BOSTON SYMPHONY CHAMBER PLAYERS BRINGS ITS 2018–19 SEASON TO A CLOSE SATURDAY, APRIL 14 WITH A PROGRAM OF MOZART, BEETHOVEN, AND FRANÇAIX

PERFORMANCE AT JORDAN HALL IS A PRECURSOR TO THE BSCP’S NINE-CITY EUROPEAN TOUR, MAY 9–21

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for press tickets, email ecotten@bso.org or call 617-638-9283

The Boston Symphony Chamber Players concludes its 2018–19 season on Saturday, April 14, 2019 at 3 p.m. in Jordan Hall, on the campus of New England Conservatory, with a program that features two masterpieces from the core of the chamber music repertoire alongside a seldom-heard work by Jean Françaix that demonstrates the ensemble’s long-recognized affinity for French music. The concert begins with Mozart’s Quartet in F for oboe and strings, K.370, and continues with Françaix’s Dixtuor, featuring the unusual and adventurous instrumentation of combined wind quintet and string quintet. Bringing the program and the Chamber Players’ season to a close is Beethoven’s beloved Septet in E-flat for strings and winds, Op. 20, which was featured in the ensemble’s very first concert in November 1964.

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 include preeminent string, woodwind, and brass players from the Boston Symphony Orchestra. Specifically, the April 14 concert features Boston Symphony Orchestra players Haldan Martinson and 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 Richard Sebring, horn.
DETAILS FOR BOSTON SYMPHONY CHAMBER PLAYERS’ APRIL 14 PROGRAM

Mozart’s Quartet in F for oboe and strings, K.370, owes its creation to the outstanding oboist Friedrich Ramm, who played in Munich’s court orchestra. In 1780, Mozart traveled to the Bavarian city to compose Idomeneo, his first mature opera, on a commission from Elector Karl Theodor. Ramm’s artistry inspired Mozart to write a new piece that would showcase his virtuosity and recent improvements in the design of the oboe. The resulting three-movement quartet, scored for oboe, violin, viola, and cello, focuses squarely on the oboe and provides ample opportunity for technical display, with the strings acting mainly as accompaniment in a manner similar to an orchestral concerto.

Jean Françaix (1912–1997)—a precocious talent who was acclaimed at a young age by no less an authority than Maurice Ravel—developed into a virtuoso pianist and a prolific composer with an elegant, playful style, often brought to bear through reinterpretation of traditional forms and genres, and a gift for orchestration. He also was one of the many notable 20th-century composers to spend important years under the influential tutelage of legendary composition teacher Nadia Boulanger in Paris. By the time of his death, he had written more than 200 works in a huge range of styles, including piano and chamber music, choral music and cantatas, symphonies and other orchestral works, ballets, and operas. The self-proclaimed goal of his music was “to give pleasure” and “to be jolly most of the time—even comical ... to avoid the premeditated wrong note and boredom like the plague.” His Dixtuor for wind quintet and string quintet was completed in 1987.

Beethoven’s Septet in E-flat for strings and winds, Op. 20, dates from 1799–1800—relatively early in his career in that he had yet to write any of his symphonies, though he had already written a considerable quantity of significant chamber music. Like his other works from this period, the Septet hews closer in style to the composer’s Classical forebears, with a lighter touch and more traditional use of formal structures, than his barnstorming or philosophical later works. Yet the six-movement piece confounds expectations with its instrumentation, calling for clarinet, bassoon, horn, violin, viola, cello, and bass, and deploying them in unexpected ways to create a fascinating variety of textures. It immediately became one of the composer’s most popular works upon its premiere and remained so through much of his career.

BOSTON SYMPHONY CHAMBER PLAYERS SPRING 2019 EUROPEAN TOUR

The Boston Symphony Chamber Players will return to Europe for the first time since 2001, performing in nine cities, May 9–21, 2019. The tour includes concerts in Istanbul, Turkey (May 9); Berlin, Germany (May 11); Munich, Germany (May 12); Warsaw, Poland (May 14); Luxembourg City, Luxembourg (May 15); Prague, Czech Republic (May 16); Aalborg (May 18) and Aarhus (May 19), Denmark; and Dublin, Ireland (May 21).

Many of the works included in the spring 2019 European tour programs have become musical “calling cards” of the ensemble. Beethoven’s beloved Septet for winds and strings was featured in the very first concert of the Chamber Players, in November 1964. Michael Gandolfi’s Plain Song, Fantastic Dances, composed in 2005 for the same instrumentation as the Beethoven, has been one of its most successful and often performed commissions. The work was recorded by the group for BSO Classics and has been the cornerstone of numerous programs since its first performance. Another work featured on a Chamber Players’ CD release, and also part of its spring 2019 programming, is the Dixtuor by Jean Françaix, showcasing the ensemble’s strength in French repertoire. Additional tour repertoire includes Barber’s Summer Music for wind quintet; Brahms’ Piano Quintet
in F minor, Op. 34; Poulenc’s Sextet for piano and wind quintet; Haydn’s Piano Trio No. 43 in C Hob.XV:27; and Mozart’s Oboe Quartet in F, K.370. The Boston Symphony’s musicians have appeared with distinguished American pianist Garrick Ohlsson on a regular basis since 1971. In works ranging from the classics to the music of our time, the partnership with Mr. Ohlsson—on this tour, in repertoire stapes by Haydn, Brahms, and Poulenc—is one of the strongest of any guest artist with the ensemble.

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, 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’ 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, April 14, 3 p.m.
New England Conservatory of Music’s Jordan Hall
30 Gainsborough St., Boston

Boston Symphony Chamber Players
MOZART Quartet in F for oboe and strings, K.370
  John Ferrillo, oboe; Haldan Martinson, violin; Steven Ansell, viola; Blaise Déjardin, cello

FRANÇAIX Dixtuor for wind quintet and string quintet
  Elizabeth Rowe, flute; John Ferrillo, oboe; William R. Hudgins, clarinet; Richard Svoboda, bassoon;
  Richard Sebring, horn; Haldan Martinson, violin; Alexander Velinzon, violin; Steven Ansell, viola; Blaise
  Déjardin, cello; Edwin Barker, bass

BEETHOVEN Septet in E-flat for strings and winds, Op. 20
  William R. Hudgens, clarinet; Richard Svoboda, bassoon; Richard Sebring, horn; Haldan Martinson,
  violin; Steven Ansell, viola; Blaise Déjardin, cello; Edwin Barker, bass