
chair, endowed in perpetuity

Rebecca Gitter

Michael Zaretsky *

Rachel Fagerburg *

Daniel Getz *

Kathryn Sievers *

Mary Ferrillo *

Steven O. Laraia *

Yuri Hughes ♦

Cellos

Blaise Déjardin

Principal

Philip R. Allen chair, endowed
in perpetuity

Oliver Aldort

Assistant Principal

Vernon and Marion Alden
chair, endowed in perpetuity

Alexandre Lecarme

Mischa Nieland chair,
endowed in perpetuity

Mickey Katz

Stephen and Dorothy Weber
chair, endowed in perpetuity

Owen Young *

John F. Cogan, Jr., and Mary L.
Cornille chair, endowed
in perpetuity

Mihail Jojatu *

Sandra and David Bakalar
chair

Adam Esbensen *

Richard C. and Ellen E. Paine
chair, endowed in perpetuity

Will Chow *

Nancy and Richard Lubin chair

Jonah Ellsworth * ♪

Christine Lee *

Roric Cunningham *

Max Oppeltz-Carroz ♦

Gayane Khachatryan ♪

Basses

Edwin Barker

Principal

Harold D. Hodgkinson chair,
endowed in perpetuity

Lawrence Wolfe

Assistant Principal

Maria Nistazos Stata chair,
endowed in perpetuity

Benjamin Levy

Leith Family chair, endowed
in perpetuity

Dennis Roy

Todd Seeber *

Eleanor L. and Levin H.
Campbell chair, endowed
in perpetuity

Thomas Van Dyck *

E.D. Rushworth chair

Carl Anderson * ♪

Joseph Hearne

Karsten Heins ♪

Flutes

Lorna McGhee

Principal
Walter Piston chair, endowed in perpetuity

Clint Foreman

Myra and Robert Kraft chair, endowed in perpetuity

Elizabeth Klein

Associate Principal
Marian Gray Lewis chair, endowed in perpetuity

Piccolo

Cynthia Meyers

Evelyn and C. Charles Marran chair, endowed in perpetuity

Oboes

John Ferrillo

Principal
Mildred B. Remis chair, endowed in perpetuity

Mark McEwen

Keisuke Wakao

Assistant Principal
Farla and Harvey Chet Krentzman chair, endowed in perpetuity

English Horn

Robert Sheena

Beranek chair, endowed in perpetuity

Clarinets

William R. Hudgins

Principal
Ann S.M. Banks chair, endowed in perpetuity

Christopher Elchico

Thomas Martin

Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, endowed in perpetuity

Bass Clarinet

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

Timpani

Timothy Genis

Sylvia Shippen Wells chair, endowed in perpetuity

Percussion

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
Nicholas and Thalia Zervas chair, endowed in perpetuity by Sophia and Bernard Gordon

Voice and Chorus

James Burton

BSO Choral Director and Conductor of the Tanglewood Festival Chorus

Librarians

D. Wilson Ochoa

Principal
Lia and William Poorvu chair, endowed in perpetuity

Mark Fabulich

Russel Allyn

Assistant Conductors

Samy Rachid

Anna E. Finnerty chair, endowed in perpetuity

Anna Handler

Stage Manager

John Demick

* participating in a system of rotated seating

◦ on leave

◆ Susan W. and Stephen D. Paine Resident Fellow

♪ 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.



Boston Pops

JOIN THE
Celebration

Keith
LOCKHART **30** YEARS
with the Pops

May 8–June 7
bostonpops.org



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



Scan for tickets and more information at bso.org/events/festivals/decoding-shostakovich



THE NEW GENESIS GV80



PROUD SPONSOR OF THE BOSTON SYMPHONY ORCHESTRA

When the live performance ends, enjoy your favorite music in the Genesis GV80 featuring the available Bang & Olufsen Premium Audio. Designed to provide an immersive experience, 18 speakers and a 14-channel amplifier will keep music lovers thrilled until the next show.

[GENESIS.COM](https://www.genesis.com)

When the Shadow Fell: Shostakovich's Re-inventive Art

by Thomas May



Living his entire adult life within the Soviet system, Dmitri Shostakovich frequently used his music to respond to, deflect, or criticize the regimes through which he lived. The most dangerous and pervasive period of tension in his life corresponded to the two-plus decades between Joseph Stalin's consolidation of power and the dictator's death in 1953. Writer Thomas May contemplates the effects on Shostakovich's music of the composer's constant state of vigilance during and after Stalin's lifetime.

On January 28, 1936, *Pravda* published what arguably ranks as the most notorious music review of the 20th century. "From the first moment, listeners are flabbergasted by the intentionally dissonant, confused stream of sounds.... It is hard to follow this 'music'; to remember it is impossible." Thus ran the verdict on Dmitri Shostakovich's hit opera *Lady Macbeth of the Mtsensk District*. The official Soviet newspaper's critique, cast in the form of an anonymous editorial—plausibly dictated by Stalin himself—included the stern admonition: "It is a game of clever ingenuity that may end very badly."

Stalin's shadow fell fast over the Soviet Union's most celebrated composer. In one fell swoop, this denunciation of the 29-year-old Shostakovich redefined his public standing. (And to hammer home the situation, this was followed soon after by a lesser-known attack on his ballet score *The Limpid Stream*.) The already famous composer had first come to widespread notice a decade before with the success of his First Symphony, written as a graduation exercise from the conservatory of his native St. Petersburg and soon taken up by the likes of famed conductor Bruno Walter (who led it in Berlin in 1928).

Despite several mixed successes and outright failures—his first full opera, the Gogol-inspired, absurdist farce *The Nose* (1928), earned nasty reviews from the official proletarian critics—Shostakovich had been described by a *New York Times* correspondent who was allowed to interview him at his home in 1931 as "on the way to becoming a kind of composer-laureate to the Soviet state." He had risen to the level of a "model young Soviet composer," as biographer Laurel E. Fay describes it, adding that he was "candid about the influence" on him of major avant-garde figures from the West (for example, Schoenberg, Stravinsky, and Alban Berg). But now, suddenly, his aesthetic outlook was condemned by the all-purpose charge of "formalism"—essentially, art that challenged the comfort zone of the State-approved criteria for "socialist realism." Shostakovich was "in an untenable position," Fay observes. "The idealistic vision of a Soviet music informed by cosmopolitan sophistication was no longer viable."

Pravda's pan had an immediate effect, of course. *Lady Macbeth* had already been running for two years and was an international smash. It could be seen in multiple productions

in Leningrad and Moscow, each distinguished by playing up a different aspect of the opera's sordid tale of lust, murder, and betrayal (showing sympathy for the degraded heroine on the one hand, accenting its tone of vicious satire on the other). But the productions were swiftly closed and *Lady Macbeth* was silenced; Shostakovich, at the time the Soviet Union's most brilliant and innovative composer writing for the theater, never completed another new opera.

In fact, from that point on, Shostakovich would channel his creative drive principally into the symphonies and chamber music for which he remains best-known to the general public. Even seasoned concertgoers accustomed to experiencing this composer year after year in the symphonic and chamber repertory might be surprised by the extent of Shostakovich's preoccupation with writing for the stage and screen when he launched his career—the great majority of these works having fallen into oblivion, and some in a state requiring painstaking reconstruction.

“By contrast with his music of later years, his output through to the first half of the 1930s was dominated by drama of different kinds,” notes the composer-musicologist Gerard McBurney. Just a few years ago saw the belated premiere of a half-hour fragment McBurney reconstructed from the composer's papers: the prelude to Shostakovich's third projected full-length opera, *Orango*, from around the time of *Lady Macbeth*. *Orango*'s story of a human-ape hybrid mixes sci-fi grotesquerie with savage political parody. “It reappears now as a ghost from a lost era,” writes McBurney, “the work of a young composer of the utmost energy and brilliance, not yet cast down by history, ill-health, and politics, and in every new piece that he embarked on striving for brilliance, theatricality, and coruscating satire.”

Shostakovich had collaborated widely with leading artistic figures in other disciplines—many of whom also fell precipitously from grace and became victims of Stalin's terror—and his omnivorous curiosity had led him to experiment boldly. He mustered a salmagundi of styles and forms in the 1920s and early 1930s with the carefree attitude that looks ahead to the spirit of free-for-all boundary-crossing seen with so many of today's emerging composers. Along with the three operas referred to above, Shostakovich had written three full ballets, a half-dozen scores of incidental music for staged productions (including for *Hamlet*), an unclassifiable music hall entertainment (*Hypothetically Murdered*), and film scores, beginning with the silent film *The New Babylon* (1929), about the Paris Commune of 1871. This was the composer's first of many collaborations with Grigori Kozintsev (1905-1973), who would become a highly influential theater and film director and a friend of Shostakovich. The latter would go on to compose for almost all of his films—including his versions of *Hamlet* and *King Lear*. “I could not direct my Shakespearean films without [his music],” Kozintsev later remarked. “In Shostakovich's music I hear a virulent hatred of cruelty, of the cult of power, of the persecution of truth.”

There's no question that the impact of the *Pravda* attack—a major salvo in Stalin's program of social engineering of artists—reverberated across Shostakovich's career. It set the pattern to follow, for which the stakes were not mere success but survival: the composer had to learn to navigate the arbitrary whims of Soviet policy without committing artistic suicide. Therein lies the core of the Shostakovich controversy that continues to be heatedly debated decades after his death and after the collapse of the Soviet Union.

The Pravda article of January 28, 1936, denouncing Shostakovich's opera Lady Macbeth of Mtsensk



Was Shostakovich a true believer in the Socialist experiment or a servile opportunist who cynically transformed his style to regain approval? Or did he encode a hidden dissident commentary that was partially recognized by those close to him and that is still coming to light? Is the presence of a signature dark irony throughout his music a form of protest that undermines such surface affirmations as the conclusions to the Fifth (1937) and Seventh (1941) symphonies—conclusions so exaggerated that only gullible ears could be persuaded by their yea-saying? “Victory” here, as elsewhere in Shostakovich’s oeuvre, leaves unsettling questions no matter how decisively it is proclaimed.

As Wendy Lesser writes in *Music for Silenced Voices*, her biography through the lens of the composer’s string quartets, Shostakovich “was often dubious and often divided.” In the context of life in the Soviet Union, above all until Stalin’s death in 1953, “people learned to speak in code, but the codes themselves were ambiguous and incomplete. Nothing that emerged from that world...can be taken at face value.”

The standard narrative has been to view the *Pravda* attack as a kind of Iron Curtain in Shostakovich’s career dividing the wildly experimental early years from the period in which he took on the solemn mantle of an artist of the people—the artist whose Symphony No. 7 (*Leningrad*), written when his native Leningrad was under siege by the Nazis, bolstered Shostakovich’s position as a cherished hero. Yet as with everything related to this composer, things are never so straightforward. It wasn’t long before the challenges to convention posed by the dark, even nihilistic Eighth Symphony sufficed to have the work singled out as Exhibit A when the composer was once again denounced in 1948—this time for the sins of “pessimism” and overcomplicated “individualism.”

Shostakovich’s later focus on the more “abstract” genres of the symphony and string quartet instead of the stage may have been partially motivated as a survival strategy, but in fact he never entirely abandoned the theater. Along with an operetta, a thorough

revision of *Lady Macbeth* (renamed *Katerina Izmailova*), and orchestrations of Mussorgsky's operas, Shostakovich frequently contemplated potential opera topics, from Tolstoy's *Resurrection* to Chekhov's short story *The Black Monk*. According to his friend and correspondent Isaak Glikman, the composer asked him to write a libretto to "any of Shakespeare's plays (except *Othello*)."

Nor did he abandon the practices of his subversive early years. McBurney points out that the habits Shostakovich adopted, during that period, of recycling material from one project for another, and of rapidly tailoring his scores to the specific needs of his collaborators, taught the composer valuable lessons about the flexibility of musical meaning. A notable result was "his cool-headed grasp of the way the same music could bear different meanings in different contexts"—a key to the pervasive use of quotations throughout his oeuvre.

Similarly, the varieties of humor—through irony, parody, juxtaposition, puns, and the like—that teem in his music for the stage continue to inform the symphonies and string quartets, imbuing them with drama albeit in purely musical terms. "People (and they include many serious musicians) who object to Shostakovich's ironic sardonic mode often act as if such attitudes are incompatible with deep feelings and tragic awareness, as if one couldn't be funny and serious at the same time," writes Lesser. She then suggests taking "a close look at Shakespeare...particularly *Hamlet*."

Indeed, *Hamlet* recurs like a leitmotif across the career of a composer who himself seemed to embody the paradoxical traits of Shakespeare's tragic hero, not least with his mingled melancholy and antic humor. One critic wrote of the "*Hamlet*-like musings" of the Fifth Symphony. Shostakovich actually produced his first musical response to the play in 1932, for a highly eccentric stage production at Moscow's Vakhtangov Theater directed by Nikolai Akimov (1901-1968). Known in part for his iconoclastic revisions of the classics, for which the maverick director Vsevolod Meyerhold (another of Shostakovich's collaborators) had set a notable precedent, Akimov staged a provocatively distorted *Hamlet* in which the prince is an obese manipulator who covets the throne and conjures a fake ghost, Ophelia does her mad scene as a lush, and Claudius, by contrast, comes off as fairly decent.

Ironically, Shostakovich had just published a manifesto detailing his frustration with the compromises of writing for stage and screen, declaring his intention to take a moratorium from such commissions for five years. However reluctant he may have been to fulfill the *Hamlet* commission, the vibrant, inventive score he wrote was the highlight of the show, which proved to be a legendary flop, distinctly out of joint with the times.

