

2024–2025 SEASON



# Boston Symphony Orchestra

**Andris Nelsons**  
Music Director

WHERE  
**MUSIC**  
LIVES



## **DECODING SHOSTAKOVICH** May 2 & 3

**ANDRIS NELSONS** conducting  
**BAIBA SKRIDE**, violin

Dmitri SHOSTAKOVICH  
Violin Concerto No. 1  
Symphony No. 8

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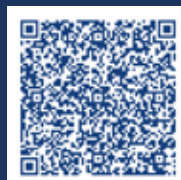


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# Welcome!

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



Kayana Szymczak

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

Our "Decoding Shostakovich" programming this month also includes eight programs encompassing talks, musical performances, and film exploring 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,

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 afternoon's performance by Baiba Skride is generously supported by the Plimpton Shattuck 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.

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

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

## WHEN DO I CLAP?

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

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The Pre-concert Talk on Friday, May 2, is given by author and Northeastern University professor emeritus Harlow Robinson.

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





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**Andris Nelsons**, Ray and Maria Stata Music Director,  
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# 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](https://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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(position vacant)

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### Thomas Martin

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## Bassoons

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### Josh Baker

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

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# Meet the Musicians

## From Jazz Roots to Basslines: Bassist Thomas Van Dyck's Story Interview by Maya Shwayder



What draws someone to the bass, a cornerstone of the orchestra's sound? For Tom Van Dyck, it was the Philadelphia jazz scene that laid the foundation. Along the way, he's found time to race bikes—and develop some strong opinions about Boston's bike lanes.

### **What brought you to classical music and the bass specifically?**

I came to classical music in a roundabout way, through playing electric bass with my brother and his band, then starting to play jazz in Philly, where I grew up. I began studying with a guy in the Philly Orchestra who had taught a lot of legendary jazz players. He was teaching me basic technique, which got me more interested. One thing led to another. My mom was really involved in Settlement Music School, a major community music school in Philly. She was really into church music and things like that, so it was an easy connection to make.

### **Since joining the BSO, you've been doing the Tanglewood relay runs in the summer.**

Yeah, I've been pretty active. For a long time, I was a rock climber, then I got into running, and for the past 10 years, I've been really into cycling and bike racing.

### **Do you have opinions about the state of the bike lanes around Boston?**

I do have strong opinions about that! I think the protected bike lane is good in theory but not so great in practice. It horrifies me to be between parked cars and the sidewalk because you could get doored. Parts of Mass Ave are really scary to me. My sense is that protected bike lanes are good in theory, but in practice, they cause mass confusion. We're trying to be European, and I get that, but the culture's not there yet.

### **Lightning round! What's your favorite place to grab food around Symphony Hall?**

I'm a creature of habit. I always go to Eataly and then Blue Bottle.

### **How about out in the Berkshires?**

We're into Bistro Box down in Great Barrington.

### **What's your coffee order?**

I always just get a cappuccino.

### **What's your favorite pizza topping?**

Onions and pepperoni. It's classic. Maybe banana peppers too.

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

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the full version.





# Boston Pops

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with the Pops

May 8–June 7  
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# Spring Pops 2025

Boston Pops Conductor **Keith Lockhart** and the **Boston Pops** present a spectacular season in spring 2025!

**Cynthia Erivo** | May 8 SOLD OUT

*The Wicked* film star brings her powerhouse voice and dazzling talent to our opening night celebration.

**JAWS** In Concert | May 9 & 10

**Star Wars: The Story in Music** | May 15

Join Keith Lockhart and the Boston Pops for an epic journey through John Williams' seminal music from all nine Star Wars films.

**Music of the Cosmos** | May 23 & 24

Drift among the stars with the Boston Pops on a multimedia odyssey blending music, science, and science fiction, featuring George Takei as narrator and special guest, astronaut Sunita Williams.

**Disney's Frozen in Concert** | May 24 & 31

**Cody Fry** | May 28

Musical storyteller Cody Fry debuts with the Pops in a concert also showcasing the winners of the Fidelity Investments Young Artists Competition.

**John Williams' Playlist** | May 29 & 31

Keith Lockhart leads a program specially curated by John Williams, featuring his own masterful film scores and the music of the composers who have inspired him.

**Jerry Garcia Symphonic Celebration** | June 3 & 4

The Jerry Garcia Symphonic Celebration will make its return to Symphony Hall for two special performances commemorating 60 years of the Grateful Dead and Garcia's enduring legacy.

**Pride Night with Orville Peck** | June 5

Featuring country music star Orville Peck, this year is even bigger and bolder—serving fabulous performances, moments of queer joy, and new ways to celebrate Boston Pride!

**The Keith Lockhart 30th Anniversary Concert** | June 6

Join us for this one-of-a-kind celebration marking 30 years of Keith Lockhart at the helm of the Boston Pops, with some of Keith's favorite guest artists.

**Gospel Night with Tamela & David Mann** | June 7

Set your soul free with Grammy winner Tamela Mann, award-winning actor and comedian David Mann, conductor Charles Floyd, and the Boston Pops Gospel Choir.



George Takei

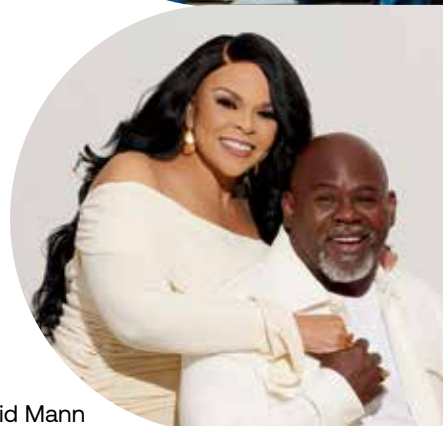


Cynthia Erivo

Mark Seliger



Orville Peck



Tamela and David Mann



Tickets and More Information  
**BOSTONPOPS.ORG**

# 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

**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

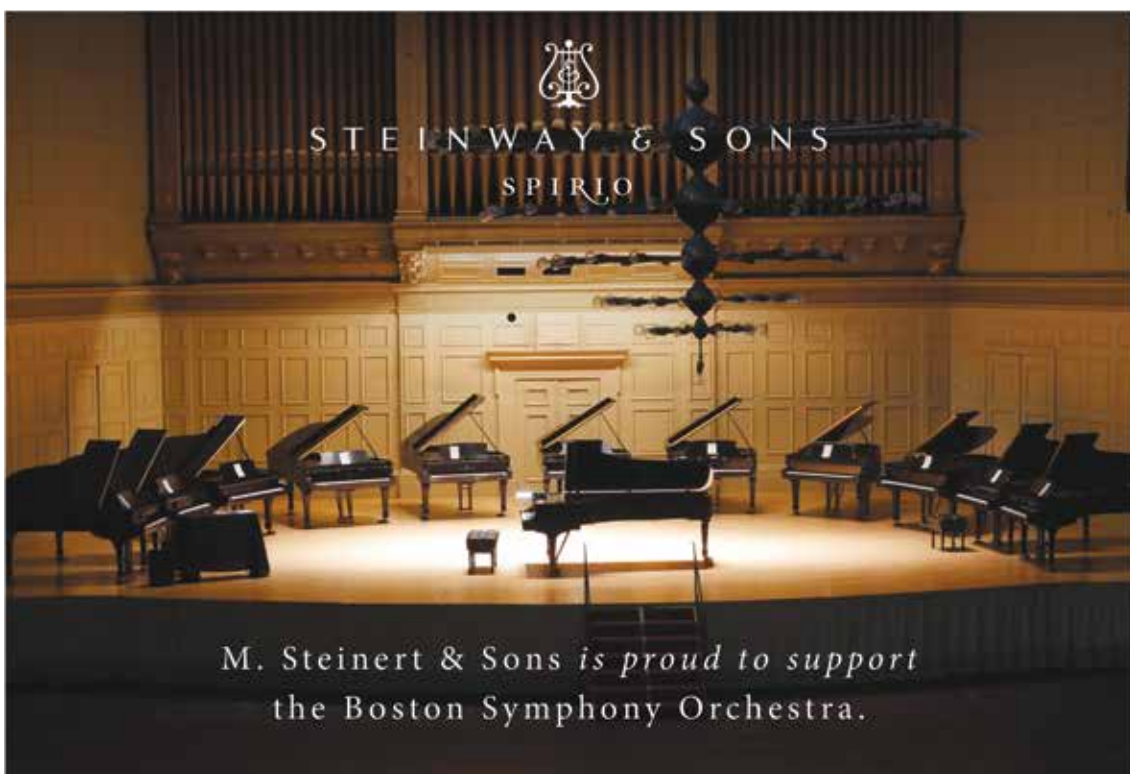
**Mark Pasnik**, host

**Jonathan Senik**, piano

SHOSTAKOVICH 24 Preludes, Opus 34



Scan for tickets and more information at [bso.org/events/festivals/decoding-shostakovich](https://bso.org/events/festivals/decoding-shostakovich)



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# Farewell and Thanks

Several longtime members of the Boston Symphony Orchestra as well as Lynn Larsen, the BSO's Vice President, Orchestra and Production, are retiring this season or at the end of the Tanglewood season. We wish them all the best in their future pursuits and thank them for their deep commitment to the BSO and Boston Pops. Their service will be acknowledged at the end of each of this weekend's concerts.

After nearly four decades of extraordinary service, **Lynn G. Larsen**, Vice President of Orchestras and Production for the BSO, retires at the end of this summer's Tanglewood season. Lynn served as Orchestra Personnel Manager from 1988 and Orchestra Manager since 2017, more recently advancing to Vice President, Orchestras and Production. In these roles, he oversees all administrative aspects of the Boston Symphony, Boston Symphony Chamber Players, Boston Pops, and Boston Pops Esplanade Orchestras, including operations, touring, labor relations, and musician activities. As BSO President and CEO Chad Smith notes, "Lynn has been pivotal in overseeing all aspects of orchestra management and production, ensuring seamless performances and fostering a culture of excellence both on and off the stage. His leadership has been instrumental in building and maintaining the collaborative and healthy environment for which the BSO is known."



Lynn's musical background includes seventeen years as second horn with the Utah Symphony Orchestra, where he also chaired the Musicians' Committee. He performed at prestigious festivals including Gran Teton and Sun Valley and studied at the Music Academy of the West. He met his wife, cellist Theresa Borsodi, while both performed with the Utah Symphony and is the proud father of four children and grandfather of three.

In 1984, the American Symphony Orchestra League selected Lynn as an Orchestra Management Fellow, placing him with the orchestras in Denver, Saint Louis, and Albuquerque. Before joining the Boston Symphony, he also served as President of the International Conference of Symphony and Opera Musicians (ICSOM), representing the 4,000 professional orchestra musicians across the United States. While with the BSO he served as a teaching associate at Boston University and served on the Board of Project STEP (String Training and Education Program), and he is a past president of the Orchestra Personnel Managers Conference.

Lynn relates, "It has been the honor of a lifetime to be so closely associated with the musicians of the Boston Symphony Orchestra. I carry with me the memories of so many shared experiences and a profound respect for the artistry of the musicians of the Boston Symphony Orchestra and esteemed artistic collaborators."

Boston Symphony Orchestra Principal Bass **Edwin Barker** retires at the end of the 2024-25 Symphony Hall season after 48 years in the role. Born in Tucson Arizona, Ed grew up in Plattsburgh, New York, and started playing the double bass as a fourth grade requirement at the Campus School at Plattsburgh State University. He was chosen to play the bass because he was tall. As a 9-year-old, not knowing what a bass was, he thought, “Wow! I get to play the bass drum!” (What 9-year-old boy doesn’t want to play drums?) In retrospect, it’s obvious that the big string bass chose him! When Ed was 12, Frederick Zimmerman, a renowned bass teacher, recognized his exceptional talent. By age 15, Barker was playing professionally. Barker graduated with honors in 1976 from New England Conservatory (NEC), where he studied double bass with Henry Portnoi and was awarded the Chadwick Medal. He was a Fellow of the BSO’s Tanglewood Music Center in 1975, receiving the Delson Award for Most Outstanding Instrumentalist. Along with Portnoi, his other influential bass teachers included Peter Mercurio, David Perleman, Angelo LaMariana, and Richard Stephan.



