BSO ARTIST-IN-RESIDENCE JEAN-YVES THIBAUDET JOINS THE BOSTON SYMPHONY CHAMBER PLAYERS FOR WORKS BY HAYDN AND DVOŘÁK ON A PROGRAM WITH BERWALD’S GRAND SEPTET IN B-FLAT, MARCH 11 IN JORDAN HALL

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Following their January 21 performance with BSO Artistic Partner Thomas Adès, the Boston Symphony Chamber Players welcome another member of the BSO family on Sunday, March 11, at 3 p.m. in Jordan Hall on the campus of New England Conservatory. 2017–18 BSO Artist-in-Residence Jean-Yves Thibaudet teams up with the ensemble for Haydn’s Trio in G for flute, cello, and piano, Hob.XV:15, and concludes with Dvořák’s ambitious and expansive Quintet in A for piano and strings, Op. 81, one of the masterpieces of chamber music. Rounding out the program is 19th-century Swedish composer Franz Berwald’s Grand Septet in B-flat, for winds and strings.

One of the world’s most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra’s principal players, the Boston Symphony Chamber Players feature first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. The March 11 concert features Boston Symphony Orchestra players Malcolm Lowe, violin; Haldan Martinson, violin; Steven Ansell, viola; Sato Knudsen, cello; Mihail Jojatu, cello; Edwin Barker, bass; Elizabeth Rowe, flute; William R. Hudgins, clarinet; Richard Svoboda, bassoon; and James Sommerville, horn.

DETAILS FOR BOSTON SYMPHONY CHAMBER PLAYERS MARCH 11 PROGRAM

Joseph Haydn’s Trio in G for flute, cello, and piano, Hob.XV:15 is one of only three works the composer wrote for this combination of instruments. It dates from ca. 1790 and was commissioned by the English publisher
John Bland, which may explain the inclusion of the flute, a very popular instrument in that country at the time. In three movements that display Haydn’s complete mastery of small-group chamber music, the trio follows the typical progression of an extroverted opening movement followed by a beautifully singing slower movement, and finally a vivacious, playful finale.

Swedish Romantic composer Franz Berwald (1796-1868) enjoyed little success as a composer during his lifetime, instead earning his living as an orthopedic surgeon and factory manager and writing music when time and circumstances allowed. Only after his death, and intermittently at that, have his works received attention in the concert hall and from critics. His Grand Septet in B-flat—for clarinet, horn, bassoon, violin, viola, cello, and double-bass—is written for the same combination of instruments as, and was inspired by, Beethoven’s Septet. Likely an early work originally written in 1817 that was later extensively reworked, the version that has come down to us dates from 1828. Stylish, vibrant, and original, it showcases Berwald’s creativity and formal ingenuity but also his admiration for the organization and clarity of the Classical style.

Antonín Dvořák’s Quintet in A for piano and strings, Op. 81, exemplifies the composer’s chamber music in several ways. Grand and ambitious, its four movements stretch to some 40 minutes and exude seriousness despite being animated by Dvořák’s characteristic dynamism and softened at times by his melodic gift and tender lyricism. It takes clear inspiration from folksong and dance, yet does not incorporate any actual folk music, and interweaves these “naive” styles with “learned” elements of counterpoint and fugue. In short, it speaks throughout with Dvořák’s unique voice and stands alongside his finest works.

**BOSTON SYMPHONY CHAMBER PLAYERS 2017-18 SEASON**

To close the 2017-18 season on April 22, the Chamber Players present a wide-ranging program that includes Mozart’s String Quartet in C, K.515, selections from Bruch’s Eight Pieces for clarinet, viola, and piano, Op. 83, Stacy Garrop’s *Bohemian Café* for flute, oboe, clarinet, horn, bassoon, and double bass, and Lili Boulanger’s Nocturne and Cortège, for cello and piano. The Chamber Players opened their 2017-18 season, Sunday, October 15, 2017, with a program featuring works by living American composers: Lowell Liebermann’s *Night Music*, Op. 109, for flute clarinet, and piano; Kevin Puts’s *Seven Seascapes*, for flute, horn, viola, cello, bass, and piano; and André Previn’s Trio for oboe, bassoon, and piano. The program also included Mozart’s String Quintet in G minor, K.516. The second concert, on Sunday, January 21, featured the Chamber Players and BSO Artisti Partner Thomas Adès in a program of works by Reicha, Schubert, Ligeti, and Janáček. On February 11, the *Gewandhaus-Quartett*, made up of members of the Leipzig Gewandhausorchester, joined musicians of the BSO for a special Symphony Hall performance including Haydn’s String Quartet in D, Op. 64, No. 5, *The Lark*, Ligeti’s Six Bagatelles for Wind Quintet, Foss’s *For Aaron* for chamber ensemble; and Mendelssohn’s Octet.

