BOSTON SYMPHONY CHAMBER PLAYERS OPEN 2018-19 SEASON
SUNDAY, OCTOBER 21, AT 3 P.M. WITH PIANIST GARRICK OHLSSON

MR. OHLSSON JOINS THE CHAMBER PLAYERS FOR HAYDN’S PIANO TRIO NO. 43 IN C, HOB XV:27
AND BRAHMS PIANO QUINTET IN F MINOR, OP. 34, ON A PROGRAM WITH WORKS BY TOM
JOHNSON AND HINDEMITH

The Boston Symphony Chamber Players open their 2018-19 season on Sunday, October 21, at 3 p.m., in New England Conservatory’s Jordan Hall. Joining them for the season-opening concert is renowned American pianist Garrick Ohlsson, who performs two works with the ensemble: Haydn’s Piano Trio No. 43 in C, HOB XV:27, and Brahms Piano Quintet in F minor, Op. 34. The program also includes Tom Johnson’s Falling: A Very Difficult Piece for Solo String Bass featuring BSO principal bass Edwin Barker, and Hindemith’s Kleine Kammermusik, Op. 24, No. 2, for wind quintet, which closes the program.

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 October 21 concert features Boston Symphony Orchestra players Haldan Martinson, violin; Alexander Velinzon, violin; Steven Ansell, viola; Blaise Déjardin, cello; Edwin Barker, bass; Elizabeth Rowe, flute; John Ferrillo, oboe; William R. Hudgins, clarinet; Richard Svoboda, bassoon; and James Sommerville, horn.

DETAILS FOR BOSTON SYMPHONY CHAMBER PLAYERS JANUARY 21 PROGRAM
Following his enormously successful pair of visits to England, Franz Joseph Haydn returned to Vienna in 1795 for the rest of his life, newly committed to the genre of the piano trio, to which he had devoted himself—along
with his last dozen symphonies—while in London. Back in Vienna he composed five more such trios, including one group of three works that included the Piano Trio No. 43 in C, Hob. XV:27, published in 1797 and dedicated to Therese Bartolozzi, a pianist Haydn had met in London. The trios (Hob. XV:27-29) were originally published as “Three Sonatas for the Piano-forte, with an accompaniment for the violin & violoncello,” ostensibly placing them in the genre of the accompanied sonata, typically conceived as a means of home music-making. But these late Haydn trios were unlikely to be picked up by any but the most gifted amateurs, because the piano part reaches a high level of virtuosity.

American composer Tom Johnson’s hilarious, vaudevillian Failing: A Very Difficult Piece for Solo String Bass was written in 1975 for New York Philharmonic double bassist Jon Deak. The piece is self-explanatory: the bassist performing the piece must speak a humorous written script describing the process while playing the music, but it’s written such that at some point this dual performance becomes too difficult to sustain. Johnson (b. 1939), who studied with Morton Feldman among others, was an important critic, a staunch and early advocate for such composers as Steve Reich and Philip Glass; as a composer in his own right a major voice in avant-garde, speculative music.

The second half of the program begins with Paul Hindemith's 1922 composition Kleine Kammermusik (“Little Chamber Music”), the second of eight pieces bearing the name Kammermusik that the composer wrote between 1921 and 1927. The wind quintet’s five movements are all quite short, but each invites the players to delight in music of wit and character.

Johannes Brahms’s Piano Quintet in F minor had a complicated genesis. Originally written as a string quintet in 1862, Brahms reworked it as a sonata for two pianos on the recommendation of his friend—and legendary violinist—Joseph Joachim. Only after another close friend and artistic confidant, pianist Clara Schumann, urged him to reconsider did the piece take on its final form in late 1864. Episodic and changeable, the F minor Piano Quartet displays a youthful and uncharacteristically impetuous Brahms, moving quickly between periods of songlike restraint and passages of surging energy.

