

BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
301 MASSACHUSETTS AVENUE
BOSTON, MA 02115-4511
bso.org

Tickets on sale July 31!



Symphony Hall



BOSTON SYMPHONY ORCHESTRA

2017-2018 SEASON

ANDRIS NELSONS
MUSIC DIRECTOR



GROUP SALES

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Dear Group Leader,

Welcome to the 2017–2018 Boston Symphony Orchestra season!

Join Maestro Andris Nelsons and the internationally acclaimed Boston Symphony Orchestra in magnificent Symphony Hall. As we begin this exciting new season, the Group Sales team is looking forward to helping you in planning the perfect visit to our beautiful city.

The Group Sales Office is dedicated to making your group's visit to Symphony Hall a success. Use this brochure to assist you in learning about the many ways your group can take part in this exciting season. Please feel free to contact us with your questions and suggestions. Thank you in advance from each of us for your loyal support and we look forward to welcoming you to the 2017–2018 BSO season!



YOUR GROUP SALES TEAM

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WORKING WITH THE MASTERS

Experience our premier educational workshops and master classes led by our world-class BSO musicians!



“The next generation of violinists, oboe players, drummers and vocalists are sitting in classrooms studying the fundamentals. Many of these students are also sitting in the audience at Symphony Hall, home to the Boston Pops and the Boston Symphony Orchestra.” —STUDENT GROUP TOUR MAGAZINE



Lucia Lin, Violin



Richard Sebring, French Horn & Thomas Martin, Clarinet

The Working with the Masters program provides both students and adults—whether part of a performing ensemble or not—opportunities to interact with the professional musicians of the Boston Symphony Orchestra.

A Visiting Ensemble Master Class offers visiting orchestras, bands, and choirs two opportunities to experience a master class in conjunction with attendance at a BSO concert.

- Option 1 (based on availability): Your group will perform two or three prepared pieces on the stage of Symphony Hall, universally acclaimed for its exceptional acoustic qualities, where a BSO member will guide the ensemble through the performance. Participants will come away with a new artistic perspective, benefiting from the expertise and insight of a musician in one of the world’s great orchestras. As part of this 60-minute master class, the BSO musician will listen to and critique your ensemble’s performance.
- Option 2: This is essentially the same experience as Option 1, however, your group will perform in either the newly renovated Chorus Room, or in a comparable Symphony Hall location, rather than on stage.

Non-performing groups are invited to participate in an interactive Educational Workshop during which a BSO musician will discuss his or her background and education, the path to becoming a musician, interaction with musical colleagues, the audition process, a brief history of his or her instrument, and any characteristic moments to listen for during the BSO concert that the group will be attending. There will be a Q&A session and a performance of one or two selections by a BSO musician during this engrossing 45-minute insider’s view, appropriate for either student or adult groups.

Please note that a group ticket purchase to a BSO performance is required in order to participate in either the Working With the Masters programs. For pricing and availability please contact Megan Cokely at 617-638-9348.



Richard Svoboda, Bassoon



James Somerville, French Horn



Benjamin Levy, Bass



Thomas Van Dyck, Bass

SEASON HIGHLIGHTS

Celebrating Leonard Bernstein

Opening Night at Symphony
All-Bernstein Program (Sep. 22)
Symphony No. 2, *The Age of Anxiety*
(March 22–27)
Symphony No. 3, *Kaddish* (Mar. 15–17)



JEAN-YVES THIBAUDET FEBRUARY 8–10,
2018; MARCH 22–24 & 27, 2018

Choral and Opera Masterpieces

GRIEG Incidental music to *Peer Gynt*
(Oct. 19–24)
BERLIOZ *The Damnation of Faust*
(Oct. 26–28)
SCHMANN *Nachlied* and *Neujahrslied*,
for chorus and orchestra (Feb. 8–10)
RAVEL *Daphnis at Chloe* (complete)
(Feb. 15–17)
ALL-WAGNER program (April 5–7)



SUSAN GRAHAM
OCT 26–28, 2017 & JAN 18–20, 2018

Andris Nelsons conducts Shostakovich

Symphony No. 11, *The Year 1905*
(Sep. 28–Oct. 3)
Symphony No. 14 (Feb. 1–3)
Symphony No. 4 (Mar. 22–27 & April 6)