As Elizabeth Wilson documents, the orchestra's leader, violinist Yuri Elagin, recalled that the music "was exceptional in its originality and innovation. It was much closer to Shakespeare's *Hamlet* than anything else in Akimov's production" even though the score itself featured "moments of great eccentricity...that were in the style of the production." McBurney singles out Shostakovich's *Hamlet* as "probably his most brilliant and fully achieved instrumental music, funny and touching, sharp-edged and memorable." Shostakovich himself liked it enough to fashion a thirteen-movement concert suite.

A 1943 image of
Joseph Stalin
(1878–1953)



Grigori Kozintsev later enlisted Shostakovich for a stage production of *Hamlet* (1954) as well as for his extraordinary film version of 1964. So, too, with *King Lear*, for which the composer wrote both incidental music to a stage production and the score for Kozintsev's 1971 film. Earlier the pair had undertaken their first attempt together to grapple with *King Lear*. This was for a staging at the Bolshoi in Leningrad in 1941—a time when Shostakovich was in good graces with the authorities, having garnered the Stalin Prize earlier that year for his Piano Quintet. McBurney suggests that—in contrast to the sardonic stage music for the 1932 *Hamlet*—the work on *King Lear* “perhaps reflect[ed] Shostakovich's recent experience of reorchestrating Musorgsky's epic opera *Boris Godunov*.”

Laurel Fay notes the significant challenge the great Shakespeare tragedies posed for Shostakovich, who once wrote: “From the poetry and dynamics of these tragedies music is born.... The author of *Hamlet* and *King Lear* absolutely does not tolerate banality.” Fay adds that the composer found himself particularly intrigued by the character of the Fool, in whom he may well have seen a reflection. Shostakovich himself observed: “The Fool illuminates the gigantic figure of Lear.... The Fool's wit is prickly and sarcastic, his humor magnificently clever and black. The Fool is very complicated, paradoxical, and contradictory. Everything he does is unexpected, original, and always wise.”

Thomas May writes about the arts, lectures about music and theater, and blogs at memeteria.com.



Friends of
Boston Symphony
Orchestra

Support the BSO, Serve our Community



In addition to our season of exquisite musical performances, the BSO is deeply committed to serving Boston and its surrounding communities.

- **Concert for the City** is a free afternoon featuring performances by community-based arts organizations alongside our world-famous orchestra.
- **Free Community Chamber Concerts** are held at schools, community centers, parks, and even breweries in Boston and across Massachusetts.
- The BSO offers **Days in the Arts (DARTS)**, a free summer arts immersion program for middle-school youth in Boston Public Schools.

Keep these programs and others running by making a gift today at [bso.org/serving](https://www.bso.org/serving)

The Program in Brief

The concluding weeks of the BSO's 2024-25 season complete and expand upon the orchestra and Andris Nelsons' ten-year immersion in the music of Dmitri Shostakovich. To bring exciting context to Shostakovich's musical world, we're also offering a series of discussions and performances touching on aspects of Shostakovich's music and his relationship with Soviet politics and culture. Please see page 14 for more details.

Friday evening's concert features cellist Yo-Yo Ma in Shostakovich's Cello Concerto No. 1, a work Ma first performed with the BSO in 1987. He more recently performed and recorded both of the composer's cello concertos with Andris Nelsons and the orchestra. (Released digitally last fall, the recordings are available on CD April 25, 2025.) Shostakovich composed his first cello concerto in 1959 for his good friend Mstislav Rostropovich, for whom he would also later write his Concerto No. 2. The four-movement work, generally on the lighter side of Shostakovich's musical spectrum, demands great skill and panache from the soloist, who partners with a small orchestra notably featuring solo horn.

Written in 1939, Shostakovich's Symphony No. 6 (Thursday, April 10) is very different from its much bigger and more celebrated neighbors, the triumphant, intense Fifth and heroic Seventh (the wartime *Leningrad*). Its unusual form of just three movements—an extended slow movement followed by shorter, faster movements—and its lack of an obvious programmatic narrative suggest that the composer was continuing to explore musically the very nature of the symphonic genre, the limits of which he would test time and again throughout his life. “Music of a contemplative and lyric nature predominates in this latest symphony,” he wrote. “Here I wanted to express feelings of springtime, joy, and youth.” This optimistic viewpoint was not well received by Soviet officials, who considered it inappropriate given the political situation at the start of World War II.

In contrast with the Sixth Symphony, Shostakovich's Symphony No. 11 is both baldly patriotic and pictorial. Shostakovich composed it in 1957 to commemorate the 40th anniversary of the 1917 Revolution, giving it the nickname *The Year 1905* in reference to the anti-Tsarist uprising that presaged the successful overthrow of the Tsar twelve years later. The symphony, unusually for Shostakovich, revolves substantially around popular songs important to the Revolution. The four movement titles are explicit in their scene-setting. “Palace Square” is a foreboding Adagio, followed by the aggressive “The Ninth of January” depicting the uprising's “Bloody Sunday” massacre; “In Memoriam” is a funeral march, and the powerful, fast finale, “The Tocsin” (alarm bell), recalls the opening movement and suggests the resurgence of revolutionary fervor that would reignite in just a few years.

Robert Kirzinger



Boston Symphony Orchestra

**Andris Nelsons, Ray and Maria Stata Music Director
and Head of Conducting at Tanglewood
144th Season, 2024–2025**

Thursday April 10, 7:30pm

Andris Nelsons conducting

ALL-SHOSTAKOVICH PROGRAM

Decoding Shostakovich, Orchestral Program 1

Symphony No. 6 in B minor, Opus 54

32 minutes

Largo
Allegro
Presto

Intermission

Symphony No. 11 in G minor, Opus 103, *The Year 1905*

63'

Palace Square—
The Ninth of January—
In Memoriam—
The Tocsin

Bank of America is proud to sponsor the BSO's 2024-25 season.

This concert will end about 9:30. Intermission is 20 minutes.



Boston Symphony Orchestra

**Andris Nelsons, Ray and Maria Stata Music Director
and Head of Conducting at Tanglewood
144th Season, 2024–2025**

Friday April 11, 8pm

Andris Nelsons conducting

ALL-SHOSTAKOVICH PROGRAM

Decoding Shostakovich, Orchestral Program 2

Cello Concerto No. 1 in E-flat, Opus 107

30 minutes

Allegretto

Moderato—

Cadenza—

Allegro con moto

Yo-Yo Ma

Michael Winter, horn

Intermission

Symphony No. 11 in G minor, Opus 103, *The Year 1905*

63'

Palace Square—

The Ninth of January—

In Memoriam—

The Tocsin

This concert will end about 10:05. Intermission is 20 minutes.

A STAR ALLIANCE MEMBER 

CONNECT TO HOSPITALITY

with our caring cabin crew



TURKISH AIRLINES

Dmitri Shostakovich

Symphony No. 6 in B minor, Opus 54



Dmitri Dmitrievich Shostakovich was born in St. Petersburg, Russia, on September 25, 1906, and died in Moscow on August 9, 1975. He composed his Symphony No. 6 during the spring, summer, and early autumn of 1939. Evgeny Mravinsky conducted the Leningrad Philharmonic in the premiere on November 5, 1939, in Leningrad.

The score of Shostakovich's Symphony No. 6 calls for piccolo, 2 flutes, 2 oboes, English horn, E-flat clarinet, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 3 trumpets, 4 horns, 3 trombones, tuba, timpani, percussion (xylophone, triangle, cymbals, tam-tam, snare drum, tenor drum, bass drum), celesta, harp, and strings (first and second violins, violas, cellos, and double basses).

Sandwiched between two of Dmitri Shostakovich's most celebrated works, the meditative and whimsical Sixth Symphony has often been overlooked. Composed two years after the Fifth, which resurrected Shostakovich's ideological reputation after his opera *Lady Macbeth of the Mtsensk District* had offended Stalin, and two years before the Seventh (the *Leningrad*, the massive wartime opus that became one of the 20th century's most popular symphonies), the non-programmatic Sixth has always been somewhat elusive and difficult to categorize.

Shostakovich wrote the Sixth between April and October 1939. At about thirty minutes long, the work is considerably shorter than both the Fifth (forty-five minutes) and the Seventh (well over an hour). But it is the Sixth Symphony's unusual structure that provoked the greatest confusion and—in the highly politicized environment of Soviet music—controversy: a long slow movement (Largo) followed by two much shorter fast ones (Allegro and Presto). “It is only natural to expect profound thoughts and meaningful artistic concepts from such a brilliantly gifted master, who is acclaimed by the widest possible public,” complained the critic for *Soviet Music*, the official organ of the Soviet Composers Union, after the Moscow premiere, in an unfairly harsh assessment. “But there are none in the Sixth Symphony. The flashiness and refinement of the orchestration cannot conceal the absence of a unified symphonic conception.”

The realities of the international political situation undoubtedly played a role in the cool official reception given to the Sixth Symphony. On August 27, 1939, the very day that Shostakovich finished the second of its three movements, Stalin and Hitler signed their infamous non-aggression pact. Under the terms of this agreement (called the Molotov-Ribbentrop Pact after the Soviet and German foreign ministers who created it), Stalin agreed that he would not launch military action against the increasingly aggressive Nazi regime. In return, he received assurances that the Red Army could occupy the indepen-

dent Baltic states and Bessarabia (Ukraine/Moldova). Most important, the pact cleared the way for the Nazi invasion and occupation of Poland, which began on September 1, 1939. (Less than two years later, in June 1941, Hitler would break this pact and launch a massive invasion of the USSR.) At such a fraught moment, with Europe on the edge of war, the oddly disengaged, even ironic quality of the Sixth Symphony—especially in its last two movements—seemed inappropriate to some official critics. They were waiting for something more heroic, more like the concluding Allegro of the classically proportioned and pathos-laden Symphony No. 5.

They noted an apparent lack of connection between the three movements, and accused the composer of having produced a suite, not a symphony. But as Shostakovich had already shown in his Second Symphony, and would show again numerous times in the future—notably in the Thirteenth and Fourteenth symphonies—his definition of a symphony (the number of movements, their respective length, and sequence) could be very broad and innovative, stretching the traditional idea of the genre to its very limits.



Boston Artists Ensemble

2024-25
CHAMBER MUSIC SEASON

Transfigurations

Lucia Lin, Ayano Ninomiya – violins, Rebecca Gitter, Jessica Bodner – violas
Jonathan Miller, Owen Young – cellos

Brahms
String Quintet No. 2 in G, Opus 111

Schoenberg
Transfigured Night, Opus 4, for string sextet

Sunday, April 13 at 3:00 at St. Paul's Church in Brookline
Friday, April 18 at 8:00 at Hamilton Hall in Salem

Tickets & Information at BostonArtistsEnsemble.org

Please note Hamilton Hall is a Registered National Historic Landmark and not handicap accessible to the performance hall on the second floor.

Program page for the first Boston Symphony performances of Shostakovich's Symphony No. 6 on March 20 and 21, 1942, with Serge Koussevitzky conducting (BSO Archives)

While working on the new symphony, Shostakovich made clear that it would represent a departure from his previous work. "The music of the Sixth Symphony," he told a correspondent from *Leningrad Pravda* in late August, "will be distinct in mood and emotional tone from the Fifth Symphony, characterized by moments of tragic feeling and intensity. Music of a contemplative and lyric nature predominates in this latest symphony. Here I wanted to express feelings of springtime, joy, and youth."

The more contemplative, cheerful, and less conflicted mood of the Sixth Symphony emerged from what was an unusually calm and contented period in the composer's life.

After early turmoil, his marriage to Nina Varzar was happy and had made him the proud new father of a son and daughter. Having at last overcome the disaster over his opera *Lady Macbeth of Mtsensk*, which was castigated at the highest levels of the Communist Party for inaccessibility and obscenity, Shostakovich, now 33, seemed to be entering a more hopeful phase in his turbulent career. The triumph of his Fifth Symphony in late 1937 had restored him to official favor and given him breathing room. Soon after its premiere, he completed another film score (his fourteenth) for *The Man with a Gun*, a pedestrian and frankly propagandistic biopic about Vladimir Lenin. Then he began the first of what would be a distinguished cycle of fifteen string quartets. The unusually simple and transparent lyricism of the String Quartet No. 1, his "Springtime Quartet," stands in stark contrast to the dark, complex musical style of most of the quartets that would follow. Shostakovich appeared to be enjoying life. A passionate soccer fan, he took a trip to Moscow to see a match between the leading Leningrad and Moscow teams.

But behind the scenes of Stalin's self-aggrandizing parade of prosperity and "normality" lurked pervasive terror and paranoia. Some of Shostakovich's closest friends, associates, and collaborators were being arrested as "enemies of the people" in ongoing purges of the artistic community. These included the brilliant avant-garde stage director Vsevolod Meyerhold, apprehended in June 1939 while the composer was writing the Sixth Symphony. Seven months later, after terrible torture, Meyerhold, one of the great theatrical

Nineteenth Programme

FRIDAY AFTERNOON, MARCH 20, at 2:30 o'clock

SATURDAY EVENING, MARCH 21, at 8:15 o'clock

SHOSTAKOVITCH.....Symphony No. 6

- I. Largo
- II. Allegro
- III. Presto

(First performance in Boston)

INTERMISSION

BEETHOVEN.....Concerto for Violin in D, Op. 61

- I. Allegro, ma non troppo
- II. Larghetto
- III. Rondo

SOLOIST

YEHUDI MENUHIN

This programme will end about 4:20 on Friday Afternoon, 10:05 o'clock on Saturday Evening

[871]

A 1961 photo of
Shostakovich with
the conductor
Evgeny Mravinsky



minds of the 20th century, was executed. Given their close personal and creative relationship, one can imagine that Meyerhold's arrest and disappearance must have shocked and unsettled the hypersensitive Shostakovich.

