ANDRIS NELSONS AND BOSTON SYMPHONY ORCHESTRA CELEBRATE SECOND ANNUAL “LEIPZIG WEEK IN BOSTON,” NOVEMBER 25-DECEMBER 2

NOVEMBER 29-DECEMBER 1: “LEIPZIG WEEK IN BOSTON” AT SYMPHONY HALL TO FEATURE MR. NELSONS, THE BSO, TANGLEWOOD FESTIVAL CHORUS, AND VOCAL SOLOISTS IN THREE COMPLETE PERFORMANCES OF BACH’S CHRISTMAS ORATORIO

ADDITIONAL “LEIPZIG WEEK IN BOSTON” EVENTS:
The BOSTON PUBLIC LIBRARY HOSTS TWO FREE “LEIPZIG WEEK” TALKS: “BACH TRADITIONS IN LEIPZIG AND BOSTON,” NOVEMBER 27, AND “BACH’S CHRISTMAS ORATORIO IN CONTEXT,” NOVEMBER 28

EMMANUEL MUSIC GIVES PERFORMANCES OF TWO BACH WORKS AT EMMANUEL CHURCH, NOVEMBER 25 & DECEMBER 2

BOSTON SYMPHONY ORCHESTRA AND GEWANDHAUS ORCHESTRA (GHO) PARTICIPATE IN MUSICIAN EXCHANGE, WITH TWO BSO MUSICIANS PERFORMING WITH THE GEWANDHAUS ORCHESTRA AND TWO GHO MUSICIANS PERFORMING WITH THE BSO THIS FALL AND SPRING

TICKETS FOR THE 2018-19 BSO SEASON, PRICED FROM $30-$147, ARE AVAILABLE FOR PURCHASE THROUGH WWW.BSO.ORG OR BY CALLING 888-266-1200

For press releases, downloadable photos, and artist bios, visit bso.org/presskit; for press tickets, email nbanks@bso.org or call 617-638-9286
Continuing its artistic partnership with the Leipzig Gewandhausorchester, spearheaded by BSO Music Director Andris Nelsons, the BSO presents its second annual “Leipzig Week in Boston,” November 25-December 2, in which the orchestra organizes performances and educational events focusing on music closely identified with the city of Leipzig.

Forming the centerpiece of the week are three performances, Thursday, November 29-Saturday, December 1, of Bach’s complete Christmas Oratorio, featuring the Tanglewood Festival Chorus and four renowned Bach singers: soprano Carolyn Sampson, mezzo-soprano Christine Rice, tenor Sebastian Kohlhepp (BSO debut), and baritone Andrè Schuen (BSO debut). One of the composer’s largest and greatest works, it was composed in Leipzig for Christmas 1734 and stretches to more than two and a half hours, capturing the joy of the holiday season and delivering a seemingly endless flow of Bach’s ingenious vocal music. The BSO hasn’t performed this important work since Charles Munch conducted it in 1960.

In addition to the BSO’s performances of the Christmas Oratorio, “Leipzig Week in Boston” features two free presentations at the Boston Public Library on Tuesday, November 27, and Wednesday, November 28, as well as two performances of works by J.S. Bach by Emmanuel Music at Emmanuel Church, Sunday, November 25, and Sunday, December 2. There will also be a special display in an exhibit case near the Massachusetts Avenue entrance in the Brooke Corridor of Symphony Hall, which will include a number of items generously loaned by the Bach-Archiv Leipzig. Further details about these events and the archives display appear below.

Unprecedented in the classical music world, the BSO/GHO Alliance is a five-year multidimensional collaboration designed to explore each ensemble’s unique world of music-making and the great traditions and historic accomplishments that have influenced their reputations as two of the world’s great orchestras, bringing a fascinating new perspective their respective audiences. Andris Nelsons serves as both Music Director of the BSO and Gewandhauskapellmeister of Leipzig’s GHO.

