

2024–2025 SEASON



Boston Symphony Orchestra

Andris Nelsons
Music Director

WHERE
MUSIC
LIVES



DECODING SHOSTAKOVICH April 17-19

ANDRIS NELSONS conducting
MITSUKO UCHIDA, piano

Ludwig van **BEETHOVEN**
Dmitri **SHOSTAKOVICH**

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Welcome!

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

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 the 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,



Chad Smith
Eunice and Julian Cohen President and Chief Executive Officer



Kayana Szymczak

Thank You!

Corporate support for Thursday evening’s concert is generously provided by Hemenway & Barnes.

Friday afternoon’s performance by Mitsuko Uchida is generously supported by the Nathan R. Miller Family Guest Artist Fund.

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.

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



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

WHEN DO I CLAP?

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

Table of Contents | April 17-19

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
25	This Week's Program
23	The Program in Brief
27	Ludwig van Beethoven
33	Dmitri Shostakovich
	Artist
41	Mitsuko Uchida
42	Explore
45	BSO News
48	A Brief History of Symphony Hall
52	Sponsors and Donors
61	BSO Administration
67	Symphony Hall Information and Exit Plan

The Pre-concert Talk on Friday, April 18, is given by former longtime BSO Director of Program Publications Marc Mandel.

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



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Orchestra

Andris Nelsons, Ray and Maria Stata Music Director,
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at Tanglewood

144th Season, 2024–2025

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Andris Nelsons

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



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

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

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

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

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

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



Winslow Townson

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





Andris Nelsons

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

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

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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

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Jean-Noël and Mona N. Tariot chair

Austin Ruff

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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

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Stephen Lange

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John Moors Cabot chair, endowed in perpetuity

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Mike Roylance

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

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Timothy Genis

Sylvia Shippen Wells chair, endowed in perpetuity

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Peter and Anne Brooke chair, endowed in perpetuity

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

Matthew McKay

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Harp

Jessica Zhou

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Assistant Conductors

Samy Rachid

Anna E. Finnerty chair, endowed in perpetuity

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

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TURKISH AIRLINES

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

Arrik 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

Yeghishe Manucharyan, tenor

Joseph Vasconi, piano

SHOSTAKOVICH *From Jewish Folk Poetry*, Opus 79

BSO Program 5

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

Saturday, May 3, 8pm

Andris Nelsons conducting

Baiba Skride, violin

ALL-SHOSTAKOVICH program

Violin Concerto No. 1

Symphony No. 8

Form and Function: The Legacy of Brutalism

Wednesday, May 7, 6pm

City Hall Lobby, 1 City Hall Square, Boston

Mark Pasnik, host

Jonathan Senik, piano

SHOSTAKOVICH 24 Preludes, Opus 34



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

by Thomas May

Roger & Renate Rössing/Deutsche Fotothek



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 and 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.



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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.

In this week's concerts, Shostakovich's final symphony is paired with the Fourth Piano Concerto of one of his abiding idols, Ludwig van Beethoven, featuring as soloist Mitsuko Uchida, one of the world's great proponents of the Classical repertoire. Beethoven's innovative approach to traditional genres like the concerto and the symphony provided Shostakovich with inspiration for his own ongoing evolution as a composer. Beethoven's Fourth Piano Concerto, premiered in 1808, unexpectedly opens with contemplative chords in the solo piano, a gesture out of keeping with the typical, strongly stated orchestral introduction. Composed around the same time as the Violin Concerto, the Fourth Concerto is marked by a similar sense of lyricism and expansiveness. Beethoven gave the first public performance of this concerto in the same overly long concert that also included the first performances of the Fifth and Sixth symphonies, among other works; because of his increasing deafness, it would be his last public performance as a piano soloist.

Dmitri Shostakovich composed fifteen symphonies—his first in 1925, at age 19, when he was still in school, and his last 45 years later in 1971, a few months before his 65th birthday. The symphonies cover a vast range of subjects, from the personal to the public. The First established him clearly as a bright hope of Russian and Soviet music at an unsettled time in the nation's history. Several symphonies (nos. 2, 3, 11, and 12) apparently glorify the Soviet state; the *Leningrad* (No. 7) is a tribute to the resilience of Shostakovich's hometown. Several (nos. 4, 6, and 10) are more abstract, the Thirteenth, *Babi Yar*, a song-symphony, is manifestly critical of the hypocrisy of the state and its people in the face of antisemitism and poverty. The other song-symphony, No. 14, is clearly about death.

What of No. 15? On its surface, there are comic moments: how else to react to its blatant quotation of Rossini's *William Tell* Overture in the first movement? But later quotations from Wagner's *Götterdämmerung* and *Tristan und Isolde* are harder to pin down, as are references to Shostakovich's own work. The very multiplicity of the symphony may be the point: perhaps it's the celebrated composer's stream-of-consciousness review of the experiences he and his fellow artists and citizens, and even the state itself, went through over the course of his lifetime. The answer isn't, and shouldn't be, an easy one.