**BOSTON SYMPHONY CHAMBER PLAYERS**

One of the world’s most distinguished chamber ensembles sponsored by a major symphony orchestra and made up of principal players from that orchestra, the Boston Symphony Chamber Players include first-chair string and wind players from the BSO. Founded in 1964 during Erich Leinsdorf’s tenure as music director, the Chamber Players can perform virtually any work within the vast chamber music literature by calling upon other BSO members and collaborating with such distinguished artists as pianists Thomas Adès, Emanuel Ax, Paul Lewis, and Jean-Yves Thibaudet. The ensemble’s activities include an annual four-concert series in Boston’s Jordan Hall at New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. Besides appearances throughout the United States, they have performed in Europe, Japan, South America, and
the Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the Queen Mary 2’s transatlantic crossing from New York to Southampton, England. Their recordings on BSO Classics include an album of Mozart chamber music for winds and strings; a disc of chamber music by American composers William Bolcom, Lukas Foss, Michael Gandolfi, and Osvaldo Golijov; “Profanes et Sacrées,” a Grammy-nominated disc of 20th-century French chamber music by Ravel, Debussy, Tomasi, Françaix, and Dutilleux; and, most recently, arrangements for chamber ensemble of serenades written originally for orchestra by Brahms (his Serenade No. 1 in D, Opus 11) and Dvořák (his E major string serenade, Opus 22).

**TICKET INFORMATION**

Subscriptions to the Boston Symphony Chamber Players’ 2017-18 series are priced at $75, $95, and $132, and are available from the BSO’s Subscription Office by calling 617-266-7575. Single tickets for the individual concerts are priced at $22, $29, and $38, and can be purchased through SymphonyCharge at 617-266-1200, on www.bso.org, at the Symphony Hall Box Office, or at the Jordan Hall Box Office at 30 Gainsborough Street. On the day of the concert, tickets may only be purchased at Jordan Hall. Jordan Hall is wheelchair-accessible.

All programs are subject to change. For current program information, dial 617-CONCERT (617-266-2378).

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**Boston Symphony Chamber Players March 11 Program**

**Sunday, March 11, 3 p.m.**

New England Conservatory of Music’s Jordan Hall
30 Gainsborough St., Boston

**Boston Symphony Chamber Players**

**with Jean-Yves Thibaudet, piano**

**HAYDN** Trio in G for flute, cello, and piano, Hob.XV:15

*Elizabeth Rowe, flute; Sato Knudsen, cello; Jean-Yves Thibaudet, piano*

**BERWALD** Grand Septet in B-flat, for winds and strings

*William R. Hudgins, clarinet; Richard Svoboda, bassoon; James Sommerville, horn; Malcolm Lowe, violin; Steven Ansell, viola; Sato Knudsen, cello; Edwin Barker, bass*

**DVOŘÁK** Piano Quintet in A, Op. 81

*Jean-Yves Thibaudet, piano; Malcolm Lowe and Haldan Martinson, violin; Steven Ansell, viola; Mihail Jojatu, cello*
Upcoming Boston Symphony Chamber Players Programs

Sunday, April 22, 3 p.m.
New England Conservatory of Music’s Jordan Hall
30 Gainsborough St., Boston

Boston Symphony Chamber Players
BRUCH Selection from Eight Pieces for clarinet, viola, and piano, Op. 83
BOULANGER Nocturne and Cortège, for cello and piano
Stacy GARROP Bohemian Café for flute, oboe, clarinet, horn, bassoon, and double bass
MOZART String Quintet in C, K.515