PROGRAM DETAILS – BSO PERFORMANCES OF BACH’S CHRISTMAS ORATORIO
Performances take place Thursday, November 29, and Saturday, December 1, at 7:30 p.m., and Friday, November 30, at 1:30 p.m.
Assembled and composed for Leipzig’s Christmas season in 1734, the Christmas Oratorio is one of Bach’s grandest and most ambitious creations. Though often performed today as a massive single work, it comprises six sections, each of which can stand on its own. It was originally designed for Leipzig’s extended celebration of the nativity of Jesus Christ, to be performed over the course of six separate days between Christmas Day and the Feast of the Epiphany on January 6. Though the entire collected piece was never given a complete performance in one sitting during Bach’s lifetime, there is significant musicological evidence that he intended the six parts to fit together as a unified whole.

As was often Bach’s practice (and that of countless earlier composers, especially in the context of sacred music, where there was a constant need for new liturgical settings), he re-used music from several earlier works in the Christmas Oratorio, including the independent secular cantatas Nos. 214-216. But this source material is transformed, with new text and many other musical variations, including some entirely new numbers and much new recitative to tie things together narratively, to suit its new context. A masterpiece of vocal writing,
text setting, and counterpoint, it stands, with the B-Minor Mass and the Passions, among the composer’s greatest works and the most breathtaking sacred works in music history.

Two Free Public Presentations at the Boston Public Library for “Leipzig Week in Boston,” November 27 & 28
In addition to the BSO’s first complete performances of J.S. Bach’s Christmas Oratorio, Thursday, November 29-Saturday, December 1, under Andris Nelsons, there will be two free public presentations in Rabb Hall at the Boston Public Library from 5:30-7 p.m. on Tuesday, November 27, and Wednesday, November 28. The first presentation, on November 27—“Bach Traditions in Leipzig and Boston”—offers a multi-media exploration of Bach-related performance history and traditions with Harvard University Professor Emeritus Christoph Wolff, Leipzig Bach Archive Director Peter Wollny, and Emmanuel Music Artistic Director Ryan Turner. Their discussion will be preceded by selections from Bach’s Suite No. 3 in C for unaccompanied cello played by BSO cellist Oliver Aldort.

The second presentation, on November 28—“Bach’s Christmas Oratorio in Context”—with Christoph Wolff, Peter Wollny, Yale Music History Professor Markus Rathey, and soprano Carolyn Sampson, offers a comprehensive view of Bach’s piece, which he composed originally for performance during the Christmas season of 1734 at Leipzig’s Thomaskirche and Nikolaikirche. This presentation begins with selections from Book II of Bach’s Well-Tempered Clavier played by harpsichordist Ian Watson and Bach’s Trio Sonata in G, BWV 1038, played by BSO principal flute Elizabeth Rowe, principal oboe John Ferrillo, cellist Oliver Aldort, and harpsichordist Ian Watson.

Emmanuel Music Performance at Emmanuel Church during “Leipzig Week in Boston,” November 25 & December 2
Emmanuel Music, Ryan Turner, artistic director, will also participate in this year’s “Leipzig Week in Boston,” with two performances as part of the Sunday-morning service at Emmanuel Church, 15 Newbury Street, November 25 and December 2. The Sunday, November 25 performance includes Mendelssohn’s Psalm 95, Kommt, laßt uns anbeten, and the Sunday, December 2, performance includes Bach’s Cantata No. 1, Wie schön leuchtet der Morgenstern.

The service begins at 10 a.m., the music at approximately 11:15 a.m. Violinist Dorothea Vogel and violist David Lau, Gewandhaus Orchestra members currently playing with the BSO as part of the BSO/GHO Musician Exchange program, will participate in the Mendelssohn performance on November 25.

A Special “Leipzig Week” Bach Display at Symphony Hall
In conjunction with the BSO’s performances of J.S. Bach’s Christmas Oratorio during “Leipzig Week in Boston,” a special display in an exhibit case near the Massachusetts Avenue entrance in the Brooke Corridor of Symphony Hall includes a number of items generously loaned by the Bach-Archiv Leipzig: the original libretto of the Christmas Oratorio (Leipzig, 1734); an engraving by Gabriel Bodenehr of the Thomaskirche (St. Thomas Church) and its surroundings (Leipzig, c.1700); a collection of chorales compiled by Bach student Johann Ludwig Dietel (manuscript, c.1735), and a first edition of Bach’s complete four-part chorales as edited by C.P.E. Bach (Breitkopf & Härtel: Leipzig, 1785-1786). The Boston Symphony Orchestra and BSO Archives are grateful to Bach-Archiv Director Peter Wollny and to Christoph Wolff, Adams University Professor Emeritus at Harvard University and Artistic Advisor to the BSO/GHO Alliance, for their assistance in making this display possible.