Robert Kirzinger

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Thursday April 17, 7:30pm

Friday April 18, 1:30pm

Saturday April 19, 8pm

Andris Nelsons conducting

Decoding Shostakovich, Orchestral Program 3

Ludwig van BEETHOVEN

(1770–1827)

34'

Piano Concerto No. 4 in G, Opus 58

Allegro moderato

Andante con moto

Rondo: Vivace

Mitsuko Uchida

Intermission

Dmitri SHOSTAKOVICH

(1906–1975)

50'

Symphony No. 15, Opus 141

Allegretto

Adagio

Allegretto

Adagio—Allegretto

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The Thursday concert will end about 9:30, the Friday concert about 3:30, and the Saturday concert about 10.



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Ludwig van Beethoven

Fourth Piano Concerto, Opus 58

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Fourth Piano Concerto, Opus 58, in 1805 and early 1806 (it was probably completed by spring, since his brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, at the home of his friend and patron Prince Lobkowitz. The public premiere took place at Vienna's Theater-an-der-Wien on December 22, 1808, with the composer as soloist, in the same famous concert that included, among many other things, the premieres of his Fifth and Sixth symphonies.

In addition to the solo piano, the score calls for an orchestra of 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and strings, with 2 trumpets and timpani added in the finale.

It was foreordained that Beethoven would write piano concertos. By the time he reached maturity as a composer he was already one of the greatest keyboard players in the world, and in those days virtuosos generally wrote concertos for themselves as part of their repertoire. For that reason, traditionally the genre was not taken particularly seriously in musical terms. It was a vehicle with which to show off one's prowess. But Mozart broke with that tradition; his piano concertos are among his finest and most ambitious works. Given that Mozart was one of his prime models in all things musical, Beethoven would naturally start in his predecessor's footsteps—and eventually continue on his own path.

Beethoven's career was intimately bound up with the keyboard, from his teens in Bonn as a budding soloist to his years as a composer/pianist in Vienna. He was part of the first generation to grow up playing the instrument, which had only recently replaced the harpsichord and was evolving rapidly. The consummate professional, Beethoven paid minute attention to finding idiomatic ways of playing and composing for the piano. Meanwhile he was an advisor to piano makers, who listened to what he said. Mostly what he told them was to make their instruments bigger and stronger. His music said the same thing; the force of his conceptions demanded louder and richer instruments with a wider range of notes.

As a performer Beethoven was celebrated for the power and velocity of his playing, the brilliance of his ornaments including double and triple trills, and above all the fire and imagination of his improvisations. Years before his music started to define the Romantic temperament, that wild and passionate spirit was prophesied in the music that flowed directly from his mind to his fingers. As for concertos, in the pattern common to Mozart

Prince Lobkowitz's palace in Vienna, where Beethoven's Piano Concerto No. 4 was given its private first performance in March 1807



and most composer/performers, he needed to keep a fresh one in his repertoire, written to strut his particular stuff. He didn't publish his early piano concertos right away; they were for his own use, and he tinkered with them from performance to performance. When one concerto had lost its novelty he wrote another, and only then published the earlier one.

As an artist Beethoven was as much a traditionalist as a radical. Especially in his early career, he had models for most of his efforts and considered it his business to master the norms of his craft, to understand the individual nature of each genre, and on that foundation to forge his own path and make his own statement. Until he was ready for that statement, he bided his time. He knew that his models were also going to be his competition. His string quartets would be up against Haydn's, his concertos up against Mozart's. So when his works were going to be measured against the finest of their kind, he was cautious: his first string quartets are masterful but not notably bold; he was not yet ready to compete with Haydn. His solo piano music was bolder earlier, because he considered the keyboard music of Haydn and Mozart to be more redolent of harpsichord than piano.

None of this is to say that Beethoven was afraid of anybody. But as a practical and professional matter, until he saw his path clearly he was not going to issue ambitious work to challenge the competition past or present. His first two piano concertos are a case in

Rather than the usual orchestral introduction, the Fourth Concerto begins with piano alone, the soloist brooding in a phrase of inward and reverberant simplicity.

point; in tone they are very much general late-18th-century, not overtly Mozartian, but with novel touches that at the time raised eyebrows. His Third Concerto, later understood as the transition to the mature Beethoven voice of the last two concertos, is the most audibly indebted to Mozart. With the Fourth Concerto of 1806, he was ready to make his statement.

If the first three piano concertos have the spirit of the Mozart concertos in various degrees hanging over them, in the Piano Concerto No. 4 in G, Opus 58, from 1805-6, that spirit lingers, but the sound and effect are unmistakably Beethoven in the heart of his maturity. This is a work innovative and bold, with a singular integration of introspection and bravura. Well before Beethoven, a prime issue of concertos had been the relationship of soloist and orchestra: are they cooperating or competing? The Fourth

Program page from the first-ever BSO performance of a Beethoven piano concerto—No. 4, in the ninth concert of the orchestra's first season, with George Sumner as soloist

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OVERTURE
TO GOETHE'S EGDMONT.
Op. 81.

