BSO
ANDRIS NELSONS  MUSIC DIRECTOR
2019•20 SEASON

WEEK 16
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BSO and Andris Nelsons Tour to Seoul, Taipei, Hong Kong, and Shanghai, February 6-16

Currently in his sixth year as the BSO’s music director, Andris Nelsons will lead the Boston Symphony Orchestra in a four-city, eight-concert tour to Asia, February 6-16, with two concerts each at the Seoul Arts Center, Taipei’s National Concert Hall, the Hong Kong Cultural Centre as part of the Hong Kong Arts Festival, and the Shanghai Oriental Art Center. This will be the BSO’s 29th international tour since the orchestra’s founding in 1881, as well as Mr. Nelsons’ second visit to Asia in his role as music director of the BSO (following their 2017 Japan Tour) and his fifth international tour with the orchestra (including three tours to Europe). The tour also encompasses the orchestra’s first official visit to Korea, as well as long-awaited returns to Taipei (the first time since 1960, which was during the BSO’s first Asian tour under Charles Munch) and Hong Kong (visited previously by the BSO in 1989 and 1994). The BSO revisits China following its historic 1979 tour—the first by an American orchestra following the establishment of diplomatic relations—and a return visit in 2014.

The orchestra will tour with two programs, the first featuring pianist Yefim Bronfman in Beethoven’s Piano Concerto No. 4 on a program with Barber’s Medea’s Meditation and Dance of Vengeance and Dvořák’s New World Symphony, the second featuring Mr. Bronfman in Mozart’s C minor piano concerto, K.491, on a program with Bartók’s Concerto for Orchestra, commissioned by Serge Koussevitzky and premiered by the BSO in 1944, and Ravel’s Daphnis et Chloé, Suite No. 2, long associated with the BSO’s historic affinity for performing French orchestral repertoire.

The 2020 New Year’s Concert with Andris Nelsons Conducting the Vienna Philharmonic
New on CD From Sony Classical

The 2020 New Year’s Concert with Andris Nelsons leading the Vienna Philharmonic in the Golden Hall of Vienna’s famed Musikverein—the first time Andris Nelsons has led this celebrated annual event—is newly available on CD from Sony Classical. Mr. Nelsons has worked regularly with the Vienna Philharmonic since 2010. His 2020 New Year’s program includes a varied assortment of waltzes, polkas, and marches by members of the Strauss family as well as, among other things, music of Beethoven to mark the 250th anniversary of the composer’s birth—the first time music of Beethoven has been included in the annual New Year’s Concert. This new CD is available in the Symphony Shop. Release on DVD and Blu-ray is scheduled for March.
Two New Books of Interest to BSO Enthusiasts

Two new books will be of interest to BSO enthusiasts. Jonathan Rosenberg’s *Dangerous Melodies: Classical Music in America from the Great War through the Cold War* evokes a time when classical music figured prominently in American musical life in the context of the nation’s culture and politics, when the work of internationally renowned conductors, instrumentalists, and singers, as well as the activities of orchestras and opera companies, was intertwined with such significant international events as the two world wars and the Cold War. Melissa D. Burrage’s *The Karl Muck Scandal: Classical Music and Xenophobia in World War I America* focuses on German conductor Karl Muck, who was music director of the BSO from 1906 to 1908 and then again from 1912 to 1918, when he became caught up in the anti-German furor fostered by World War I. Both of these books are available in the Symphony Shop.

Friday Previews at Symphony Hall

Friday Previews take place 12:15-12:45 p.m. in Symphony Hall prior to all of the BSO’s Friday-afternoon subscription concerts throughout the season. 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. This week’s speaker is Elizabeth Seitz of Boston Conservatory at Berklee.
INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO’S 2019-2020 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The Grossman Family Concert in Memory of Dr. Jerome H. Grossman Thursday, January 30, 2020

Dr. Jerome H. Grossman developed his love for classical music at an early age, when his older brother first introduced him to Grieg’s Piano Concerto. Jerry’s appreciation for classical music never waned; his first date with his future wife, Barbara, was at Tanglewood. Barbara and Jerry became BSO subscribers during their courtship and were dedicated Symphony-goers over the forty years of their marriage.

Professionally, Jerry was devoted to bringing high quality, affordable health care to all Americans. During the 1970s, ’80s, and ’90s, he managed clinical organizations: first as the director of ambulatory programs at MGH and then as CEO of Tufts Medical Center. By the 1990s, Jerry was convinced that the health care delivery system needed fundamental reform. He believed advances in technology and management processes from the for-profit world could be applied to hospitals to increase both productivity and quality of care. He founded two medical information systems companies during his years at MGH and Tufts.

While Jerry was a passionate believer in the holy grail of increasing productivity in health care delivery, he was keenly aware of the economic and cultural barriers to changing the systems. As head of the Harvard Kennedy School Health Care Delivery Policy Program, he convened a group of providers, consumers, insurers, government representatives, device manufacturers, and pharmaceutical companies. The final decade of his life was devoted to engaging the spectrum of stakeholders to buy into systemic reform.

Jerry was also devoted to Boston and to Massachusetts. His core belief was that good health and a good education were inextricably intertwined. He chaired the Boston Compact, which brought the resources of the private sector to the Boston Public Schools. He served on the state Board of Education. His distinguished civic leadership led to his appointment to the board of the Federal Reserve Bank of Boston, and he served as its chair from 1994 to 1997.

Since Jerry’s death in 2008, Barbara has continued to attend BSO concerts and now serves on the BSO’s Board of Advisors. In 2019, the Grossman family made a gift to name a musician practice room at Symphony Hall in Jerry’s memory.

Join Our Community of Music Lovers—The Friends of the BSO

As a music lover, you know how special it is to experience a performance here at Symphony Hall. Attending a BSO concert is a communal experience—thousands of concertgoers join together to hear 100 musicians collaborate on each memorable performance. There is another community that helps to make it all possible—the Friends of the BSO. Every $1 the BSO receives through ticket sales must be matched by an additional $1 of contributed support to cover annual expenses. Annual gifts from the Friends of the BSO help bridge that gap, bringing the joys of orchestral music to everyone. In addition to joining our family of passionate music lovers, you will also enjoy a variety of exclusive benefits designed to bring you closer to the music you cherish. Friends receive advance ticket ordering privileges, discounts at the Symphony Shop, and special invitations to behind-the-scenes donor events, such as BSO and Pops working rehearsals and much more. Friends memberships start at just $100. To join our community of music lovers
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in the Friends of the BSO, contact the Friends at (617) 638-9276, friends@bso.org, or join online at bso.org/contribute.

BSO Broadcasts on WCRB

BSO concerts are heard on the radio at 99.5 WCRB. Saturday-night concerts are broadcast live at 8 p.m. with host Ron Della Chiesa, and encore broadcasts are aired on Monday nights at 8 p.m. In addition, interviews with guest conductors, soloists, and BSO musicians are available online at classicalwcrb.org/bso. While the BSO tours to Asia, there will be a series of encore broadcasts drawn from the 2019 Tanglewood season: from August 2, Ken-David Masur leads music of Martinů and Dvořák with violin soloist Joshua Bell (February 1 and 10); from August 4, Dima Slobodeniouk leads music of Rachmaninoff and Sibelius with pianist Yefim Bronfman (February 8 and 17); and from August 10, Rafael Payare leads music of Carreño, Rachmaninoff, and Brahms with pianist Nikolai Lugansky (February 15 and 24).

Planned Gifts for the BSO: Orchestrate Your Legacy

There are many creative ways that you can support the BSO over the long-term. Planned gifts such as bequest intentions (through your will, personal trust, IRA, or insurance policy), charitable trusts, and gift annuities can generate significant benefits for you now while enabling you to make a larger gift to the BSO than you may have otherwise thought possible. In many cases, you could realize significant tax savings and secure an attractive income stream for yourself and/or a loved one, all while providing valuable future support for the performances and programs you care about.

When you establish and notify us of your planned gift for the Boston Symphony Orchestra, you will become a member of the Walter Piston Society, joining a group of the BSO’s most loyal supporters who are helping to ensure the future of the BSO’s extraordinary performances. The Walter Piston Society is named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO’s principal flute chair with a bequest. Members of the Piston Society are recognized in several of our publications and offered a variety of exclusive benefits, including invitations to events in Boston and at Tanglewood.