Boston Symphony Orchestra/Gewandhausorchester Musician Exchange
As part of the Boston Symphony Orchestra/Gewandhausorchester (GHO) Alliance initiated last season by BSO Music Director Andris Nelsons, musicians from the BSO and GHO are participating in an exchange program,
which started this fall, providing them with a rare opportunity to spend three months performing with their partner orchestra in the latter’s home city. For the first half of the 2018-19 season (September-December 2018), BSO assistant concertmaster Elita Kang and BSO violist Danny Kim are playing in Leipzig with the Gewandhausorchester, and GHO violist Dorothea Vogel and GHO violist David Lau are playing at Symphony Hall with the BSO.

Beginning in mid-February, the two BSO members playing in Leipzig will be violinist Catherine French and bass player Todd Seeber, with GHO members Katharina Wachsmuth, violin, and Waldemar Schwieritz, double bass, crossing the Atlantic to play with the BSO.

The BSO musicians participating in the exchange program will immerse themselves in the many activities of the Gewandhausorchester, including weekly subscription concerts, regular concerts with the Leipzig Opera, and Sunday performances of Bach cantatas at St. Thomas Church, where Bach served as Thomaskantor, composing weekly cantatas from 1723 through 1750, the year of his death at age 65. The four Gewandhausorchester musicians participating in the exchange will perform with the BSO during their weekly subscription concerts, and also take part in performances with the Boston Pops during the holiday and spring seasons.

The Boston Symphony Orchestra and Gewandhausorchester Leipzig Alliance is supported by a leadership gift from the Gregory E. Bulger Foundation/Gregory Bulger & Richard Dix.

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.

**TICKET AND OTHER PATRON INFORMATION**

**Ticket Information**
Subscriptions for the BSO’s 2018-19 season are available by calling the BSO Subscription Office at 888-266-7575 or online through the BSO’s website (www.bso.org/subscriptions). Single tickets, priced $30-$147, may be purchased by phone through SymphonyCharge (617-266-1200 or 888-266-1200), online through the BSO’s website (www.bso.org), or in person at the Symphony Hall Box Office (301 Massachusetts Avenue, Boston). There is a $6.50 service fee for all tickets purchased online or by phone through SymphonyCharge.

A limited number of Rush Tickets for Boston Symphony Orchestra subscription concerts on Tuesday and Thursday evenings, and Friday afternoons are set aside to be sold on the day of a performance. These tickets are sold at $10 each, one to a customer, cash only, at the Symphony Hall Box Office. For Friday afternoon concerts Rush Tickets are available beginning at 10 a.m. For Tuesday and Thursday evening concerts Rush Tickets are available beginning at 5 p.m.

The BSO’s <40=$20 program allows patrons under the age of 40 to purchase tickets for $20 for most performances. Tickets are available on a first-come, first-served basis on both the orchestra and balcony levels. There is a limit of one pair per performance, but patrons may attend as many performances as desired. The Boston Symphony Orchestra has sold over 100,000 “$20 under 40” tickets since the program was created in 2008.

The Boston Symphony Orchestra offers groups advanced ticket reservations and flexible payment options for BSO concerts at Symphony Hall. Groups of 20 or more may take advantage of ticket discounts, backstage tours,
clinics, and master classes. Pre- and post-concert dining options and private function space are available. More information is available through the group sales office at groupsales@bso.org.

The BSO College Card and High School Card are the best way for students and aspiring young musicians to experience the BSO on a regular basis. For only $25 (College Card) or $10 (High School Card), students can attend most BSO concerts at no additional cost by registering the card online to receive notifications of ticket availability. The orchestra has distributed over 135,000 College Cards since the program’s inception.