Mozart Classics

Piano Concerto No. 21 in C, K.467
(Jan. 4–9)
Serenade No. 10 in B-flat for winds,
K.361 (Feb. 1–3)
ALL-MOZART program Symphonies
Nos. 34, 36, & 41 (Feb. 22–27)
Symphony No. 23 (Mar. 29–Apr. 3)
Symphony No. 40 (May 4)



HILARY HAHN OCTOBER 12–14, 2017

Audience Favorites

MAHLER Symphony No. 1 (Sep. 23–26)
TCHAIKOVSKY Violin Concerto (Oct. 5–7)
STRAUSS *An Alpine Symphony*
(Nov. 30–Dec. 2)
STRAVINSKY *The Firebird* (complete)
(Jan. 25–27)
MENDELSSOHN Symphony No. 3,
Scottish (Feb. 8–10), Symphony No. 4,
Italian (Apr. 19–24)
TCHAIKOVSKY Symphony No. 6,
Pathétique (Mar. 15–17)
RAVEL Piano Concerto for the left hand
(Feb. 15–17)
BRAHMS Piano Concerto No. 2 (May 1–5)



JONAS KAUFMANN APRIL 5 & 7, 2018

“We really appreciate the special attention given to finding appropriate group seating for our Kendal elders from New Hampshire. You help us to so enjoy our BSO trips.”

—JOAN BURCHENAL, KENDAL AT HANOVER



YO-YO MA MARCH 29–31 & APRIL 3, 2018

Guest Conductors...

Ken-David Masur (Oct. 19–24)
Christoph von Dohnanyi (Nov. 16–18)
Francois-Xavier Roth (Jan. 4–13)
Charles Dutoit (Feb. 15–17)
Herbert Blomstedt (Feb. 22–27)
Alan Gilbert (Mar. 1–3)
Bernard Haitink (May 1–5)



CHARLES DUTOIT FEBRUARY 15–17, 2018

Soloists...

Frederica von Stade, mezzo-soprano
(Sep. 22)
Hilary Hahn, violin (Oct. 5–7)
Susan Graham, mezzo-soprano
(Oct. 26–28 & Jan. 18–20)
Kristine Opolais, soprano (Feb. 1–3)
Bryn Terfel, bass-baritone (Feb. 1–3)
Jean-Yves Thibaudet (Artist-in-Residence),
piano (Feb. 8–10, Feb. 15–17, &
Mar. 22–27)
Leila Josefowicz, violin (Mar. 1–3)
Yo-Yo Ma, cello (Mar. 29–Apr. 3)
Emanuel Ax, piano (May 1–5)

BOSTON SYMPHONY ORCHESTRA 2017–2018 SEASON

Concerts begin at 8pm unless otherwise noted.

Open Rehearsals noted in light type.