In her indispensable book on Shostakovich's symphonies, Russian musicologist Marina Sabinina has pointed out that of all of the composer's symphonies, the Sixth is closest in technique and spirit to Tchaikovsky. Particularly in the first movement, melody is the most important compositional element, a rare event in Shostakovich's music, usually propelled by and unified around a rhythmic "motor" impulse. Both harmonically and structurally, the Largo is unusually spare and plain; it progresses around the repetition (in only slightly altered form) of two lyrical, even requiem-like themes. The strong sense of musical conflict found in so many of the composer's symphonies is almost entirely missing here. "Teetering on long tremolando pedal-points," Ian MacDonald has written colorfully in his book *The New Shostakovich*, the first movement "hardly moves, employing only pallid colours and restricting its discourse to a brooding game of patience with its germinal cells."

In dramatic contrast, the two succeeding movements overflow with ironic joie de vivre, recalling the romping high spirits of the composer's early ballet scores, especially *The Golden Age*. Against the background of the austere opening, the waltz-like theme of the Allegro and the joking Rossini-esque buffoonery of the Presto (where neoclassical elements spar with images borrowed from Soviet popular music in sonata-rondo form) create an atmosphere of musical and emotional eclecticism. This careening between the sublime and the ridiculous would become increasingly characteristic of the mature Shostakovich.

Despite mixed reviews, the Sixth Symphony was never banned from the Soviet concert hall, and Mravinsky continued to perform it with the Leningrad Philharmonic, the most esteemed orchestra in the USSR. The Sixth was also a great favorite of BSO conductor Serge Koussevitzky, a consistent champion of the composer, and also of Leopold Stokowski, who conducted it with the Philadelphia Orchestra several times in 1940 and said,

With each new symphony Shostakovich reveals himself as a master who continues to grow, constantly developing his creative fantasy and his musical self-awareness. In the Sixth Symphony, he has reached new heights—especially in the first movement. It con-



tains harmonic sequences and melodic turns of remarkable expressiveness and highly original sonority. Upon first hearing, they can sound strange and even incomprehensible, and their meaning seems hidden from us. But later, upon a third or a fourth hearing, the symphony's unusual expressive profundity becomes clear.

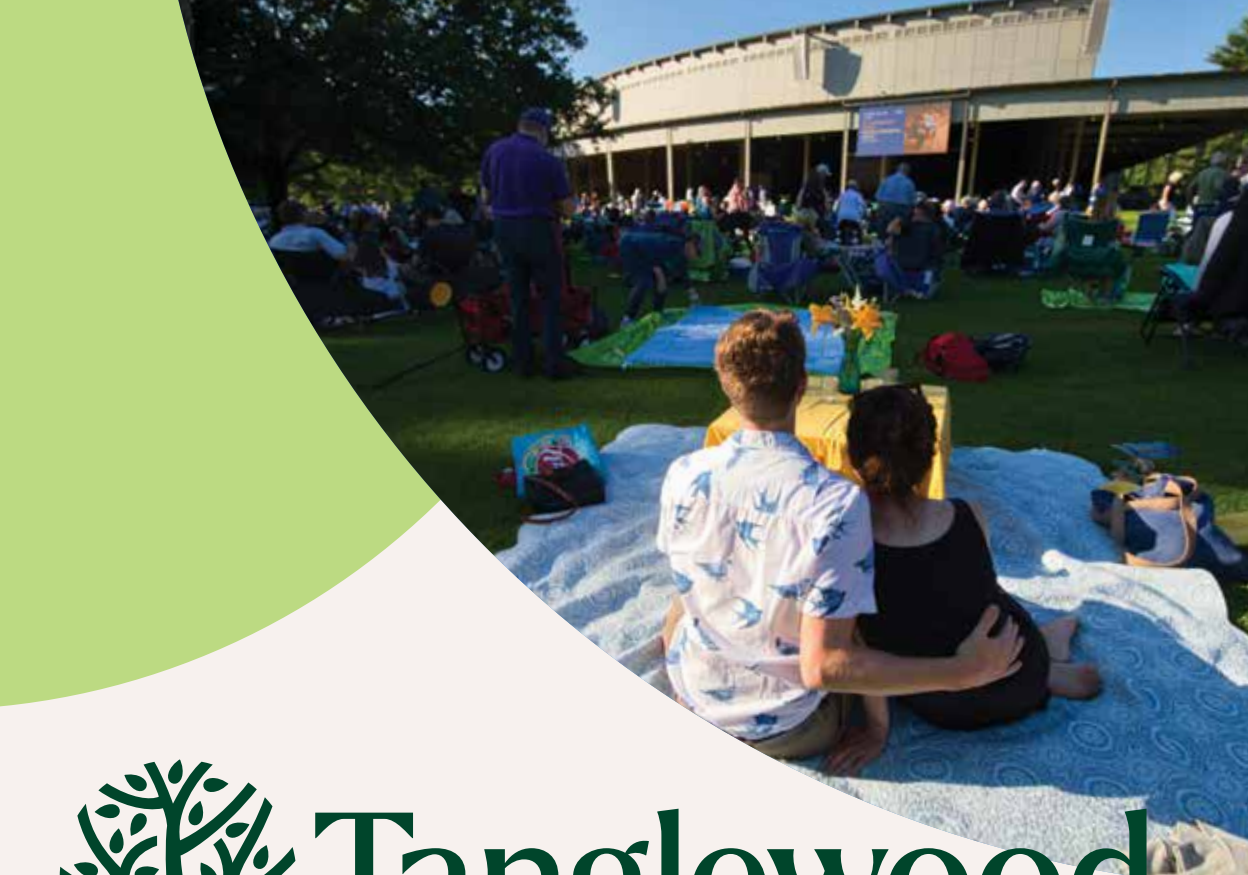
Harlow Robinson

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 American performance of Shostakovich's Symphony No. 6 was on November 29, 1940, with Leopold Stokowski conducting the Philadelphia Orchestra.

The first Boston Symphony Orchestra performances of Shostakovich's Symphony No. 6 were given by Serge Koussevitzky on March 20 and 21, 1942, with further Symphony Hall performances the following week on March 27 and 28, followed by performances in Washington, New Brunswick, New York, Providence, Boston again, and Cambridge. By the end of 1944 Koussevitzky had led the work 24 times, including a benefit in Washington, DC, for Russian War Relief, as well as performances in Springfield, Philadelphia, New Haven, and Toledo, and a broadcast performance in November 1944 from Hunter College. Also in November 1944, Richard Burgin conducted two performances here when Koussevitzky was indisposed. Since then, the BSO has played the work under Kurt Masur (subscription concerts in January 1983), Yuri Temirkanov (the only Tanglewood performance, on July 2, 1988), André Previn, and Andris Nelsons (the most recent subscription performances, April 2017).

From the early 1960s, a photo of Shostakovich (seated second from right) with Russian musicologist Marina Sabinina (who is referenced in the program note) along with other musicologists and members of the Russian army



Tanglewood

IN THE KEY OF **SUMMER**

2025 SEASON

Concerts in the Berkshires
Buy Tickets and Explore Events



Dmitri Shostakovich

Cello Concerto No. 1 in E-flat, Opus 107



Dmitri Shostakovich composed his cello Concerto No. 1 in summer 1959, completing the full score at his summer house at Komarovo, near Leningrad, on July 20, 1959. The premiere took place on October 4, 1959, in Leningrad, with soloist Mstislav Rostropovich, to whom Shostakovich dedicated the work, and the Leningrad Philharmonic Orchestra under the direction of Yevgeny Mravinsky.

In addition to the solo cello, the score for the Cello Concerto No. 1 calls for piccolo, flute, 2 oboes, 2 clarinets, bassoon, contrabassoon, horn, timpani, celesta, and strings (first and second violins, violas, cellos, and double basses).

When Dmitri Shostakovich and Mstislav Rostropovich got together, as they often did over the course of a remarkably productive collaborative friendship that lasted for nearly 30 years, they were rarely at a loss for words. As Shostakovich's son Maxim recalled in an interview, so freely did the conversation (often lubricated by vodka) flow between his father and Rostropovich that one day when the cellist arrived, Shostakovich joked, "How about if we keep quiet for a while?"

The two artists first met in autumn 1943 when Rostropovich, then 16, enrolled in the Moscow Conservatory to study cello and composition. As Rostropovich later recalled, Shostakovich (21 years his senior) was at the time "tremendously popular, in the wake of the success of the Seventh Symphony"—the *Leningrad*, begun in the first days of the Nazi siege and destined to become an international symbol of the courageous Soviet war effort. Their relationship deepened when Rostropovich performed Shostakovich's Cello Sonata, Op. 40, with the composer in 1954 and on a tour of the USSR, eventually recording it.

Having already collaborated with Sergei Prokofiev, who died in 1953, Rostropovich was eager to have the other great Soviet composer, Shostakovich, write a work for him. But (as related by biographer Elizabeth Wilson) Shostakovich's wife Nina warned: "If you want Dmitri Dmitrievich to write something for you, the only recipe I can give you is this—never ask him or talk to him about it." Restraining himself with great difficulty, the garrulous Rostropovich avoided the topic. The cellist's anticipation grew when he read an interview in *Soviet Culture* on June 6, 1959, where the composer revealed that he was working on something new for the instrument. "My next large work will be a Concerto for Cello and Orchestra. The first part, an allegretto in the style of a comic march, is already complete. It looks like the concerto will have three movements. To say anything definite about its content is difficult...."

Bittersweet Symphony

When your happily ever after...isn't,
you need a **family law attorney**
to protect what's most important to you.

Call **Davis Malm**, so you can
conduct the next score of your life.



Cici Van Tine



Zoe Martin



Emily Myers



Taylor Lovejoy



DAVIS MALM
ATTORNEYS

ONE BOSTON PLACE, 37TH FL., BOSTON
617.367.2500 | DAVISMALM.COM

BANKING & CREDIT · BUSINESS
DIVORCE & FAMILY · EMPLOYMENT
INTELLECTUAL PROPERTY · LITIGATION
REAL ESTATE & ENVIRONMENTAL
REGULATORY & ADMINISTRATIVE

Lean. Agile. Strategic. That's **Davis Malm**.

Senior Living. Perfectly Orchestrated.

- Chef-Prepared Meals
- Spacious Modern Apartments
 - Medication Monitoring
- Regular Berklee College & NE Conservatory Performances

Exceptional Assisted Living
Steps from Symphony Hall

Call Doug Warren
617-247-1010
or stop in for a Private Tour

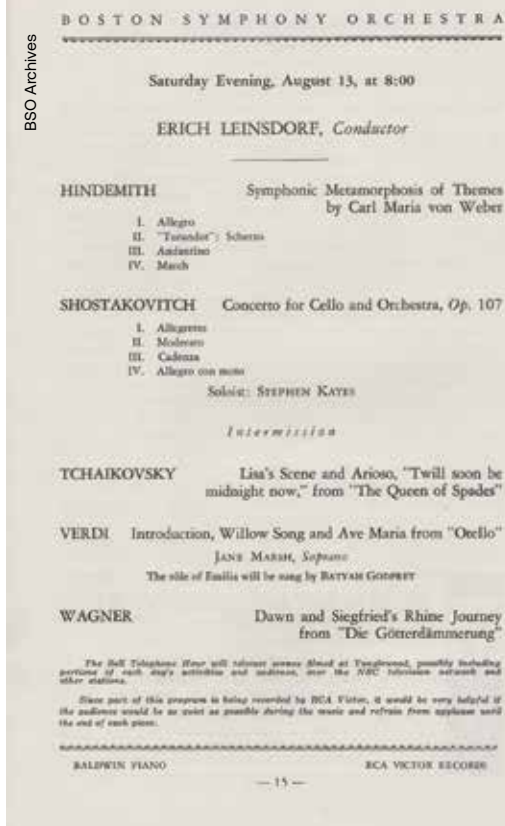



SUSAN BAILIS

A HALLKEEN ASSISTED LIVING COMMUNITY

352 Massachusetts Ave, Boston
SusanBailisAL.com

Program page from the first BSO performance of Shostakovich's Cello Concerto No. 1, with Erich Leinsdorf leading soloist Stephen Kates at Tanglewood in August 1966.



In late July 1959, Rostropovich received a note from Shostakovich inviting him to perform the new concerto. The cellist and his pianist, Alexander Dekyukhin, travelled quickly to Leningrad, where the composer played through the piece on an upright piano, admitting that it “was extremely dear to him.” When he had finished, having even shed a few tears, the shy and modest Shostakovich disarmed Rostropovich by asking repeatedly, “Do you like it? Do you really like it?” When the cellist assured him that he was “absolutely shaken to the core,” Shostakovich responded: “Then there remains just this one question. If you really like it so much, then will you please permit me to dedicate it to you?” Flattered beyond words, Rostropovich agreed and set about learning the concerto by heart in three days, practicing ten hours a day in his hotel room and performing it for the composer with Dedyukhin on the fourth day. The composer was amazed that Rostropovich had understood the piece so quickly and had already committed it to memory. To seal the deal, they shared a bottle of vodka, which “served as combustible fuel” for another run-through.

As was his tradition for large new orchestral works, Shostakovich entrusted the official premiere to the Leningrad Philharmonic and his longtime interpreter Yevgeny Mravinsky. Following the October premiere, on November 6, 1959, Rostropovich brought the concerto to the United States, performing with the Philadelphia Orchestra under Eugene Ormandy. Shostakovich was also present for this historic occasion, one of the most notable musical events of the Cold War, and to oversee the first recording of the piece. In the years to come, Rostropovich played the concerto all over the world, making it almost his personal trademark. (Shostakovich would also dedicate his Second Cello Concerto to Rostropovich in 1966.)