CONCERTO FOR PIANOFORTE.
In G. No. 4. Op. 58.
Allegro moderato.—Andante con moto.—Rondo (Vivace; Presto).—
[Cadenza by Moscheles.]

TWO SONGS WITH PIANOFORTE.
Goethe's "Wonne der Wehmuth" and "Mignon."
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In C minor. No. 5, Op. 67.
Allegro con brio.—Andante con moto.—Allegro.
Allegro; Presto.

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Rather than the usual orchestral introduction, it begins with piano alone, the soloist brooding in a phrase of inward and reverberant simplicity. After the piano soliloquy the orchestra begins a nominally normal orchestral exposition, but there are two odd things about that entrance: its version of the piano theme is different from the piano version, and in the wrong key: B major. (It soon makes its way to the right key.) So from the beginning there is rift between orchestra and soloist: they don't agree on the main subject or even its key. For the rest of the concerto that divide will play out in a variety of modes and moods.

The air of brooding nobility that the soloist establishes in the beginning is not otherwise its persona of the first movement, which is coltish, flighty, even mocking. The overall tone of the movement is stately and lyrical. During the development there are no particular hostilities, but at the recapitulation the soloist suddenly bursts out *fortissimo* with the original version of the main theme, which has not been heard since the opening. It is as if the soloist were shouting: No! This is how it goes!

That rift between solo and orchestra comes to a head in the second movement. Beginning with the piano alone, it proceeds in alternating phrases, the orchestra insistent, the soloist oblivious and inward. At the beginning the strings answer the soloist with a quiet, dotted military figure. The soloist responds quietly, *molto cantabile*. The solo part has returned to the brooding tone with which it opened the concerto. It is not interested in the military tread that the strings try to force on it in phrases of mounting belligerence. The soloist sighs, retreats, breaks out in roulades. The movement ends, if not in resolution, in some kind of truce.

The strings kick off the Vivace finale with a dashing rondo theme, but again in the wrong key, C major. It also happens to be a tune that the soloist cannot play: a piano is not capable of comfortably executing those fast repeating notes that are natural for a



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bowed instrument. Echoing the theme, all it can do is turn it into a pianistic version. So the original rivalry endures, but now played as comedy. After all the disputes and debates, near the end of an exuberant and vivacious finale, the resolution comes in a sublime stretch of singing E-flat major in divided violas, with piano garlands above. At the end all cheerily join the final chords together.

Jan Swafford

Jan Swafford is a prizewinning composer and writer whose most recent book, published in December 2020, is Mozart: The Reign of Love. His other acclaimed books include Beethoven: Anguish and Triumph, Johannes Brahms: A Biography, The Vintage Guide to Classical Music, and Language of the Spirit: An Introduction to Classical Music. He is an alumnus of the Tanglewood Music Center, where he studied composition.

The American premiere of Beethoven's Piano Concerto No. 4 took place at the Boston Odeon on February 4, 1854, with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann.

The first Boston Symphony performance of Beethoven's Piano Concerto No. 4 was conducted by Georg Henschel on December 17, 1881, during the orchestra's first season, with soloist George W. Sumner. Carl Baermann was the soloist with Henschel in January/February 1883, since which time it has also been programmed in BSO concerts led by Wilhelm Gericke with soloists Mary E. Garlichs, Anna Clark-Stennige, Rafael Joseffy, Baermann, and Ernst von Dohnányi; Arthur Nikisch with Ferruccio Busoni; Emil Paur with Baermann, Harold Randolph, and Alberto Jonas; Max Fiedler with Josef Hofmann; Otto Urack with Leopold Godowsky; Karl Muck with Harold Bauer, Winifred Christie, and Guiomar Novaes; Pierre Monteux with Arthur Rubinstein, Felix Fox, Edouard Risler, and Leon Fleisher; Bruno Walter with Artur Schnabel; Serge Koussevitzky with Myra Hess, Schnabel, Rudolf Serkin, Jan Smeterlin, and Joseph Battista; Richard Burgin with Claudio Arrau; Ernest Ansermet with Aldo Ciccolini; Leonard Bernstein with Rubinstein and Eugene Istomin; Charles Munch with Miklos Schwalb, Istomin, Serkin, Arrau, and Michele Boegner; Erich Leinsdorf with Rubinstein, Serkin, Malcolm Frager, and Istomin; Max Rudolf with Serkin; William Steinberg with André Watts; Michael Tilson Thomas with Frager; Sir Colin Davis with Gina Bachauer; Seiji Ozawa with Alexis Weissenberg, Watts, Murray Perahia, and Serkin; Lorin Maazel with Vladimir Ashkenazy; Hans Vonk with Weissenberg; Klaus Tennstedt with Peter Serkin; Kurt Masur with Frager and Horacio Gutiérrez; Ádám Fischer with Krystian Zimerman; Neeme Järvi with Emanuel Ax; Andrew Davis with Ken Noda; Jesús López-Cobos with Arrau; Bernard Haitink with Maurizio Pollini; Kurt Sanderling with Richard Goode; Ozawa with Maria Tipo and Ax; Jeffrey Tate with Christian Zacharias; Haitink with András Schiff; Hans Graf with André Watts; Ozawa with Robert Levin and Dubravka Tomšić; Andrew Davis with Ax; Rafael Frühbeck de Burgos with Yefim Bronfman; James Levine with Daniel Barenboim; Herbert Blomstedt and Haitink with Ax; Jiří Bělohlávek with Jonathan Biss; Stéphane Denève with Lars Vogt; Christoph von Dohnányi with Bronfman (in March 2014, when they performed all five Beethoven piano concertos with the BSO); Haitink with Murray Perahia; Andris Nelsons with Paul Lewis (the most recent subscription performance, part of a complete cycle of the five concertos, in October 2023); and Nelsons with Yuja Wang (the most recent Tanglewood performance, in July 2024).