If you would like more information about planned gift options and how to join the Walter Piston Society, please contact Jill Ng, Director of Planned Giving and Senior Individual Giving Officer, at (617) 638-9274 or jng@bso.org. We would be delighted to help you orchestrate your legacy with the BSO.

Go Behind the Scenes: The Irving W. and Charlotte F. Rabb Symphony Hall Tours

The Irving W. and Charlotte F. Rabb Symphony Hall Tours, named in honor of the Rabbs’ devotion to Symphony Hall through a gift from their children James and Melinda Rabb and Betty (Rabb) and Jack Schafer, provide a rare opportunity to go behind the scenes at Symphony Hall. In these free, guided tours, experienced members of the Boston Symphony Association of Volunteers unfold the history and traditions of the Boston Symphony Orchestra—its musicians, conductors, and supporters—as well as offer in-depth information about the Hall itself. Tours are offered on select weekdays at 4:30 p.m. and some Saturdays at 5 p.m. during the BSO season. Please visit bso.org/tours for more information and to register.

BSO Members in Concert

The Walden Chamber Players, including BSO violinists Alexander Velinzon and Tatiana Dimitriades, perform two concerts in February. On Saturday, February 15, at 3 p.m. they appear in the Kanbar Auditorium’s Studzinski Recital Hall at Bowdoin College in Brunswick, Maine, with a program of Martinů, Nielsen, Strauss, and Spohr. On Sunday, February 23, at 3 p.m. they perform at the Westport Point United Methodist Church in Westport Point, Massachusetts, playing music of Grainger,
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**Those Electronic Devices...**

As the presence of smartphones, tablets, and other electronic devices used for communication, note-taking, and photography has increased, there have also been continuing expressions of concern from concertgoers and musicians who find themselves distracted not only by the illuminated screens on these devices, but also by the physical movements that accompany their use. For this reason, and as a courtesy both to those on stage and those around you, we respectfully request that all such electronic devices be completely turned off and kept from view while BSO performances are in progress. In addition, please also keep in mind that taking pictures of the orchestra—whether photographs or videos—is prohibited during concerts. Thank you very much for your cooperation.

**On Camera With the BSO**

The Boston Symphony Orchestra frequently records concerts or portions of concerts for archival and promotional purposes via our on-site video control room and robotic cameras located throughout Symphony Hall. Please be aware that portions of this concert may be filmed, and that your presence acknowledges your consent to such photography, filming, and recording for possible use in any and all media. Thank you, and enjoy the concert.

**Comings and Goings...**

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the auditorium during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the music is in progress. We thank you for your cooperation in this matter.
HOW TOWNIES BECOME INTERNATIONAL-IES.

Delta now offers the most international flights from Boston.

Based on 2019 departures from Boston, by Delta and its airline partners. Some offerings are seasonal.
ON DISPLAY IN SYMPHONY HALL

This year’s BSO Archives exhibit on the orchestra and first-balcony levels of Symphony Hall encompasses a widely varied array of materials, some of it newly acquired, from the Archives’ permanent collection.

HIGHLIGHTS OF THIS YEAR’S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

• An exhibit case in the Brooke Corridor documenting the longtime relationship between the great Puerto Rican pianist Jesús María Sanromá and the BSO and Boston Pops from 1923 to 1968
• An exhibit case in the Brooke Corridor spotlighting guest violin soloists with the BSO in the first decades of the 20th century
• An exhibit case in the Brooke Corridor providing an overview of the BSO’s principal cellists from 1881 to the present
• Two exhibit cases in the Hatch Corridor focusing on outside events at Symphony Hall, including travelogues and community-oriented activities

IN THE FIRST BALCONY CORRIDORS:

• An exhibit case, audience-right, highlighting the BSO’s recent acquisition of a 1936 plaster sculpture of legendary BSO conductor Serge Koussevitzky done from life by local artist Paul Vinal Winters
• An exhibit case, also audience-right, displaying photographs and postcards depicting Symphony Hall and its environs as part of Boston’s changing cityscape
• An exhibit case, audience-left, documenting how patrons secured their tickets in the early years of the BSO

IN THE CABOT-CAHNERS ROOM:

• In conjunction with the BSO’s upcoming tour to the Far East, three exhibit cases focusing on the BSO’s initial Far East tours in 1960, 1978, and 1979
• A display of photos by George Humphrey, BSO violist from 1934 to 1977, from the 1960 Far East tour

TOP OF PAGE, LEFT TO RIGHT:

Jesús María Sanromá and Arthur Fiedler, c.1930 (photographer unknown)
Season ticket, made of brass, from the BSO’s inaugural subscription season, 1881-82 (Bridget Carr)
Seiji Ozawa conducting at Beijing’s Capital Stadium, March 1979 (Story Lichfield)
The 2019-20 season, Andris Nelsons’ sixth as the Boston Symphony Orchestra’s Ray and Maria Stata Music Director, marks his fifth anniversary in that position. Named Musical America’s 2018 Artist of the Year, Mr. Nelsons leads fifteen of the BSO’s twenty-six weeks of concerts this season, ranging from repertoire favorites by Beethoven, Dvořák, Gershwin, Grieg, Mozart, Mahler, Rachmaninoff, Ravel, and Tchaikovsky to world and American premieres of BSO-commissioned works from Eric Nathan, Betsy Jolas, Arturs Maskats, and HK Gruber. The season also brings the continuation of his complete Shostakovich symphony cycle with the orchestra, and collaborations with an impressive array of guest artists, including a concert performance of Tristan und Isolde, Act III—one of three BSO programs he will also conduct at Carnegie Hall—with Jonas Kaufmann and Emily Magee in the title roles. In addition, February 2020 brings a major tour to Asia in which Maestro Nelsons and the BSO give their first concerts together in Seoul, Taipei, Hong Kong, and Shanghai.

In February 2018, Andris Nelsons became Gewandhauskapellmeister of the Gewandhausorchester (GHO) Leipzig, in which capacity he also brings the BSO and GHO together for a unique multi-dimensional alliance including a BSO/GHO Musician Exchange program and an exchange component within each orchestra’s acclaimed academy for advanced music studies. A major highlight of the BSO/GHO Alliance is a focus on complementary programming, through which the BSO celebrates “Leipzig Week in Boston” and the GHO celebrates “Boston Week in Leipzig,” thereby highlighting each other’s musical traditions through uniquely programmed concerts, chamber music performances, archival exhibits, and lecture series. For this season’s “Leipzig Week in Boston,” under Maestro Nelsons’ leadership in October, the entire Gewandhausorchester Leipzig came to Symphony Hall for joint concerts with the BSO as well as two concerts of its own.

In summer 2015, following his first season as music director, Andris Nelsons’ contract with the BSO was extended through the 2021-22 season. In November 2017, he and the orchestra toured Japan together for the first time. They have so far made three European tours together: immediately following the 2018 Tanglewood season, when they played concerts in London, Hamburg, Berlin, Leipzig, Vienna, Lucerne, Paris, and Amsterdam; in May 2016, a tour that
took them to eight cities in Germany, Austria, and Luxembourg; and, after the 2015 Tanglewood season, a tour that took them to major European capitals and the Lucerne, Salzburg, and Grafenegg festivals.

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 4, 5, 8, 9, 10, and 11 (The Year 1905) as part of a complete Shostakovich symphony cycle for that label; and a recent two-disc set pairing Shostakovich’s symphonies 6 and 7 (Leningrad). A new Naxos CD released this past November features Andris Nelsons and the orchestra in the world premieres of BSO-commissioned works by Timo Andres, Eric Nathan, Sean Shepherd, and George Tsontakis. In addition, under an exclusive contract with Deutsche Grammophon, Andris Nelsons has recorded the complete Bruckner symphonies with the Gewandhausorchester Leipzig and the complete Beethoven symphonies with the Vienna Philharmonic.

During the 2019-20 season, Andris Nelsons continues his ongoing collaborations with the Vienna Philharmonic. Throughout his career, he has also established regular collaborations with the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, and Royal Concertgebouw Orchestra of Amsterdam, 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 Philharmonie in Herford, Germany, from 2006 to 2009, and music director of Latvian National Opera from 2003 to 2007.
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The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s Missa Solemnis under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better…because of the slightly lower reverberation time.”