**BOSTON SYMPHONY CHAMBER PLAYERS 2018-19 SEASON AND SPRING 2019 EUROPEAN TOUR**

The Boston Symphony Chamber Players open their 2018-19 season, Sunday, October 21, 2018, with guest pianist Garrick Ohlsson performing in Haydn’s Piano Trio No. 43 in C, Hob. XV:27, and Brahms’s Quintet in F minor for piano and strings, Op. 34. The program will also include Tom Johnson’s Failing: A Very Difficult Piece for Solo String Bass and Hindemith’s Kleine Kammermusik, Op. 24, No. 2, for wind quintet. Pianist Gilbert Kalish and soprano Amanda Forsythe join the Chamber Players on Sunday, January 13, 2019, for a program almost entirely dedicated to the music of composer John Harbison, celebrating his 80th birthday. The ensemble will perform the composer’s Duo, for flute and piano; Deep Dances, for cello and double bass; Piano Quintet; and Wind Quintet. Closing out the program is J.S. Bach’s Cantata No. 51, Jauchzet Gott in allen Landen. On Sunday, March 3, 2019, the Chamber Players will present the world premiere of a new work by Elena Langer (a Boston Symphony Chamber Players commission). The program also includes Barber’s Summer Music, for wind quintet; Rossini’s Duo in D for cello and double bass; and Michael Gandolfi’s Plain Song, Fantastic Dances, for strings and winds, a work commissioned for the Chamber Players and premiered in 2005. To close the Boston Symphony Chamber Players 2018-19 season on April 14, 2019, the ensemble will perform Mozart’s Quartet in F for oboe and strings, K.370, François’s Dixtuor, for winds and strings, and Beethoven’s Septet in E-flat for strings and winds, Op. 20.

**Chamber Players on Tour:** The Boston Symphony Chamber Players will return to Europe for the first time since 2001, performing in 8 cities, May 9-21, 2019. The tour includes performances in Istanbul, Turkey (5/9); Berlin, Germany (5/11); Munich, Germany (5/12); Warsaw, Poland (5/14); Luxembourg (5/15); Staré Město, Czechia
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 Thomas Adès and pianists 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, Français, 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’ 2018-19 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 Program
Sunday, October 21, 3 p.m.
New England Conservatory of Music’s Jordan Hall
30 Gainsborough St., Boston

with Garrick Ohlsson, piano

HAYDN Piano Trio No. 43 in C, Hob. XV:27
Garrick Ohlsson, piano; Haldan Martinson, violin; Blaise Déjardin, cello

Tom JOHNSON Failing: A Very Difficult Piece for Solo String Bass
Edwin Barker, bass

HINDEMITH Kleine Kammermusik, Op. 24, No. 2, for wind quintet
   Elizabeth Rowe, flute; John Ferrillo, oboe; William R Hudgins, clarinet; Richard Svoboda, bassoon;
   James Sommerville, horn

BRAHMS Piano Quintet in F minor, Op. 34
   Garrick Ohlsson, piano; Haldan Martinson, violin; Alexander Velinzon, violin; Steven Ansell, viola;
   Blaise Déjardin, cello
Upcoming Boston Symphony Chamber Players Programs

Sunday, January 13, 3 p.m.
Boston Symphony Chamber Players
with Gilbert Kalish, piano
and Amanda Forsythe, soprano
Celebrating John Harbison’s 80th Birthday
John HARBISON Duo, for flute and piano (1961)
HARBISON Deep Dances, for cello and double bass (2006)
HARBISON Piano Quintet (1981)
HARBISON Wind Quintet (1979)
J.S. BACH Cantata No. 51, Jauchzet Gott in allen Landen

Sunday, March 3, 3 p.m.
Boston Symphony Chamber Players
BARBER Summer Music, for wind quintet
Elena LANGER New work
(world premiere; BSCP commission)
ROSSINI Duo in D for cello and double bass
Michael GANDOLFI Plain Song, Fantastic Dances,
for strings and winds

Sunday, April 14, 3 p.m.
Boston Symphony Chamber Players
MOZART Oboe Quartet in F, K.370
FRANÇAIX Dixtuor, for winds and strings
BEETHOVEN Septet in E-flat for strings and winds, Op. 20