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Dmitri Shostakovich

Symphony No. 15, Opus 141



Dmitri Dmitrievich Shostakovich was born in St. Petersburg, Russia, on September 25, 1906, and died in Moscow on August 9, 1975. He began the Symphony No. 15 in Kurgan on April 2, 1971, completing it in Repino, outside Leningrad, on July 29, 1971. The premiere took place on January 8, 1972; the composer's son, Maxim Dmitrievich Shostakovich, conducted the Bolshoi Symphony Orchestra of the All-Union Radio in the Bolshoi Hall of the Moscow Conservatory.

The Symphony No. 15 is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, castanets, soprano tom-tom, snare drum, wood block, slapstick, cymbals, bass drum, tam-tam, xylophone, glockenspiel, vibraphone, celesta, and strings. The composer specifies a minimum of 16 first and 14 second violins, 12 violas, 12 cellos, and 10 double basses.

The ghosts of music past haunt Shostakovich's fifteenth—and final—symphony. The famous galloping theme from the overture to Gioachino Rossini's opera *William Tell* (later appropriated for the theme music of the *Lone Ranger* television series) appears in the first movement. (Here played by brass rather than strings.) The opening bars of the last movement quote the portentous “fate” motif from Richard Wagner's *Ring* cycle. Reminiscences of Shostakovich's own compositions also pop up here and there. The repeated bass line passacaglia in the finale, for example, echoes the insistent march from his *Leningrad* Symphony (No. 7). Confused and encouraged by Shostakovich's own contradictory statements about the Fifteenth, sleuthing commentators and musicologists have also uncovered possible references to music of Tchaikovsky, Beethoven, Mahler, and Glinka. It has furthermore been suggested that the entire symphony is a response to a story (*The Black Monk*) by one of the composer's favorite writers, Anton Chekhov.

Shostakovich's obviously retrospective mood at the time he was composing the Fifteenth Symphony (approaching his 65th birthday) was surely due in part to his failing health and increasing awareness of his own mortality. He had been suffering from various serious ailments for years. The most debilitating was a form of poliomyelitis that restricted the movement of his legs, arms, and fingers, making it almost impossible for him to play the piano. In 1970 and early 1971 he traveled several times to the Siberian city of Kurgan to receive treatment from the highly regarded orthopedic surgeon Gavriil Ilizarov. In Kurgan Shostakovich began writing the Fifteenth Symphony, as well as another work treating the theme of mortality: the music for Grigori Kozintsev's brilliant film

version of Shakespeare's *King Lear*. In an interview with Royal Brown in New York in 1973, he said of the symphony,

I was working very hard on it, and even though it may sound strange, I was composing in the hospital, then I left the hospital and continued writing at my summer house—I just could not tear myself away from it. It's one of those works that just completely carried me away, and maybe even one of my few compositions that seemed completely clear to me from the first note to the last. All that I needed was the time to write it down.

While completing the symphony at the Composers Union Retreat in Repino, a picturesque resort town near the Finnish Gulf, Shostakovich devoted each morning to composing. At one o'clock in the afternoon, as recorded in Elizabeth Wilson's *Shostakovich: A Life Remembered*, he would meet his neighbor Venyamin Basner for a short walk followed by lunch (accompanied by a "measure of vodka") and then spend some time listening to the BBC Russian Service on the radio. Since this was technically a banned Western

The poster features a background of a forest with a large evergreen tree in the center, set against a dark, starry sky with blue and green bokeh light effects. The text is overlaid on this background. At the top left, 'Boston Artists Ensemble' is written in white, with 'Boston Artists' on a black rectangular background. To the right, '2024-25' is written in a large, white, serif font, with 'CHAMBER MUSIC SEASON' in a smaller, white, sans-serif font below it. The title 'Transfigurations' is prominently displayed in a large, white, serif font. Below the title, the names of the musicians and their instruments are listed in a smaller, white, sans-serif font. The program details for Brahms and Schoenberg are listed in a white, sans-serif font. A QR code is located in the bottom right corner. The bottom of the poster has a green gradient background with the performance dates and locations. At the very bottom, there is a white banner with the website information and a note about accessibility.