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall’s opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building’s exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the “outer carton” one discovers “the gift within—the lovely ornamented interior, with its
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Sanders Theatre at Harvard University
Edward Berkeley, Stage Director

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delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage.”

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ’s tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall’s opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-05 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. In 2015 a space in the basement was renovated as a cutting-edge control room for BSO recordings. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes.
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other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers’ Association (1903), the Boston premiere of Cecil B. DeMille’s film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall’s public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall’s clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. The latest additions to Symphony Hall include a new, state-of-the-art recording studio and a newly constructed, state-of-the-art video control room. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.
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THE PLAZA
NEW YORK
Let’s say you’ve lived in your house for twenty years and one day you arrive home to find all the furniture has been moved to other rooms and turned in the opposite direction. Your bed’s in the kitchen. Your couch is in the garage. Holy feng shui! Just imagine the disorientation. Perhaps that’s an overly dramatic comparison, but it’s not unlike what an orchestral string player feels when a guest conductor decides to switch where the various string sections are placed onstage.

How to adjust to this rearrangement, how to sit in an orchestra, how to turn pages, how to play outdoors, and how to deal with very loud music encompass a litany of issues that can go unnoticed by the concertgoer but are under constant consideration by the musicians.

You’re probably used to seeing the second violins to the left of the firsts, with the violas, cellos, and basses on the other side of the stage. That’s fairly standard these days, though there are some valid historic and acoustic reasons for occasionally rearranging the deck chairs. When I conduct my Baroque orchestra in Salt Lake City, for example, I have the first violins to my left—they’re always the lucky ones: no one ever bothers their seating—and the second violins to my right so they can be seen and heard equally with
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Boston Symphony Orchestra
the firsts. That’s because in Baroque music the violins are the primary melodic carriers. The violas are to the left of the first violins, where their instruments can face outward, helping to expose their inner musical line, and the cellos and basses are to the right of the second violins. This also makes sense because it crucially places the cellos and basses next to the harpsichord player’s left hand, which essentially doubles their part. But I can’t emphasize enough that what truly makes the arrangement work is that I’ve done it the same way for fifteen years and the musicians are used to it.

I’ve experienced some certifiably bizarre seating arrangements. The Utah Symphony once had a guest conductor do Mendelssohn’s great oratorio, *Elijah* (the German name for which, by the way, is *Elias*) and had the full chorus sitting at the front of the stage and the orchestra sitting behind them! You can imagine the visibility and ensemble problems that ensued. The conductor insisted that was the way Mendelssohn did it, but considering some other dubious historical claims he made, I was far from convinced. (Editorial comment: one major difference was that Mendelssohn was a great conductor.) But even if that guest conductor was historically correct, what conductors sometimes fail to consider is that the orchestra usually has no more than four rehearsals to get an entire program right, and it’s hard enough to achieve perfection under the best conditions without throwing a monkey wrench into the gears.

You may ask why it’s such a big *megillah* to change position onstage. Let me count the ways:

Picture this. As astute concertgoers, you’re probably aware that string players sit in pairs, two to a stand. This makes sense, even though all the other musicians are fortunate
enough to have their own individual parts and stands. That’s because everyone within a string section plays the same music and when it doesn’t stop, someone’s gotta turn the page! Let’s say I’m in the second violin section and sit to the conductor’s left, and that I’m on the “inside” of the stand (farthest from the audience). It’s my job to turn pages for the “outside” player. Why is this the tradition? I’m not sure, except that perhaps it’s less distracting to the audience for this arrangement. It would actually be easier for the outside player on this side of the stage to turn pages, because the lower right hand corner of the music is within inches of his/her left hand. But, whatever, if I’m on the inside, I’m trained to lean across the stand and turn pages with my right hand without interfering with my stand partner’s vision or position. When the conductor has us switch to the other side of the stage, I’m now to the right of the outside player and have to turn pages with my left hand. I can’t tell you the number of times I’ve been sitting there playing, patiently waiting for the musician to my left to turn the page and then saying to myself at the last split second, “S---, that’s my job!”

Here’s another issue. In the customary setup, second violins are a bit insulated from the edge of the stage and from the audience, nestled in a comforting, protective buffer the first violins have provided them. When they’re switched to the conductor’s right, they’re suddenly exposed, not only to the audience’s prying eyes (and ears), but also to that vertiginous drop at the edge of the stage. You may scoff, but I’ve known many a second
The violinist who has opted to sit on the inside of the stand for this very reason. The feeling can be, literally, dis-concerting.

But the main reason is much more critical. When I’m sitting to the left of the conductor, my aural landmarks are the first violins, of course, but also the flutes, clarinets, horns, and harp. That’s how I’ve learned to hear everything from Haydn to Harbison. When I sit to the conductor’s right, it’s another species entirely. I hear violas, oboes, bassoons, trombones, and tuba. I often cannot hear the first violins, my fraternal twins, at all! I often cannot see the expressive left hand of the conductor, who will also often turn to the first violins, making both hands invisible to the other side of the stage. Even in the best of times, if s/he is facing forward the baton is directed at me in an unfamiliar way. Depending on the repertoire, all of this can be highly disorienting, and in a real way, I have to relearn how to play together with my colleagues.

James Levine, as BSO music director, used a seating arrangement that—though historically justifiable—is today considered unorthodox. He had the second violins to his right, but had the cellos on the first violin side with the double basses behind them, with the violas remaining in their more traditional position, audience-right. At first it was a challenge, but after a while one got used to it, and I will readily express the opinion that it gave the orchestra a refreshing clarity and balance, at least from where I sat.

With Andris Nelsons, we’re back to a more traditional arrangement, which I believe most of the string players welcome. Yet from time to time, as I’ve experienced recently at Tanglewood, some of the guest conductors have insisted on switching things around. That’s a tall order, especially when the orchestra often works with two or three different conductors every weekend and gets just two rehearsals for each of the weekend’s three orchestra programs. I don’t doubt their sincerity or their convictions, but before they decide where they want us to sit, I would propose they first try conducting with the baton in their left hand.

Gerald Elias is the author of the six-part Daniel Jacobus mystery series (including two audio books) and of “Symphonies & Scorpions,” which relives via stories and photos the BSO’s history-making 1979 concert tour to China and its return in 2014. An expanded version of his 2017 BSO essay, “War & Peace. And Music,” which is included in “Symphonies & Scorpions,” recently served as the basis for a TEDSaltLakeCity2019 performance. He has also recently released a children’s story, “Maestro, the Potbellied Pig,” and “…an eclectic anthology of 28 short mysteries to chill the warmest heart.”
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                  IN MEMORY OF DR. JEROME H. GROSSMAN  
Friday, January 31, 1:30pm  

ANDRIS NELSONS conducting  

BARTÓK  

CONCERTO FOR ORCHESTRA  
Andante non troppo—Allegro vivace  
“Gioco delle coppie”: Allegretto scherzando  
“Elegia”: Andante, non troppo  
“Intermezzo interrotto”: Allegretto  
Finale: Presto  

(INTERMISSION)
MOZART

PIANO CONCERTO NO. 24 IN C MINOR, K.491
Allegro
Larghetto
Allegretto

YEFIM BRONFMAN

RAVEL

“DAPHNIS ET CHLOÉ,” SUITE NO. 2
Daybreak—Pantomime—Danse générale

ELIZABETH ROWE, SOLO FLUTE

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First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the “ex-Zazofsky,” and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.
Steinway & Sons Pianos, selected exclusively for Symphony Hall.
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Please note that the use of audio or video recording devices, or taking pictures of the artists—whether photographs or videos—is prohibited during concerts.
The Program in Brief…

A tour-de-force of orchestral virtuosity, Bartók’s Concerto for Orchestra was commissioned by BSO conductor Serge Koussevitzky in 1943. Bartók had left Hungary for the United States at the end of 1940, but was suffering from leukemia and had found only a tepid reception as a performer; he later wrote that the new commission effectively offered him a new lease on life. Premiered by Koussevitzky and the BSO in December 1944, the work marked Bartók’s first real success with a broad audience and has since become a staple of the repertoire. The piece is imbued with the melodic contours, harmonies, and rhythms of his country’s indigenous music, which he studied intensively throughout his career. The program note Bartók wrote for the premiere describes the Concerto for Orchestra as outlining “a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last”; it also tells us that the title of the piece reflects his intention “to treat the single instruments or instrumental groups in a concertant or soloistic manner.”