Ed’s path to the BSO was dizzying. A few months before graduating from NEC, he was invited to play with the bass section of the New York Philharmonic. While in New York City, he auditioned for and won a position with the Chicago Symphony Orchestra, which he accepted. He returned to Boston to graduate NEC, delaying Chicago for a few months. Once in Chicago, he won the Principal Double Bass position of the Boston Symphony Orchestra, succeeding Henry Portnoi, his former teacher. (He won all his auditions on the “student” double bass he bought for \$600.) Ed continued to play with the Chicago Symphony Orchestra for the remainder of that year before starting his contract with the BSO in 1977. He remains the youngest player (age 22) to win a principal position with the BSO.

Edwin Barker has performed as double bass soloist with the Boston Symphony and Boston Symphony Chamber Players at Tanglewood, Boston’s Symphony Hall, Jordan Hall, and in Europe. Shortly after joining the BSO, he was invited to inaugurate the 100th anniversary season of the BSO with a solo performance of Serge Koussevitzky’s Bass Concerto; this was the first time in the history of the orchestra that a bass concerto soloist appeared on a subscription series concert. In addition to other solo performances with the BSO at Symphony Hall, Tanglewood, and on tour, he has appeared as soloist at Tanglewood’s Ozawa Hall and Carnegie Recital Hall’s “Sweet and Low” Series. Ed’s performance of Bruch’s *Kol Nidre* with the BSO at Seiji Ozawa’s invitation was praised highly in the *Boston Globe*.

In July 1995, Edwin Barker was chosen by Sir Georg Solti to lead the bass section of the United Nations’ Musicians of the World, an ensemble made up of prominent musicians from the world’s finest orchestras. As a champion of Boston-based composers, he has given the world premieres of James Yannatos’s Concerto for Contrabass and Chamber Orchestra and of Theodore Antoniou’s Concertino for Contrabass and Chamber Orchestra as well as John Harbison’s Concerto for Bass Viol, a BSO co-commission, which he subsequently recorded with the Boston Modern Orchestra Project. He worked closely with and was influenced by Gunther Schuller, performing and recording the New England premiere of Schuller’s Concerto for Double Bass and Chamber Orchestra. Barker is an Associate Professor Emeritus at Boston University College of Fine Arts, where he continues to teach double bass and chamber music. His other major teaching affiliations have included the BSO’s Tanglewood Music Center, where he served as chair of instrumental

and orchestral studies, and the National Orchestral Institute at the University of Maryland. His solo CDs include *Three Sonatas for Double Bass* (Schubert, Hindemith, and Vivaldi); *Chamber Music of James Yannatos* (Yannatos's Variations for Solo Contrabass), *Concerti for Double Bass*, (works by Gunther Schuller and Theodore Antoniou), and most recently *Basso Profondo*, featuring music of J.S. Bach and Weinberg. Ed Barker and his wife will be moving to Lenox, Massachusetts, where he will continue to remain active as a player, performer, and teacher.

**Rachel Fagerburg** retires from the Boston Symphony Orchestra following this summer's Tanglewood season. She joined the viola section of the Boston Symphony Orchestra in December 1989. As a chamber musician, she has performed frequently in prelude concerts at Symphony Hall as well as throughout the Boston area and in the Berkshires. She was a member of the Renard String Quartet with fellow BSO members and has been a soloist with the Boston Pops under both John Williams and Keith Lockhart. A graduate of New England Conservatory of Music, she was a Fellow at Tanglewood Music Center in 1980. Fagerburg's teachers included Heidi Castleman and Eugene Lehner at New England Conservatory and Abraham Skernick at the Cleveland Institute of Music. Before joining the Boston Symphony Orchestra, she was a member of the Boston Pops Esplanade Orchestra, Opera Company of Boston, Emmanuel Music, and Boston Ballet Orchestra.



BSO double bassist **Joseph Hearne** retires from the Boston Symphony Orchestra in July 2025. Having been a member of the BSO for more than 62 years, the longest tenure of any musician in the history of the orchestra, Joe continues to travel with his wife, BSO Life Trustee Jan Brett, on many of the orchestra's tours. Joe was born in Ohio and grew up in Portland, Oregon. While a student, he was a member of the Portland Symphony Orchestra and the Aspen Festival Orchestra in Colorado. During summers in Aspen, he studied with Stuart Sankey, double bass instructor of the Juilliard School, and upon graduation from high school was offered the Eleanor Saterlee Memorial Scholarship at Juilliard. While in his second year at Juilliard, he auditioned for the Boston Symphony Orchestra, and in January 1962, at age 19, was offered a position as member of the orchestra.



Hearne states, "I am overjoyed that I have been able to spend my life fulfilling my childhood ambition, becoming a musician in one of the world's great orchestras. I travel with Jan on all of her many appearances, and she travels with the BSO on all of our tours. Often the ideas in Jan's books come first from the countries that we have visited with the BSO. It is wonderful to see vistas of our travels together reflected in the beauty of her books. We enjoy the opportunity to work together in our two professions."

Since 1965, Joe has been a commercial pilot. Among his licenses are an Airline Transport Pilot Certificate, a Citation Jet type rating, and numerous flight instructor ratings in aircraft ranging from gliders to seaplanes. Many of his musical colleagues have been his passengers over the years, including Arthur Fiedler, Jean-Pierre Rampal, Isaac Stern, and George Kidder, along with fellow members of the BSO.

Joseph Hearne and Jan Brett are honored to be Great Benefactors of the Boston Symphony Orchestra.

Violinist **Victor Romanul** retired from the Boston Symphony Orchestra at the end of 2024, having joined the orchestra in 1992. Romanul performed as soloist 16 times with the Boston Symphony Orchestra and Boston Pops, playing concertos by Korngold, Beethoven, and Bruch, and music of Sarasate. His debut performance with the BSO was at the age of 13 as a BSO youth concerts competition winner under Harry Ellis Dickson, and at 15 he performed Sarasate's *Zigeunerweisen* and *Navarra* with the Boston Pops and Arthur Fiedler. As a Fellow of the Tanglewood Music Center, Romanul won the Pierre Mayer award for Outstanding String Player. After studying with Jascha Heifetz, he joined the Pittsburgh Symphony at age 21 and was promoted a week later to Associate Concertmaster, a position that he held for six years, performing the Beethoven concerto with Myung-whun Chung and the Dvořák concerto with Zdeněk Mácal. With André Previn, Romanul recorded a national TV program for PBS, viewable on YouTube. After leaving Pittsburgh to tour as a soloist for several years, he joined the Boston Symphony in 1992, serving as assistant concertmaster 1993-95. The BSO has streamed many of Romanul's performances of solo repertoire by Paganini, Sauret, and Bach, and William Grant Still's *Suite for Violin and Piano* recorded from the Symphony Hall stage.



Romanul's first violin teacher was former BSO Associate Concertmaster Alfred Krips. He also worked with Ivan Galamian and Joseph Silverstein. Romanul's repertoire has included concertos by Glazunov, Bach, Brahms, Paganini, Chausson, Mendelssohn, Mozart, Tchaikovsky, Sibelius, Vivaldi, José White Lafitte, and many others. In recital, Romanul has frequently performed the 24 Paganini caprices, the six Ysaÿe sonatas, and the Bach solo sonatas and partitas. He performed the complete 10 Beethoven sonatas over three concerts at the Goethe-Institut in Boston. In 2016, he wrote an article for *Strings Magazine* about his career, and in 2019, *MEL Magazine* featured him as one of 10 performers from around the world whose performances could make one like classical music.



Violinist **Jennie Shames** was invited to become a member of the Boston Symphony Orchestra during the 1980-81 season, making her the only musician to have joined the orchestra during its centennial season. Throughout her career with the orchestra, she has appeared many times as soloist with the Boston Pops under John Williams, Keith Lockhart, and Ronald Feldman, as well as with the Mystic Valley Orchestra and Springfield Symphony.

Born into a musical family, Shames began studying the violin at age 3 and made her first concert appearance at 5. She continued her studies as a child with Nathan Gottschalk, Rafael Bronstein, and Arianna Bronne, all at the Hartt College of Music. Later in college, she studied with BSO concertmaster Joseph Silverstein and was awarded a Tanglewood Music Center fellowship in 1976. She graduated magna cum laude from Harvard University with a degree in biology in 1979 and is also a graduate gemologist.

The Shames family has been connected with the BSO, the Pops, and Tanglewood for decades. Jennie's father Morton, a tenor, was a Tanglewood Fellow in 1950, working with the famed opera conductor and director Sarah Caldwell and director Boris Goldovsky; Shames's peers in the program included Phyllis Curtin, Adele Addison and Marni Nixon. After meeting a cantor at Tanglewood, Morton Shames went on to become an influential cantor himself, helping shape the conservative Jewish cantorate for the next 60 years. Jennie's brother Jonathan was a Tanglewood Conducting Fellow in 1994; as a child he was a piano soloist with the Boston Pops under Harry Ellis Dickson. Jennie Shames grew up in Springfield, MA, and she and her siblings attended Greenwood Music Camp in Cummington, where many of her musical colleagues have taught and sent their own children. Her campmates there included the children of Mason Harding, who owned the estate next to Tanglewood that includes Highwood Manor House, acquired by the BSO in the late 1980s; her first excursion to Tanglewood was as part of a camp field trip.

During her time with the BSO, Jennie Shames remained active as a chamber musician, collaborating frequently with her colleagues from the BSO and other musicians in the Boston area. Her chamber music career has taken her throughout the United States from Fairbanks, Alaska, to Cornell University, to University of Virginia, to the Norfolk Music festival in Connecticut. Shames plays a violin made by Jean-Baptiste Vuillaume that was passed on to her by Joseph Silverstein.



Marco Borggreve



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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 16 for more details. Marking the 50th anniversary of Shostakovich's death, later this month the BSO and Andris Nelsons perform in Riga, Prague, and Vienna before joining the Gewandhausorchester in Leipzig for two weeks of concerts celebrating the composer's legacy. Also joining the BSO on tour is Latvian violinist Baiba Skride, who performed Shostakovich's two violin concertos here at Symphony Hall in 2022 and 2023. The live recordings of those works were released by Deutsche Grammophon last month and are included in the BSO's box CD set of Shostakovich's fifteen symphonies and six concertos, along with the opera *Lady Macbeth of Mtsensk*.

The history of Shostakovich's First Violin Concerto reflects the composer's difficult relationship with Soviet dictator Joseph Stalin and his government. Shostakovich wrote the piece for Ukrainian violinist David Oistrakh in 1948 but, wary of criticism from the Soviet authorities, suppressed the concerto until 1955, two years after Stalin's death. Oistrakh was a champion of the piece and of its composer; he performed the concerto often and even wrote an article in support of Shostakovich at a time when other colleagues were tentative in their response to the concerto. Shostakovich was so pleased with Oistrakh's commitment to the piece that he also wrote his Concerto No. 2 for the violinist.

As his Fifth Symphony has done with the Sixth, Shostakovich's celebrated Seventh Symphony casts a shadow that has forever obscured his Eighth. The composer wrote his Seventh Symphony in 1942, during the Third Reich's 872-day siege of his hometown of Leningrad. Following the symphony's American premiere via a radio broadcast, it became a worldwide symbol of anti-fascist resistance and made its composer famous. The Eighth, on the other hand, had no easily digestible, heroic narrative to latch onto and was found by Communist Party bureaucrats to be "emotionally and ideologically wanting," in program annotator Harlow Robinson's words. Also composed during the war, the Eighth is on its surface dark and by turns foreboding and tumultuous throughout its five movements. Perhaps contemplating the eventual end of devastating war, the composer described the symphony in affirmative terms: "All that is dark and depressing will disappear, depart, and the beautiful will reign."