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Program page for the first Boston Symphony Orchestra performances of Shostakovich's Symphony No. 15 on December 3, 4, and 5, 1981, with the composer's son Maxim Shostakovich conducting

broadcast, Shostakovich was careful “to tune the radio back to the bandwave of Radio Moscow—just in case anybody bothered to check!” Some days, however, he would forego the lunches and lock himself in his cottage to work without distraction, “writing day and night.”

The effort took nearly all of Shostakovich's declining strength, as he wrote to his friend, the writer Marietta Shaginyan, shortly after the first audition of the work in a four-hand piano version at the Composers Union in Moscow in early August. “I worked on this symphony to the point of tears. The tears were flowing not because the symphony is sad, but because my eyes were so tired. I even visited the optometrist, who advised me to take a short break from the work.”

The Fifteenth is unusual for Shostakovich's work as a symphonist in several ways. First, as noted, it features quotations from other composers, in a kind of collage technique that he had not previously employed. (Such eclecticism was very popular with the next generation of Soviet composers, especially Alfred Schnittke.) Second, it has no descriptive title, unlike his symphonies 2 (*To October*), 3 (*The First of May*), 7 (*Leningrad*), and three of the four written just before it: the Eleventh (*The Year 1905*), Twelfth (*The Year 1917*), and Thirteenth (*Babi Yar*). Third, it is scored for orchestra alone, without voices or texts of any kind; his preceding two symphonies were settings of poems by Yevgeny Yevtushenko for bass soloist, chorus, and orchestra (*Babi Yar*) and by Lorca, Apollinaire, Küchelbecker, and Rilke, for soprano, bass, and chamber orchestra (No. 14).

So the Fifteenth is more purely “abstract” and enigmatic music than Shostakovich had previously written in the symphonic form, and more rhapsodic in structure than the classically structured Fifth Symphony, the best-known of his fifteen. To his close friend Isaac Glikman, the composer joked ironically that the symphony was “turning out to be lacking in ideals” (“*bezideinaya*”), a label often applied by Communist Party officials to

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WEBER Overture to *Euryanthe*

HAYDN Symphony No. 95 in C minor
Allegro
Andante cantabile
Menuetto
Finale. Vivace


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D. SHOSTAKOVICH Symphony No. 15 in A, Opus 141
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Adagio
Allegretto
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Shostakovich in 1963, on holiday near Leningrad



compositions they found politically deficient. Moreover, the Fifteenth includes (in the second and third movements) several themes organized according to the dodecaphonic (twelve-tone) method, which Shostakovich used sparingly in some of his late works. Dodecaphony, a form of serialist composition in which a series of pitches becomes the basis of the melodic and harmonic structure, was closely associated with the music of Arnold Schoenberg and the Second Viennese School. For many years it had been virtually banned from Soviet music as a decadent, formalist, and inaccessible Western import.

The largest of the Fifteenth's four movements, each about fifteen minutes in length, are the slow ones, the second and fourth, both marked *Adagio*. By contrast, the third movement *Allegretto* is the shortest of all of Shostakovich's scherzo movements. The first movement, *Allegretto*, recalls the humorous, sarcastic character of some of the composer's early works, such as the First Piano Concerto, the ballets *The Golden Age* and *Bolt*, and the orchestral interludes from his scandalous opera *Lady Macbeth of the Mtsensk District*, all combined with the manic energy of the *William Tell* motif. In an interview around the time of the premiere, Shostakovich reportedly told a journalist that "The first movement describes childhood—just a toy shop, with a cloudless sky above." This statement has fueled considerable speculation as to the composer's meaning: was he being serious, or wickedly ironic in view of his frequently tortured life at the mercy of Communist officials?

In the somber, mournful, even liturgical second movement, the orchestral forces are often reduced to chamber size and to solo voices (especially the cello), until the *Largo* section. From there a funeral march builds to a massive climax with large percussion forces, including whip, xylophone, wood block, and drums, before receding into a heavenly calm created by strings with vibraphone and celesta. Squealing and laughing woodwinds dominate the grotesque, darkly humorous scherzo, creating the same sort of frantic dance atmosphere found in several of Shostakovich's string quartets, which occupied much of his creative energy in his last years.