At the height of his popularity in Vienna, Mozart wrote a stunning series of piano concertos for himself to play, of which the darkly dramatic C minor, from March 1786, is arguably the most innovative. His only other minor-mode concerto, the D minor, from a year earlier, ends in a bright D major, in keeping with the expectations of Mozart’s audience. The C minor, on the other hand, finishes in the somber minor mode—which would surely have caught contemporary listeners by surprise. Also unusual is that the last movement is a theme-and-variations, a form not typically associated with the concerto genre; it is also his only concerto to include both clarinets and oboes. We don’t know why Mozart chose to write so atypical a work, but since his big project at the time was his opera The Marriage of Figaro, numerous commentators suggest he may have needed an outlet for some of the darker musical ideas that, brewing within him, gave rise to this minor-mode masterpiece.

Concluding the program is music from the work Ravel considered his best, his score for the ballet Daphnis and Chloé—long a BSO specialty, and most familiar in the concert hall from its final tableau, which Ravel excerpted as the Suite No. 2, and which begins with a musical evocation of daybreak that immediately underscores his stature as one of the great orchestral colorists. Premiered in Paris in 1912, the ballet was commissioned from Ravel by the great Russian impresario Sergei Diaghilev for his own Ballets Russes. The story is set in ancient Greece, where Daphnis and Chloé find mutual wakening through their burgeoning love for each other, celebrated at the end in a powerfully exciting Danse générale. Ravel’s subtly atmospheric score—which he referred to as a “symphonie choréographique”—takes full advantage of expanded orchestral forces to create a sound-world that perfectly translates the antique story and characters via Ravel’s uniquely personal style.

Marc Mandel
So well loved is Bartók’s Concerto for Orchestra in all parts of the world that it is hard now to imagine the hostility that greeted his music in the period between the wars, and the horror his music inspired both in concert audiences and in critics who should have known better. Many of his works are severely uncompromising, it is true, and the staying power of modernism had not yet been accepted. But the flow of time that slowly conditioned audiences (even critics) to Bartók’s supposed “difficulty” had a simultaneous effect on Bartók himself. In his last works he had mellowed to an extraordinary degree, with the result that the Concerto for Orchestra, one of the last pieces he completed, is now a staple part of concert programs, beloved by audiences and virtuoso orchestras alike.

Bartók found the process of compromise exceedingly difficult to come to terms with. The story of his exile in America during the war and his death in poverty and distress...
Eighth Programme

FRIDAY AFTERNOON, December 1, at 2:30 o’clock

SATURDAY EVENING, December 2, at 8:30 o’clock

MOZART, Overture to “Idomeneo, Rè di Creta,” K. 366

FRANCK, Symphony in D minor
   I. Lento; allegro non troppo
   II. Allegretto
   III. Allegro non troppo

INTERMISSION

BARTÓK, Concerto for Orchestra
   I. Andante non troppo; allegro vivace
   II. Allegro scherzando
   III. Elegy; Andante non troppo
   IV. I Intermezzo interrotto: Allegretto
   V. J Finale: Presto

(First Performance)

Baldwin Piano

This programme will end about 4:25 on Friday Afternoon
10:25 o’clock on Saturday Evening
in a New York hospital in 1945 is one of the saddest chronicles in music. He was so sensitive and so deeply attached to his native Hungary that to be uprooted from home, and for such gruesome reasons, had a catastrophic effect on his spirit. It is a miracle that he wrote anything at all in those years, let alone works as profoundly appealing as the Sixth Quartet and the Piano Concerto No. 3. He wrote, of course, in response to commissions, and desperately needed the money they offered. Without Serge Koussevitzky, long-term music director of the Boston Symphony and a champion of new music of every kind, and without his Hungarian friend, the violinist Joseph Szigeti, to spur him on, Bartók might never have undertaken so large a work as the Concerto for Orchestra. What is certain is that once committed to it, and despite every discouragement, Bartók put everything he had into the piece, applying that meticulously critical ear and the exalted craft of a very experienced composer.

Koussevitzky and the Boston Symphony Orchestra gave the first performances of this great 20th-century masterpiece in Symphony Hall on December 1 and 2, 1944, repeating it in Boston on December 29 and 30 (the performance on the 30th was broadcast) and following that with the New York premiere in January 1945. The work was slightly revised by Bartók before publication; two alternative endings appear in the published score. The work was designed for a large virtuoso orchestra of the highest class, hence its title, and the instruments are often mercilessly exposed. It also requires ensemble playing of great precision and a sense of color and vitality of which Bartók was a master.

The first movement is conventional (like a Beethoven symphony) in offering a slow introduction leading into a vigorous Allegro. The bare fourths that make up most of the melodic intervals at the start retain their importance throughout the work. The Allegro, reached by an exhilarating acceleration, is very compact, with contrast from a gentler oboe theme circling on two adjacent notes and an explosive fugato for the brass in the middle, the subject of which prominently features the interval of a fourth, like an awkwardly stretched stride.

The second movement, “Game of Pairs,” isolates wind pairs in turn, each with its own interval. The two bassoons are in sixths, the two oboes in thirds, the two clarinets in sevenths, the two flutes in fifths, and the two trumpets, muted, in seconds. A brass chorale intervenes, while the side drum maintains the old rhythm, and the pairs return, each now supported and decorated by extra help. There are now three bassoons, for example, not two; two clarinets assist the two oboes, two flutes assist the two clarinets. The pattern is simple but very affecting, and at the end a serene dominant seventh permits each pair to come to rest on its “own” interval.

The Elegia takes us into Bartók’s private world, with memories of his favorite “night music.” Shimmers from the harp, flutters from the flute and clarinet, a background of softly rolling timpani—these create an atmosphere of mystery and expectation. Even so, the entry of the full orchestra in the central section is brutal and all too earthbound, recalling a theme heard in the first movement’s introduction. It takes a long time to restore the magical
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atmosphere with which the Elegia began, but serenity eventually returns, fading into the night with some soft piping from the piccolo and a few discreet notes from the timpani.

The “Interrupted Intermezzo” starts with a wistful folk-like melody on the oboe, and then offers a broader, haunting theme, first on the violas, richly supported by the harps, and the folksy tune returns. The interruption is an appalling piece of grotesquerie, with a quotation from Shostakovich’s Seventh Symphony served up in cap and bells. Laughter and mockery are plain to all, and the return to Bartók’s noble theme carries something of the painful nostalgia with which he longed for his distant roots.

The finale is a spontaneous burst of energy, presented with all the blatant extroversion conveyed by the horns’ opening call. The first break in the scampering texture delivers up a little fugue on the horn-call theme, started by the second bassoon, and rapidly inverted. A folk tune breaks in on the oboe and the scampering resumes. The real fugue fills a complex stretch of the movement, equivalent perhaps to a development, and its subject

Serge Koussevitzky’s letter to Béla Bartók of May 4, 1943, commissioning a new work for orchestra from the composer
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returns as a resplendent brass statement at the end, while wind and strings rush from end to end of their range in a stampede of breathless brilliance.

Like Shostakovich, Bartók was an artist for whom suffering became a permanent feature of reality. Both composers had to find ways to escape—or at least to seem to escape—from the oppression of misfortune and pain. Both wrote music of noisy high spirits, and in each case we have to read the irony in the music even while we catch the infectious vitality of that brilliant orchestral display. Bartók may have lampooned Shostakovich in his fourth movement, but he probably never understood the complex disguises that Shostakovich had to assume in order to survive under a regime that was as intolerant of high artistry as the Hungary from which Bartók was himself forced to flee. No music has so many layers of meaning as this, which is why we can return to it again and again with pleasure and satisfaction.

