FOR IMMEDIATE RELEASE: March 4, 2019

THE BOSTON SYMPHONY ORCHESTRA PERFORMS IN TWO CONCERTS AT CARNEGIE HALL ON MARCH 19 & 20, 2019

ON MARCH 19, BSO MUSIC DIRECTOR ANDRIS NELSONS LEADS AN ALL-STRAUSS PROGRAM, INCLUDING THE COMPOSER’S SEXTET, MOONLIGHT MUSIC, AND CLOSING SCENE FROM CAPRICCIO WITH SOLOIST RENÉE FLEMING, AS WELL AS ALSO SPRACH ZARATHUSTRA; THE MARCH 20 PERFORMANCE FEATURES THE NEW YORK PREMIERE OF A NEW PIANO CONCERTO COMPOSED AND CONDUCTED BY BSO ARTISTIC PARTNER THOMAS ADÈS ON A PROGRAM WITH LISZT’S MEPHISTO WALTZ NO. 1 AND TCHAIKOVSKY’S SYMPHONY NO. 4, FEATURING PIANIST KIRILL GERSTEIN

CLICK HERE FOR THE PROGRAM NOTE FOR THE NEW CONCERTO BY MR. ADÈS

Following its acclaimed Carnegie Hall performance earlier in the season, on November 19, 2018, the Boston Symphony Orchestra returns to New York on Tuesday, March 19, 2019 led by BSO Music Director Andris Nelsons, and Wednesday, March 20, 2019 led by BSO Artistic Partner Thomas Adès. The BSO programs at Carnegie Hall are preceded by performances at Boston’s Symphony Hall earlier in the month (the Adès, Liszt, and Tchaikovsky on March 7–9; the all-Strauss program on March 14–16).

MARCH 19: ANDRIS NELSONS AND THE BSO ARE JOINED BY SOPRANO RENÉE FLEMING FOR AN ALL-STRAUSS PROGRAM

On Tuesday, March 19, Andris Nelsons and the BSO are joined by world-renowned soprano Renée Fleming for the moving final scene from the composer’s last opera, Capriccio, preceded by two instrumental passages: the warm and atmospheric Sextet and Moonlight Music. After intermission, Mr. Nelsons leads
the Nietzsche-inspired tone poem *Also sprach Zarathustra*, a tour-de-force of orchestral color and expressive range with one of the most famous openings in the repertoire.

**MARCH 20: BSO ARTISTIC PARTNER THOMAS ADÈS LEADS NEW YORK PREMIERE OF HIS NEW PIANO CONCERTO, FEATURING SOLOIST KIRILL GERSTEIN, ALONG WITH MUSIC BY TCHAIKOVSKY AND LISZT**

Closing out the BSO’s two-night residency at Carnegie Hall, **BSO Artistic Partner Thomas Adès** conducts the highly-anticipated New York premiere of his own BSO-commissioned Concerto for Piano and Orchestra, composed for Russian-born pianist and frequent Adès collaborator **Kirill Gerstein**, who is soloist in these performances. The concerto is bookended by two symphonic showpieces that show off the virtuosity of the orchestra: Liszt’s lush and passionate tone poem *Mephisto Waltz* No. 1, which depicts a scene from Nikolaus Lenau’s take on the Faust myth, and Tchaikovsky’s emotionally intense Fourth Symphony, a tumultuous but ultimately victorious musical struggle against Fate.

Thomas Adès’ piano concerto was not only commissioned by the BSO, but also was conceived during rehearsal for a Symphony Hall performance that brought the composer together with Kirill Gerstein. In 2012, Adès, Gerstein, and the BSO teamed up for the composer’s earlier piano concerto *In Seven Days*. During the rehearsal process, Gerstein asked Adès if he might write a new piano piece for him. The composer agreed but indicated that he’d like for the work to be a concerto. Gerstein was thrilled at the idea, and the BSO immediately signed on to commission the piece. Now, several years later, the project has come to fruition, and New York audiences will have opportunity to enjoy the result of this exciting collaboration. (Mr. Adès has since also composed a solo piano piece for Mr. Gerstein—the Berceuse from the 2016 opera *The Exterminating Angel.*) Mr. Adès’ note on his new Concerto for Piano and Orchestra appears below. **Members of the press covering the performance can email ecotten@bso.org for perusal copies of Mr. Adès’ Concerto for Piano and Orchestra.**

**THOMAS ADÈS’ NOTE ON HIS NEW PIANO CONCERTO**

The first movement *Allegramente* opens with a statement of the theme by piano and then tutti. A march-like bridge passage leads to the more expressive second subject, first played by the piano and then taken up by the orchestra. The development section interrogates the first theme before an octave mini-cadenza leads to the recapitulation ff. There is then a solo cadenza based on the second subject, first played tremolo and then over many octaves, the piano joined first by horn and then by the full orchestra. The movement ends with a coda based on the first theme and the march.

The second movement *Andante gravemente* consists of a chordal introduction and a melody, which is joined by a countermelody, and a second idea with a simple falling melody over rising harmony. The first melody reappears, leading to a *fortissimo* climax, subsiding to a final statement of the original theme and a coda based on the countermelody.