The fourth movement opens with three clear references to Richard Wagner. First comes, as already noted, the "fate" motif from the *Ring* cycle. The solo timpani line that follows suggests the rhythm of "Siegfried's Funeral March" from the last *Ring* opera, *Götterdämmerung*. And the three notes (A-F-E) played by the first violins at the end of the introductory *Adagio* section (as a bridge to the *Allegretto*) echo the opening notes of the

Bittersweet Symphony

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Prelude to *Tristan und Isolde*. In the Allegretto, a pleasantly lyrical theme meanders through thinly scored string, woodwind, and brass passages. Then the mood darkens with the entry of the sinister marching passacaglia in the low strings. Eventually the lyrical theme joins in, and then again the Wagnerian motif. The relentless passacaglia theme builds to what Krzysztof Meyer has described as a “soul-searing climax,” and then the music begins to fade and fragment into a weirdly ethereal coda, taken over by knocking instruments (timpani, triangle, castanets, wood block, drum, xylophone, celesta) tapping out what sounds like the ticking of a clock pronouncing the end of time, or asking a question. These final measures seem to recall the similar ending of the second movement of the Fourth Symphony, banned in 1936 for twenty-five years following Stalin’s denunciation of Shostakovich’s opera *Lady Macbeth of Mtsensk*.

While it may not possess the structural integrity of the Fifth Symphony, or the sheer force of the Seventh, Symphony No. 15 stands as an encyclopedia of Shostakovich’s masterful manipulation of the orchestra as an endless source of drama, shifting moods, vivid contrasts, philosophical depth, and emotional expression. The premiere was a triumphant occasion, even though Kiril Kondrashin was too ill to conduct as scheduled and was replaced by Shostakovich’s son Maxim. Many of the stars of the Soviet musical firmament attended. By this time Shostakovich’s health had worsened; he had suffered a second heart attack in September, near the date of his sixty-fifth birthday, and came out on stage only with difficulty to acknowledge the long ovation at the premiere. Less than four years later he would be gone.

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. 15 was given by the Philadelphia Orchestra with Eugene Ormandy conducting on September 28, 1972.

The first Boston Symphony performances of Shostakovich’s Symphony No. 15 were led by Maxim Shostakovich, the composer’s son, in December 1981. Further performances were led by Kurt Sanderling in January 1988, Richard Westerfield in January 1997, Andris Poga in January 2014, and Andris Nelsons—the most recent BSO performances—in April 2019.

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Mitsuko Uchida

One of the most revered artists of our time, Mitsuko Uchida is known as a peerless interpreter of the works of Mozart, Schubert, Schumann, and Beethoven, as well as a devotee of the piano music of Alban Berg, Arnold Schoenberg, Anton Webern, and György Kurtág. She was *Musical America's* Artist of the Year in 2022, was music director of the 2024 Ojai Music Festival, and is a Carnegie Hall Perspectives artist from the 2022-23 through 2024-25 seasons. Her latest solo recording, of Beethoven's *Diabelli* Variations, was released to critical acclaim in 2022, was nominated for a Grammy Award, and won the 2022 Gramophone Piano Award. Mitsuko Uchida has enjoyed close relationships over many years with the world's most renowned orchestras, including the Berlin Philharmonic, Royal Concertgebouw Orchestra, Bavarian Radio Symphony, London Symphony Orchestra, London Philharmonic Orchestra, and, in the U.S., the Chicago Symphony Orchestra and the Cleveland Orchestra, with whom she recently celebrated her 100th performance at Severance Hall. Conductors with whom she has worked closely have included Bernard Haitink, Sir Simon Rattle, Riccardo Muti, Esa-Pekka Salonen, Vladimir Jurowski, Andris Nelsons, Gustavo Dudamel, and Mariss Jansons. Since 2016, Mitsuko Uchida has been an artistic partner of the Mahler Chamber Orchestra, with whom she is currently engaged on a multi-season touring project in Europe, Japan, and North America. She also appears regularly in recital in Vienna, Berlin, Paris, Amsterdam, London, New York, and Tokyo and is a frequent guest at the Salzburg Mozartwoche and Salzburg Festival. Mitsuko Uchida records exclusively for Decca. Her multi-award-winning discography includes the complete Mozart and Schubert piano sonatas. She is the recipient of two Grammy Awards—for Mozart concertos with the Cleveland Orchestra and for an album of lieder with Dorothea Röschmann—and her recording of the Schoenberg Piano Concerto with Pierre Boulez and the Cleveland Orchestra won the Gramophone Award for best concerto. A founding member of the Borletti-Buitoni Trust and director of the Marlboro Music Festival, Mitsuko Uchida is a recipient of the Golden Mozart Medal from the Salzburg Mozarteum and the Praemium Imperiale from the Japan Art Association. She has also been awarded the Gold Medal of the Royal Philharmonic Society and the Wigmore Hall Medal and holds honorary degrees from Oxford and Cambridge universities. In 2009 she was made a Dame Commander of the Order of the British Empire. Mitsuko Uchida made her BSO debut in 1986 and has appeared with the orchestra on many occasions, most recently performing Beethoven's *Emperor* Concerto under Andris Nelsons at Symphony Hall in October 2022 and on tour to Japan the following month.



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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.

Ludwig van Beethoven

Books

Jan Caeyers, *Beethoven, A Life* (with collaboration from Beethoven-Haus Bonn; trans. Brent Annable) (University of California Press)

Lewis Lockwood, *Beethoven: The Music and the Life* (W.W. Norton & Co.)