American Express, MasterCard, Visa, Diners Club, and Discover (in person or by mail) and cash (in person only) are all accepted at the Symphony Hall Box Office. Gift certificates are available in any amount and may be used toward the purchase of tickets (subject to availability) to any Boston Symphony Orchestra or Boston Pops performance at Symphony Hall or Tanglewood. Gift certificates may also be used at the Symphony Shop to purchase merchandise.

Patrons with disabilities can access Symphony Hall through the Massachusetts Avenue lobby or the Cohen Wing on Huntington Avenue. An access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance. For ticket information, call the Access Services Administrator at 617-638-9431 or TDD/TTY 617-638-9289.

**Educational Initiatives at Symphony Hall**

As part of the BSO’s ongoing initiative to enhance its patrons’ awareness and knowledge of the music being performed, the Boston Symphony Orchestra continues to offer a variety of adult education initiatives at Symphony Hall for the 2018-19 season.

This season will continue the popular “Casual Fridays” program, which encourages both patrons and the orchestra to come dressed in comfortable clothing. The four evening “Casual Friday” concerts on November 2, February 22, January 11, and April 12 will feature both a pre-concert reception and post-concert reception with live music until midnight. Each evening also features special Conductor Cam seating, which allows patrons to watch the conductor from the orchestra’s perspective on high-definition screens. During the 2018-19 season, the BSO will continue to collaborate with the Massachusetts Institute of Technology (MIT) to offer concert attendees sitting in the Conductor Cam seats access to ConcertCue, an innovative app that presents contextual program notes and images on concert-goers’ mobile devices in real-time during the musical performance.

BSO 101 returns in 2018-19, again offering the opportunity to increase your enjoyment of BSO concerts. These free Wednesday sessions with BSO Director of Program Publications Marc Mandel and Associate Director of Program Publications Robert Kirzinger, joined by members of the BSO, are designed to enhance the audiences listening abilities and appreciation of music by focusing on upcoming BSO repertoire. These sessions take place from 5:30-7 p.m. at Symphony Hall; in addition, each session is followed by a free half-hour tour of Symphony Hall. Click here for more information.

The popular Friday Preview Talks continue to take place from 12:15-12:45 p.m. before each Friday-afternoon subscription concert; the Symphony Hall doors open at 11:30 a.m. Given by BSO Director of Program Publications Marc Mandel, Associate Director of Program Publications Robert Kirzinger, and occasional guest speakers, these informative half-hour talks incorporate recorded examples from the music to be performed. The BSO also offers talks before each of the season’s four Thursday-morning Open Rehearsals at Symphony Hall. These take place from 9:30-10 a.m. The Symphony Hall doors open at 9 a.m., and the Open Rehearsal
itself begins at 10:30 a.m. Admission to the Friday Preview Talks and Open Rehearsal Talks is free of charge to
ticket holders for the Friday-afternoon subscription concerts and Thursday-morning Open Rehearsals.

**BSO Media Offerings**
The Boston Symphony Orchestra’s extensive website, BSO.org, is one of the world’s largest and most-visited
orchestral websites, receiving approximately 10 million visitors annually and generating over $134 million in
revenue since its launch in 1996. The Boston Symphony Orchestra is on Facebook at
facebook.com/bostonsymphony on Twitter at twitter.com/bostonsymphony, and on Instagram at
instagram.com/bostonsymphony. Video content from the BSO is also available at
youtube.com/bostonsymphony.

The site’s Media Center consolidates its numerous new media initiatives in one location. In addition to
comprehensive access to all BSO, Boston Pops, Tanglewood, and Symphony Hall performance schedules,
patrons have access to a number of free media options. Offerings include WGBH radio broadcast streams of
select BSO, Boston Pops, and Tanglewood performances (via www.bso.org/broadcast); free music streams for
select seasonal offerings; audio concert preview podcasts; Emmy Award-winning audio and video interviews
with guest artists and BSO musicians; music excerpts, of up to three minutes, highlighting upcoming programs,
as well as all self-produced albums by the BSO, Boston Pops, Boston Symphony Chamber Players, Tanglewood
Festival Chorus, and Tanglewood Music Center Fellows. The BSO’s recent Grammy-winning albums from the
Shostakovich: Under Stalin’s Shadow series are also available at www.bso.org.