Robert Kirzinger

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# Boston Symphony Orchestra

**Andris Nelsons, Ray and Maria Stata Music Director  
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144th Season, 2024–2025**

**Friday** May 2, 1:30pm | The Henry Lee Higginson Memorial Concert  
**Saturday** May 3, 8pm | The Catherine and Paul Bottenwieser Concert

**Andris Nelsons** conducting

## **ALL-SHOSTAKOVICH PROGRAM**

### ***Decoding Shostakovich, Orchestral Program 5***

Violin Concerto No. 1 in A minor, Opus 77[99] 43'

Nocturne. Moderato

Scherzo. Allegro

Passacaglia. Andante

Burlesque. Allegro con brio

**Baiba Skride**, violin

Intermission

Symphony No. 8 in C minor, Opus 65 66'

Adagio

Allegretto

Allegro non troppo—

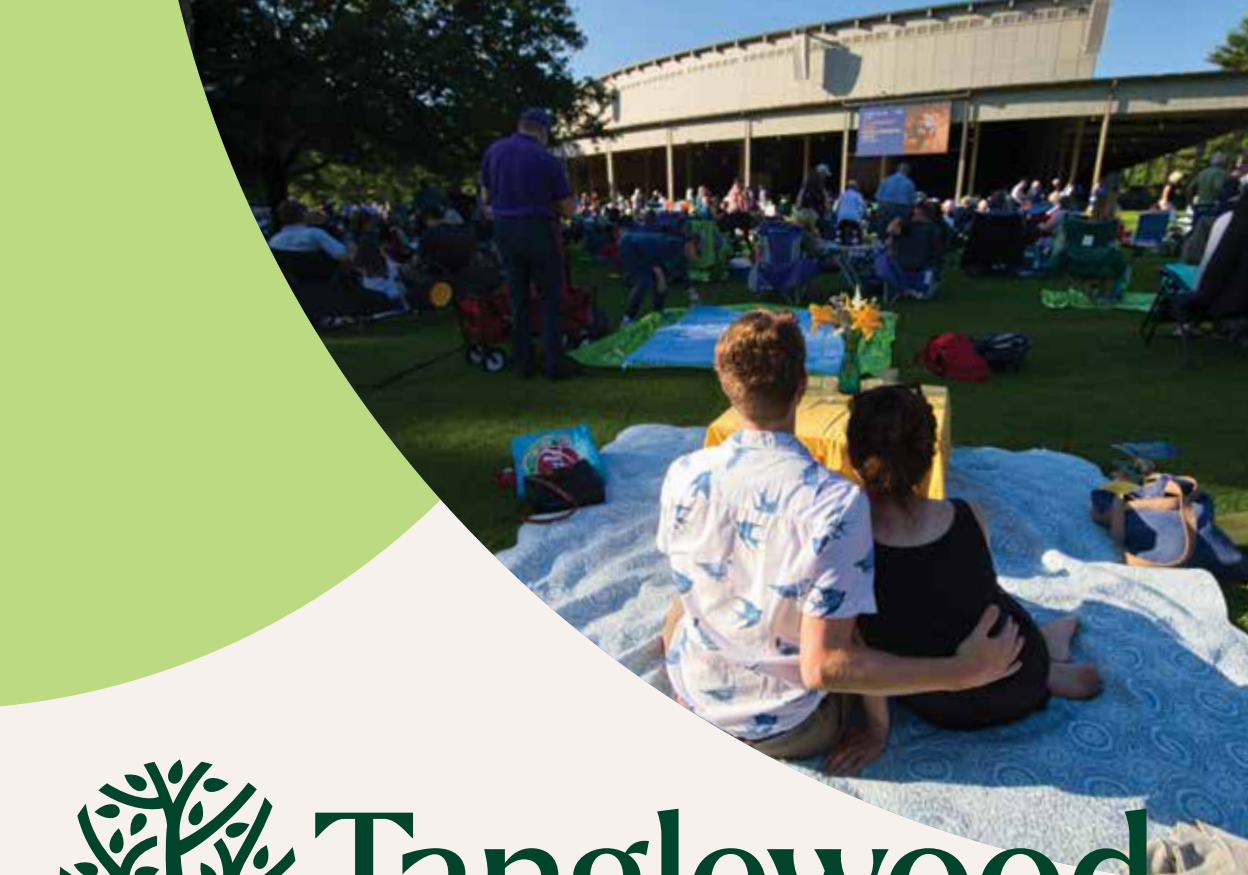
Largo—

Allegretto

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

The Friday concert will end about 3:30 and the Saturday concert about 10.  
Intermission is 20 minutes.





# Tanglewood

## IN THE KEY OF **SUMMER**

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# Dmitri Shostakovich

Violin Concerto No. 1 in A minor, Opus 77[99]



**Dmitri Dmitrievich Shostakovich** was born in St. Petersburg, Russia, on September 25, 1906, and died in Moscow on August 9, 1975. Shostakovich began composing the Violin Concerto No. 1 in Kamarovo on July 21, 1947, and finished it in Moscow on March 24, 1948. The concerto was dedicated to David Oistrakh, who played the solo part in the premiere in Leningrad with the Leningrad Philharmonic conducted by Yevgeny Mravinsky on October 29, 1955. Shostakovich made a few minor changes to the original score before the premiere, and the concerto was published in 1956 in the USSR as opus 99, although it is commonly known as opus 77.

**In addition to the soloist, the score of the Violin Concerto No. 1** calls for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, tuba, timpani, tam-tam, xylophone, celesta, 2 harps, and strings (first and second violins, violas, cellos, and double basses).

When he set to work on his brooding and brilliantly virtuosic First Violin Concerto in the summer of 1947 at his dacha on the Gulf of Finland, Shostakovich had a specific soloist in mind: David Oistrakh (1908-1974). Nearly the same age, the two men had known each other for many years. In 1935, they had toured Turkey together as part of an official Soviet musical delegation; Oistrakh described Shostakovich as “an excellent travel companion.” Just a few months before he began working on the concerto, Shostakovich and Oistrakh had performed his Second Piano Trio in Prague, with Czech cellist Miloš Sádlo. By this time, Oistrakh, raised in a Jewish family in Ukraine, was an internationally celebrated violinist and a highly valued musical asset for the Soviet regime, which rewarded him with a comfortable apartment in the same prestigious Moscow building for creative artists where his longtime friend Sergei Prokofiev lived, along with the freedom (extremely rare in Stalin’s Russia) to travel abroad.

According to Oistrakh’s son Igor, his father “adored Shostakovich as a genius, and followed his development since the time when the unique individuality of the 19-year-old composer of the First Symphony first rose as a bright star in the heavens of music.... The main links between them were similar traits of character—a complete abandonment in art, artistic ‘maximalism,’ an organic and uncompromising attitude, and their extremely developed sense of duty.” Shostakovich also dedicated his Second Violin Concerto (1967) to Oistrakh. Their friendship lasted until Oistrakh’s death in October 1974, less than a year before Shostakovich’s passing.

As usual, Shostakovich worked quickly on the First Concerto, and had completed two of the four movements by the end of 1947. While he was composing the Finale, however, the world of Soviet music was rocked by the appearance of a Decree from the Communist Party Central Committee published in newspapers on February 10, 1948. “On the Opera *The Great Friendship*” attacked the composer Vano Muradeli for “formalist tendencies” and launched a brutal ideological (and personal) assault on leading Soviet composers, including Sergei Prokofiev and Shostakovich. Coerced by Stalin’s cultural commissar Andrei Zhdanov, the Union of Soviet Composers convened a congress, at which Zhdanov charged that Shostakovich’s music reminded him of “a musical gas-chamber.” Shostakovich and others were forced to admit to their “mistakes” and to promise in the future to write for “the people” and to obey Party directives. So distraught and guilt-ridden was Shostakovich over what he considered his cowardly behavior at the Composers’ Congress that he allegedly considered suicide.

According to his close friend Isaak Glikman, Shostakovich would return home from the “shameful, vile discussions at the Congress” to work on the Violin Concerto’s third movement. “I finished it, and I think it came out pretty well,” he said modestly. For Glikman, this solemn and hymn-like F-minor Passacaglia, the longest of the four movements, in a form popular in Baroque music that sets variations over a repeating bass line, “conveyed the composer’s feelings and spirituality, erasing the line between the internal and external world.” (Shostakovich had previously used the form of the Passacaglia to stunning dramatic effect in his opera *Lady Macbeth of Mtsensk*, banned on Stalin’s orders in 1936.)

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Within the Festival, two programs share the theme—“The Dreams and Requiems of German Music”—A Far Cry, hosted by former *Boston Globe* critic Jeremy Eichler as well as the film *Beethoven’s Nine: Ode to Humanity*, with panel discussion.

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Joshua Bell, *violin* | Dover Quartet  
Galvin Cello Quartet | Cheng<sup>2</sup> Duo  
Janoska Ensemble | Imani Winds



Program page for the first BSO performances of Shostakovich's Violin Concerto No. 1 in November 1964 with soloist Leonid Kogan and Erich Leinsdorf conducting

## Ninth Program

FRIDAY AFTERNOON, NOVEMBER 27, at 2:00 o'clock

SATURDAY EVENING, NOVEMBER 28, at 8:30 o'clock

HAYDN ..... Symphony No. 21, in A major

- I. Adagio
  - II. Presto
  - III. Menuetto
  - IV. Finale: Allegro molto
- (First performance in Boston)

DVOŘÁK ..... Symphony No. 3, in E-flat major (Op. 10)

- I. Allegro moderato
  - II. Adagio molto, tempo di marcia
  - III. Finale: Allegro vivace
- (First performance in Boston)

### INTERMISSION

SHOSTAKOVITCH ..... Concerto for Violin and Orchestra, Op. 99

- I. Nocturne
  - II. Scherzo
  - III. Passacaglia
  - IV. Burlesque
- (First performance in Boston)

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The consequences of the 1948 campaign against Shostakovich were far-reaching; most of his works were banned from public performance, and he lost his prestigious teaching positions at the Moscow and Leningrad conservatories. For the next few years, until Stalin's death in 1953, he supported himself and his family by writing patriotic cantatas like *The Sun Shines Over Our Motherland*, and scores for politically orthodox films, including *The Fall of Berlin*, a propagandistic encomium to a god-like Stalin. At the same time, however, he continued to write more "private" music: the string quartets nos. 4 and 5 and the 24 Preludes and Fugues for solo piano. He also composed music "for the desk drawer," which he knew would have no chance of being performed in public, such as *From Jewish Folk Poetry* (1948), settings of Jewish folk texts for three singers and piano that waited until 1955 for its premiere.

It was in part its pronounced Jewish flavor—especially the furious 2/4 Klezmer-style dance theme in the Scherzo for clarinet and strings—that also led Shostakovich to withhold the newly completed First Violin Concerto from performance. In 1948, a new wave of antisemitism was building in the USSR, leading to arrests and executions of prominent Jewish cultural figures. Although he was himself not Jewish, Shostakovich's longtime fondness for and interest in Jewish culture and music was well known among his friends—many of them Jewish, including Oistrakh. "The distinguishing feature of Jewish music is the ability to build a jolly melody on sad intonations," Shostakovich is reported to have said. "Why does a man strike up a jolly song? Because he feels sad at heart." In 1943, Shostakovich had completed an opera by his student Veniamin Fleishman about Jewish village life in Tsarist Russia, *Rothschild's Violin*; the work was left unfinished when Fleishman was killed





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in World War II. Shostakovich would incorporate Jewish themes into numerous major works: the Second Piano Trio (1944), the First Violin Concerto, *From Jewish Folk Poetry*, the Fourth String Quartet (1949), and the *Babi yar* Symphony No. 13 (1962).

Apart from its “Jewishness,” the First Violin Concerto, in dark A minor, possesses other features officially unacceptable in the strictly controlled cultural environment of late Stalinist Socialist Realism. Its form was challenging and unusual, dominated by two long slow movements—an opening Nocturne and a Passacaglia—and a knotty cadenza between the last two movements. The highly dissonant melodic and harmonic language lacked good “tunes”; the overall mood was melancholy, philosophical, even tragic. Nor was the grotesque and satirical character of the two fast movements likely to please the censors, who viewed satire as a dangerous tool of sedition.