Edmund Morris, *Beethoven: The Universal Composer* (Harper Perennial)

Maynard Solomon, *Beethoven* (Schirmer)

Jan Swafford, *Beethoven: Anguish and Triumph* (Mariner Books)

Thayer's Life of Beethoven, revised and updated by Elliot Forbes (Princeton)

Leon Plantinga, *Beethoven's Concertos* (W.W. Norton)

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

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

Recordings

Mitsuko Uchida recorded the five Beethoven concertos most recently with Sir Simon Rattle and the Berlin Philharmonic. She also recorded the cycle with Kurt Sanderling and the Royal Concertgebouw Orchestra and the Bavarian Radio Symphony Orchestra.

The BSO recorded the five concertos with Rudolf Serkin and Seiji Ozawa conducting and with Arthur Rubinstein, Erich Leinsdorf conducting.

Also recommended: Pierre-Laurent Aimard/Chamber Orchestra of Europe/Nikolaus Harnoncourt; Leif Ove Andsnes, conductor-soloist/Mahler Chamber Orchestra; Alfred Brendel with James Levine/Chicago Symphony Orchestra; Yefim Bronfman with David Zinman/Tonhalle Orchestra of Zurich; Leon Fleisher with George Szell/Cleveland Orchestra; Murray Perahia with Bernard Haitink/Concertgebouw Orchestra; Krystian Zimerman/Vienna Philharmonic/Zimerman & Leonard Bernstein; Zimerman/London Symphony Orchestra/Rattle

Of interest are the period-instrument recordings of the concertos by Arthur Schoonderwoerd and Cristofori.

Dmitri Shostakovich

Books

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

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

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

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

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*.

Julian Barnes's *The Noise of Time* is a historical novel based on Shostakovich's life.

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.

Recordings

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 are those by former BSO Conductor Emeritus Bernard Haitink with the Concertgebouw and London Philharmonic orchestras, Valery Gergiev with the Mariinsky Orchestra or the Kirov Theatre Orchestra, Mariss Jansons with various orchestras (also including the piano and cello concertos), Kiril Kondrashin with the Moscow Philharmonic, Vasily Petrenko 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 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



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BSO News

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.

The Nathan R. Miller Family Guest Artist Fund | Friday, April 18, 2025

Friday afternoon's appearance by Mitsuko Uchida is supported by the Nathan R. Miller Family Guest Artist Fund. After serving several posts with the BSO, Nathan was elevated to Life Trustee until he passed away on October 7, 2013.

Nathan and his wife, Lillian, started subscribing to the BSO in 1984. Both Nathan and Lillian had a strong commitment to music. Starting in 1985, the couple began establishing several donations which included the Seiji Ozawa Endowed Conducting Fellowship at the Tanglewood Music Center, endowed a guest artist fund, the Lillian and Nathan R. Miller Chair in the cello section of the BSO, and the Miller Room, as well as multiple other gifts, making them BSO Great Benefactors.

Nathan grew up in Boston and from humble beginnings, he became a real estate developer in downtown Boston recognized as a major owner and operator of commercial buildings. In addition to the BSO, the Millers were generous donors to many other non-profits institutions throughout greater Boston as well as Agassiz Village for Underprivileged Children (which he had attended in his youth).

The Miller family includes their daughter, Barbara G. Sidel and her husband Peter Sidel, two granddaughters, and four great-grandchildren. The BSO is grateful for their long-standing generosity, and with this concert, we fondly remember Nathan and Lillian and all their contributions to our musical mission.




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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. Broadcasts through the end of the BSO 2024–25 season, all led by Music Director Andris Nelsons, include last week’s program of Dmitri Shostakovich’s Cello Concerto No. 1 with soloist Yo-Yo Ma and Eleventh Symphony, The Year 1905 (encore April 21); this week’s program of Shostakovich’s Symphony No. 15 and Ludwig van Beethoven’s Piano Concerto No. 4 with soloist Mitsuko Uchida (April 19 and 28); next week’s program of Shostakovich Symphony No. 6 and two works featuring the Tanglewood Festival Chorus: the world premiere of the BSO-commissioned *Love Canticles* by recent Grawemeyer Award winner Aleksandra Vrebalov, and Igor Stravinsky’s Symphony of Psalms (April 26 and May 6); and the following week, Shostakovich’s Violin Concerto No. 1 with soloist Baiba Skride and the Symphony No. 8 (May 3 and 12).

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 2. 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.

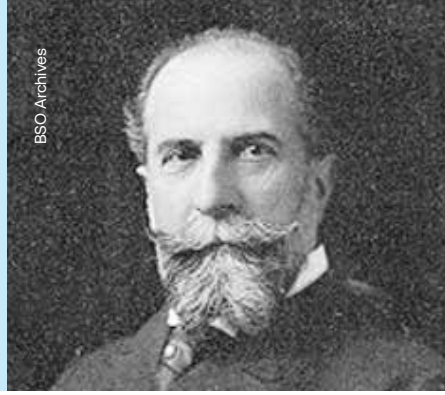
Irving W. and Charlotte F. Rabb Symphony Hall Tours

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.