BSO.org is mobile device compatible. Patrons can visit BSO.org on their mobile device to access performance
schedules, purchase tickets as well as pre-performance food and beverages, download program notes, listen
to radio broadcasts, music clips, and concert previews, watch video exclusives, and make donations to the
BSO—all in the palm of their hand. BSO.org also features digital music downloads produced and published
under the BSO’s music label BSO Classics and includes performances by the BSO, Boston Pops, Boston
Symphony Chamber Players, Tanglewood Festival Chorus, and Tanglewood Music Center Fellows. The BSO
Media Center is available by visiting BSO.org/mediacenter.

The BSO offers a free tablet app, available for the iPad and Android tablets, and a free iPhone and Android
app, which provide users with such new media content as concert program notes and multimedia video
podcasts relating to specific concerts, as well as practical information including maps of Symphony Hall, details
about available dining options, and a complete schedule of special events.

**Radio Broadcasts and Streaming**
BSO concerts are broadcast regularly on 99.5 WCRB, a service of WGBH. Saturday-evening concerts are
broadcast live on 99.5 in Boston and 88.7 in Providence, on HD radio at 89.7 HD2 in Boston, and online at
www.classicalwcrb.org. In addition, BSO concerts are now heard throughout New England and upstate New
York, on a network of stations including WAMC in Albany, NY, WMNR in Monroe, CT, Vermont Public Radio,
broadcasts on 99.5 WCRB begin at 8 p.m. on Saturday nights, and are repeated at 8 p.m. on Monday evenings.

**Food Services at Symphony Hall**
The Boston Symphony Orchestra’s catering partner, Boston Gourmet, offers a fresh perspective on the food
and beverage options offered at Symphony Hall before concerts, during intermission, and in the popular
Symphony Café & Prelude Restaurant. Patrons enjoy the convenience of pre-concert dining at the Café and
Prelude in the unique ambiance of historic Symphony Hall. Symphony Café offers buffet-style dinner from 5:30
p.m. until concert time for all evening Boston Symphony concerts. In addition, Symphony Café will be open for
lunch at 11 a.m. prior to Friday-afternoon concerts. Prelude, the BSO’s newest dining experience, offers a
delicious three-course prix fixe menu with elegant entrees and sensational flavors. Tables are available by
reservation only, exclusively during Symphony season. The Café and Prelude are both located in Higginson Hall;
near the Cohen Wing entrance on Huntington Avenue. Please call 617-638-9328 for reservations.

Additionally, casual pre-concert and intermission dining, including sandwiches, light appetizers, and desserts,
is available at the snack bar outside the O’Block/Kay Room and Cabot-Cahners Room. Drink coupons, light
appetizers, entrees, desserts, and packages that feature an appetizer and half-bottle of wine can also be
ordered on the BSO’s website at www.bso.org/dining. On the night of the concert, all pre-orders can be picked
up at the Cabot-Cahners Room.

There are two lounges in Symphony Hall. The O’Block/Kay Room on the orchestra level and Cabot-Cahners
Room on the first balcony level serve drinks starting one hour prior to each performance. For the Friday
afternoon concerts, both rooms open at 11:00 a.m., with sandwiches available until concert time. Drink
coupons may be purchased in advance online or through SymphonyCharge for all performances.

**Symphony Hall Shop and Tours**
The Symphony Shop, located in the Cohen Wing on Huntington Avenue, is open Thursdays and Saturdays from
3 p.m. to 6 p.m., and from one hour before concert time through intermission. A satellite shop, located on the
first-balcony level, is open during concerts through intermission. Merchandise may also be purchased by
visiting the BSO website at www.bso.org/shop. The shop can be reached at 617-638-9383.

The Boston Symphony Association of Volunteers offers weekly public and private tours of Symphony Hall
during the BSO seasons. For more information on taking an Irving W. and Charlotte F. Rabb Symphony Hall
tour, please visit us at www.bso.org/tours. You may also email bsav@bso.org, or call 617-638-9390 to confirm
specific dates and times. Schedules are subject to change.

