Christoph von Dohnányi, upon the advice of his physician, cannot travel at this time due to the flu and has regretfully cancelled his engagement to lead the Boston Symphony Orchestra, January 26-28. Conductor Juanjo Mena will replace Mr. Dohnányi for these concerts, also featuring pianist Jean-Frédéric Neuburger, as well as the American premiere of Julian Anderson’s Incantesimi, a BSO co-commission. The program remains the same.

Thursday, January 26
Friday, January 27, 1:30 p.m.
Saturday, January 28
Juanjo Mena, conductor
Jean-Frédéric Neuburger, piano
Julian ANDERSON Incantesimi (American premiere; BSO co-commission)
SCHUMANN Piano Concerto
SCHUBERT Symphony in C, The Great

For further information about the Boston Symphony Orchestra, visit www.bso.org or click here for complete programs, ticket information, photos, press documents, and artist bios.

JANUARY 26-28 PROGRAM DETAILS

British composer Julian Anderson is professor and composer in residence at Guildhall School of Music & Drama. Between 2002 and 2011, he was artistic director of the Philharmonia’s Music of Today concert series at Royal Festival Hall, and from 2013 to 2016 he was composer in residence at Wigmore Hall. He has also been on the Harvard University faculty. Incantesimi was commissioned jointly by the BSO with the Berlin Philharmonic, which premiered it under Simon Rattle’s direction in June 2016, and the Royal Philharmonic Society. Of his new work, Julian Anderson writes: “I use five musical ideas that orbit each other in ever differing relationships, somewhat like planets in an orrery. The cor anglais plays a special role with recurring solo lines. The work is an eight-minute span of time on the outside, but it gives a sense of being much more expansive, which is an illusion only music can give.”

Robert Schumann wrote his passionate, lyrical Piano Concerto, for his wife, Clara, one of the great pianists of the age. It began life as a single-movement work, and, at Clara’s request, was enlarged into a complete concerto—Schumann’s only large-scale work for piano and orchestra. It is both one of the repertoire’s finest piano concertos and one of the best encapsulations of Schumann’s particular genius. It is mercurial, by turns surging forward in wild bursts of energy and broadening out in rhapsodically lyrical passages. Mixing many styles, from high-minded counterpoint to dazzling virtuosic display to poetic ruminations, it also contains a wealth of gorgeous, memorable melodies.

When Franz Schubert died in 1828, he left behind numerous unpublished works, many of which had never been performed. The manuscripts eventually ended up with Schubert’s brother Ferdinand, who sold off many of the smaller-scale works but paid little attention to the large-scale symphonic and choral works, allowing them to collect dust on his shelves for nearly a decade. Finally, in 1837, Robert Schumann persuaded Ferdinand to show him the remaining manuscripts. Discovering among them The Great C-Major Symphony, Schumann knew he was looking at a masterpiece and was amazed and delighted with his discovery. The work finally received its long-overdue premiere the following year under the baton of Felix Mendelssohn. Overflowing with hummable tunes and flowing lyrically from beginning to end, Schubert’s Great Symphony—so nicknamed to differentiate it from the much shorter and more modest Symphony No. 6, with which it shares its C-major key signature—is identifiably the product of history’s greatest composer of art song.
PRESS CONTACT:
Bernadette Horgan, Director of Public Relations (bhorgan@bso.org) 617-638-9285