Hugh Macdonald

HUGH MACDONALD was for many years Avis Blewett Professor of Music at Washington University in St. Louis. A frequent guest annotator for the BSO, he has written extensively on music from Mozart to Shostakovich, including biographies of Berlioz, Bizet, and Scriabin, and recently completed a book on the operas of Saint-Saëns.

SINCE THE BSO’S WORLD PREMIERE PERFORMANCES with Serge Koussevitzky conducting in December 1944 (see the start of this program note), the Boston Symphony Orchestra has also played the Concerto for Orchestra under the direction of Richard Burgin, Ernest Ansermet, Pierre Monteux, Antál Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf (who recorded it with the BSO for RCA in 1962), Seiji Ozawa (many times between 1972 and 2001, in Boston, at Tanglewood, and on tour throughout the United States and Europe, a live recording for Philips being taken from performances of February 1994), Rafael Kubelik (who recorded it with the BSO for Deutsche Grammophon in 1973), Jorge Mester, Georg Solti, Joseph Silverstein, Michael Tilson Thomas, Charles Dutoit, Hans Graf, James Levine (including the BSO’s most recent Tanglewood performance, on August 10, 2007), Bernard Haitink, Rafael Frühbeck de Burgos, and Hannu Lintu (the most recent subscription performances, in October 2018). The most recent Tanglewood performance was given by Andris Nelsons with the Tanglewood Music Center Orchestra on August 19, 2018, as part of that summer’s Leonard Bernstein Memorial Concert.
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When we look at Mozart’s concertos and other piano music, we should remember that he achieved his legendary status as a child prodigy mainly at the keyboard from age six onward, largely playing his own work. From that point to the end of his life, most of Mozart’s keyboard music was written for himself. His Piano Concerto in C minor, K.491, comes from his peak performing years in Vienna.

By his teens, Mozart was one of the greatest keyboard players of his day. Like all composer-pianists, he made far more money as a performer than as a composer; publishers’ fees were skimpy, and he was able to sell half of what he wrote at best. Yet in practice Mozart considered himself a composer first, performer second. There’s an old story that he performed less in his last years because Vienna had gotten tired of him; but it’s just as likely that he intentionally pared back his playing in favor of composing.

For his first five or so years in Vienna, where he arrived from Salzburg in 1781, Mozart was tremendously in demand as a performer. When his father Leopold visited in 1785 he was astonished at his son’s relentless schedule, his servants trotting around town with his piano for nearly daily concerts—some public and some in private homes—to which were added teaching and composing. As part of that life Mozart wrote piano

IN ADDITION TO THE SOLO PIANO, the score calls for an orchestra of one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. No cadenzas by Mozart survive for this concerto; at these performances, Yefim Bronfman plays a first-movement cadenza of his own.
Second Program

TUESDAY EVENING, DECEMBER 1, at 8:30 o’clock

BACH . . . . . . *Brandenburg Concerto No. 6, in B-flat major, for Strings
I. Allegro
II. Adagio ma non tanto
III. Allegro

MOZART . . . . . . Piano Concerto No. 24, in C minor, K. 491
I. (Allegro)
II. Largo
III. Allegretto
(First performance by this Orchestra)

INTERMISSION

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai
(Played without pause)

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Program page for the first Boston Symphony Orchestra performance of Mozart’s C minor piano concerto, K.491, on December 1, 1959, in Cambridge, with Claude Frank as soloist and Charles Munch conducting (BSO Archives)
concertos, an extraordinary sixteen of them between 1782 and 1788. This was more or less the practice of most virtuosos, who in those days tended also to be composers. You wrote a concerto, played it around, and, when it had gone the rounds, wrote a new one. Since most performers wrote their own, you didn’t expect a lot of attention for a given concerto once it was played out.

Yet in that situation, when concertos would seem mainly to be a practical matter to provide material for you to dazzle the crowds, Mozart produced not only some of his finest work, but some of the greatest and most influential concertos ever written. Much of the influence has to do with form. The old Baroque concerto had the simple pattern of tutti-solo-tutti-solo and so on. By Mozart’s time the outline we call “sonata form” had in some degree invaded nearly every genre. This formal outline of exposition (repeated), development, and recapitulation (the exposition resolved into the home key) now turned up everywhere. But when it came to concertos, which needed to be a dialogue between soloist and orchestra, the fit was awkward. Essentially what happened in the later 18th century was that the old Baroque alternation of tutti and solo was grafted onto the sonata-form outline. Mozart did not invent that process; rather he perfected it and showed composers of the future what kind of variety could be found in it. For the first time, he made concertos potentially the equal of symphonies in power and ambition. He invented, in short, the modern idea of a concerto.

A Mozart concerto, and most of those in the generations he influenced (starting with Beethoven), will have a double exposition: the orchestra lays out the leading ideas in
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a sonata-like exposition section, then the soloist enters (with the orchestra’s main theme or with a new idea) in a second exposition, and from there we hear an ongoing dialogue between orchestra and soloist. The soloist’s presence invariably changes the material in the second exposition. The development and recapitulation sections continue the dialogue, which can be anything from cooperative to playful to competitive.

Mozart completed his C minor concerto in March 1786, toward the end of his white-hot performing period. It is marked by two thumbprints of his. The first has to do with scoring. For his time Mozart was unusually interested in the wind section in general, and with clarinets in particular. Their entry into the standard late-Classical orchestra was more his doing than anyone else’s. The C minor is the only concerto of Mozart’s that uses the full contingent of winds—one flute and two each of clarinets, oboes, bassoons, and horns, plus trumpets and timpani. This makes for rich wind scoring and a steady trading of ideas between strings and winds.

The other thumbprint has to do with the key of C minor. Composers in that time tended to see keys as having individual personalities. For example, for Mozart as for many of his contemporaries, G minor was a key tragic unto demonic; compare the G minor symphony and G minor string quintet. C minor was in the same territory, tending to dark and intense. When we mention the “demonic” side of Mozart, the C minor concerto is one of the pieces we’re talking about. (C minor was of course Beethoven’s demonic key as well, as in the Pathétique Sonata and Fifth Symphony.)

The C minor concerto begins on a moaning unison theme, highly unsettled in harmony—all twelve chromatic notes are heard on the first page. That theme will be the seed of most of the themes to come in the concerto, and its mood will mark the whole as well. On the second page the theme explodes into a fierce forte. From that point in the movement the theme will trouble the music in the same way. A second theme is quiet and...
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flowing, yet still uneasy. The soloist enters pensively, but that is wiped out by another burst of the opening theme. There is the dialectic of the movement—quiet, sometimes hopeful phrases sooner or later slapped down. Again and again, the mood rises only to fall. The development is highly volatile. Another element of the movement is slithery chromatic lines that tend to appear in Mozart when things get sinister (as in the overture to and end of Don Giovanni).

The second movement is a Larghetto in E-flat whose opening theme is an ingenuous and consoling little tune. The form is ABA, with a middle section, mostly in winds, that recalls the chromatic lines and the unease that marked the first movement. The finale is not in a hopeful C major but instead returns to C minor for an elaborate, march-like theme followed by six variations and a coda. The theme echoes the fraught opening of the concerto, but this C minor is not so much tragic or demonic, but rather quietly driving, elusive. For most of the finale the troubles of the first movement are neither picked up nor quite resolved—the C minor remains unsettled. The final word is a racing coda in 6/8 that seems to mingle bits of hope with breathless apprehension. The curt ending is a final explosion in C minor: the demon persists.

Jan Swafford

JAN SWAFFORD is a prizewinning composer and writer whose books include “Beethoven: Anguish and Triumph”; “Johannes Brahms: A Biography”; “The Vintage Guide to Classical Music,” and “Language of the Spirit: An Introduction to Classical Music.” An alumnus of the Tanglewood Music Center, where he studied composition, he is currently working on a biography of Mozart.

THE FIRST AMERICAN PERFORMANCE OF MOZART’S C MINOR CONCERTO took place in St. Louis on March 19, 1868, with Egmont Froelich conducting the Philharmonic Society (soloist unknown). The first Boston performance took place on February 13, 1874, with Carl Zerrahn conducting the Harvard Musical Association and soloist Hugo Leonhard.