**SPONSORSHIPS**
Longstanding major corporate partner **Bank of America** returns as the BSO Season Lead Sponsor for the 2018-
19 Season. **Takeda Pharmaceutical Company Limited** is returning for their 2nd season as the BSO Season
Supporting Sponsor and the BSO Community Chamber Concerts sponsor for the 2018-2019 BSO Season. The
**Arbella Insurance Foundation** is the sponsor of the BSO College Card, Youth & Family Concerts, the BSO’s
popular Casual Fridays series and the BSO Young Professionals (YoPro) program. The BSO welcomes **Audi of
America** as the Official Luxury Vehicle of the BSO. **Delta Air Lines** returns as the Official Airline of the
BSO. **Fairmont Copley Plaza** returns for its 17th season as the Official Hotel of the BSO, and **Commonwealth
Worldwide Executive Transportation** returns for its 16th season as the Official Chauffeured Transportation of
the BSO.

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**PRESS CONTACT:**
Bernadette Horgan, Director of Public Relations (bhorgan@bso.org) 617-638-9285
Taryn Lott, Assistant Director of Public Relations (tlott@bso.org) 617-638-9283
“Leipzig Week in Boston” – November 25-December 2

BSO Performances of Bach’s *Christmas Oratorio*

Thursday, November 29, 7:30 p.m.
Friday, November 30, 1:30 p.m.
Saturday, December 1, 7:30 p.m.

**Andris Nelsons, conductor**
**Carolyn Sampson, soprano**
**Christine Rice, mezzo-soprano**
**Sebastian Kohlhepp, tenor**
**André Schuen, baritone**

*Tanglewood Festival Chorus and Boston Symphony Children’s Choir, James Burton, conductor*

**J.S. BACH Christmas Oratorio**

**Additional “Leipzig Week in Boston” Events and Performances**

**Sunday, November 25, 10 a.m. (performance at 11:15 a.m.)**
Emmanuel Church, 15 Newbury St., Boston

**Orchestra and Chorus of Emmanuel Music**
**Ryan Turner, Artistic Director**
**Cassandra Extavour, soprano**
**Neal Ferreira, tenor**

**MENDELSSOHN Psalm 95, Kommt, laßt unsanbeten, Op. 46**

**Tuesday, November 27, 5:30-7 p.m.**
Boston Public Library's Rabb Hall

**Illustrated talk:**

**Bach Traditions in Leipzig and Boston**
Join Harvard Professor Emeritus **Christoph Wolff**, Bach-Archive Director **Peter Wollny**, and Emmanuel Music Artistic Director **Ryan Turner** for a multi-media exploration of the performance history and traditions for Bach’s music in Boston and his creative home of Leipzig. The evening will begin with a performance of chamber music by J.S. Bach, followed by short scholarly talks and a panel discussion.

**Musical performance:**

**Oliver Aldort, cello**

**J.S. BACH Movements from Suite No. 3, for Unaccompanied Cello, BWV 1009**

**Wednesday, November 28, 5:30-7 p.m.**
Boston Public Library's Rabb Hall

**Illustrated talk:**

**Bach’s Christmas Oratorio in Context**
Join Harvard Professor Emeritus **Christoph Wolff**, Yale Music History Professor **Markus Rathey**, Leipzig Bach Archive Director **Peter Wollny**, and soprano **Carolyn Sampson** for a comprehensive exploration of Bach’s
magnificent work – performed this week by the Boston Symphony Orchestra and Tanglewood Festival Chorus.
A performance of chamber music by J.S. Bach will be followed by short scholarly presentations, and a discussion amongst the panelists.

Musical performance:
Ian Watson, harpsichord
Elizabeth Rowe, flute
John Ferrillo, oboe
Oliver Aldort, cello
ALL-BACH PROGRAM
From The Well-Tempered Clavier, Book II:
Prelude and Fugue in G, BWV 884
Prelude and Fugue in C minor, BWV 871
Trio Sonata in G, BWV 1038

Sunday, December 2, 10 a.m. (performance at 11:15 a.m.)
Emmanuel Church, 15 Newbury St., Boston
Orchestra and Chorus of Emmanuel Music
Ryan Turner, Artistic Director
Samantha Dotterweich, soprano
Jonas Budris, tenor
Ryne Cherry, baritone
J.S. BACH Cantata No. 1, Wie Schön leuchtet der Morgenstern