FOR IMMEDIATE RELEASE

Monday, April 8, 2019

BOSTON SYMPHONY ORCHESTRA’S 2018–19 SEASON CONCLUDES WITH TWO WEEKS OF PROGRAMS LED BY MUSIC DIRECTOR ANDRIS NELSONS

PIANIST DANIIL TRIFONOV IS SOLOIST IN RACHMANINOFF’S PIANO CONCERTO NO. 3, AND MAESTRO NELSONS CONDUCTS SHOSTAKOVICH’S SYMPHONY NO. 15, APRIL 25–30

MR. NELSONS LEADS WORLD PREMIERE OF SEBASTIAN CURRIER’S AETHER WITH VIOLIN SOLOIST BAIBA SKRIDE ON A MAY 2–4 PROGRAM THAT INCLUDES STRAUSS’ TILL EULENSPIEGEL’S MERRY PRANKS AND STRAVINSKY’S PETRUSHKA

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 ecotten@bso.org or call 617-638-9283

Boston Symphony Orchestra Music Director Andris Nelsons returns to Boston April 25–May 4 to lead the orchestra in the final two weeks of the 2018–19 season. In the first week of performances, April 25–30, he and the orchestra continue their acclaimed ongoing Shostakovich symphony cycle with the Symphony No. 15. To begin the all-Russian program, Mr. Nelsons welcomes outstanding Russian pianist Daniil Trifonov—who makes his first subscription series appearance since his 2012 BSO debut—for Rachmaninoff’s Piano Concerto No. 3, a perennial favorite of audiences for its blend of virtuosity and lyricism. Andris Nelsons and the orchestra then bring the 2018–19 season to a close with three performances May 2–4. Latvian violinist Baiba Skride joins the orchestra for the exciting world premiere of another new work co-commissioned by the BSO and the Leipzig Gewandhausorchester: Aether for violin and orchestra by American composer Sebastian Currier. Opening the
program is Strauss’ kaleidoscopic tone poem Till Eulenspiegel’s Merry Pranks (Till Eulenspiegels lustige Streiche)—a dazzling showpiece for the orchestra—and concluding it is Stravinsky’s ballet score Petrushka, which follows the travails of a hapless living puppet.

ANDRIS NELSONS, DANIIL TRIFONOV, AND THE BSO, APRIL 25–30
Performances take place Thursday, April 25, Saturday, April 27, and Tuesday, April 30 at 8 p.m., and Friday, April 26 at 1:30 p.m.
In four performances Thursday, April 25–Tuesday, April 30, Andris Nelsons and the BSO continue their much-praised Shostakovich symphony cycle—being recorded live for release on Deutsche Grammophon—with the composer’s final work in the genre, No. 15. Composed in summer 1971 and premiered the following January, the Fifteenth emphasizes the dark humor and ironic contradictions of the composer’s style and is distinctive in its unusual quotation of Rossini’s William Tell Overture—as well as other musical allusions—and for its pared-down orchestra (compared to most of his symphonies). The composer’s mysterious, introspective late style is also evident in the second movement with its long cello solo. The Russian pianist Danil Trifonov has won universal acclaim for his technical brilliance and expressive intensity, both of which qualities are needed in the piece that begins the program, Rachmaninoff’s Piano Concerto No. 3. A massive and daunting work that tests every aspect of a pianist’s skill, it is one of the most enduringly popular concertos in the repertoire—powerful, lyrical, and Russian to the core.

ANDRIS NELSONS, BAIBA SKRIDE, AND THE BSO, MAY 2–4
Performances take place Thursday, May 2, and Saturday, May 4, at 8 p.m., and Friday, May 3, at 1:30 p.m.
Latvian violinist Baiba Skrīde, her compatriot Andris Nelsons, and the BSO polish off the 2018–19 season with three performances Thursday May 2–Saturday, May 4 of the world premiere of Grawemeyer Award-winning composer Sebastian Currier’s Aether for violin and orchestra, a work co-commissioned by the BSO and the Gewandhaus Orchestra of Leipzig. Two unpredictable musical rogues bookend the new work. The first, the folk anti-hero Till Eulenspiegel, is immortalized in Strauss’ helter-skelter 15-minute orchestral romp Till Eulenspiegel’s Merry Pranks (Till Eulenspiegels lustige Streiche), a tone poem that depicts the troublemaker thumbing his nose at the establishment, riding his horse through a market, and coming to no good end. And starring in the final work on the program is Stravinsky’s puppet-come-to-life Petrushka, whose attempts to win the admiration of a ballerina come to naught. In his second full ballet score for the Ballets Russes, two years before The Rite of Spring, Stravinsky’s astonishing musical depictions of a Russian Shrovetide fair represent a brilliant and miraculous leap of the composer’s confidence and technique following his breakthrough work, The Firebird.

SEBASTIAN CURRIER’S NOTE ON AETHER, HIS NEW WORK FOR VIOLIN AND ORCHEstra
“For much of the 18th and 19th centuries, “aether” was thought to be an invisible substance that pervaded all of universe between celestial bodies. It was the medium through which light waves were thought to travel. The word itself looks back to Greek mythology. It means “pure, fresh air” and was thought to be the air of the upper atmosphere, the air the gods breathed. With Einstein’s theory of relativity, the concept became outmoded, but it still lingers as a term referring to something remote, mysterious, invisible, and out of reach. Conceptually, the piece starts with a rather standard multi-movement structure of a symphony or a concerto, but in the finished work this form is deconstructed and reconfigured. There are four primary movements. The
first is a sort of *Nachtmusik* where instruments from the orchestra play phrases that the violin imitates. In the second movement, there’s a continual struggle between lyrical impulses and aggressive outbursts. The third movement is a sustained, lyrical slow movement where the violin soars above the orchestra. The fourth is an energetic, virtuosic finale. But that’s not actually how the piece unfolds. As the piece begins, we hear very, very quiet, distant, mysterious chords in the strings, with the winds making ephemeral air sounds. It’s very quiet and atmospheric. It’s the medium in which the four movements are contained; it’s the “aether” that surrounds the firmer, more concrete structures of the four movements. It begins the piece, ends it, and occurs between all the four movements. The movements don’t really conclude but just trail off into oblivion or, as in the fourth movement, are interrupted unexpectedly. They float within this medium of aether. The violin is noticeably absent from these ethereal sections, except the last. Here the violin steps off the solid structure created by the four movements and floats into the aether, gradually disappearing into nothingness.”

For further information about the Boston Symphony Orchestra, visit [www.bso.org](http://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](http://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](http://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 $20 under 40 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](mailto: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. Dates and more information will be provided in patron subscription packages and at bso.org in the fall. RSVPs for the BSO 101 sessions will not be accepted until the fall. Full details of the 2018-19 “BSO 101” schedule will be announced at a later date.

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 including the upcoming spring Pops music stream (May 2018); 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, New Hampshire Public Radio, Maine Public Broadcasting Network, and New England Public Radio. BSO 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 and 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](http://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](http://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](http://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. 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 Chauffeured Transportation returns for its 16th season as the Official Chauffeured Transportation of the BSO.

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Friday, April 26, 1:30 p.m.
Saturday, April 27, 8 p.m.
Tuesday, April 30, 8 p.m.
Andris Nelsons, conductor
Danill Trifonov, piano
RACHMANINOFF Piano Concerto No. 3
SHOSTAKOVICH Symphony No. 15

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Andris Nelsons, conductor
Baiba Skride, violin
STRAUSS Till Eulenspiegel's Merry Pranks
Sebastian CURRIER Aether for violin and orchestra
(world premiere; BSO co-commission)
STRAVINSKY Petrushka