In form, the First Cello Concerto bears a strong resemblance to the First Violin Concerto, written for David Oistrakh in 1948. Both have four movements, with a wickedly challenging third-movement solo cadenza in extended rhapsodic free form. As in the First Piano Concerto (1933), a brass instrument figures prominently, in this case the horn—the lone brass in the small orchestra. The concerto is, for Shostakovich, relatively spare and concise—especially during this period, when he was writing symphonies like the Tenth, with

**We do have
day jobs.
And yes, we're
keeping them.**



Here's to the BSO, they always arrange things so beautifully. When it comes to real estate, Gail and Ed do the same. Call Coldwell Banker Realty's top ranked small team. 617-844-2712 • gailroberts.com



GAIL ROBERTS, ED FEIJO & TEAM

*Dmitri Shostakovich with
Mstislav Rostropovich at
the time of the First Cello
Concerto premiere, 1959*



its large orchestral forces and length (50 minutes). The first movement, with two contrasting themes, follows classical sonata-allegro form. Some commentators have noted a strong Russian national flavor, perhaps most pronounced in the soulful second theme of the long slow movement, by far the longest of the four, which concludes with a ghostly duet between the cello (playing harmonics) and celesta. A sense of ironic humor and the grotesque dominates in the opening and closing movements, with strong rhythmic contrasts and sarcastic outbursts from the clarinets, particularly in the closing moments.

The jaunty four-note motif that opens the piece, played by the unaccompanied cello, functions as a sort of thematic kernel for the entire concerto, something like the opening of Beethoven's Fifth Symphony. This motif (G, F-flat, C-flat, B-flat) seems moreover to be a variant of the composer's personal four-note motto D-S-C-H (D, E-flat, C, B, corresponding to D[mitri] SCH[ostakowitsch] in the German transliteration) that appears in numerous works of this period, including the Tenth Symphony and the Eighth String Quartet. Scholars have pointed out that these four notes also allude to a march ("Procession to Execution") from Shostakovich's score for the 1948 film *The Young Guard*. There is one more deeply embedded ironic quotation: a tiny, distorted fragment from "Suliko," Soviet dictator Josef Stalin's favorite Georgian folk song. (Shostakovich's erstwhile tormentor Stalin had died six years earlier.) But even Rostropovich did not notice this provocative reference in the concerto's fourth movement until Shostakovich gleefully pointed it out. From Prokofiev's *Sinfonia-Concertante*, Shostakovich borrowed the idea of bringing his concerto to a dramatic and abrupt close with seven insistent timpani blows.

Harlow Robinson

The American premiere of the Cello Concerto No. 1 took place on November 6, 1959, with soloist Mstislav Rostropovich and the Philadelphia Orchestra conducted by Eugene Ormandy.

The first BSO performance of the Cello Concerto No. 1 was at Tanglewood, with Erich Leinsdorf leading the BSO and soloist Stephen Kates on August 13, 1966. Yo-Yo Ma has performed the concerto with the BSO on numerous occasions—first at Tanglewood in 1987 under Seiji Ozawa and later with Julian Kuerti, in October 2013 with Stéphane Denève at Symphony Hall, and with Andris Nelsons in the most recent subscription performances, in October 2023, on which occasion he performed both Shostakovich cello concertos. Other soloists in the concerto have included Lynn Harrell (with Bernard Haitink and Ludovic Morlot), Mstislav Rostropovich (with Hugh Wolff at Tanglewood in August 1988), and Claudio Bohórquez (with Hans Graf).

A CELEBRATION OF COLOR

The Sandra B. Lane Jewelry Collection

for the benefit of the Sandra B. Lane Fund for Jewelry
at the

Museum of Fine Arts, Boston

Live Auction · April 27



GROGAN & COMPANY

FINE ART AND JEWELRY AUCTIONEERS

GROGANCO.COM · 20 CHARLES ST. BOSTON MA

Dmitri Shostakovich

Symphony No. 11 in G minor, Opus 103, *The Year 1905*



Shostakovich completed the Symphony No. 11 in Komarovo, near Leningrad, on August 4, 1957. The premiere took place in the Bolshoi Hall of the Moscow Conservatory on October 30, 1957, with Nathan Rakhlin conducting the State Symphonic Orchestra of the USSR, as part of the celebration of the 40th anniversary of the 1917 Bolshevik Revolution.

The score of Shostakovich's Symphony No. 11 calls for piccolo, 3 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (xylophone, chimes, triangle, cymbals, tam-tam, snare drum, bass drum), celesta, two harps, and strings (first and second violins, violas, cellos, and double basses).

Often called the “dress rehearsal” for the 1917 Bolshevik Revolution, the Revolution of 1905 followed years of labor and political unrest in Tsarist Russia. Strikes, demonstrations, and violent acts of terrorism spread across the vast expanse of the Russian empire. The Tsarist regime’s grossly incompetent conduct of a war with Japan in 1904-05 further undermined public confidence. On January 9, 1905, a regiment of Cossack horse guards defending the square in front of the Winter Palace in St. Petersburg, home of Tsar Nicholas II and his family, destroyed what little trust remained. Confronted by a large, unarmed peaceful procession of workers (perhaps as many as 100,000) led by a Russian Orthodox priest bearing a petition requesting freedom of speech and other basic rights, the Cossacks nervously opened fire. (Among the protestors, according to Shostakovich’s son Maxim, was the composer’s own father.) As many as 200 of the marchers were killed and many others wounded. “Bloody Sunday,” as it came to be called, sparked outrage and massive strikes. More unpopular than ever, Tsar Nicholas II finally granted some concessions, including the establishment of an elected legislative assembly. But these measures proved too little, too late. Only twelve years later, the Tsar abdicated, bringing to an end more than 300 years of Romanov rule.

After Vladimir Lenin and his Bolshevik party gained control of the government in October 1917, the events of the 1905 Revolution assumed intense historical and propaganda significance. Those who died became visionary martyrs to the Communist cause, memorialized in songs, poems, novels, films, street names, and monuments. In 1957, as the USSR was observing the 40th anniversary of the Bolshevik Revolution, these celebrations reached particular fervor. Soviet creative artists in all fields were encouraged to produce work inspired by crucial events leading up to 1917, including the Revolution of 1905. As the leading Soviet composer of the day, Dmitri Shostakovich was expected to participate. He

compiled by producing his Symphony No. 11—subtitled “The Year 1905”—an emotional, cinematic, accessible, and frankly programmatic work with close links to Soviet popular culture of the revolutionary and post-revolutionary period.

“I have great affection for this period in our national history, so vividly expressed in revolutionary workers’ songs of the time,” wrote Shostakovich. “I don’t know yet if the symphony will make direct use of their tunes, but the musical language will closely resemble the character of the Russian revolutionary song.”

In the end, Shostakovich did incorporate the tunes of seven different revolutionary folk songs. He also used tunes of two other songs he had previously composed for “The Ninth of January,” the sixth section of his Ten Poems, Opus 88 (1951), settings of turn-of-the-century revolutionary poetry. In addition, the final movement contains a quote from a tune by Soviet composer Georgii Sviridov written for his 1951 operetta *Bright Lights*. Indeed, most of the symphony’s musical material originates in these songs, a notable departure from Shostakovich’s practice in his preceding ten symphonies, which make extremely sparing use of imported material. Shostakovich did, however, compose the symphony’s most memorable music, the powerful opening of the first movement, “Palace Square.” Scored in hollow open fifths for muted strings, two harps, timpani, and muted solo trumpet, it casts a hypnotic spell, a haunting evocation of autocracy, cold, and the austere expanse of stone around the Winter Palace. This hushed, chilling episode (reminiscent of Sergei Prokofiev’s music for “The Battle on the Ice” in the score for Sergei Eisenstein’s film *Alexander Nevsky*) returns throughout the symphony as a kind of refrain.

In turning to the popular song tradition, Shostakovich was following a well-worn path. Russian composers of the 19th century (Rimsky-Korsakov, Borodin, Balakirev, Mussorgsky) made extensive use of folk material. Tchaikovsky’s Fourth Symphony, for example, climaxes with a wild treatment of the folk tune “A little birch tree stood in a field.” Like them, Shostakovich creates extensive variations on the folk song tunes that provide the structural basis for the entire composition. Traditional sonata-allegro form, the fundamental ingredient of “classical” symphonies, is virtually absent here. Some scholars suggest that the Symphony No. 11 might better be described as a symphonic poem.

Under Socialist Realism, the heavily enforced official doctrine of Soviet culture, composers were urged to draw upon the rich Soviet and Russian folk legacy for its healthy, simple, proletarian values and accessibility. Shostakovich’s exploration of this repertoire also reflects a rising idealism in Soviet society in the years following Stalin’s death in 1953, a desire to recapture the sincerity and enthusiasm of the 1920s after the terror of the Stalin years. Musicologist Levon Akopyan sees the Eleventh Symphony’s structure as a tribute to the massive propaganda “mystery plays” enacted in public spaces in the 1920s. “Their dramatic structure was as follows: first a picture of the unenlightened past, then—awakening of protest, maturation of revolutionary consciousness, decisive battle, mourning over the fallen heroes, and finally, the triumphant dawn of the new era.”

The Symphony No. 11 follows this pattern. The first movement (“Palace Square”) portrays the merciless inhumanity of autocracy, first with an extensive prologue, and then with the introduction and transformation of two prison songs (“Listen,” “The Convict”). The second movement (“The Ninth of January”) depicts the Cossacks’ assault, using two marching songs (“O Tsar, Our Father,” “Bare Your Heads!”). Meditative and requiem-like, the third

The “Bloody Sunday” confrontation of January 9, 1905, at the Winter Palace in St. Petersburg



movement (“Eternal Memory”) unfolds numerous variations of a well-known tribute to fallen heroes (“You’ve Fallen Victim”) over a slow ostinato foundation. Four different fast marching tunes (“Rage, O Tyrants”; “The Varsovienne”; “Comrades, the Bugles Are Sounding,” and Sviridov’s tune) combine in the raucous, percussive finale (“The Tocsin”). Several of the songs appear, as unifying ideas, in multiple movements. Adding to the overall sense of unity, the four movements are played *attaca*, without pause.

In the USSR, official critics greeted the Eleventh Symphony with universal—and, in Shostakovich’s case, unusual—acclaim as a work of “deeply Russian and national art.” It was even recognized with the prestigious Lenin Prize in 1958. But in unofficial circles, questions were raised about the composer’s intentions. Was Shostakovich denouncing only the Tsarist tyranny and oppression of 1905? Or was he secretly expressing criticism of the Soviet regime’s own brutal treatment of its opponents—and specifically, the recent Soviet intervention against Hungarian freedom fighters in 1956? Contradictory accounts exist of Shostakovich’s alleged comments on a possible hidden meaning, but—as is so often the case with his music—we have no conclusive answer to these intriguing questions.

Harlow Robinson

The American premiere of Shostakovich’s Symphony No. 11 was given by the Houston Symphony Orchestra on March 17, 1958, with Leopold Stokowski conducting.

The only previous Boston Symphony Orchestra performances of the Symphony No. 11 were led by Andris Nelsons in September–October 2017 at Symphony Hall, followed by performances on tour in Osaka and Tokyo, Japan, in November 2017. Stefan Asbury led the Tanglewood Music Center Orchestra in the only Tanglewood performance, on July 15, 2013, in Ozawa Hall.

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."

INDEPENDENT LIVING

ASSISTED LIVING

MEMORY CARE



10 Longwood Drive
Westwood, MA 02090
781.375.1231
FoxHillVillage.com



Scan to learn more or go
to FoxHillVillage.com



Yo-Yo Ma

Yo-Yo Ma's multifaceted career is a testament to his belief in culture's power to generate trust and understanding. Whether performing new or familiar works for cello, bringing communities together to explore culture's role in society, or engaging unexpected musical forms, Ma strives to foster connections that stimulate the imagination and reinforce our humanity. Most recently, Ma began *Our Common Nature*, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. *Our Common Nature* follows the Bach Project, a 36-community, six-continent tour of J.S. Bach's cello suites paired with local cultural programming. Among his many roles, Ma is a United Nations Messenger of Peace, the first artist ever appointed to the World Economic Forum's board of trustees, a member of the board of Nia Tero, the U.S.-based nonprofit working in solidarity with Indigenous peoples and movements worldwide, and the founder of the global music collective Silkroad. His discography of more than 120 albums (including 19 Grammy Award winners) ranges from iconic renditions of the Western classical canon to recordings that defy categorization, such as *Hush* with Bobby McFerrin and the *Goat Rodeo Sessions* with Stuart Duncan, Edgar Meyer, and Chris Thile. Ma's latest album, *Beethoven for Three: Symphony No. 4 and Op. 97 Archduke*, is the third in a new series of Beethoven recordings with pianist Emanuel Ax and violinist Leonidas Kavakos. Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age 4 and three years later moved with his family to New York City, where he continued his cello studies at the Juilliard School before pursuing a liberal arts education at Harvard. He has received numerous awards, including the Avery Fisher Prize in 1978, the National Medal of the Arts in 2001, the Presidential Medal of Freedom in 2010, Kennedy Center Honors in 2011, the Polar Music Prize in 2012, and the Birgit Nilsson Prize in 2022. He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration. Ma and his wife have two children. He plays three instruments: a 2003 instrument made by Moes & Moes, a 1733 Montagnana cello from Venice, and the 1712 Davidoff Stradivarius. Yo-Yo Ma made his BSO debut in February 1983, having previously played with the Boston Pops in 1971. He made his Tanglewood debut with the BSO in July 1983 and has returned almost every summer since, most recently in August 2024 as soloist in the Schumann Cello Concerto. In October 2023, for his most recent BSO subscription concerts, he performed both Shostakovich cello concertos under Andris Nelsons' direction.