At the time, Soviet composers were being encouraged—forced—to write “accessible” and “happy” music in a straightforward tonal style, preferably in major keys, best in C major. The Concerto’s final movement, a circus-style Burlesque, unfolds frantically rather than optimistically, with a return at the end to the suspicious Jewish theme of the second movement. It also remains in A-minor rather than moving towards the major chord expected of dutiful Soviet composers (and supplied by Shostakovich himself, for example, in the Fifth Symphony).

The Concerto is also the first large-scale work of Shostakovich to contain his personal musical “signature”: the notes D E-flat C B (in German notation, D-S-C-H, i.e., in German spelling “D. Schostakowitsch”). This motto appears, transposed and slightly altered, in the second movement (not coincidentally, alongside the “Jewish” material), and in both of the following movements (and the cadenza). In the years to come, Shostakovich would insert this motif into many of his most intense and personal works, including the Tenth Symphony and the Eighth String Quartet. It affirmed the enduring strength of his creative individuality and personality amidst the oppressively communal atmosphere of Soviet Communism.

The Concerto’s long-delayed premiere was a major event in the history of Soviet music. Oistrakh already knew the piece, which Shostakovich had played for him on the piano in his Moscow apartment in 1948. (In an interview with Elizabeth Wilson, cellist Mstislav Rostropovich accused Oistrakh of intentionally delaying the premiere because he feared the wrath of Soviet authorities, but it was not just Oistrakh’s decision, since a conductor and orchestra also had to agree.) The concerto makes extraordinary technical demands on the soloist (double and triple and quadruple stops, harmonics, extensive playing high on the G string, rapid-fire scale passages), who is rarely silent throughout. The original version provides no break after the exhausting cadenza, which proved too much even for Oistrakh. He asked Shostakovich to give him a rest for the first eight bars of the finale, so “at least I can wipe the sweat off my brow.” Shostakovich agreed, giving the first statement of the theme to the orchestra, although he also preserved the original version as an alternative.



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Only two months after the hugely successful Leningrad premiere, Oistrakh played the concerto at a historic concert at Carnegie Hall, on December 29, 1955, with Dmitri Mitropoulos and the New York Philharmonic. One of the opening events in the new era of post-Stalinist Soviet-American cultural exchange, it was a musical and political sensation, and even broadcast on radio. Oistrakh then took the concerto on tour around the United States, where it solidified Shostakovich's position as a major figure not only in Soviet, but world music.

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 Violin Concerto No. 1 was given by its dedicatee, David Oistrakh, on December 29, 1955, with Dimitri Mitropoulos and the New York Philharmonic.*

*The first Boston Symphony performances of the Violin Concerto No. 1 were led by Erich Leinsdorf in November 1964 with soloist Leonid Kogan, followed by a Carnegie Hall performance that December. Kogan played the concerto again in 1975 under Edo de Waart's direction. Other performances include those by Itzhak Perlman (led by Seiji Ozawa), Viktoria Mullova (Ozawa), former BSO associate concertmaster Tamara Smirnova (at Tanglewood under André Previn), Frank Peter Zimmermann (Bernard Haitink), Maxim Vengerov (also at Tanglewood, with Mstislav Rostropovich), Vadim Repin (Kurt Masur), Sergey Khachatryan in memory of Rostropovich in 2007 (Haitink conducting), and Baiba Skride under Andris Nelsons, first in February 2013 and more recently in February 2022, the work's most recent subscription performances, at which time the concerto was recorded for Deutsche Grammophon.*



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# Dmitri Shostakovich

Symphony No. 8 in C minor, Opus 65



**Dmitri Shostakovich began his Symphony No. 8** on July 2, 1943, completing it on September 9 that same summer and playing it on piano soon afterwards for an invited audience of composers and conductors. The first orchestral performance, for an invited audience of musicians, artists, critics, and journalists, took place on November 3, 1943, at the Moscow Conservatory with Evgeny Mravinsky, the symphony's dedicatee, leading the State Symphony of the USSR; they also gave the first public performance the next night, both occasions being part of a Festival of Soviet Music celebrating the twenty-fifth anniversary of the Soviet Union.

**The score of Shostakovich's Symphony No. 8** calls for 2 piccolos (doubling 3rd and 4th flutes), 2 flutes, 2 oboes, English horn, E-flat clarinet, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 3 trumpets, 4 horns, 3 trombones, tuba, timpani, xylophone, snare drum, cymbals, bass drum, tam-tam, and strings (first and second violins, violas, cellos, and double basses).

The three symphonies (his symphonies 7, 8, and 9) composed by Dmitri Shostakovich during World War II are surprisingly varied in their emotional and musical character. They also constitute a sort of diary of the composer's personal and artistic response to one of the darkest moments in modern history, progressing from patriotic outrage to inexpressible grief to ironic escapism. The first and most massive of the three was the celebrated Symphony No. 7 (*Leningrad*) begun in the summer of 1941, just as the Nazi army launched its terrifying assault upon the composer's beloved native city. Completed in December 1941 in evacuation and performed for the first time in Kuibyshev, the Seventh (which weighs in at a hefty 80 minutes) quickly became an international symbol of the heroic defense of Leningrad during the 900-day Nazi blockade. After its highly publicized American premiere on the radio on July 19, 1942, the Seventh (with its raucous Bolero-like first-movement portrayal of triumphant, strutting militarism) rapidly became one of the best-known symphonies composed in the 20th century. Despite subsequent claims that the Seventh's often sarcastic fury was directed as much against the horrors of Stalinism as against Nazism, the *Leningrad* became a shining emblem of Soviet patriotic feeling.

The Seventh's unprecedented domestic and international success actually came to haunt Shostakovich. When judged against it, his two subsequent wartime symphonies were found emotionally and ideologically wanting by the ever-vigilant Communist Party bureaucrats and official critics. Completed in September 1943, the Eighth was widely criticized after its first public performance in Moscow on



November 4 as excessively gloomy and despairing in light of the improving fortunes of the Red Army at Stalingrad (where the Nazi army had been defeated after a monumental battle in early 1943) and elsewhere. Shostakovich's close friend Ivan Sollertinsky, a scholar and critic, wrote to his wife: "The symphony made an enormous impression, but the music is significantly more difficult and sharp than in the Fifth and Seventh symphonies, and therefore is highly unlikely to become popular. Its success owed more to Shostakovich's name and popularity rather than to the symphony itself. And the work has gained some vociferous enemies." Sollertinsky was right. Since most of the important reviews of the Eighth Symphony were critical (especially of the lyrical, unheroic finale), it disappeared from the repertoire for many years; it has only recently been returning to favor both in Russia and abroad.

Musicologists and critics have long considered the Symphony No. 8 one of the most complex, challenging, and ambitious of Shostakovich's fifteen symphonies. Unlike the *Leningrad* and several other of the composer's symphonies, the Eighth lacks a descriptive title or any obvious programmatic intent. Confused and disappointed by Shostakovich's failure to provide a clear extra-musical "purpose" for the new work, and eager to find some justification for its mournful mood, some Soviet cultural apparatchiks attempted to persuade the public that the Eighth was actually intended to honor those who died at the Battle of Stalingrad. Even today, the symphony is occasionally referred to in Russia as the "Stalingrad Symphony," though there is no evidence that Shostakovich ever approved of such a label. After the premiere, the Eighth also became known as the "Poem of Suffering." In the words of distinguished Russian musicologist Marina Sabinina, whose book on Shostakovich's



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*Program page for the first Boston Symphony performances of Shostakovich's Symphony No. 8 on April 21 and 22, 1944, with Serge Koussevitzky conducting*

symphonies (unfortunately still unavailable in English) remains one of the best sources, the symphony is “an epic song about war as the cruelest evil that could ever exist.”

And yet in one of the countless interviews he was forever granting, speaking in the bland language of Soviet officialese, Shostakovich claimed that the Eighth Symphony was really about beauty and affirmation, perhaps anticipating the criticism that it was excessively dark and despairing. “If I were to compare this symphony with my previous compositions, then I would say that in form it is closest to the Fifth Symphony and the quintet. And it seems to me that in the Eighth Symphony, certain ideas and thoughts present in my preceding works find further development. I could express the ideological-philosophical concept of my new work very briefly, with just two words: life is beautiful. All that is dark and depressing will disappear, depart, and the beautiful will reign.”

That the project particularly inspired Shostakovich seems to be confirmed by the remarkable speed of composition. Begun in Moscow in early July, the entire opus was completed by early September. It was at the rural retreat belonging to the Union of Composers in Ivanovo that Shostakovich did most of the work, surrounded by other leading Soviet composers, all intent on contributing to the war effort in music, with a few breaks for volleyball.

One of Shostakovich's longer symphonies, the Eighth runs over an hour. It is also the first of the composer's symphonies to have more than four movements. By far the longest of the five movements is the opening Adagio, constituting more than one-third of the entire work. In a gesture highly reminiscent of the famous opening bars of his Symphony No. 5 (to which the Symphony No. 8 is often compared), Shostakovich opens the Eighth with a dramatic—almost operatic—signature motive or motto in octaves in the strings, moving upward from the low strings and

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*Shostakovich at the piano with Stalin  
“watching” from the poster above*



rising to the second violins. Full of foreboding and grief, this strongly punctuated phrase serves to unify the entire symphony, reappearing portentously in later movements, representing the evil power of militarism, and giving the work a greater structural coherence than the Fifth. To the barely repressed violence of the motto theme the other two themes of the first movement provide a strong contrast. The first—appearing in the first violins—is reflective and introspective; the second, lyrical and romantic, is set in 5/4 meter over a steadily beating irregular accompaniment in eighth-notes that Sabinina compares to the “nervous beating of a heart.” Of an intimate, emotional character, both themes are repeatedly interrupted through the development section by the intrusion of the aggressively military epigraph phrase. In an Allegro section, the reflective theme is utterly transformed into a horrible vision of mechanized force, a sadistic march leading into a shattering climax for full orchestra. The movement concludes with a coda of quiet resignation and the return of the epigraph, sounded on the trumpet dying away into nothingness. In this Adagio, one of the great opening movements of any modern symphony, writes Shostakovich biographer Krzysztof Meyer, “the tragic element rises to an unprecedented level.”

The second (Allegretto) and third (Allegro non troppo) movements are both fast and of almost identical length, about six minutes each. They transport us to the world of full-blown self-important militarism, seen through the lens of grotesque caricature, a quality very familiar to us from other works of Shostakovich. The second movement provides music for marching—but a march devoid of humanity or natural physical movement. Of particular interest is a complex, densely polyphonic section of uncertain tonality just before the conclusion, where the music (like the world itself in 1943) seems to lose its center and bearings, only the insistent beat of

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Shostakovich strolling with  
violinist David Oistrakh



the march remaining. Constructed over a pounding ostinato in quarter-notes, in the style of a toccata, the third movement is a dance of death, its “theme” a descending octave shriek.

After the false bravado and violence, the fourth movement (movements three, four, and five are played without pause) comes as a requiem for the countless dead, reprising some ideas from the first movement, over a passacaglia bass line heard first in the full orchestra, then repeated eleven times with a kind of hypnotic repetitive effect. The concluding Allegretto is less tightly constructed than the preceding movements and fails to offer the optimistic reassurance that resounds, for example, in the finale of the Symphony No. 5—a serious deficiency in the opinion of the Party critics, who were hoping for a bombastic, hopeful ending. Instead, Shostakovich gradually reduces the tension and drama, leading us into a hushed and transcendent world, scored sparsely for strings and flute, not a public celebration but a private prayer. War is hell, but life is beautiful.