THE FIRST BOSTON SYMPHONY PERFORMANCES of this concerto took place in December 1959 in Cambridge, Boston, Brooklyn, and New York; Charles Munch conducted, with soloist Claude Frank. Later BSO performances featured Gabriel Tacchino and Claude Frank with Erich Leinsdorf conducting; Robert Casadesus with William Steinberg; André Watts with Riccardo Muti; Vladimir Ashkenazy as soloist/conductor; Alicia de Larrocha with Hiroshi Wakasugi and Leonard Slatkin; André Previn as soloist/conductor on several occasions; András Schiff with Charles Dutoit; Horacio Gutiérrez with Previn conducting; Malcolm Frager with Yuri Temirkanov; Murray Perahia with Andrew Davis; Peter Serkin with Seiji Ozawa; Richard Goode with Edo de Waart; Imogen Cooper with Sir Colin Davis; Gerhard Oppitz with Ken-David Masur; Lars Vogt, Radu Lupu, and Lang Lang with Andris Nelsons (Lang Lang’s being the most recent Tanglewood performance of K.491, on July 6, 2018); and Alessio Bax with Sir Andrew Davis (the most recent subscription performances, in January 2019).
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The ballet Daphnis et Chloé is Ravel’s longest and most ambitious work. Both his operas (L’Enfant et les sortilèges and L’Heure espagnole) are in a single act, and he preferred to work on Chopin’s rather than on Wagner’s scale. He was not exactly a miniaturist, but his consummate precision in matters of detail and technique spared him the need for a broad canvas or for any Mahlerian endeavor to search endlessly for the essence of his own ideas. They are perfectly formed and whole from the start.

In Daphnis et Chloé, though, he attempted the larger scale, and perhaps it is no surprise that the work is better-known in the form of orchestral suites that divide it into sections of a more typically Ravelian dimension. It belongs to the most fertile period of his life.
Eighth Programme

FRIDAY AFTERNOON, DECEMBER 14, at 2.30 o’clock
SATURDAY EVENING, DECEMBER 15, at 8 o’clock

Mozart . . . Symphony, E-flat major (K. 543)
I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale; Allegro.

Handel . . . Air, “Di ad Irene,” from the Opera “Atalanta”

(“Day-break,” “Pantomime,” “General Dance”),
Orchestral Fragments from “Daphnis et Chloé,”
ballet in one act

Beethoven . . . Recitative, “Jehovah! Hear, oh, hear me,”
and “Air, “Oh, my heart is sore within me,”
from the Oratorio “Christ on the Mount of Olives”

Balakireff . . “Thamar,” Symphonic Poem for Orchestra after a Poem
by Michail Lermontoff

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and provides an invaluable glimpse not only of his incomparable musicianship but also of the extraordinary wealth of artistic activity in Paris just before the Great War.

Much of the credit for this surge of creativity must be accorded to Sergei Diaghilev, the Russian impresario who commissioned scores from Debussy, Ravel, Dukas, and Satie (to name only the French composers on his list) and who had a knack for throwing together collaborators in different spheres (painters, dancers, musicians) who could work enthusiastically together. But even without Diaghilev the age was teeming: the rapid expansion of orchestral technique at the turn of the century, the prosperity of the European capitals, and the sense of unstoppable cultural advance—all this came together to produce an artistic heritage that dwarfed the output of the rest of the twentieth century.

Diaghilev came to Paris in 1907 with some Russian concerts, in 1908 with Mussorgsky’s Boris Godunov, and in 1909 with the first season of the famous Ballets Russes. On each visit his ear was tuned in to local talent. Ravel was producing a series of masterpieces, mostly for piano or chamber ensemble, and although he completed the one-act opera L’Heure espagnole in 1907, it was not staged until 1911. Diaghilev can only have guessed at Ravel’s sense of stagecraft at that time; perhaps he heard the orchestral Rapsodie espagnole in 1908. By 1909 he had brought together Ravel and Mikhail Fokin, his choreographer, and had commissioned a ballet.

The proposed subject was a touchingly sensuous romance, “The Pastoral Loves of Daphnis and Chloé,” attributed to Longus, a Greek author of the third century A.D. This story entered French literary consciousness in 1559 when Jacques Amyot translated it from Greek. Amyot’s translation was reprinted in Paris in 1896. In June 1909 Ravel wrote: “I’ve just had an insane week: preparation of a ballet libretto for the next Russian season. Almost every night work until 3 a.m. What complicates things is that Fokin doesn’t know a word of French, and I only know how to swear in Russian.” Although Fokin is usually

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WEEK 16  PROGRAM NOTES 53
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credited with the idea for the ballet, his ignorance of French suggests that the originator was more probably Diaghilev himself.

Despite Ravel’s haste, it was to be three years before *Daphnis et Chloé* reached the stage. A piano draft was ready by May 1910 and was in fact published that year. The first orchestral suite was played by the Colonne Orchestra and published in 1911, presumably with Diaghilev’s approval, and the full ballet was first staged at the Théâtre du Châtelet on June 8, 1912, with Karsavina and Nijinsky in the main parts, with décor by Bakst, and conducted by Monteux. There had been disagreements and delays, and Ravel’s conception of an idealized Greece, based on 18th-century French paintings, clearly differed from Bakst’s, although he later described Bakst’s design for the second part as “one of his most beautiful.” The dancers found the music unusually difficult to dance to and the production was notable for its “deplorable confusion,” yet it was a triumph for the principal dancers and the music was recognized from the first as a masterpiece.

Ravel liked to think he had written a “symphonic” score. He even called it a “choreographic symphony.” He is certainly meticulous and inventive in his use of principal themes, but his primary purpose was to convey action and atmosphere. The score closely describes the stage action, which must largely be missed in concert performances, although the character of individual dances and ensembles is clear enough. Ravel calls on the full modern orchestra, with infinite resourcefulness in his use of string effects, harps, muted brass, alto flute and other rarities, a wide selection of percussion, and a wordless chorus. Nowhere is his orchestral brilliance more varied and more vivid than in *Daphnis et Chloé*. When the upper woodwinds are in full spate and the lowest instruments are firmly anchored to slow-moving bass notes, the characteristic sound of the late-romantic orchestra is displayed at its richest.

The score is in three continuous parts with concerted dances and set pieces at intervals: in between are passages of action or “recitative” to convey the interaction of characters

*Nijinsky and Ravel playing from a score of “Daphnis et Chloé”*
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or events. The opening scene is a grotto in a woody landscape where young shepherds and shepherdesses gather round the figures of three nymphs carved in a rock. Daphnis and Chloé are childhood companions who learn jealousy first through the attentions of Dorcon, an oxherd. He and Daphnis compete for her by dancing: Dorcon’s grotesque dance arouses derision, and Daphnis is left to discover the ecstasy of Chloé’s kiss. Lyceion, a shepherdess (two clarinets), then tempts Daphnis and leaves him troubled.

A band of pirates approaches and they carry Chloé off. Daphnis, searching for her, finds her sandal and curses his ill-fortune. Suddenly the statues glow and come to life. The nymphs’ solemn dance leads Daphnis to the god Pan.

A distant chorus covers a change of scene to the pirate camp where celebrations are in full swing. Bryaxis, the pirate chieftain, orders the prisoner Chloé to dance. In the middle of her dance she vainly attempts to flee, twice. Bryaxis carries her off, whereupon a mysterious atmosphere overtakes the scene and the pirates are pursued by cloven-hoofed followers of Pan, whose formidable image then appears. The pirates scatter and the scene returns to the grotto of the beginning for the famous dawn music (which is the start of the Suite No. 2 drawn by the composer from the complete score). The shepherds have come to reunite Daphnis and Chloé. In gratitude the pair reenact the story of Pan and Syrinx (pantomime), and the ballet ends with the tumultuous Danse générale.