Jason Bell



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.

Dmitri Shostakovich

Books

Elizabeth Wilson, *Shostakovich: A Life Remembered* (Princeton University Press)

Laurel E. Fay, *Shostakovich: A Life* (Oxford University Press)

Solomon Volkov, *Shostakovich and Stalin* (Random House)

Dmitri Rabinovich, *Dmitri Shostakovich*, translated by George Hanna (Foreign Languages Publishing House)

Testimony: The Memoirs of Dmitri Shostakovich, as compiled by Solomon Volkov, continues to generate discussion regarding its veracity (Limelight). This was the basis of Tony Palmer's 1988 film starring Ben Kingsley as Shostakovich.

Shostakovich Reconsidered, ed. Allan B. Ho and Dmitry Feofanov (Toccata Press)

Shostakovich and His World, ed. Laurel E. Fay (Princeton University Press)

Laurel Fay wrote the Shostakovich article in the *New Grove Dictionary of Music and Musicians*.

The publisher DSCH is undertaking the publication of Shostakovich's complete works; its website, shostakovich.ru, includes a work list, timeline of the composer's life, and other information.



At Brookhaven

Life Care living is as good as it looks.

Brookhaven at Lexington offers an abundance of opportunities for intellectual growth, artistic expression and personal wellness. Our residents share your commitment to live a vibrant lifestyle in a lovely community.

BROOKHAVEN
AT LEXINGTON



781-372-0098

marketing@brookhavenatlexington.org

www.brookhavenatlexington.org

Andris Nelsons and the Boston Symphony Orchestra's recordings of the complete Shostakovich symphonies, along with the concertos (two each) for violin, cello, and piano, the opera *Lady Macbeth of the Mtsensk District*, and a few other pieces, were released as a 19-disc box set last month. Symphony No. 6 was originally released in February 2019 along with Symphony No. 7; Symphony No. 11 was released with No. 4 in July 2018. Available digitally since December 2024, Yo-Yo Ma's recordings with Nelsons and the BSO of both cello concertos are available in CD and LP format as of April 25, 2025. Yo-Yo Ma previously recorded the Concerto No. 1 in 1983 with Eugene Ormandy and the Philadelphia Orchestra.

Among many other recordings of the complete Shostakovich symphonies include those by former BSO Conductor Emeritus Bernard Haitink with the Concertgebouw and London Philharmonic orchestras, Valery Gergiev's with the Mariinsky Orchestra or the Kirov Theatre Orchestra, Mariss Jansons's with various orchestras (also including the piano and cello concertos), Kiril Kondrashin's with the Moscow Philharmonic, Vasily Petrenko's with the Royal Liverpool Philharmonic, Mstislav Rostropovich with various orchestras, Gennady Rozhdestvensky with the USSR Ministry of Culture Symphony Orchestra, and the composer's son Maxim Shostakovich's with the Prague Philharmonic.

Mstislav Rostropovich, for whom Shostakovich wrote both of his cello concertos, recorded the Cello Concerto No. 2 with the Boston Symphony Orchestra and Seiji Ozawa in 1975. He recorded the Cello Concerto No. 1 with the Philadelphia Orchestra and Eugene Ormandy in 1959 shortly after giving the work's American premiere. He also recorded both concertos with Gennady Rozhdestvensky; No. 1 was with the Moscow Philharmonic. Other recordings of both cello concertos include (alphabetical by soloist): Gautier Capuçon/Mariinsky Orchestra/Valery Gergiev; Alexander Ivashkin/Moscow Symphony Orchestra/Vasily Polyansky; Mischa Maisky/London Symphony Orchestra/Michael Tilson Thomas; Truls Mørk/Oslo Philharmonic/Vasily Petrenko; Heinrich Schiff/Bavarian Radio Symphony Orchestra/Maxim Shostakovich (the composer's son); Alisa Weilerstein/Bavarian Radio SO/Pablo Heras-Casado



Classical
99.5

That
Feeling
You
Get



classical.org
on-air • online • in the app

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.

New BSO Recordings on Deutsche Grammophon

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.



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.

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 COURT REPORTERS

The Right Reporter Makes All the Difference.

Trusted by Top Litigators for 15 years.

A seamless deposition experience from start to finish:

- In-person, Virtual, Hybrid
- Exhibit Management
- Testimony Playback
- Accurate Transcripts
- Fast Turnaround
- Interpreters
- Videographers
- Easy Scheduling



617-871-6000

info@bostonreporters.com

www.bostonreporters.com

Give us a try.

We will show you why!



Marco Borggreve

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).

Pre-concert Talks at Symphony Hall

Friday Pre-concert Talks take place from 12:15 to 12:45pm in Symphony Hall before all of the BSO's Friday afternoon subscription concerts throughout the season. Given by BSO Director of Program Publications Robert Kirzinger and occasional guest speakers, these informative half-hour talks use recorded examples to add context and insight to the music being performed. Former BSO Director of Program Publications Marc Mandel gives the Pre-concert Talk on April 18, and Northeastern University Professor Emeritus and author Harlow Robinson gives the talk on May 4. Prior to the Sunday, April 27, BSO concert, there is a special pre-concert conversation, 12:30-1:15, between Robert Kirzinger and composer Aleksandra Vrebalov, whose BSO-commissioned *Love Canticles* receives its world premiere performances that weekend.

Irving W. and Charlotte F. Rabb Symphony Hall Tours

Go behind the scenes with a tour of Symphony Hall! Experienced members of the Boston Symphony Association of Volunteers unfold the history of the Boston Symphony Orchestra—its musicians, conductors, and supporters—as well as offer information about the historic building. Tours last about one hour to 90 minutes, depending on the group, and include the hall's public spaces as well as select behind-the-scenes areas when possible.

On the day of the tour, your tour guide will meet you inside the Box Office Lobby at Symphony Hall on Massachusetts Avenue. Doors to the Box Office Lobby will open 10-15 minutes prior to the tour start time, and will close at the tour start time.

Reservations are not required, but recommended for planning purposes. To find out more and to sign up for a free Public Walk-up Tour at <https://www.bso.org/visit/symphony-hall-tours> or scan the QR code.





Hospitality, Home Grown

For decades, Boston has trusted Gourmet with the largest and most high profile dining experiences the city has to offer. From concert concessions to black tie galas and world-class weddings, we continue to serve with a driving mission of ***treating people well.***



TO LEARN MORE ABOUT GOURMET
EVENTS, FOOD SERVICE MANAGEMENT
AND CAREERS, SCAN THE QR CODE.



From the BSO Archives Tanglewood's Conducting Legacy

The Boston Symphony Orchestra's visionary music director Serge Koussevitzky (1874-1951) established the Berkshire Music Center at Tanglewood in 1940 as a training ground for young professional instrumentalists, singers, composers, and conductors. It almost immediately became one of the preeminent destinations for the future stars of classical music, such as Leonard Bernstein and Lukas Foss, who were in the first Tanglewood class and subsequently served as mentors for generations of students, including Michael Tilson Thomas.

Included in the vast holdings of the BSO Archives and represented here are materials related to many of Tanglewood's participants, including conductors who have gone on to stellar careers.

Herbert Blomstedt (class of 1953), who first led the BSO in 1980, was music director of the San Francisco Symphony and Gewandhauskapellmeister of the Leipzig Gewandhaus Orchestra, among other posts.



Marin Alsop (class of 1989) working with Leonard Bernstein during her Tanglewood summer. Alsop, the first woman to win Tanglewood's Koussevitzky Prize, has been music director of the Cabrillo Festival, the Baltimore Symphony Orchestra, and chief conductor of the Ravinia Festival and has conducted both the Boston Pops and the Boston Symphony Orchestra.

Fifteenth Session - 1958
July 3 to August 11
Berkshire Music Center
CHARLES MUNCH, Director
ALAN CORLISS, Chairman of the Faculty
AT TANGLEWOOD
Between Lenox and Stockbridge, Massachusetts
APPLICATION FOR ADMISSION
Date: 15. XI. 1957
NAME: MEHTA, Zubin
PREVIOUS OR SCHOOL ADDRESS: 22 ARADENIA FIVE MUSIC, VIENNA
Usual: May 9, 1957 VIENNA AUSTRIA
PERMANENT ADDRESS: 111. ROTHENBERG ROAD, WEST
AUGUST 21 DATE OF BIRTH: 29. APRIL 1935

Eleventh Session - 1953
Berkshire Music Center
CHARLES MUNCH, Director
ALAN CORLISS, Chairman of the Faculty
AT TANGLEWOOD
Between Lenox and Stockbridge, Mass.
APPLICATION FOR ADMISSION
Name: Tangle July 3 to August 11, 1953. Application should be returned before May 15, 1953.
NAME: SCHULLER, Robert
PREVIOUS OR SCHOOL ADDRESS: 210. Riverside Drive, Apt. 2 D, New York 27, N.Y.
PERMANENT ADDRESS: Twincitygatan 25, Stockholm 6, Sweden
AGE: 25 DATE OF BIRTH: July 11, 1927
Registration - Schools attended

Zubin Mehta (class of 1958) was music director of the New York Philharmonic, the Israel Philharmonic, and the Los Angeles Philharmonic. Remarkably, Mehta will be making his Boston Symphony Orchestra debut coming this summer at Tanglewood at age 89.

Seiji Ozawa (class of 1960) first led the Boston Symphony Orchestra in 1964 and was music director of the Toronto Symphony and the San Francisco Symphony prior to becoming the BSO's music director in 1973. He served as BSO music director for an unprecedented 29 years and was principal conductor of the Vienna State Opera. He founded Japan's Saito Kinen Festival (later renamed the Seiji Ozawa Matsumoto Festival) and Tokyo Opera Nomori.

Twentieth Year - 1960
July 3 to August 11
Berkshire Music Center
CHARLES MUNCH, Director
ALAN CORLISS, Chairman of the Faculty
AT TANGLEWOOD
Between Lenox and Stockbridge, Massachusetts
APPLICATION FOR ADMISSION
NAME: OZAWA, Seiji
PREVIOUS OR SCHOOL ADDRESS: 22. QUAIL STREET, CHINA 100
Usual: Tokyo
PERMANENT ADDRESS: 1-38 Tokomachi, Kawasaki-shi, Saitama, Japan
AGE: 24 DATE OF BIRTH: 12 Sept 1935
Registration - Schools attended

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.

For further information on the Conductors Circle, please contact the Development Office at 617-638-9276.

List reflects giving as of March 15, 2025.

* indicates a deceased donor

FOUNDERS \$100,000 AND ABOVE

Berry Drew Family Foundation
Gregory E. Bulger Foundation/
Gregory Bulger and
Richard Dix
Catherine and Paul Buttenwieser
Bihua Chen and
Jackson J. Loomis, Ph.D.
John F. Cogan, Jr. † and
Mary L. Cornille
Deborah and Philip Edmundson
Beth and Richard Fentin

Michael L. Gordon
Elizabeth and Phill Gross
Rabbis Rachel Hertzman and
Rex Perlmeier
Barbara and Amos Hostetter
Charlie and Dorothy Jenkins/
The Ting Tsung and
Wei Fong Chao Foundation
Peter Li and Jean Qiu
Joyce Linde †

Richard P. and Claire W. Morse
Foundation
Cecile Higginson Murphy
Charitable Foundation
Plimpton Shattuck Fund
Caroline and James Taylor
Dr. Christoph Westphal MD PhD
and Dr. Sylvia Westphal PhD
Marilyn Tufte Zacharis
Anonymous

VIRTUOSO \$50,000 – \$99,999

Noubar and Anna Afeyan
Liliana and Hillel Bachrach
Linda J.L. Becker
Josh and Anita Bekenstein
Bonnie and Terry Burman
Ronald G. Casty
R. Martin Chavez
Drs. Anna L. and Peter B. Davol
Eitan and Malka Evan
Thomas and Winifred Faust
Dr. Fredric C. Friedman and
Mrs. Cathy Demain Mann
Martha and Todd Golub
The Grossman Family
Charitable Foundation

Richard and Nancy Heath
Drs. James and Eleanor Herzog
King-White Family Foundation
Tom Kuo and Alexandra DeLaite
Dr. and Mrs. Jeffrey M. Leiden
Elizabeth W. and John M. Loder
Nancy and Richard Lubin
Josh and Jessica Lutzker
Jane B. and Robert J. Mayer, M.D.
Jerry and Mary † Nelson
Nancy and Jay Nichols
The O'Brock Family
Cecilia O'Keefe
Perles Family Foundation
Claudio and Penny Pincus

Patricia Romeo-Gilbert and
Paul B. Gilbert †
Seán Rush and
Carol C. McMullen
Dr. Kenan E. Sahin and
Andrea TN Sahin
Blair Trippe and David Harding
Antoine and Emily van Agtmael
Mr. Nicholas Vantzelfde and
Ms. Lauren Erb
Stephen † and Dorothy Weber
Jenny Williams
Brooks and Linda Zug
Anonymous (5)

SPONSOR \$25,000 – \$49,999

Amy and David Abrams
Jim and Virginia † Aisner
Harlan E. and Lois J. Anderson
Family Foundation
Liliana and Hillel Bachrach

Judith and Harry † Barr
Michael and Ellen Berk
Ted Berk and Naomi Weinberg
Clark and Susana Bernard
Jim and Nancy Bildner

Drs. Judith † and
Martin Bloomfield
Joan and John † Bok
Molly and Nick Booth
Jan Brett and Joseph Hearne