Harlow Robinson

*The first American performances of Shostakovich’s Symphony No. 8 took place on April 2, 1944, with Artur Rodzinski conducting the New York Philharmonic-Symphony Orchestra (the Boston Symphony premiere under Koussevitzky taking place three weeks later).*

*The first Boston Symphony Orchestra performances of the Eighth Symphony were given by Serge Koussevitzky on April 21 and 22, 1944 (three weeks after the American premiere; see above). Koussevitzky repeated the work in Boston a year later, in April 1945, and then played just the Adagio with the orchestra, in memory of Franklin Delano Roosevelt, in Philadelphia and New York during the week following. The only BSO performances since Koussevitzky’s were given by Mstislav Rostropovich (February 1977), Bernard Haitink (November 1985), André Previn (February 1997, followed by tour performances in the Canary Islands and Florida), Paavo Berglund (October 2005), and Andris Nelsons (March 2016), at which time the symphony was recorded for release by Deutsche Grammophon.*

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# Baiba Skride

Baiba Skride's natural approach to music-making has endeared her to many of today's most prestigious conductors and orchestras worldwide. She performs regularly with orchestras such as the Berliner Philharmoniker, Gewandhausorchester Leipzig, Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouworkest, Symphonieorchester des Bayerischen Rundfunks, Orchestre de Paris, London Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, Oslo Philharmonic, Sydney Symphony Orchestra, and NHK Symphony Orchestra. She enjoys close collaborations with conductors such as Marin Alsop, Christoph Eschenbach, Edward Gardner, Susanna Mälkki, Andris Nelsons, Yannick Nézet-Séguin, Andrés Orozco-Estrada, Santtu-Matias Rouvali, Dima Slobodeniouk, John Storgårds, Juraj Valčuha, and Kazuki Yamada. Upcoming highlights include a tour with the Boston Symphony Orchestra and Andris Nelsons. She performs both Shostakovich violin concertos as well as chamber music at the historically unique Shostakovich Festival in Leipzig in May 2025, in partnership with the Gewandhausorchester Leipzig and the BSO. In addition, she appears as soloist on tour in Spain with Orquesta Sinfónica de Euskadi and Kristiina Poska as well as with Kammerakademie Potsdam and Joshua Weilerstein, among others. Recent highlights include the Berlin Philharmonic, Philharmonia Orchestra, hr-Sinfonieorchester Frankfurt, Dresdner Philharmonie, and Netherlands Radio Philharmonic Orchestra. In North America she regularly appears with orchestras such as the New York Philharmonic, Pittsburgh Symphony, San Francisco Symphony, Houston Symphony, Utah Symphony, and Baltimore Symphony. This season, Deutsche Grammophon releases Baiba Skride's recording of the Shostakovich violin concertos with the Boston Symphony Orchestra and Andris Nelsons. Her recording of Gubaidulina's Triple Concerto with NDR Radiophilharmonie (Hannover) and Andrew Manze was released last year on the Orfeo label. In spring 2024, her recording of Britten's violin and double concertos with ORF Radio-Symphonieorchester Wien and Marin Alsop received excellent reviews. Her extensive discography with Orfeo includes all the Mozart concertos with the Swedish Chamber Orchestra, Bartók with WDR Sinfonieorchester, and works by Bernstein, Korngold, and Rózsa with the Gothenburg Symphony Orchestra and Tampere Philharmonic Orchestra, conducted by Santtu-Matias Rouvali. Baiba Skride is an internationally sought-after chamber musician and performs regularly at festivals and concert halls across the world, including the Concertgebouw Amsterdam, Musikverein Wien, Wigmore Hall London, Louvre Paris, as well as touring in North America and Australia. Skride is an advocate of new music; some of today's most prominent composers, including Sofia Gubaidulina, Victoria Borisova-Ollas, Sebastian Currier, and Hans Abrahamsen, have written concertos for her. Skride was born into a musical Latvian family in Riga and continued her studies from 1995 with Petru Munteanu at the Rostock University of Music and Theatre. She plays the "Yfrah Neaman" Stradivarius kindly on loan by the Neaman family through Beare's International Violin Society. A frequent guest with the BSO and Andris Nelsons, Baiba Skride made her subscription series debut in January/February 2013 and her most recent return to Symphony Hall in January 2023, playing Shostakovich's Violin Concerto No. 2.



Marco Borggreve

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## 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](http://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 in March 2025. Symphony No. 8 was released originally in May 2016 along with symphonies nos. 5 and 9. Baiba Skride's recordings with the BSO of the two violin concertos are included in the box set and are available digitally.

Among other recordings of the complete Shostakovich symphonies are those by 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, 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.

In addition to her recording of the Violin Concerto No. 1 with the BSO, Baiba Skride also recorded it with Mikko Franck and the Munich Philharmonic. David Oistrakh recorded it with Dimitri Mitropoulos and the New York Philharmonic on January 2, 1956, immediately following the American premiere; a live recording of that premiere was later released on CD. Other recordings include: Nicola Benedetti/Bournemouth Symphony Orchestra/Kirill Karabits, Hilary Hahn/Oslo Philharmonic/Hugh Wolff, Daniel Hope/BBC Symphony Orchestra/Maxim Shostakovich, Viktoria Mullova/Royal Philharmonic Orchestra/André Previn, Oistrakh/Leningrad Philharmonic/Evgeny Mravinsky, Itzhak Perlman/Israel Philharmonic/Zubin Mehta, Maxim Vengerov/London Symphony Orchestra/Mstislav Rostropovich





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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.

## 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.





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## Elevate Your Love of the BSO through the Higginson Society

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**Boston Symphony  
Orchestra**



## BSO Broadcasts on CRB

BSO concerts are heard on the radio at 99.5 CRB and online at [classicalwcrb.org](http://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](http://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 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* (encore May 6); and this week Shostakovich's Violin Concerto No. 1 with soloist Baiba Skride and the Symphony No. 8 (May 3 and 12).

## The Catherine and Paul Bittenwieser Concert | Saturday, May 3, 2025

This Saturday evening's performance is supported by a generous gift from Great Benefactors Catherine and Paul Bittenwieser. Elected a BSO Advisor in 1998 and Trustee in 2000, Paul was elevated to Life Trustee in 2017. He served as President of the Board of Trustees from 2014 to 2017 and a Vice-Chair of the Board of Trustees from 2010 to 2013.

Paul's interest in music began at a young age, when he studied piano, violin, clarinet, and conducting as a child and teenager. Together, Paul and Katie developed their lifelong love of music, and they have attended the BSO's performances at Symphony Hall and Tanglewood for more than 50 years. The Bittenwiesers have generously supported numerous BSO initiatives, including BSO commissions of new works, guest artist appearances at Symphony Hall and Tanglewood, fellowships at the Tanglewood Music Center, and Opening Nights at Symphony and Tanglewood. They also endowed a BSO First Violin Chair, currently held by Jennie Shames. Paul and Katie, who have served on many gala committees, chaired Opening Night at Symphony for the 2008-2009 season. Paul was a member of the Search Committee recommending the appointment of Andris Nelsons as the BSO's Ray and Maria Stata Music Director.

The Bittenwiesers support many arts organizations in Boston, and they are deeply involved with the community and social justice. In 2014, Paul stepped down as chairman of the Institute of Contemporary Art, Boston, after a decade of leading the Board of Trustees. He is a trustee and former chair of the American Repertory Theater and received the A.R.T. Angel Award in 2018. He is also a trustee of Partners in Health, honorary trustee of the Museum of Fine Arts, Boston, and a fellow of the American Academy of Arts and Sciences. A former overseer of Harvard University, he was awarded the Harvard Medal for service in 2010. In 1988, Paul and Katie founded the Family-to-Family Project, an agency that works with homeless families in Eastern Massachusetts. Katie, who is a social worker, spent most of her career in early child development before moving into hospice and bereavement work. She is a graduate of Mount Holyoke College and Boston University School of Social Work. Paul is a psychiatrist who specializes in children and adolescents, as well as a novelist. He is a graduate of Harvard College and Harvard Medical School. On May 14, 2014, Paul had the honor of performing as pianist in Beethoven's Cello Sonata No. 3 in A, Opus 69, at the Institute of Contemporary Art, Boston, with Yo-Yo Ma.

# 2024-2025 Season Summary

## Works performed during the Boston Symphony Orchestra's 2024-2025 subscription season

	DATE
<b>Samuel BARBER</b> Adagio for Strings	9/26-28
<b>Béla BARTÓK</b> Piano Concerto No. 3 INON BARNATAN, piano	3/6-8
<b>Ludwig van BEETHOVEN</b> Piano Concerto No. 4 in G, Opus 58 MITSUKO UCHIDA, piano	4/17-19
Symphony No. 1 in C, Opus 21	1/9-11
Symphony No. 2 in D, Opus 36	1/9-11
Symphony No. 3 in E-flat, Opus 55, <i>Eroica</i>	1/9-11
Symphony No. 4 in B-flat, Opus 60	1/16-17
Symphony No. 5 in C minor, Opus 67	1/16-17
Symphony No. 6 in F, Opus 68, <i>Pastoral</i>	1/18, 1/21
Symphony No. 7 in A, Opus 92	1/18, 1/21
Symphony No. 8 in F, Opus 93	1/23-25
Symphony No. 9 in D minor, Opus 125 SARA JAKUBIAK, soprano; TAMARA MUMFORD, mezzo-soprano; DAVID BUTT PHILIP, tenor; ANDRÈ SCHUEN, baritone; TANGLEWOOD FESTIVAL CHORUS, JAMES BURTON, conductor	1/23-25
Violin Concerto in D, Opus 61 (with cadenzas by Jörg Widmann) VERONIKA EBERLE, violin	2/6-8
<b>Hector BERLIOZ</b> Grand Overture to <i>Waverley</i> , Opus 1	10/10-12
<b>Leonard BERNSTEIN</b> Symphonic Dances from <i>West Side Story</i>	3/13-16
<b>Johannes BRAHMS</b> Symphony No. 1 in C minor, Opus 68	2/13-15
<b>Joseph CANTELOUBE</b> Selections from <i>Songs of the Auvergne</i> SUSAN GRAHAM, mezzo-soprano	9/19 (Gala)



**John COLTRANE**

Coltrane: A Centennial Symphonic Celebration, 3/21-22  
curated by BSO Composer Chair Carlos Simon and  
featuring TERENCE BLANCHARD, trumpet  
*Blue Train* (orch. Erik Jekabson)  
*Naima* (orch. Andy Milne)  
*Giant Steps* (orch. Steven Feifke)  
*A Love Supreme, Part I: Acknowledgement* (orch. Andy Milne)  
*Crescent* (orch. Ben Morris)  
*Central Park West* (orch. Tim Davies)  
*Alabama* (orch. Carlos Simon)  
*Impressions* (orch. Ben Morris)

**Aaron COPLAND**

Concerto for Clarinet and String Orchestra, with Harp and Piano 9/26-28  
WILLIAM R. HUDGINS, clarinet

**Miles DAVIS**

*So What* (orch. Tim Davies) (Coltrane Celebration) 3/21-22  
TERENCE BLANCHARD, trumpet  
*Blue in Green* (orch. Cassie Kinoshi) (Coltrane Celebration) 3/21-22  
TERENCE BLANCHARD, trumpet

**Edward ELGAR**

Violin Concerto in B minor, Opus 61 4/3-5  
FRANK PETER ZIMMERMANN, violin

**Duke ELLINGTON**

*Three Black Kings*, Ballet for Orchestra (arr. Luther Henderson) 11/7-9  
*New World A-Coming*, for piano and orchestra (arr./ed. Maurice Peress) 11/7, 11/9  
GERALD CLAYTON, piano  
*Night Creature* (adapted by Rayburn Wright; reorch. David Berger) 11/7-9  
Selections from the Sacred Concerts (orch. adaptation by Charles Floyd) 11/7-9  
THE DUKE ELLINGTON TRIBUTE SINGERS  
*In a Sentimental Mood* (orch. Carlos Simon) (Coltrane Celebration) 3/21-22  
TERENCE BLANCHARD, trumpet

**Michael GANDOLFI**

*Ascending Light*, for Organ and Orchestra 10/10-12  
OLIVIER LATRY, organ

**Edvard GRIEG**

*From Holberg's Time*, Suite in olden style, Opus 40 11/29, 30  
Piano Concerto in A minor, Opus 16 11/29, 30  
BENJAMIN GROSVENOR, piano