Symphony Hall

A Brief History

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

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

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

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

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



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

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

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

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



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



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

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

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

The Conductors Circle

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

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

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

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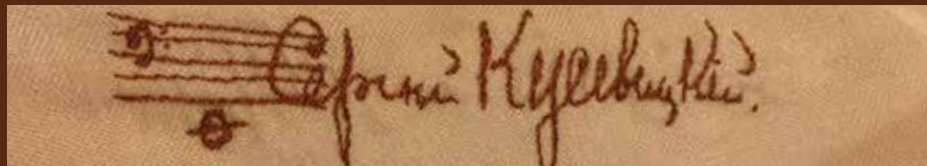
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On Display in Symphony Hall

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

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



Symphony Hall

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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



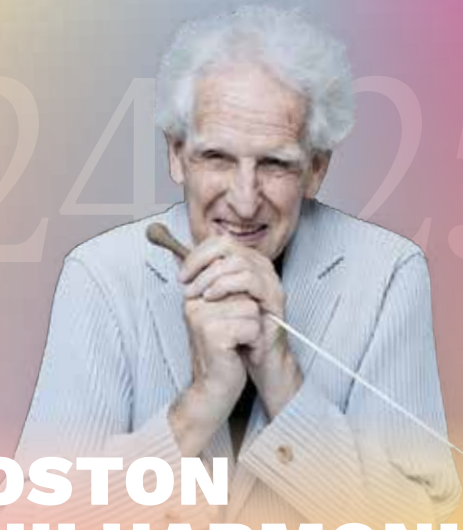
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- **Medical Emergencies:** EMT staff is onsite during scheduled events and First Aid is available if needed.
- **Accessibility:** For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing/Huntington Avenue entrances. For more information about accessible services at Symphony Hall please visit bso.org/access.
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- **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.
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- **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.

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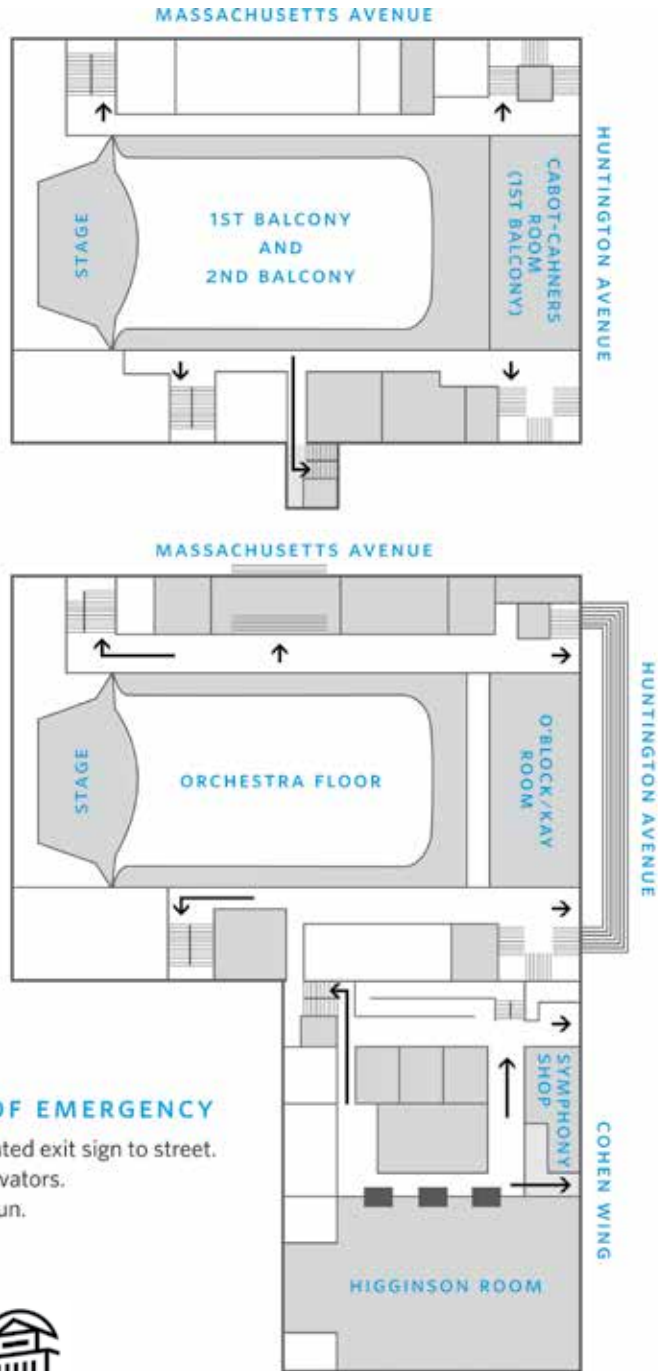
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