C. Thomas Brown
 Matthew and Beverly Brown
 and Family
 BSO Members' Association
 Drs. Andrea and Brad Buchbinder
 Loong Foo Chan and
 Donald J. Tourmey
 Dr. Lawrence H. Cohn † and
 Roberta L. Cohn
 Cynthia and Oliver Curme
 Lynn Dale and Frank Wisneski
 Joanne and Jerry † Dreher
 Hermine Drezner and
 Jan † Winkler
 Alan and Lisa Dynner
 Terry B. Eastman
 Deborah Elfers and
 Mark Haffenreffer
 Ginger and George Elvin
 Douglas and Christine Emond
 Nancy and Peter Finn
 Rabbi Daniel Frelander and
 Rabbi Elyse Frishman
 The Frelinghuysen Foundation
 Adaline H. Frelinghuysen
 Dr. David Fromm
 Joy S. Gilbert
 Estate of Margery and Hugo Golin
 Mr. Harold Grinspoon and
 Ms. Diane Troderman
 Carol B. Grossman
 Scott and Ellen Hand
 Jeanne Hayden and
 Andrew Szajlai
 Alexander Healy

Minnie and Brent Henry
 Albert A. Holman III and
 Susan P. Stickells
 Valerie Ann and Allen I Hyman MD
 Carol and George Jacobstein
 The Jameson Family Foundation
 Margery and Everett Jassy
 Leslie and Stephen Jerome
 Prof. Paul L. Joskow and
 Dr. Barbara Chasen Joskow
 The Kandell Fund, in memory of
 Florence and Leonard S. Kandell
 Rita J. and Stanley H. Kaplan
 Family Foundation, Inc.
 Stephen B. Kay and
 Lisbeth L. Tarlow
 Steve Kidder and Judy Malone
 Seth A. and Beth S. Klarman
 Meg and Joseph Koerner
 Roger and Myrna Landay
 Catherine Lang and Andre Girard
 Anne R. Lovett and
 Stephen G. Woodsum
 Sally and Tod MacKenzie
 Margulf Foundation
 Jay and Shirley Marks †
 Joseph and Paula McNay,
 The New England Foundation
 Paul and Sandra Montrone Family
 Joan G. Monts
 Michael and Jia Monts
 Sandra Moose and Eric Birch †
 Dana Leff Niedzielska and
 Lukasz Niedzielski

In Loving Memory of
 Richard O'Brien
 Mr. and Mrs. Joseph M. Paresky
 In Loving Memory of
 Lois and Sydney Parlow
 May and Daniel † Pierce
 Eduardo Plantilla, M.D. and
 Lina Plantilla, M.D.
 Janet and Irv Plotkin
 Mitch and Hilary Pomerance
 William and Lia Poorvu
 William † and Helen Pounds
 Rabb Family Foundation
 Ronald and Karen Rettner
 Susan M. Richardson
 Louise C. Riemer
 Graham Robinson and Jeanne Yu
 Suzanne and Burton † Rubin
 Karen and Kert Sabbath
 Kristin and Roger Servison
 Arlene and Donald Shapiro
 Carol and Irv Smokler
 Katherine Chapman Stemberg
 Theresa M. and Charles F. Stone III
 Norma and Jerry Strassler
 Ann and Michael Strem Fund
 Roz and Charles Stuzin
 Mr. and Mrs. Patrick J. Sullivan
 Edward and Linda † Wacks
 Linda and Daniel Waintrup
 Howard and Karen Wilcox
 June and Jeffrey Wolf
 In memory of Gisele Klein Wolfson
 Anonymous (5)

**For rates and information on advertising in the
 Boston Symphony, Boston Pops, and Tanglewood
 program books, please contact**

Eric Lange | Lange Media Sales | 617-290-1820 | erklange@aim.com





Friends of
Boston Symphony
Orchestra

Matching Gifts Make Your Membership Go Twice as Far



Does your employer offer matching gifts when you donate to nonprofits? Double your impact on the BSO today. Talk to your employer about matching gift opportunities that they provide.

[Learn more at bso.org/matching](https://www.bso.org/matching)

Corporate and Business Contributors

The operating support from the following generous donors enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community engagement programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges these contributors for their philanthropic support during fiscal year 2024 through major corporate sponsorships and events and BSO Business Partners.

List reflects giving as of August 31, 2024

\$500,000 and Above

Fidelity Investments

\$250,000-\$499,999

Bank of America Fairmont Copley Plaza

\$100,000-\$249,999

Arbella Insurance Foundation Genesis Motor America

\$50,000 - \$99,999

Adage Capital Management Bayberry Financial Services Turkish Airlines

\$25,000 - \$49,999

Boston Business Journal Goldman Sachs Hemenway & Barnes LLP
ESAI Energy LLC Goodwin New Balance Foundation

\$10,000 - \$24,999

Abrams Capital Medical Information Tetlow Realty Associates
Aqueduct Technologies, Inc. Technology, Inc. Thomas A. and
Arthur J. Hurley Company, Inc. Morgan, Lewis & Bockius LLP Georgina T. Russo
Cabot Corporation Morgan Stanley Family Fund
Connell Limited Partnership The Newbury of Brookline Vertex Pharmaceuticals, Inc.
Elliott Management Corporation Old Town Trolley Tours of View Boston
King's Bowl America Boston Wilmington Trust, part of
Kripalu Center for Yoga & Health Ruane Enterprises LLC M&T Bank Family

\$5,000 - \$9,999

The Baupost Group Gallagher McLane Middleton
Bicon Dental Implant Greater Boston Chamber PwC
The Cambridge Homes of Commerce Saks Fifth Avenue
CIBC Private Wealth Herb Chambers Companies Walsh Brothers, Inc.
Management Jack Madden Ford

\$2,500 - \$4,999

1 800 Flowers Fire Equipment, Inc. Sametz Blackstone Associates
ACENTECH Goddard House Shift Paradigm, LLC
Allen & Gerritsen Klocke Estate Distillery Vacovec, Mayotte &
Analytix Live Natixis Global Asset Singer LLC
Chubb Management Verrill
Cisco Systems, Inc. Rockland Trust Welch & Forbes, LLC
Fiduciary Trust Company

The Higginson Society

The Higginson Society embodies a deep commitment to supporting musical excellence, building on the legacy of the Boston Symphony Orchestra's founder and first benefactor, Henry Lee Higginson. The BSO is grateful to current Higginson Society members, whose gifts provide essential funding to sustain our mission. The following list recognizes the generosity of donors who have given \$5,000-\$24,999 to the Symphony Annual Fund.

For further information on becoming a member, please contact the Friends Office at 617-638-9276.

Generous 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 are now listed as part of the Conductors Circle.

List reflects giving as of March 15, 2025.

* indicates a deceased donor

CHORUS \$15,000 – \$24,999

Kristen and Brian Barbetta

Ann Bitetti

Thomas Burger

Judith Clark

Arthur Clarke and Susan Sloan

Ernest Cravalho † and

Ruth Tuomala

Sally Currier and Saul Pannell

Suki and Miguel de Bragança

Alan J. † and

Suzanne W. Dworsky

Myrna H. Freedman

Raymond and Joan Green

Robert and Annette Hanson

Susan Johnston

Mr. and Mrs. David S. Lee

Kyra and Jean † Montagu

Drs. John Mordes and

Regina Yando

Anne M. Morgan

Slocumb H. and E. Lee † Perry

Randy and Stephanie Pierce

Mr. Michel Plantevin

Arthur and Linda Schwartz

Drs. Roger and Jillian Tung

Harvey and Joëlle Wartosky

ENSEMBLE \$10,000 – \$14,999

Deborah Allinson

Mrs. Hope Lincoln Baker

Fred and Joanne Barber

Chris and Darcey Bartel

Roz and Wally Bernheimer

Mark and Linda Borden

Karen S. Bressler and

Scott M. Epstein

Julie and Kevin Callaghan

Barbara † and Fred Clifford

Diddy and John Cullinane

Joan P. and Ronald C. Curhan

Dr. William T. Curry, Jr. and

Ms. Rebecca Nordhaus

Gene and Lloyd Dahmen

Phyllis Dohanian

Jeffrey and Karen Dunn

Eran and Yukiko Egozy

Mr. and Mrs. Steven S.

Fischman

Dr. Dana M. Gordon

Maura and William Haney

William Hawes and

Mieko Komagata †

G. Lee and Diana Y. Humphrey

Peter and Ann Lambertus

Catherine Lang and

Andre Girard

Howard G. Liang, MD

Gabriel and Julie Ling

Dr. and Mrs. Frederick H.

Lovejoy, Jr.

John F. O'Leary and

Sarah G. Britton

Jane and Neil Pappalardo

Mr. Deepak Parayanken

Jean Park and Jacob Taylor

Ann M. Philbin

Steven Pittman and

Jenifer Handy

Nancy S. Raphael

Dr. Michael and

Patricia Rosenblatt

Joanne Zervas Sattley

Ken Schroder

Lynda Anne Schubert

Carol Searle and Andrew Ley †

Eileen Shapiro and

Reuben Eaves

Betsy and Will Shields

Bridget and Nathan Somogie

Maria and Ray Stata

Anne Stetson

Marc and Nadia Ullman

Christopher and

Alison Viehbacher

Eric and Sarah Ward

Glenna Waterman and

Lee Carson in memory of

Sibyl Dougherty Waterman

Vita L. Weir and

Edward Brice, Jr.

Kevin M. Wertheim and

Ann L. Kibbie

Anonymous (4)

MEMBER \$5,000 – \$9,999

Thomas and Hannah Abe
Nathaniel Adams and
Sarah Grandfield
Nancy Andrews
Dr. and Mrs. Richard M. Arnold
Marjorie Arons-Barron and
James H. Barron
Lisa G. Arrowood and
Philip D. O'Neill, Jr.
Marian Ashraf
Diane M. Austin and
Aaron J. Nurick
Linda and Neil Ayer
Allison Bailey and
Gianluca Gallori
Sandy and David Bakalar
Dr. Peter A. Banks
Donald P. Barker, M.D.
Dr. William H. Barth, Jr.
Hanna and James † Bartlett
Lucille Batal
John and Molly Beard
Leonard and Jane Bernstein
Mrs. Linda Cabot Black
Neil and Margery Blacklow
Winifred and Robert Blacklow
Carolyn Boday
Richard and Sandy Boyatzis
George and Connie Bradley
Traudy † and Stephen Bradley
Mr. Edgar W. Brenninkmeyer
and Dr. John Golenski
David and Jane Brigham
Ellen and Ronald Brown
Matthew Budd and
Rosalind Gorin
Joanne and Timothy Burke
Jane Carr and Andy Hertig
Mrs. Assunta Cha
Thomas and May Chin
Mr. and Mrs. Dan Ciampa
Marjorie B. and Martin Cohn
Mrs. I.W. Colburn
Marlies Comjean
Victor Constantiner
Mrs. Albert M. Creighton, Jr.
Robert and Sarah Croce
Ruth † and Bob Crocker
Joanna Inches Cunningham
Alice Cutler
Mark Houston Dalzell
Lawrence and Dorothy Damon
Carol Davis and
Milton Davis, MD †
Deborah B. Davis
Rohit Deshpandé
Stephen and
Charlotte Diamond
Relly and Brent Dibner

JoAnne Dickinson and
John Dickinson
Richard Dixon and
Douglas Rendell
Nina L. and Eugene B. Doggett
Robert Donaldson and
Judith Ober
Douglas Drachman MD and
Erica Mayer MD
Mr. David L. Driscoll
Joan J. Eddy
Mark Epstein and
Amoretta Hoeber
Suzanne Courtright Ezekiel
Mary A. Valerio Feldman
Barbie and Reg Foster
Nicki Nichols Gamble
Jim and Becky Garrett
David and Karen Gaylin
Dr. F. Swift Gibson, Ph.D.
Diane Gipson
Richard and Anna Goettle
Alfred and Joan Goldberg
Paul Gompers and
Jody Dushay
Jennifer and Mark Goodman
Mr. Herbert H. Gowen II
Stephen Graves and
Caroline Marten-Ellis
Dr. Sylvie Grégoire and
Dr. John Alam
Marjorie and Nicholas Greville
The Rt. Rev. and
Mrs. J. Clark Grew
Janice Guilbault
Elizabeth M. Hagopian
Mr. and Mrs. Thomas
Hamilton III
Joseph Hammer and
Margery Hamlen
Janice Harrington and
John Matthews
John and Ellen Harris
Daphne and George †
Hatsopoulos
Drs. John and
Tessa Hedley-Whyte
Mr. and Mrs. † Ulf B. Heide
Anneliese M. Henderson
Carol and Robert † Henderson
Gardner C. Hendrie and
Karen J. Johansen †
Mr. and Mrs. Brian Hickox
Pat and Paul Hogan
David and Charisse Howse
Bob and Laura Kay Hughes
Ms. Mary Norato Indeglia
Joanie V. Ingraham
Dr. John Y.C. Jao
Mimi and George Jigarjian

Giselle and Elon Joffre
Susan L. Johnson and
Robert Wallace
Barbara Kates-Garnick and
Marc B. Garnick MD
Liza Ketchum and
Dr. John H. Straus
Paul L. King
Marilyn Bone Kloss
Jason Knutson and
Eleena Zhelezov
Susan G. Kohn
Alexander Kossey
Kate and Tom Kush
Ms. Kathryn Lange and
Mr. Dennis Sonifer
Robert A. † and
Patricia P. Lawrence
In Loving Memory of
Joan Whittle McClane Leftwich
Thomas and Adrienne Linnell
Mr. and Mrs. Francis V. Lloyd III
The John F and
Dorothy H Magee Foundation
Martha Maguire and
Oleg Simanovsky
Michele Mandrioli
Nancy Lurie Marks
Family Foundation
Dr. and Mrs. Joseph B. Martin
Michele May and David Walt
Vincent Mayer and Dana Lee
Drake and Karen McFeely
Ann Merrifield and
Wayne Davis
Jo Frances Meyer and
Carl M. Herbert
Rick and Laurel Miller
Dr. and Mrs. Bruce H. Mitlak
Dale and Robert Mnookin
Betty Morningstar and
Jeanette Kruger
Robert and Jane Morse
Bill † and Betsy Moyer
Beth Nathan and
George Mellman
Cornelia G. Nichols
Sharon Nolan and James
Rosenfeld
Kathleen and Richard Norman
Mrs. Lawrence A. Norton
Drs. Roslyn W. and
Stuart H. Orkin
Patricia Palmer
Deborah Papps
Peter Parker and Susan Clare
Joyce F. † and
Bruce M. Pastor, MD
Kitty Pechet
Donald and Laurie Peck



Tanglewood Learning Institute

2024-25 Season

See our schedule of year-round programs at Tanglewood's Linde Center for Music and Learning, including our **CLOSE TO HOME mini-festival** featuring performers who call the Berkshires and surrounding region home, May 16-18.