**Adolphus HAILSTORK**

*Lachrymosa: 1919* 4/3-5

**Franz Joseph HAYDN**Symphony No. 48 in C, *Maria Theresia*

2/20-22

Symphony No. 99 in E-flat

2/20-22

**Hannah KENDALL***O flower of fire* (2023; American premiere)

10/24-26

**Erich Wolfgang KORNGOLD***Die tote Stadt*, Opera in Three Acts, Opus 12

1/30, 2/1

CHRISTINE GOERKE, soprano (Marietta/Marie); ELISA SUNSHINE, soprano (Juliette);  
 AMBER MONROE, soprano (Lucienne); KAREN CARGILL, mezzo-soprano (Brigitta);  
 DAVID BUTT PHILIP, tenor (Paul); JOSHUA SANDERS, tenor (Victorin); NEAL FERREIRA,  
 tenor (Gaston); TERRENCE CHIN-LOY, tenor (Graf Albert); ELLIOT MADORE, baritone  
 (Frank/Fritz)

Beguines, dancers, Procession of the Holy Blood participants: TANGLEWOOD  
 FESTIVAL CHORUS, JAMES BURTON, conductor; BOSTON LYRIC OPERA CHORUS,  
 BRETT HODGDON, conductor; BOYS OF THE ST. PAUL'S CHOIR SCHOOL, BRANDON  
 STRAUB, music director

**Anatoly LIADOV***The Enchanted Lake*, Fairy Tale Scene, Opus 62

3/6-8

**Franz LISZT**

Piano Concerto No. 2 in A

10/24-26

JEAN-YVES THIBAUDET, piano

**Gustav MAHLER**

Symphony No. 8

10/4-6

LATONIA MOORE, soprano 1 (Magna Peccatrix); CHRISTINE GOERKE, soprano 2 (Una  
 poenitentium); YING FANG, soprano 3 (Mater gloriosa); MIHOKO FUJIMURA, mezzo-so-  
 prano 1 (Mulier Samaritana); GERHILD ROMBERGER, mezzo-soprano 2 (Maria  
 Aegyptiaca); ANDREAS SCHAGER, tenor (Doctor Marianus); MICHAEL NAGY, baritone  
 (Pater ecstaticus); RYAN SPEEDO GREEN, bass-baritone (Pater profundus);  
 TANGLEWOOD FESTIVAL CHORUS, JAMES BURTON, conductor; BOYS OF THE SAINT  
 PAUL'S CHOIR SCHOOL, BRANDON STRAUB, music director; DEXTER KENNEDY, organ

**Thelonious MONK***Crepuscle with Nellie* (orch. Andy Milne) (Coltrane Celebration)

3/21-22

**Wolfgang Amadè MOZART**Overture to *The Abduction from the Seraglio*, K.384

11/21-23

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

11/14-16

JAN LISIECKI, piano

Requiem in D minor, K.626

3/27-29

ERIN MORLEY, soprano; AVERY AMEREAU, mezzo-soprano;  
 JACK SWANSON, tenor (replacing Simon Bode); MORRIS ROBINSON, bass;  
 TANGLEWOOD FESTIVAL CHORUS, JAMES BURTON, conductor

Symphony No. 36 in C, K.425, *Linz*

11/21-23

Symphony No. 39 in E-flat, K.543

10/17-19

**Gabriela ORTIZ**

*Revolución diamantina*, for eight voices and orchestra  
THE CROSSING, DONALD NALLY, artistic director

2/27-3/1

**Arvo PÄRT**

*Tabula rasa*

3/27-29

ALEXANDER VELINZON, violin I; LUCIA LIN, violin II; VYTAS BAKSYS, prepared piano

**Kevin PUTS**

*The Brightness of Light*

11/21-23

RENÉE FLEMING, soprano; ROD GILFRY, baritone; WENDALL K. HARRINGTON,  
projection designer

**Sergei RACHMANINOFF**

Symphony No. 3 in A minor, Opus 44

3/6-8

**Maurice RAVEL**

*Alborada del gracioso*

2/6-8

*Tzigane*, for violin and orchestra

9/19 (Gala)

KEILA WAKAO, violin

*La Valse*, Poème choreographique

9/19 (Gala)

**Richard RODGERS**

*My Favorite Things* (orch. Jonathan Bingham) (Coltrane Celebration)

3/21-22

TERENCE BLANCHARD, trumpet

**Camille SAINT-SAËNS**

*Carnival of the Animals*, for pianos and orchestra

9/19 (Gala)

LANG LANG and GINA ALICE REDLINGER, pianos

Symphony No. 3 in C minor, Opus 78, *Organ Symphony*

10/10-12

OLIVIER LATRY, organ

**Franz SCHUBERT**

Symphony No. 6 in C, D.589

2/13-15

**Robert SCHUMANN**

Piano Concerto in A minor, Opus 54

10/17-19

JONATHAN BISS, piano

**Dmitri SHOSTAKOVICH**

Cello Concerto No. 1 in E-flat, Opus 107	4/11 (non-sub)
YO-YO MA, cello; MICHAEL WINTER, horn	
Symphony No. 6 in B minor, Opus 54	4/10, 4/26-27
Symphony No. 8 in C minor, Opus 65	5/2-3
Symphony No. 11 in G minor, Opus 103, <i>The Year 1905</i>	4/10, 4/11 (non-sub)
Symphony No. 15, Opus 141	4/17-19
Violin Concerto No. 1, Opus 77[99]	5/2-3
BAIBA SKRIDE, violin	

**Jean SIBELIUS**

<i>Finlandia</i> , Opus 26	11/29, 30
Symphony No. 7 in C, Opus 105, in one movement	11/29, 30

**Carlos SIMON**

<i>Festive Fanfare and Overture</i> (world premiere; BSO commission)	9/19 (Gala)
<i>Wake Up!</i> Concerto for Orchestra	

**Sarah Kirkland SNIDER**

<i>Forward Into Light</i>	9/26-28
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**Richard STRAUSS**

<i>Also sprach Zarathustra</i> , Opus 30	10/24-26
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**Igor STRAVINSKY**

Suite from <i>The Firebird</i> (1919 version)	2/6-8
Symphony in Three Movements	4/3-5
<i>Symphony of Psalms</i>	4/26-27
TANGLEWOOD FESTIVAL CHORUS, JAMES BURTON, conductor	
Violin Concerto in D	2/20-22
ISABELLE FAUST, violin	

**Pyotr Ilyich TCHAIKOVSKY**

<i>Francesca da Rimini</i> , Symphonic fantasy after Dante, Opus 32	2/27-3/1
Symphony No. 6 in B minor, Opus 74, <i>Pathétique</i>	11/14-16
Variations on a Rococo Theme, for cello and orchestra, Opus 33	2/27-3/1
ALBAN GERHARDT, cello	
Violin Concerto in D, Opus 35	3/13-16
RAY CHEN, violin	

**Michael TILSON THOMAS**

<i>Whitman Songs</i> , for baritone and orchestra	3/13-16
DASHON BURTON, baritone	

**Aleksandra VREBALOV**

<i>Love Canticles</i> for chorus and orchestra	4/26-27
TANGLEWOOD FESTIVAL CHORUS, JAMES BURTON, conductor	

**Guy WOOD**

<i>My One and Only Love</i> (orch. Ben Morris) (Coltrane Celebration)	3/21-22
TERENCE BLANCHARD, trumpet	

## Conductors of the BSO during the 2024-2025 subscription season

ANDRIS NELSONS	9/19 (Gala), 9/26-28, 10/4-6, 11/21-23*, 11/29-30, 1/9-11, 1/16-17, 1/18, 1/21, 1/23-25, 1/30, 2/1, 4/10, 4/11 (non-sub), 4/26-27, 4/17-19, 4/26-27, 5/2-3
HERBERT BLOMSTEDT	2/13-15
ROSS JAMIE COLLINS	11/29, 30
ALAN GILBERT	2/20-22
GIANCARLO GUERRERO	2/27-3/1
PHILIPPE JORDAN	11/14-16
EUN SUN KIM	3/6-8
NA'ZIR MCFADDEN	11/29, 30
EDWIN OUTWATER	3/21-22
SIR ANTONIO PAPPANO	10/24-26
SAMY RACHID	10/10-12*
DIMA SLOBODENIOUK	3/27-29, 4/3-5
NATHALIE STUTZMANN	2/6-8
THOMAS WILKINS	11/7-9
XIAN ZHANG	10/17-19

\*11/23 concert: Samy Rachid replaced Andris Nelsons for Put's *The Brightness of Light*

## Soloists, production artists, and choruses with the BSO during the 2024-2025 subscription season

AVERY AMEREAU, mezzo-soprano	3/27-29
VYTAS BAKSYS, prepared piano	3/27-29
INON BARNATAN, piano	3/6-8
JONATHAN BISS, piano	10/17-19
TERENCE BLANCHARD, trumpet	3/21-22
DASHON BURTON, baritone	3/13-16
KAREN CARGILL, mezzo-soprano	1/30, 2/1
RAY CHEN, violin	3/13-16
GERALD CLAYTON, piano	11/7, 11/9
VERONIKA EBERLE, violin	2/6-8
YING FANG, soprano	10/4-6
ISABELLE FAUST, violin	2/20-22
NEAL FERREIRA, tenor	1/30 & 2/1
RENÉE FLEMING, soprano	11/21-23
MIHOKO FUJIMURA, mezzo-soprano	10/4-6
ALBAN GERHARDT, cello	2/27-3/1
ROD GILFRY, baritone	11/21-23
CHRISTINE GOERKE, soprano	10/4-6, 1/30 & 2/1
SUSAN GRAHAM, mezzo-soprano	9/19 (Gala)
RYAN SPEEDO GREEN, bass-baritone	10/4-6
BENJAMIN GROSVENOR, piano	11/29-30
WENDALL K. HARRINGTON, projection designer	11/21-23
WILLIAM R. HUDGINS, clarinet	9/26-28
SARA JAKUBIAK, soprano	1/23-25
DEXTER KENNEDY, organ	10/4-6



LANG LANG, piano	9/19 (Gala)
OLIVIER LATRY, organ	10/10-12
LUCIA LIN, violin	3/27-29
JAN LISIECKI, piano	11/14-16
TERRENCE CHIN-LOY, tenor	1/30, 2/1
YO-YO MA, cello	4/11 (non-sub)
ELLIOT MADORE, baritone	1/30 & 2/1
AMBER MONROE, soprano	1/30 & 2/1
LATONIA MOORE, soprano	10/4-6
ERIN MORLEY, soprano	3/27-29
TAMARA MUMFORD, mezzo-soprano	1/23-25
MICHAEL NAGY, baritone	10/4-6
DAVID BUTT PHILIP, tenor	1/23-25, 1/30 & 2/1
GINA ALICE REDLINGER, piano	9/19 (Gala)
MORRIS ROBINSON, bass	3/27-29
GERHILD ROMBERGER, mezzo-soprano	10/4-6
JOSHUA SANDERS, tenor	1/30 & 2/1
ANDREAS SCHAGER, tenor	10/4-6
ANDRÉ SCHUEN, baritone	1/23-25
BAIBA SKRIDE, violin	5/2-3
ELISA SUNSHINE, soprano	1/30, 2/1
JACK SWANSON, tenor	3/27-29
JEAN-YVES THIBAUDET, piano	10/24-26
MITSUKO UCHIDA, piano	4/17-19
ALEXANDER VELINZON, violin	3/27-29
KEILA WAKAO, violin	9/19 (Gala)
MICHAEL WINTER, horn	4/11 (non-sub)
FRANK PETER ZIMMERMANN, violin	4/3-5
TANGLEWOOD FESTIVAL CHORUS,	10/4-6, 1/30 & 2/1, 1/23-25, 3/27-29, 4/26-27
JAMES BURTON, conductor	
BOSTON LYRIC OPERA CHORUS, BRETT HODGDON, conductor	1/30 & 2/1
THE CROSSING, DONALD NALLY, artistic director	2/27-3/1
Sopranos: Kelly Ann Bixby, Karen Blanchard, Olivia Prendergast, Rebecca Siler	
Mezzo-sopranos: Anika Kildegaard, Chelsea Lyons, Jenna Hernandez McLean,	
Maren Montalbano	
THE DUKE ELLINGTON TRIBUTE SINGERS	11/7-9
Christina DeVaughn, Amy Onyonyi, Carolyn Saxon, Renese King, Karen Tobin-Guild,	
Laura Vecchione, Michael Bradley, Daon Drisdorn, Philip Lima, Davron Monroe, Samuel	
Moscoso, Donnell Patterson	
BOYS OF THE ST. PAUL'S CHOIR SCHOOL, BRANDON STRAUB, music director	1/30 & 2/1