The finale *Allegro gioioso* begins with a three-chord call to arms, and then a tumbling theme for piano and orchestra, which is interrupted by the blustering entry of a clarinet solo, heralding a burlesque canon. There is here a good deal of argument, with frequent differences of opinion as regards key, brought to an end by the call to arms. Eventually the piano takes up a new theme in the style of a ball bouncing downstairs and develops it to a choral climax. The tumbling material is developed, and the call to arms is
heard in multiple directions leading to an impasse, a winding down of tempo, and a new slow (Grave) section in three time with a new falling theme. This leads to a precipice which the piano falls off with the original tumbling theme, and a coda lining up all the other themes for a final resolution on the call to arms.

Andris Nelsons

The 2019–20 season is Andris Nelsons’ sixth as the Boston Symphony Orchestra's Ray and Maria Stata Music Director. Named Musical America’s 2018 Artist of the Year, Mr. Nelsons leads fourteen of the BSO’s twenty-six subscription programs in 2018–2019, ranging from orchestral works by Haydn, Beethoven, Tchaikovsky, Stravinsky, and Copland to concerto collaborations with acclaimed soloists, as well as world and American premieres of pieces newly commissioned by the BSO from Thomas Adès, Sebastian Currier, Andris Dzeniūtis, and Mark-Anthony Turnage; the continuation of his complete Shostakovich symphony cycle with the orchestra, and concert performances of Puccini’s one-act opera Suor Angelica. In summer 2015, following his first season as music director, Andris Nelsons’ contract with the BSO was extended through the 2021–2022 season. In November 2017, he and the orchestra toured Japan together for the first time. In February 2018, he became Gewandhauskapellmeister of the Gewandhausorchester Leipzig, in which capacity he brings both orchestras together for a unique multi-dimensional alliance. Immediately following the 2018 Tanglewood season, Maestro Nelsons and the BSO made their third European tour together, playing concerts in London, Hamburg, Berlin, Leipzig, Vienna, Lucerne, Paris, and Amsterdam. Their first European tour, following the 2015 Tanglewood season, took them to major European capitals and the Lucerne, Salzburg, and Grafenegg festivals; the second, in May 2016, took them to eight cities in Germany, Austria, and Luxembourg.

The fifteenth music director in the history of the Boston Symphony Orchestra, Andris Nelsons made his BSO debut at Carnegie Hall in March 2011, his Tanglewood debut in July 2012, and his BSO subscription series debut in January 2013. His recordings with the BSO, all made live in concert at Symphony Hall, include the complete Brahms symphonies on BSO Classics; Grammy-winning recordings on Deutsche Grammophon of Shostakovich’s Symphonies 5, 8, 9, and 10, the initial releases in a complete Shostakovich symphony cycle for that label; and a new two-disc set pairing Shostakovich’s Symphonies 4 and 11, The Year 1905. Under an exclusive contract with Deutsche Grammophon, Andris Nelsons is also recording the complete Bruckner symphonies with the Gewandhausorchester Leipzig and the complete Beethoven symphonies with the Vienna Philharmonic.

The 2018–2019 season is Maestro Nelsons’ final season as artist-in-residence at the Konzerthaus Dortmund and marks his first season as artist-in-residence at Hamburg’s Elbphilharmonie. In addition, he continues his regular collaborations with the Vienna Philharmonic and Berlin Philharmonic. Throughout his career, he has also established regular collaborations with Amsterdam’s Royal Concertgebouw Orchestra, the Bavarian Radio Symphony Orchestra, and the Philharmonia Orchestra, and has been a regular guest at the Bayreuth Festival and the Royal Opera House, Covent Garden.

Born in Riga in 1978 into a family of musicians, Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was music director of the City of Birmingham Symphony Orchestra from 2008 to 2015, principal conductor of the Nordwestdeutsche

TICKET INFORMATION
Tickets for the Boston Symphony Orchestra’s 2018-19 appearances at Carnegie Hall are available at the Carnegie Hall Box Office, 154 West 57th Street, New York. They may also be charged to major credit cards by calling CarnegieCharge at 212-247-7800 or purchased online at the Carnegie Hall website, www.carnegiehall.org.

# # #

PRESS CONTACT:
Bernadette Horgan, Director of Public Relations (bhorgan@bso.org) 617-638-9285

THE BSO WITH ANDRIS NELSONS AND THOMAS ADÈS AT CARNEGIE HALL
MARCH 19 & 20, 2019
Stern Auditorium / Perelman Stage

Tuesday, March 19, 8 p.m.
Andris Nelsons, conductor
Renée Fleming, soprano
ALL- STRAUSS PROGRAM
Sextet, Moonlight Music, and Closing scene from Capriccio
Also sprach Zarathustra

Wednesday, March 20, 8 p.m.
Thomas Adès, conductor
Kirill Gerstein, piano
LISZT Mephisto Waltz No. 1
Thomas ADÈS Piano Concerto (BSO commission; New York premiere)
TCHAIKOVSKY Symphony No. 4