GET
TICKETS

Joan Perera
Drs. James and Ellen Perrin
Susan Pharr
Wendy Philbrick
Pizzicato Fund
Andrew and Suzanne Plump
Elizabeth F. Potter and
Joseph L. Bower
Dr. Tina Young Poussaint and
Dr. Alvin Poussaint
Michael C.J. Putnam and
Kenneth Gaulin
Dr. Herbert Rakatansky and
Mrs. Barbara Sokoloff
Geoffrey and Sarah Raux
Peter and Suzanne Read
Barbara Reade
Dr. Douglas Reeves
Peggy Reiser and
Charles Cooney
Sharon and Howard Rich
Mrs. Nancy Riegel
Diana Rowan Rockefeller
Elizabeth A.W. Rogers
Judy and David Rosenthal
Thomas and Bonnie Rosse
Debora and Alan Rottenberg
William and
Kathleen Rousseau

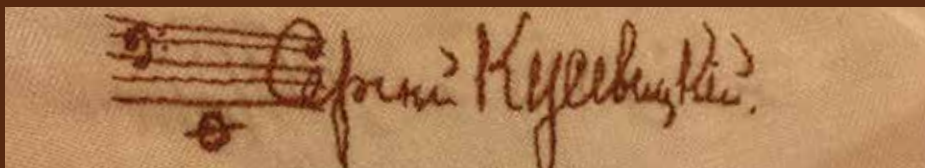
Marc A. Rubenstein and
Jill I. Hai
Sally Rubin and
Arthur Applbaum
Cynthia and Grant
Schaumburg
Mary and William Schmidt
Mrs. Marvin G. Schorr
David W. Scudder
Mr. John Sedivy and
Ms. Alison DeLong
Mr. Wilfred M. Sheehan
Mr. and Mrs. Ross E.
Sherbrooke
Drs. Margaret and
Michael Simon
Maggie and Jack Skenyon
Ms. Nancy F. Smith
Anne-Marie Soullière and
Lindsey C.Y. Kiang
Scott Sparvero
Mrs. Lee T. Sprague
Nancy Stavits
Valerie C. Stelling
Jane and George Stephenson
John Stevens and
Virginia McIntyre
Mr. Campbell Steward
Glenn and Katherine Strehle

Jeanne and John Talbourdet
Jean C. Tempel
Mr. Wheeler M. Thackston
Mr. ‡ and Mrs.
W. Nicholas Thorndike
Diana O. Tottenham
Jack Turner and Tee Taggart
Michael Walsh and Susan Ruf
Donald and Susan Ware
Matthew and
Susan Weatherbie
Mr. and Mrs. David Weinstein
Dr. and Mrs. Sidney S.
Weinstein
Ellen B. Widmer
Dudley H. Willis and
Sally S. Willis ‡
John C. Willis, Jr.
Thomas E. Wilson and
Julie Boatright Wilson
Pete Wishnok and
Judith Chaffee
Ms. Barbara S. Wood
Leonard Wood
Dr. Xuqiong Wu
Drs. Richard ‡ and
Judith Wurtman
Anonymous (16)

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

Administration

Chad Smith, Eunice and Julian Cohen President and Chief Executive Officer, endowed in perpetuity
Lauren Budding, Chief Development Officer
Anthony Fogg, William I. Bernell Vice President, Artistic Planning
Ed Gazouleas, Director of the Tanglewood Music Center, endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman, fully funded in perpetuity
P. Eric Krauss, Jane B. and Robert J. Mayer M.D. Chief Financial and Operating Officer
Lynn G. Larsen, Vice President, Orchestras and Production
Jesse Needleman, Thomas G. Stemberg Vice President, Marketing, Sales, and Communications
Tyler Rand, Chief of Staff
Sandra St Fleur Wright, Chief Human Resources and Equity Officer
Carla Mejorada, Executive Assistant to President & CEO

Artistic

Bridget P. Carr, Blanche and George Jones Director of Archives and Digital Collections •
Sarah Funke Donovan, Assistant Director, Archives & Digital Collections Archivist • **Jana Hieber**, Manager of Choral Activities • **Ellyn Kusmin**, Associate Director of Artistic Services • **Daniel Mallampalli**, Assistant Vice President of Artistic Planning • **Peppino V. Natale**, Chauffeur/Valet • **Jackson Reed**, Digitization Project Archivist • **Eric Valliere**, Artistic Administrator
Boston Pops **Dennis Alves**, Director of Artistic Planning • **Michael Nock**, Artistic Administrator •
Rubi Yan, Artist Liaison

Concert Production

Cole Barbour, Recording and Audio Engineer Assistant • **Jackie Bartling-John**, Coordinator, Orchestra Personnel • **James Campbell**, Stage Video Technician • **John Demick**, Stage Manager • **Angelina DeSocio**, Production Manager • **Dana Filloon**, Live Audio Engineer • **Sophie Heeden**, Operations Manager • **Tuaha Khan**, Assistant Stage Manager • **Becca Mansfield**, Coordinator, Orchestra Management • **Patrick Meloveck**, Stage Lighting Technician • **Jake Moerschel**, Director of Production • **John Morin**, Stage Audio Technician and Seiji Ozawa Hall Stage Manager • **Emily W. Siders**, Senior Operations Manager • **Nick Squire**, Lead Recording Engineer • **Nolan Welch**, Associate Director, Orchestra Personnel, Patricia Romeo-Gilbert and Paul B. Gilbert chair

Development

Maria Antifonario, Director of Development Communications • **Erin Asbury**, Director of Volunteer Services • **Stephanie Baker**, Associate Director of Development Analytics and Strategic Planning • **Hanna Bove**, Individual Giving Coordinator • **Anne Marie Carden**, Annual Fund Officer • **Gabrielle Clutter**, Donor Relations and Ticketing Associate • **Olivia Coniglio**, Associate Director, Donor Relations • **Emily Diaz**, Assistant Manager, Gift Processing • **Ruth Dinerman**, Assistant Director, Foundation Relations • **Courtney Forrester**, Senior Director of Special Events • **Benjamin Gammerman**, Assistant Director of Development Communications • **Colleen Geary**, Individual Giving Officer, Tanglewood Focus • **Susan Harrison**, Senior Individual Giving Officer • **Rachel Ice**, Individual Giving Officer • **Joan Jolley**, Director of Corporate Partnerships • **Joseph Kamay**, Director of Board Engagement • **Johnathan Kindall**, Corporate Relations Associate • **Heather Laplante**, Associate Director of Development Information Systems • **Samuel Y. Liu**, Associate Director, Corporate Sponsor Relations • **Ryan Losey**, Senior Director for Institutional Giving • **Melissa Markstein**, Prospect Research Analyst • **Jazmine Marsalis**, Assistant Manager of Development Events • **Laurence E. Oberwager**, Director of Tanglewood Business Partners • **Kara O'Keefe**, Senior Individual Giving Officer • **Dave Paek**, Vice President of Development and Campaign Planning • **Erik Privert**, Director of Donor Relations • **Samantha Salloway**, Assistant Director of Development Events-Annual Fund and Board Engagement Events • **Caitlin Sarantopoulos**, Manager of Donor Relations and Ticketing • **Peter Schlaht**, Associate Director of Individual Giving, Annual Funds • **Alex Scott**, Development and Board Relations Associate • **Sabrina Sexauer**, Assistant Manager of Individual Giving • **Cate Sheehan**, Donor Acknowledgment and Research Coordinator • **Phoebe Slanetz**, Senior Director of Prospect Strategy and Development • **Gina Tranfaglia**, Individual Giving Officer • **Blandine Van de Velde**, Senior Director of Individual Giving • **Rachel Zaleznik**, Assistant Director, Development Events – Galas and Fundraising Events

Facilities

Symphony Hall Operations **Jim Boudreau**, Lead Electrician • **Charles F. Cassell, Jr.**, Facilities Compliance and Training Coordinator • **Casimir Deronette**, Public Safety Manager • **Marcus Germain**, Facilities Operations Manager • **Joseph Nichols**, Director of Symphony Hall Facilities • **Dominic Sousa**, Carpenter/Painter • **Adam Twiss**, Electrician

WINTER & SPRING CONCERTS

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

Symphony Hall, Boston

BPO tickets from \$32 / Students \$12

BPYO tickets from \$20 / Students \$12



CALL

617.236.0999

VISIT

BOSTONPHIL.ORG

Benjamin Zander by Marco Borggreve

**BOSTON
PHILHARMONIC
BENJAMIN
ZANDER** CONDUCTOR

**100+ ways to stay active and make friends.
You'll wish you moved sooner!**



**Experience
Retirement Living at
Newbury Court.
Join us for a meal
and a tour today.**


Newbury Court
www.newburycourt.org

Learn more on
our website:



*"The dynamic nature of this community feels so important.
There is always something new." – Peter G., Resident*

Tanglewood Operations Guy Boos, Associate Superintendent of Campus Facilities • Fallyn Davis, Senior Operations Manager of Tanglewood Facilities • Richard Drumm, Jr., Mechanic • Gina Guachione, Facilities Coordinator • Doug Heppleston, Tanglewood Public Safety and Security Manager • Ross Jolly, William E. Briggs Tanglewood Facilities Manager • Robert Lahart, Director of Tanglewood Facilities • Tom Leahy, Tanglewood Grounds Manager • Ronald Paul, Plumber/HVAC Technician • Dale Romeo, Tanglewood Electrician/MEP Systems & Project Coordinator

Finance Office

Michelle Bourbeau, Payroll Administrator • James Daley, Manager, Financial Planning and Analysis • Kat Decelles, Controller • Sean Deegan, Staff Accountant • Mary Grace, Accounting Manager • Louis Joseph, Accounts Payable Specialist • Sheryl Sandler, Senior Endowment Accountant • Pauline Sims, Payroll Administrator • Caroline Turner, Senior Accountant

Human Resources

Emma Ledoux, Human Resources Specialist • Rodolfo Muñoz, Jr., Human Resources Information Systems Workday Specialist • Sean Snead, Manager, Total Rewards • Erin Sutton, Human Resources Director • Karla Woodward, Talent Acquisition Manager

Information Technology

Andrew Cordero, IT Services Analyst • Timothy James, Director of Information Technology • James Nugent, IT Services Analyst • Julie Schwartz, Senior IT Project Manager

Marketing, Sales, and Communications

Amanda Beaudoin, Associate Art Director • Christina Dioguardi, Associate Director of Communications Operations • Paul Ginocchio, Retail Operations Manager • Victoria K.M. Kohnstam, Project Management Coordinator • Michael Moore, Associate Director of Marketing Insights • Megan Mullaly, Graphic Designer • Ben Pitt, Web Manager • Leah Reber, Digital Engagement Manager • Sofia Sallaway, Marketing Specialist • Julia Serino, Graphic Designer • Maya Shwayder, Senior Contributing Editor and Copywriter • Alex Speir, Director of Marketing and Audience Development • Marc Stachurski, Director of Retail Strategy and Merchandising • Courtenay Terrell, Retail Buyer • Kevin Toler, Director of Creative Services • Graham Wright, Director of Content and Digital Services • **Venue and Event Services** Adam Cameron, Events Services Specialist • Caleb Duffy, Venue and Event Services Administrator • Jason Leonhard, Venue and Event Manager • Erin Poplaski, Senior Manager, Tanglewood Venue and Event Services • John Stanton, Director of Venue and Event Services

Patron Services Amy Aldrich, Senior Director of Patron Experience • Patrick Alves, Front of House Associate Manager • Callie Carmosino, Front of House Supervisor • Nick Duffin, Associate Manager of Customer Service • John Fernandes, Group Sales Manager • Melissa Lange, Ticketing Services Associate Manager • Jason Lyon, Director of Front of House • Brady Maroni, Ticketing Services Associate • Daniel Mayotte, Ticketing Services Associate Supervisor • Sian Michael, Ticketing Services Associate • Chris Nelson, Ticketing Sales Associate • Devin Orr, Associate Group Sales Manager • Lily Ouillette, Box Office Assistant Manager • Benjamin Ruesch, Ticketing Services Associate • Sam Sanders, Ticketing Services Associate • Robert Sistare, Senior Subscriptions Representative • Emma Staudacher, Box Office Manager • Nicholas Vincent, Associate Director of Ticketing Services • David Chandler Winn, Tessitura Liaison and Associate Director of Tanglewood Ticketing • Evan Xenakis, Box Office Administrator

Public Relations Rena Cohen, Publicist • Jan Devereux, Senior Director, Public Relations and Communications • Matthew Erikson, Senior Publicist and Media Relations Lead

Publications James T. Connolly, Program Publications Specialist and Pops Program Editor • Robert Kirzinger, Director of Program Publications

Tanglewood Music Center and Learning

Tanglewood Learning Institute Mark Rulison, Production Manager, Tanglewood Learning Institute

Tanglewood Music Center Relyn Myrthil, TMC Manager of Artists and Community •

Matthew Szymanski, Associate Director and Dean of Fellows • Gary Wallen, Associate Director for Scheduling and Production

Education and Community Engagement Maisha Grant, Director of Education • Erica Lindamood, Program Manager • Zoe Murphy, Program Manager, External Engagement

ENRICH. ENGAGE. TOGETHER.