## Two concerts at Carnegie Hall

Wednesday, April 23, 2025, 8pm

ANDRIS NELSONS conducting

MITSUKO UCHIDA, piano

Ludwig van BEETHOVEN

Dmitri SHOSTAKOVICH

Piano Concerto No. 4 in G, Opus 58

Symphony No. 15, Opus 141

Thursday, April 24, 2025, 8pm

ANDRIS NELSONS conducting

YO-YO MA, cello

Dmitri SHOSTAKOVICH

SHOSTAKOVICH

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

Symphony No. 11 in G minor, Opus 103,

*The Year 1905*

## Boston Pops performances in Fall 2024

Thursday, September 5, 7:30pm; Friday, September 6, 7:30pm

BOSTON POPS ORCHESTRA

KEITH LOCKHART, conductor

Celebrating John Williams, Program I

*Star Wars: The Force Awakens* in Concert

Saturday, September 7, 7:30pm; Sunday, September 8, 2pm

BOSTON POPS ORCHESTRA

KEITH LOCKHART, conductor

SCARLETT STRALLEN, narrator

Celebrating John Williams, Program II

A Grand Suite from *Harry Potter*

Friday, September 20, 7:30pm

BOSTON POPS ORCHESTRA

KEITH LOCKHART, conductor

CIRQUE DE LA SYMPHONIE

*Cirque Goes to the Cinema*

Wednesday, October 30, 7:30pm (no orchestra)

BRETT MILLER, organ

*Nosferatu: A Symphony of Horror*

Thursday, October 31, 7:30pm; Saturday, November 2, 7:30pm

BOSTON POPS ORCHESTRA

KEITH LOCKHART, conductor

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

Friday, November 1, 7:30pm  
BOSTON POPS ORCHESTRA  
KEITH LOCKHART, conductor  
VERONICA ROBLES AND HER MARIACHI ENSEMBLE  
ZAIRA MENESES and SON JAROCHOBOSTON  
*Celebrating Día de Muertos – The Day of the Dead*

**Concert for the City 2024-2025**

Saturday, September 21, 2024, 3pm  
BOSTON SYMPHONY ORCHESTRA and BOSTON POPS ORCHESTRA  
TANGLEWOOD FESTIVAL CHORUS  
ANDRIS NELSONS, KEITH LOCKHART, THOMAS WILKINS, and  
JAMES BURTON, conductors  
MICHELLE WU, piano  
RENESE KING, vocalist  
BOSTON CHILDREN’S CHORUS, KENNETH GRIFFITH, music director  
MUSICIANS OF THE BOSTON FESTIVAL ORCHESTRA  
VERONICA ROBLES AND HER MARIACHI ENSEMBLE  
Boston Youth Poet Laureate PARKER-VINCENT ALVA

Carlos SIMON	<i>Festive Fanfare and Overture</i>
Pyotr Ilyich TCHAIKOVSKY	Symphony No. 6, second movement: Allegro con grazia
Adolphus HAILSTORK	Fanfare on “Amazing Grace”
Missy MAZZOLI	<i>Sinfonia (for Orbiting Spheres)</i>
George GERSHWIN	<i>Rhapsody in Blue</i>
Samuel WARD & Katherine Lee BATES	America the Beautiful (arr. Rob Mathes)

**Works performed in Community Chamber Concerts during the 2024-2025 season**

<b>Ludwig van BEETHOVEN</b> String Trio in D, Opus 9, No. 2	1/26, 1/31
<b>Johannes BRAHMS</b> Clarinet Trio in A minor, Opus 114	10/4, 10/13
<b>Aaron COPLAND</b> <i>Elegies</i> for violin and viola	11/17
<b>Ernő von DOHNÁNYI</b> Serenade for string trio, Opus 10	3/21
<b>Louise FARRENC</b> Clarinet Trio in E-flat, Opus 44	10/4, 10/13

<b>Gabriela Lena FRANK</b> <i>Mitos</i> (“Myths”), Dramatic suite for woodwind quintet	11/3, 11/10
<b>Paul HINDEMITH</b> Septet for Winds	11/3, 11/10
<b>Leoš JANÁČEK</b> <i>Mládí</i> (“Youth”), Suite for wind sextet	11/3, 11/10
<b>Bohuslav MARTINŮ</b> Three Madrigals for violin and viola	11/17
<b>Wolfgang Amadè MOZART</b> Duo in G for violin and viola, K.423 Serenade in C for two violins and cello, K.648, <i>Ganz kleine Nachtmusik</i> String Quartet No. 19 in C, K.465, <i>Dissonance</i>	11/17, 11/22 4/6 4/6
<b>Oleg PONOMAREV</b> Polonez, for string quartet (arr. Bonnie BEWICK)	3/21
<b>Max REGER</b> String Trio No. 1 in A minor, Opus 77b	1/26, 1/31
<b>Franz SCHUBERT</b> Octet in F, D.803	10/18
<b>Dmitri SHOSTAKOVICH</b> Sonata for Viola and Piano, Opus 147	11/22
<b>Pyotr Ilyich TCHAIKOVSKY</b> String Quartet No. 1 in D, Opus 11	3/21
<b>Leó WEINER</b> String Trio in G minor, Opus 6	4/6
<b>John WILLIAMS</b> Duo Concertante for violin and viola	11/17, 11/22

Performers in Community Chamber Concerts during the 2024–2025 season

JENNY AHN, violin	1/26, 1/31
CARL ANDERSON, double bass	10/18
CATHY BASRAK, viola	1/26, 1/31
BONNIE BEWICK, violin	3/21
XAK BJERKEN, piano	11/17
WILL CHOW, cello	4/6
CHRISTOPHER ELCHICO, clarinet	10/4, 10/13, 10/18, 11/3, 11/10
MARY FERRILLO, viola	4/6
ALA JOJATU, violin	4/6

MICKY KATZ, cello	3/21
DANNY KIM, viola	3/21
STEVEN O. LARAIA, viola	10/18
CHRISTINE LEE, cello	10/4, 10/13, 10/18, 1/26, 1/31
MENG-CHIEH LIU, piano	10/4, 10/13
BRACHA MALKIN, violin	3/21
CYNTHIA MEYERS, flute and piccolo	11/3, 11/10
SUZANNE NELSEN, bassoon	10/18
VICTOR ROMANUL, violin	11/17, 11/22
ANDREW SANDWICK, bass clarinet	11/3, 11/10
ROBERT SHEENA, oboe and English horn	11/3, 11/10
THOMAS SIDERS, trumpet	11/3, 11/10
JASON SNIDER, horn	10/18, 11/3, 11/10
TAKUMI TAGUCHI, violin	10/18
SOPHIE WANG, violin	10/18, 4/6
SAMUEL WATSON, bassoon	11/3, 11/10
MICHAEL ZARETSKY, viola	11/17, 11/22

### Events and Concerts during the BSO's "Beethoven and Romanticism" Series

BSO concerts conducted by ANDRIS NELSONS at Symphony Hall; locations noted for all other events. All works by Ludwig van BEETHOVEN.

#### Wednesday, January 8, 6pm

Goethe-Institut Boston, 170 Beacon Street

*Beethoven: Ways of Hearing*

Q&A event with DJ KURS

#### Thursday, January 9, 7:30pm | Friday, January 10, 1:30pm | Saturday, January 11, 8pm

BSO Program 1

Symphonies nos. 1, 2, and 3 (*Eroica*)

#### Wednesday, January 15, 6pm

Goethe-Institut Boston

*Beethoven and the Piano*

JAN SWAFFORD, speaker; CLAYTON STEPHENSON, piano

Piano Sonata No. 30 in E, Opus 109

#### Thursday, January 16, 7:30pm | Friday, January 17, 1:30pm

BSO Program 2

Symphonies nos. 4 and 5

#### Saturday, January 18, 6pm

Goethe-Institut Boston

*Unrequited Love*

MATTHEW GUERRIERI, speaker; RANDALL SCARLATA, baritone; TANYA BLAICH, piano

*An die ferne Geliebte*, Opus 98



Saturday, January 18, 8pm | Tuesday, January 21, 7:30pm

BSO Program 3

Symphonies nos. 6 (*Pastoral*) and 7

Saturday, January 22, 6pm

BYSO Youth Center for Music

*Between Two Worlds*

LYDIAN STRING QUARTET; SCOTT BURNHAM, speaker

String Quartet No. 16 in F, Opus 135

Thursday, January 23, 7:30pm | Friday, January 24, 1:30pm | Saturday, January 25, 8pm

BSO Program 4

AMANDA MAJESKI, TAMARA MUMFORD, DAVID BUTT PHILIP, tenor; ANDRÉ SCHUEN, bass; TANGLEWOOD FESTIVAL CHORUS, JAMES BURTON, conductor

Symphonies nos. 8 and 9

Saturday, January 25, 4pm

Symphony Hall

Beethoven Piano Sonatas Masterclass with MARC-ANDRÉ HAMELIN, pianist

### **Events and Concerts during the BSO's "Decoding Shostakovich" series, April 2-May 7, 2025**

Orchestra concerts all conducted by ANDRIS NELSONS at Symphony Hall; all other events' locations noted below. All works by Shostakovich unless otherwise noted.

Wednesday, April 2, 6pm

BYSO Youth Center for Music

*"Muddle Instead of Music": Shostakovich and Censorship*

MATTHEW HECK, lecturer; CHRISTINE LEE, cello; GILBERT KALISH, piano

Cello Sonata in D minor, Opus 40

Wednesday, April 9, 6pm

BYSO Youth Center for Music

*Decoding Shostakovich, Literally*

MATTHEW HECK, lecturer; PARKER QUARTET

String Quartet No. 8 in C minor, Opus 110

Thursday, April 10, 7:30pm

BSO Program 1

Symphony No. 6

Symphony No. 11, *The Year 1905*

Friday, April 11, 8pm, BSO Program 2

YO-YO MA, cello

Cello Concerto No. 1

Symphony No. 11, *The Year 1905*

Tuesday, April 15, 6pm

ASEAN Auditorium at The Fletcher School, Tufts University

*Music Diplomacy and U.S.-Soviet Cultural Exchanges*

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)

Thursday, April 17, 7:30pm | Friday, April 18, 1:30pm | Saturday, April 19, 8pm

BSO Program 3

MITSUKO UCHIDA, piano

BEETHOVEN Piano Concerto No. 4

SHOSTAKOVICH Symphony No. 15

Wednesday, April 23, 6:30pm

Coolidge Corner Theatre, Brookline

*Shostakovich in Soviet Cinema*

HARLOW ROBINSON, lecturer

*Hamlet*, film by Grigori Kozintsev; score by Dmitri Shostakovich

Saturday, April 26, 8pm | Sunday, April 27, 2pm

BSO Program 4

TANGLEWOOD FESTIVAL CHORUS, JAMES BURTON, conductor

Aleksandra VREBALOV *Love Canticles* (world premiere; BSO commission)

STRAVINSKY *Symphony of Psalms*

SHOSTAKOVICH Symphony No. 6

Wednesday, April 30, 6pm

Vilna Shul, Boston

*Judaism in the Soviet Union*

HARLOW ROBINSON, host; JOSIE LARSEN, soprano; MARY KRAY, mezzo-soprano;