Hugh Macdonald

THE BOSTON SYMPHONY ORCHESTRA has performed the Suite No. 2 from “Daphnis et Chloé” much more often than the complete score. Karl Muck introduced the Suite No. 2 to the BSO repertory on December 14 and 15, 1917, subsequent performances being given by Pierre Monteux, Serge Koussevitzky (129 performances between 1925 and 1949), Charles Munch (95 performances between 1949 and 1965), Richard Burgin, Eugene Ormandy, Seiji Ozawa, Milton Katims, Claudio Abbado, Rafael Frühbeck de Burgos, Charles Dutoit, André Previn, James Conlon, Kent Nagano, Stanisław Skrowaczewski, Emmanuel Krivine, James Levine, Ludovic Morlot (the most recent subscription performances of the Suite No. 2, in November 2011, followed by tour performances in San Francisco and Los Angeles), Lorin Maazel, Marcelo Lehninger (as part of the “Opening Gala” in September 2013), and Jacques Lacombe (the BSO’s most recent Tanglewood performance, on July 9, 2016, though Stefan Asbury led the Tanglewood Music Center Orchestra in the Suite No. 2 on August 7, 2018, as part of that summer’s gala Tanglewood on Parade concert). The orchestra has played performances of the complete “Daphnis” under the direction of Charles Munch (first in January 1955 in Boston, later at Tanglewood in July 1961), Michael Tilson Thomas, Seiji Ozawa, Charles Dutoit (including the most recent Tanglewood performance on August 3, 2013), Pierre Boulez, Bernard Haitink, Rafael Frühbeck de Burgos, James Levine, and Jacques Lacombe (the most recent subscription performances, in February 2018).
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Paul Griffiths’s *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens’s *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). *Béla Bartók* by Kenneth Chalmers is a volume in the lavishly illustrated series “20th-Century Composers” (Phaidon paperback). Three relatively recent books offer wide-ranging consideration of Bartók’s life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press); *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback), and David E. Schneider’s *Bartók, Hungary, and the Renewal of a Tradition: Case Studies in the Intersection of Modernity and Nationality* (University of California Press). Agatha Fassett’s personal account of the composer’s last years has been reprinted as *The Naked Face of Genius: Béla Bartók’s American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

The Boston Symphony Orchestra recorded the Concerto for Orchestra with Erich Leinsdorf in 1962 (RCA), with Rafael Kubelik in 1973 (Deutsche Grammophon), and live with Seiji Ozawa in 1994 (Philips, with Bartók’s original ending). In addition, the premiere broadcast of December 30, 1944, with Serge Koussevitzky and the BSO (also with the original ending) was included in the BSO’s twelve-disc box set “Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000” (available in the Symphony Shop). Other recordings include Marin Alsop’s with the Baltimore Symphony Orchestra (Naxos), Herbert Blomstedt’s with the San Francisco Symphony (Decca), Pierre Boulez’s with the Chicago Symphony Orchestra (Deutsche Grammophon), Ádám Fischer’s with the Hungarian State Symphony Orchestra (Nimbus), Iván Fischer’s with the Budapest Festival Orchestra (Hungaroton), James Levine’s with the Chicago Symphony Orchestra (Deutsche Grammophon), Fritz Reiner’s also with the Chicago Symphony Orchestra (Decca), and Sir Georg Solti’s likewise with the Chicago Symphony (Decca).

The important modern biography of Mozart is Maynard Solomon’s *Mozart: A Life* (Harper Perennial paperback). Peter Gay’s wonderfully readable *Mozart* is a concise, straightforward introduction to the composer’s life, reputation, and artistry (Penguin paperback). John Rosselli’s *The life of Mozart* is one of the compact composer biographies in the series “Musical Lives” (Cambridge paperback). Christoph Wolff’s *Mozart at the Gateway to his Fortune: Serving the Emperor, 1788-1791* takes a close and importantly corrective look at the realities, prospects, and interrupted promise of the composer’s final years (Norton). For further delving, there are Stanley Sadie’s *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens’s *Mozart in Vienna, 1781-1791*, which focuses on the composer’s final decade (Harper Perennial paperback); Julian Rushton’s *Mozart: His Life*...
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Recordings of K.491 include—listed alphabetically by soloist, who also doubles as conductor unless otherwise noted—Géza Anda’s with the Camerata Academica of the Salzburg Mozarteum (Deutsche Grammophon), Daniel Barenboim’s with the English Chamber Orchestra (Warner Classics), Alfred Brendel’s with Sir Charles Mackerras and the Scottish Chamber Orchestra (Philips), Imogen Cooper’s with Bradley Creswick and the Northern Sinfonia (Avie), Angela Hewitt’s with Hannu Lintu and the National Arts Centre Orchestra (Hyperion), Jenő Jandó’s with András Ligeti and the Concentus Hungaricus (budget-priced Naxos), Murray Perahia’s with the English Chamber Orchestra (Sony), Maurizio Pollini’s live with the Vienna Philharmonic (Deutsche Grammophon), and Mitsuko Uchida’s live with the Cleveland Orchestra (Decca).

Roger Nichols’s Ravel, published in 2011 (Yale University Press), replaced his earlier biography of the composer that was part of the “Master Musicians” series. Nichols also assembled Ravel Remembered, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Gerald Larner’s Maurice Ravel is one of the many well-illustrated volumes in the biographical series “20th-Century Composers” (Phaidon paperback). Also useful are The Cambridge Companion to Ravel, edited by Deborah Mawer (Cambridge University Press); Arbie Orenstein’s Ravel: Man and Musician (Dover); Orenstein’s A Ravel Reader: Correspondence, Articles, Interviews (also Dover), and Benjamin Ivry’s Maurice Ravel: a Life (Welcome Rain). Laurence Davies’s Ravel Orchestral Music in the series of BBC Music Guides provides a good brief introduction to that subject (University of Washington paperback). Michael J. Puri’s Ravel the Decadent: Sublimation and Desire examines the composer’s aesthetic, and that of his time, through close analysis of his music, particularly Daphnis et Chloé (Oxford University Press). Deborah Mawer’s The Ballets of Maurice Ravel: Creation and Interpretation is also of interest (Ashgate Publishing).

The BSO has made five recordings of Ravel’s complete Daphnis et Chloé: most recently, a live, Grammy-winning recording led by James Levine, drawn from the opening performances of the 2007-08 subscription season (BSO Classics; also available as a download
at bso.org); and, prior to that, recordings made under Bernard Haitink in 1989 (Philips), Seiji Ozawa in 1974 (Deutsche Grammophon), Charles Munch in 1961 (RCA Victor “Living Stereo”), and under Munch in 1955 (RCA, monaural). Munch can also be seen conducting the BSO in a televised 1962 performance of the Suite No. 2 on DVD (VAI, also including televised Munch/BSO performances of Berlioz’s Symphonie fantastique and Debussy’s La Mer). Claudio Abbado recorded the Daphnis Suite No. 2 with the BSO in 1970 (Deutsche Grammophon). Serge Koussevitzky recorded the Suite No. 2 twice with the BSO, in 1928 (BSO Classics) and 1944-45 (RCA). Other recordings of the complete score include Claudio Abbado’s with the London Symphony Orchestra (Deutsche Grammophon), Pierre Boulez’s with the Berlin Philharmonic (Deutsche Grammophon), Charles Dutoit’s with the Montreal Symphony (Decca), and Yannick Nézet-Séguin’s with the Rotterdam Philharmonic (BIS). The many recordings of the Suite No. 2 also include Bernard Haitink’s with the Royal Concertgebouw Orchestra of Amsterdam (PentaTone), Charles Dutoit’s with the Montreal Symphony (Decca), Carlo Maria Giulini’s with the Philharmonia Orchestra (Warner Classics), and Yannick Nézet-Séguin’s with the Rotterdam Philharmonic (Warner Classics), as well as famous monaural recordings by Guido Cantelli with the Philharmonia Orchestra (Testament), Wilhelm Furtwängler live with the Berlin Philharmonic (Deutsche Grammophon), and Arturo Toscanini with the NBC Symphony Orchestra (RCA).