As authors of our own lives, we have many choices to make, including where to live as we age. One of the reasons so many seniors have chosen to move to Goddard House Assisted Living is that we understand the importance and power of music. As a community that embraces the value of beautiful art and music, our variety of daily creative programming truly enriches the souls of our residents.

Schedule a tour today!



ASSISTED LIVING & MEMORY CARE

165 Chestnut St, Brookline MA
617.731.8500
GoddardHouse.org



LUCIE

DRINK + DINE // BACK BAY



**SPECIAL PARKING RATE
+ COMPLIMENTARY DESSERT
WITH THE PURCHASE OF AN ENTRÉE**

120 HUNTINGTON AVENUE, BOSTON, MA

STEPS AWAY FROM BOSTON SYMPHONY ORCHESTRA

ADJACENT TO THE COLONNADE BOSTON

Boston Symphony Association of Volunteers

Executive Committee

Chair, **Howie Arkans**

Vice-Chair, Boston, **Melissa Riesgo**

Vice-Chair, Tanglewood, **Peter Geller**

Secretary, **Lisa Mafri**

Co-Chairs, Boston

Education, **Carol Brown** • Volunteer and Community Engagement, **Giovanna Franchi** •

Patron Experience, **Elizabeth Michalak**

Co-Chairs, Tanglewood

Education, **Phyllis Pollack** • Volunteer and Community Engagement, **Susan Murawczyk** •

Patron Experience, **Margot Lee**

Usher Liaison, **Norma d'Oliveria**

Boston Project Leads 2024–25

Archives, **Cathy Mazza** • Community Chamber Music Series, **Debee Slater** • Décor/Flowers,

Stephanie Henry, **Kevin Montague**, and **Virginia Grant** • Guides' Guide, **Audley Fuller** •

Hosts, **Barbara Petroulis** • Instrument Playgrounds, **Caroline Wittschen** • Quarter Notes

Newsletter, **Cassandra Gordon** • Social Engagement, **Sue O'Neill** and **Michael Scotto** •

Tour Guides, **John Halpin** • Volunteer Emeritus, **Sybil Williams**



Winslow Townson

BOSTONLYRICOPERA

You'll Never Walk Alone

March 12-16, 2025 | Emerson Paramount Center

VIVALDI & RUHL'S
THE SEASONS

Based on Vivaldi's *The Four Seasons*. Co-conceived with and featuring Anthony Roth Costanzo, conducted by Stephen Stubbs.

April 4-13, 2025 | Emerson Colonial Theatre

RODGERS & HAMMERSTEIN'S
CAROUSEL

Music by Richard Rodgers
Book & Lyrics by Oscar Hammerstein II

80th anniversary production in its original performance venue featuring Jamie Barton singing "You'll Never Walk Alone", with a special appearance by Lee Pelton as The Starkeeper.

May 3, 2025 | Symphony Hall

BRITTEN'S
NOAH'S FLOOD

Music by Benjamin Britten

A free community opera for the whole family performed by hundreds of youth artists, produced in collaboration with Boston Children's Chorus, Boston String Academy, Back Bay Ringers, VOICES Boston, Boston Recorder Orchestra, Community Music Center of Boston, Boston Symphony Orchestra, New England Conservatory Preparatory School, and more.

Tickets start
at \$25.

Duet Packages
start at \$99.

**Secure your
seats today!**



BLO.org

Symphony Hall Information

WELCOME!

To ensure a comfortable experience while visiting Symphony Hall, here is some useful information while attending a performance.

- **Building Emergency:** In the unlikely event of an emergency, guests will be notified by our emergency address system. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.
- **Medical Emergencies:** EMT staff is onsite during scheduled events and First Aid is available if needed.
- **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.
- **Lost and Found:** Located at the security desk at the Stage Door on St. Stephen Street. 617-638-9333
- **Restrooms:** Located on both main corridors of the orchestra level, and first balcony, and in the Cohen Wing. There are no restrooms located on the second balcony level of the hall.
- **Concessions:** Beverages and small snacks are available on the Orchestra and First Balcony levels. For up-to-date information about dining and refreshments at Symphony Hall, visit bso.org/dining. *Please note that no food or beverages (except water) are permitted in the Symphony Hall auditorium.*
- **No Smoking:** Smoking and vaping are not permitted anywhere inside Symphony Hall.
- **Children:** For BSO concerts, to minimize disruptions we request that children under the age of five do not attend. Families with younger children are encouraged to attend our BSO Family Concerts and family-friendly Boston Pops performances.
- **Safety:** We take safety seriously; all guests will be screened upon entry into the Hall as a safety precaution.

We hope you have an enjoyable time while in Symphony Hall. If you need any help while you are visiting with us, please reach out to our Front of House ushers for further assistance.

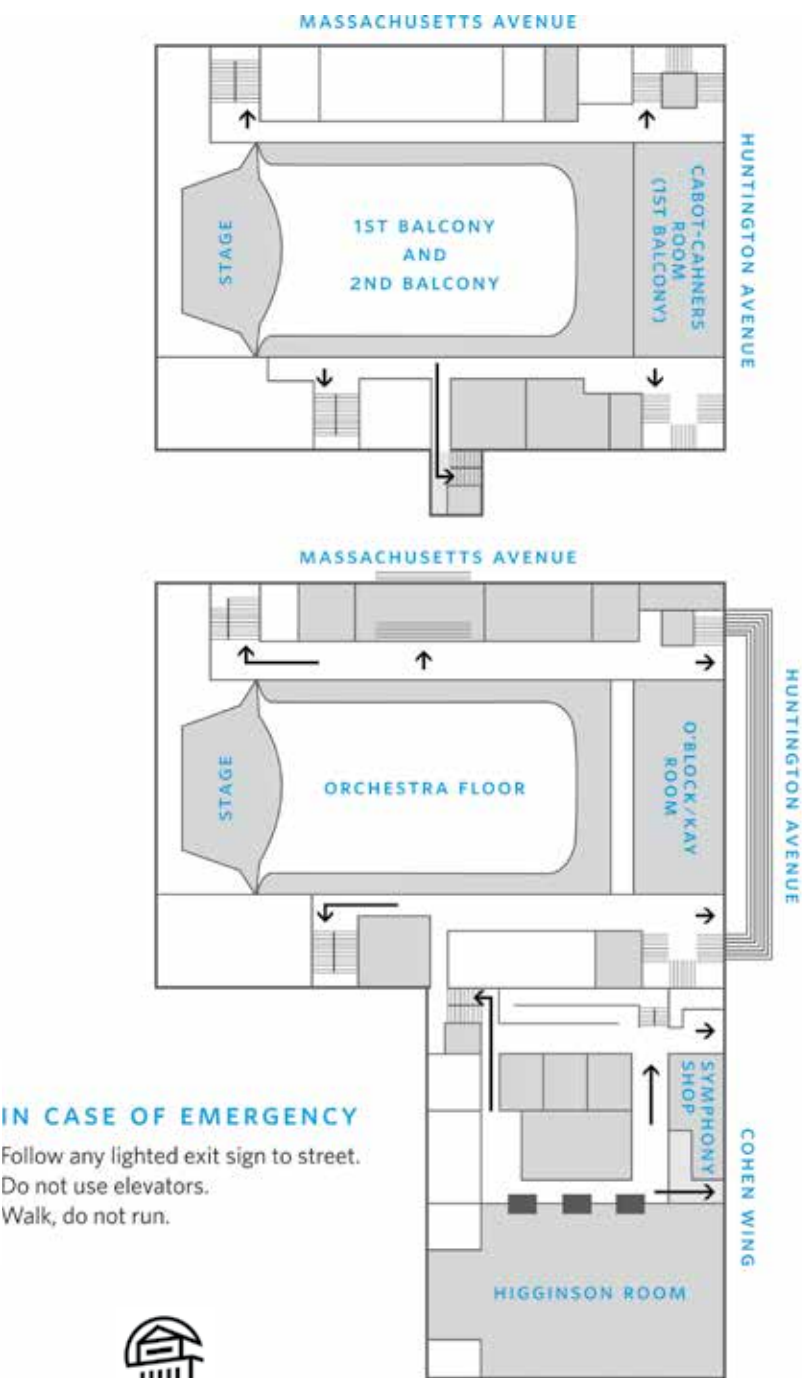
Please silence all cell phones and electronic devices, and please keep them stored and unused throughout the performance so your fellow concertgoers may enjoy the concert without distraction. While photos and videos before the concert and during intermission are welcome (and encouraged!), photos, videos, and recording during the performance are prohibited. Thank you!

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).

More of the BSO

- **Tickets:** Tickets can be purchased online at www.bso.org, or by phone at 617-266-1200 or in person at our Box office. For hours please visit bso.org/contact. To obtain more information regarding BSO subscriptions, College, High School and Medical Card Programs, Rush tickets and other discounts with special ticketing opportunities please visit the BSO website.
- **Symphony Hall Rentals:** For Symphony Hall rental information, please visit bso.org or email events@bso.org.
- **Boston Symphony Radio Broadcasts:** Tune into 99.5 WCRB Classical Radio Boston on Saturday evenings to hear live broadcasts of BSO concerts. Learn more at classicalwcrb.org.
- **BSO Friends:** For information on becoming a Friend of the BSO Annual Funds, please email friendsofthebso@bso.org or call the Friends Office at (617) 638-9276.
- **BSO Business Partners:** The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please visit bso.org, email bsobusinesspartners@bso.org, or call (617) 638-9275.

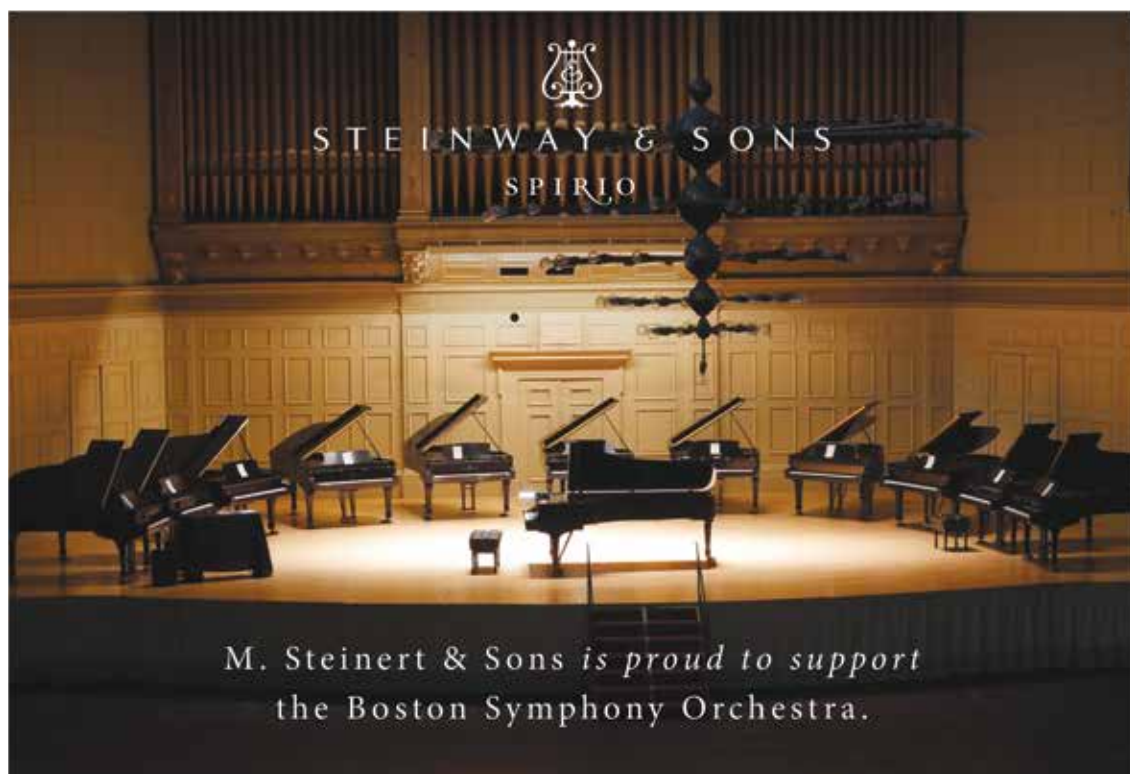
Symphony Hall Exit Plan



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.





M. Steinert & Sons is proud to support
the Boston Symphony Orchestra.

Discover the Evolution
of the Piano: SPIRIO | r.



EXPLORE SPIRIO



M. Steinert & Sons

NEW ENGLAND'S PREMIER PIANO MERCHANT SINCE 1860

TEL. 781.350.9788

WWW.STEINWAYPIANOSBOSTON.COM/192

NEWTON 1069 WASHINGTON STREET, NEWTON, MA 02465

MSTEINERT.COM



Thanks for putting art in the heart of the community

Bank of America recognizes the Boston Symphony Orchestra for its success in bringing the arts to performers and audiences throughout the community. We commend you on creating an opportunity for all to enjoy and share a cultural experience.

Visit us at **bankofamerica.com/Boston**