YEGHISHE MANUCHARYAN, tenor; JOSEPH VASCONI, piano

*From Jewish Folk Poetry*, Opus 79

Friday, May 2, 1:30pm | Saturday, May 3, 8pm

BSO Program 5

BAIBA SKRIDE, violin

Violin Concerto No. 1

Symphony No. 8

Wednesday, May 7, 6pm

City Hall Lobby, 1 City Hall Square, Boston

*Form and Function: The Legacy of Brutalism*

MARK PASNIK, host; JONATHAN SENIK, piano

24 Preludes, Opus 34

**BSO Family Concert 2024-2025**

Saturday, March 22, 2025, at 10am (Sensory-Friendly) and 12pm  
THOMAS WILKINS, Germeshausen Youth and Family Concerts Conductor  
ANDREW Y. KIM, cello (12pm only)

*Sounding Together: An Exploration of Courage, Caution, and Kindness*

Igor STRAVINSKY	Infernal Dance from the <i>Firebird</i> Suite
Dmitri SHOSTAKOVICH	<i>Festive Overture</i>
Charles GOUNOD	<i>Petite Symphonie</i> , III. Scherzo. Allegro moderato
Margaret BONDS	Dawn in Dixie from <i>Montgomery Variations</i> (10am only)
Carlos SIMON	Ring Shout from <i>Four Black American Dances</i>
Edvard GRIEG	In the Hall of the Mountain King from <i>Peer Gynt</i> Suite (10am only)
Edward ELGAR	Cello Concerto, IV. Allegro ma non troppo (12pm only)
Igor STRAVINSKY	Lullaby and Finale from the <i>Firebird</i> Suite

**Boston Symphony Chamber Players 2024-2025 season**

Four subscription concerts at New England Conservatory’s Jordan Hall, Sundays at 3pm,  
and two non-subscription concerts

September 29, 2024, 3pm  
Special concert curated by BSO Composer Chair Carlos Simon, at Union United Methodist  
Church, Boston  
with CHABRELLE WILLIAMS, soprano; CARLOS SIMON, piano; and BSO members  
ALEXANDER VELINZON and LISA JI EUN KIM, violins; KEISUKE WAKAO, oboe

Jessie MONTGOMERY	<i>Strum</i>
Carlos SIMON	<i>move it</i>
Traditional (arr. Jessie MONTGOMERY)	<i>I Want to Go Home</i>
Damien GETER	<i>I Said What I Said</i>
Carlos SIMON	<i>between worlds</i>
Jasmine BARNES	“America’s Mandatory Pottery Class,” from <i>Might Call You Art</i>
Jessie MONTGOMERY	Rhapsody No. 1
Traditional (arr. Dave RAGLAND)	<i>Steal Away</i>
Carlos SIMON	<i>Giants</i>

October 27, 2024

with JEAN-YVES THIBAUDET, piano; and BSO members ALEXANDER VELINZON and TATIANA DIMITRIADES, violins

Francis POULENC

Sonata for flute and piano

POULENC

Sonata for oboe and piano

POULENC

Sonata for clarinet and piano

Betsy JOLAS

*Music for here*

Jean FRANÇAIX

Dixtuor

November 17, 2024

with SAMY RACHID, conductor; RANDALL HODGKINSON, piano; CORRINE BYRNE, soprano; SOPHIE MICHAUX, mezzo-soprano; and BSO members ALEXANDER VELINZON, TATIANA DIMITRIADES, GLEN CHERRY, and LISA JI EUN KIM, violins; CATHY BASRAK, viola; OLIVER ALDORT and ALEXANDRE LECARME, cellos; ELIZABETH KLEIN, flute

Benjamin BRITTEN

*Temporal Variations*

Kevin PUTS

*Seven Seascapes*

Traditional (arr. Kevin SIEGFRIED)

Three Shaker Songs, for two sopranos

Aaron COPLAND

*Suite from Appalachian Spring*

February 16, 2025, 3pm

with SAMY RACHID, conductor; J'NAI BRIDGES, mezzo-soprano; WARREN JONES, piano; RYAN YURÉ, bass clarinet; VYTAS BAKSYS, harmonium; and BSO members ALEXANDER VELINZON and TATIANA DIMITRIADES, violins; CATHY BASRAK, viola; OLIVER ALDORT, cello; ANDREW SANDWICK, basset horn; JESSICA ZHOU, harp

Franz SCHUBERT

Notturmo in E-flat, D.897

Maurice RAVEL

*Chansons madécasses*

Oswaldo GOLIJOV

*LAIKA*

Johannes BRAHMS

String Sextet No. 1 in B-flat, Opus 18

March 2, 2025, 5pm

Special concert at Thomas Tull Concert Hall, Edward And Joyce Linde Music Building, MIT with ANNA HANDLER, conductor; VYTAS BAKSYS, piano; and BSO musicians ALEXANDER VELINZON, TATIANA DIMITRIADES, GLEN CHERRY, and LISA JI EUN KIM, violins; CATHY BASRAK, viola; OLIVER ALDORT, cello

Keeril MAKAN

*Portal*

Aaron COPLAND

*Suite from Appalachian Spring*

Johannes BRAHMS

String Sextet No. 1 in B-flat, Opus 18

April 6, 2025, 3pm

Decoding Shostakovich Festival, Program II

with ANNA HANDLER, conductor; GILBERT KALISH, piano; and BSO members

ALEXANDER VELINZON and TATIANA DIMITRIADES, violins

Elena LANGER

Sofia GUBAIDULINA

Dmitri SHOSTAKOVICH

*Five Reflections on Water*

Sonata for double bass and piano

Piano Quintet in G minor, Opus 57

### Feature Articles in the 2024-2025 season

Boston Symphony Orchestra, A Brief History	9/26-28, 10/4-6, 11/14-16, 2/6-8, 2/13-15
Carlos Simon, the BSO's Inaugural Composer Chair	9/26-28, 10/4-6, 3/21-22
In Defense of Mahler's Music, by Aaron Copland	10/4-6
Renovating a Symphony Hall Treasure, by Mike Foley	10/10-12
Symphony Hall, a Brief History	10/10-12, 10/24-26, 11/21-23, 4/3-5, 4/17-19
A Dual Reversal of Fortunes:	10/17-19, 3/21-22, 3/27-29
Mozart's Final Years, by Christoff Wolff	
Casts of Character: The Symphony Statues, by Caroline Taylor	10/17-19
Richard Strauss, the Anti-Modernist Innovator, by Thomas May	10/24-26
Celebrating the Music of Mexico and Día de Muertos/	11/1
Celebrando la Música de México y el Día de Muertos, by Kevin Enriquez	
Mozart's Piano Concertos as Self-Portrait, by Thomas May	11/14-16
Andris Nelsons on the Beethoven Cycle	1/9-11, 1/16-17, 1/18 & 21, 1/23-25, 1/30 & 2/1
Cycling Through Beethoven's Nine, by Robert Kirzinger	1/9-11, 1/23-25
Perspectives on Beethoven's Nine Symphonies:	1/9-11, 1/18 & 21
Music for All Times, by Thomas May	
Beethoven and the Persistence of Celebrity, by Matthew Guerrieri	1/16-17, 1/23-25
The Dreaming City: Erich Korngold in Hollywood, by Robert Kirzinger	1/30 & 2/1
Paris's Golden Era, by Jean-Pascal Vachon	2/6-8
Brahms's Orchestral Voice, by Jan Swafford	2/13-15
When the Shadow Fell, by Thomas May	4/10-11, 4/17-19, 4/26-27, 5/2-3



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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.

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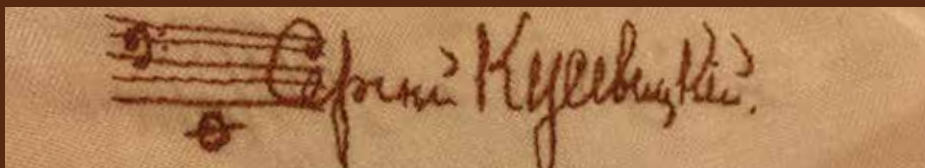
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Located on the orchestra and first balcony levels of Symphony Hall, this season's archival exhibits continue the BSO's 2024 celebration of the 150th anniversary of Serge Koussevitzky's birth and the 100th anniversary of his appointment as the BSO's 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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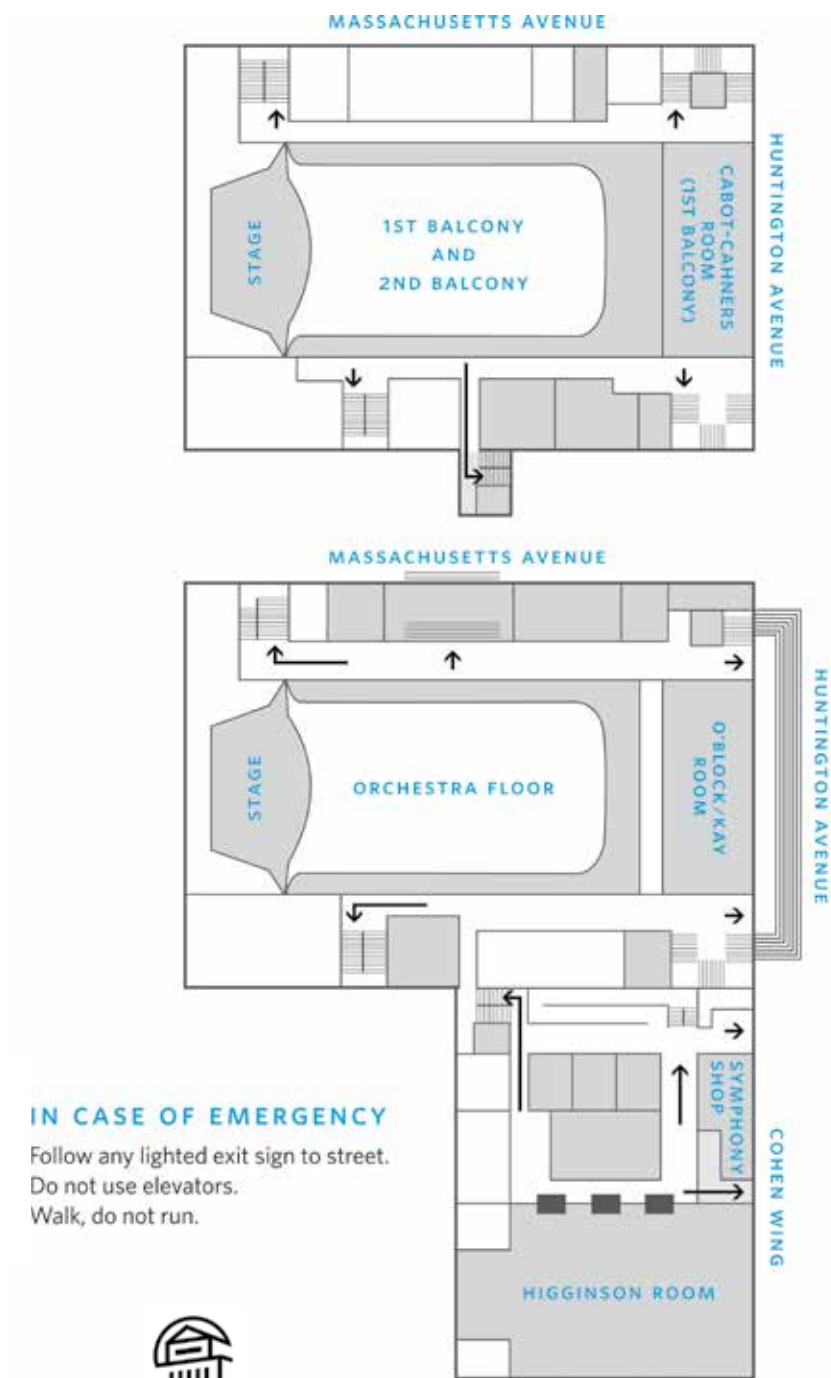
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