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Internationally recognized as one of today’s most acclaimed and admired pianists, Yefim Bronfman is acknowledged by the press and public alike for his commanding technique, power, and exceptional lyrical gifts. Mr. Bronfman opened Carnegie Hall’s 2019-20 season as guest soloist with the Cleveland Orchestra and Franz Welser-Möst; soon after that he began his season-long artist-in-residence project with the Vienna Symphony in both the Musikverein and the Konzerthaus. During the fall he also participated in farewell concerts for Zubin Mehta in Tel Aviv with the Israel Philharmonic, performed in Japan with the Vienna Philharmonic and Andrés Orozco-Estrada, and appeared in season-opening events in Houston, Seattle, and Rhode Island. The second half of the season sees return visits to orchestras in Hamburg, Munich, New York, Montreal, Philadelphia, Cleveland, San Diego, Madison, Portland, Indianapolis, San Antonio, and Pittsburgh. In recital this season he can be heard celebrating Beethoven’s 250th birthday in Berlin, Toronto, Denver, Santa Fe, Los Angeles, San Francisco, Detroit, Kalamazoo, and Carnegie Hall. Mr. Bronfman has given numerous solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman’s first public performances there since his emigration to Israel at age fifteen. That same year he was awarded the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists. In 2010 he was honored as the recipient of the Jean Gimbel Lane Prize in Piano Performance from Northwestern University. Born in Tashkent in the Soviet Union, Mr. Bronfman moved with his family in 1973 to Israel, where he studied...
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with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at the Juilliard School, the Marlboro School of Music, and the Curtis Institute of Music, with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He is a 2015 recipient of an honorary doctorate from the Manhattan School of Music. He became an American citizen in July 1989. Yefim Bronfman made his BSO debut at Symphony Hall in January 1989 and his Tanglewood debut in August 1990, returning frequently for performances with the BSO at both locations, encompassing music of Mozart, Prokofiev, Saint-Saëns, Rachmaninoff, Bartók, Brahms, Beethoven, Liszt, Tchaikovsky, and Jörg Widmann. Prior to this week, his most recent subscription appearances were in October 2016, as soloist in Widmann’s Trauermarsch for piano and orchestra. His most recent Tanglewood appearance with the orchestra was in August 2019, as soloist in Rachmaninoff’s Piano Concerto No. 3, followed by an all-Beethoven recital later that week in Ozawa Hall. Next month, Mr. Bronfman joins the BSO and Andris Nelsons on tour in Korea, Taipei, Hong Kong, and China.
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Friday, February 21, 1:30pm
Saturday, February 22, 8pm
Tuesday, February 25, 8pm

PINCHAS ZUKERMAN, conductor and violin

STRAUSS

SERENADE IN E-FLAT FOR THIRTEEN WIND INSTRUMENTS, OPUS 7

BRUCKNER

ADAGIO FROM STRING QUINTET IN F MINOR

{INTERMISSION}

MOZART

VIOLIN CONCERTO NO. 3 IN G, K.216

Allegro
Adagio
Rondeau: Allegro—Andante—Allegretto—Allegro

MR. ZUKERMAN

HAYDN

SYMPHONY NO. 49 IN F MINOR, “LA PASSIONE”

Adagio
Allegro di molto
Menuet; Trio
Finale: Presto

The eminent violinist Pinchas Zukerman conducts this beautifully balanced program, which also features him as soloist in Mozart’s Violin Concerto No. 3, one of the composer’s earliest masterpieces, written when he was nineteen. Richard Strauss’s surprisingly deft, precocious Serenade for Winds dates from 1881, when he was only seventeen. The Bruckner Adagio, played here by string orchestra, is the second movement of his String Quintet, his most substantial piece of chamber music, completed in 1879. Concluding these concerts is Haydn’s Symphony No. 49, from 1768, which may be derived from music he wrote for the theater (the nickname was not the composer’s). The BSO’s only previous performances of this piece were in 1979 at Symphony Hall and 1988 at Tanglewood.
Coming Concerts...

FRIDAY PREVIEWS AND PRE-REHEARSAL TALKS: The BSO offers half-hour talks prior to all of the BSO’s Friday-afternoon subscription concerts and Thursday-morning Open Rehearsals. Free to all ticket holders, the Friday Previews take place from 12:15-12:45 p.m. and the Open Rehearsal Talks from 9:30-10 a.m. in Symphony Hall.

From Thursday, February 6, through Sunday, February 16, Andris Nelsons and the Boston Symphony Orchestra play concerts in Asia, in Seoul, Taipei, Hong Kong, and Shanghai.

Friday Evening February 21, 8-9:15
(Casual Friday, with introductory comments by a BSO member and no intermission)
Saturday ‘B’ February 22, 8-9:45
Tuesday ‘B’ February 25, 8-9:45

GIANCARLO GUERRERO, conductor
JOHANNES MOSER, cello
TANGLEWOOD FESTIVAL CHORUS and BOSTON SYMPHONY CHILDREN’S CHOIR, JAMES BURTON, conductor
HELEN GRIME Linima (BSO commission)
WALTON Cello Concerto
DURUFLÉ Requiem

Thursday, March 5, 10:30am (Open Rehearsal)
Thursday ‘D’ March 5, 8-10:05
Friday ‘A’ March 6, 1:30-3:35
Saturday ‘B’ March 7, 8-10:05

HANNU LINTU, conductor
SEONG-JIN CHO, piano
ANNA Metacosmos
THORVALDSDOTTIR Piano Concerto No. 2
SIBELIUS Symphony No. 2

Friday Evening March 20, 8-9:10
(Casual Friday, with introductory comments by a BSO member and no intermission)
Saturday ‘B’ March 21, 8-9:50

ANDRÉ RAPHEL, conductor
URI CAINE TRIO
URI CAINE, piano
MIKE BOONE, bass
CLARENCE PENN, drums
BARBARA WALKER, vocalist
THE CATTO CHORUS

COLERIDGE-TAYLOR Petite Suite de Concert
(STILL Symphony No. 1, Afro-American
URI CAINE The Passion of Octavius Catto

Programs and artists subject to change.

Single tickets for all Boston Symphony concerts throughout the season are available online at bso.org via a secure credit card order; by calling SymphonyCharge at (617) 266-1200 or toll-free at (888) 266-1200; or at the Symphony Hall box office, Monday through Friday from 10 a.m. to 6 p.m. (Saturdays from 4:30-8:30 p.m. when there is a concert). Please note that there is a $6.50 handling fee for each ticket ordered by phone or online.
Symphony Hall Exit Plan

IN CASE OF EMERGENCY
Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall
Symphony Hall Information

The Boston Symphony Orchestra performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra’s activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO’s web site (bso.org) provides information on all of the orchestra’s activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Events Administration, Symphony Hall, Boston, MA 02115.

The Box Office is open from 10 a.m. until 6 p.m. Monday through Friday, or until a half-hour past starting time on performance evenings. On Saturdays, the box office is open from 4:30 p.m. until 8:30 p.m. when there is a concert, but is otherwise closed. For an early Saturday or Sunday performance, the box office is generally open two hours before concert time.

To Purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call “SymphonyCharge” at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (12:30 p.m. to 4 p.m. on Saturday). Outside the 617 area code, phone (888) 266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call the Group Sales Office at (800) 933-4255 or e-mail groupsales@bso.org.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large-print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services line at (617) 638-9431 or TDD/TTY (617) 638-9289.

In consideration of our patrons and artists, children under age five will not be admitted to Boston Symphony Orchestra concerts.

Please note that no food or beverage (except water) is permitted in the Symphony Hall auditorium.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

Subscriber Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 638-9426 up to one hour before the

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).
concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Richard and Claire Morse Rush Ticket Fund. Rush Tickets are sold at $10 each, cash or credit card, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. for afternoon concerts, and on Tuesdays and Thursdays as of 5 p.m. for evening concerts. Please note that there are no Rush Tickets available for Friday and Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Prudential Center Garage (after 2 p.m.) and Copley Place Parking on Huntington Avenue offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available.

Elevators are located outside the O’Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies’ rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men’s rooms are located on the orchestra level, audience-right, outside the O’Block/Kay Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O’Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

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

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by 99.5 WCRB Classical Radio Boston.

BSO Friends: The Friends are donors who contribute $100 or more to the Boston Symphony Orchestra Annual Funds. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to Friends of the BSO, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BSO Business Partners: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9275 or e-mail cveitch@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances through intermission. The Symphony Shop features exclusive BSO merchandise, including calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children’s books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.
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We treat our clients’ family and charitable objectives as paramount.
Thanks for putting art in the heart of the community

Bank of America recognizes the Boston Symphony Orchestra for its success in bringing the arts to audiences throughout the community. We commend you on creating an opportunity for all to enjoy and share a cultural experience.

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