DATE	CONDUCTOR/SOLOIST	PROGRAM	NOTES
Friday, September 22, 6pm Ticket prices: \$2500, \$1250, \$300, \$150, \$95	Andris Nelsons, conductor Elizabeth Rowe, flute Julia Bullock, soprano Frederica von Stade, mezzo-soprano and host	Opening Night <i>Leonard Bernstein Centennial Season Celebration</i> ALL-BERNSTEIN PROGRAM Divertimento for Orchestra <i>Hail!</i> , for flute and orchestra Vocal selections Symphonic Dances from <i>West Side Story</i>	In several concerts this season the BSO celebrates the centennial of the great Leonard Bernstein, the legendary conductor, Broadway and concert composer, pianist, educator, and personality whose talent changed the course of American music. Born in Lawrence, MA, in 1918, Bernstein attended Boston Latin School and Harvard University. A member of the very first class of the Tanglewood Music Center in 1940 and a protégé of legendary BSO conductor Serge Koussevitzky, Bernstein remained a dynamic, irrepensible, and inspiring presence at Tanglewood for fifty years. Led by Andris Nelsons, this Opening Night program features popular vocal selections sung by host Frederica von Stade and acclaimed soprano Julia Bullock, as well as BSO principal flute Elizabeth Rowe. Bookending the program are the composer's delightfully varied Divertimento and familiar, vibrant music drawn from <i>West Side Story</i> .
Saturday, September 23 Tuesday, September 26	Andris Nelsons, conductor	HAYDN Symphony No. 103, <i>Drumroll</i> MAHLER Symphony No. 1	Franz Joseph Haydn and Gustav Mahler defined the genre of the symphony during their respective eras—Haydn as one of its originators in the late 18th-century Classical era, and Mahler as revitalizer and innovator at the end of the Romantic era. Haydn's <i>Drumroll</i> Symphony—not performed by the BSO since 1995—was the next-to-last symphony he wrote, in the first half of the 1790s. Written nearly 100 years later, the first of Mahler's nine symphonies employs folk-music references and a conventional four-movement form that have their foundations in Haydn's time. Its expanded scope and instrumentation are evidence of the genre's 19th-century transformation as well as Mahler's own stretching of the form.
Thursday, September 28 Friday, September 29, 1:30pm Saturday, September 30 Tuesday, October 3	Andris Nelsons, conductor Paul Lewis, piano	BEETHOVEN Piano Concerto No. 4 SHOSTAKOVICH Symphony No. 11, <i>The Year 1905</i>	The BSO and Andris Nelsons continue their multi-year survey of the complete Shostakovich symphonies with his Symphony No. 11, which the BSO has never performed. Conceived to commemorate the 40th anniversary of the first, failed Russian Revolution (thus the nickname <i>The Year 1905</i>), it was completed in 1957 and earned Shostakovich the prestigious Lenin Prize, a sign of considerable official approval. In keeping with its subject matter, the symphony makes extensive reference to Russian revolutionary songs. To begin the program, English pianist Paul Lewis is soloist in Beethoven's lyrical and poetic Piano Concerto No. 4, which famously opens with a disarmingly intimate passage for solo piano.
Thursday, October 5, 10:30am Thursday, October 5 Friday, October 6, 1:30pm Saturday, October 7	Andris Nelsons, conductor Gil Shaham, violin	Arlene SIERRA <i>Moler</i> TCHAIKOVSKY Violin Concerto RACHMANINOFF Symphony No. 2	One of several American composers figuring in this season's programs, Florida-born Arlene Sierra, a former Tanglewood Fellow, wrote <i>Moler</i> (2012) on commission for the Seattle Symphony Orchestra. The eight-minute work is a harmonically colorful and rhythmically energetic evocation of the Spanish meaning of the title, "to grind." Also on the program are Tchaikovsky's beloved Violin Concerto featuring acclaimed American violinist Gil Shaham, and Rachmaninoff's lush Symphony No. 2, composed between the Second and Third piano concertos. With its lyrical excursions reminiscent of the arching, lovely melodies in his piano concertos and songs, it has long been the most popular of the composer's three symphonies.
Thursday, October 12 Friday, October 13, 1:30pm Saturday, October 14	Gustavo Gimeno, conductor Hilary Hahn, violin	LIGETI <i>Concert Românesc</i> DVOŘÁK Violin Concerto SCHUMANN Symphony No. 1, <i>Spring</i>	Spanish conductor Gustavo Gimeno and American violinist Hilary Hahn join forces for Dvořák's Violin Concerto, composed in 1879 for the great Joseph Joachim. At times lyrical, Dvořák's concerto also contains passages of great energy based on music from his Czech heritage, especially in the delightful, dance-like finale. Also based on music from Central Europe, György Ligeti's early "Romanian Concerto" is a Bartók-influenced orchestral work from early in the great Hungarian composer's career. Robert Schumann's First Symphony is bursting with energy, power, and optimism.
Thursday, October 19 Friday, October 20 (Casual Friday) Saturday, October 21 Tuesday, October 24	Ken-David Masur, conductor Camilla Tilling, soprano Tanglewood Festival Chorus, James Burton, conductor Actors to be determined Bill Barclay, stage director	Cristina Todesco, set designer Kathleen Doyle, costume designer BEETHOVEN Incidental music to <i>Egmont</i> (October 19, 21, 24) GRIEG Incidental music to <i>Peer Gynt</i>	Bill Barclay and his creative team return to join BSO Assistant Conductor Ken-David Masur for an imaginative treatment of Grieg's music for Ibsen's fantastical folk-play <i>Peer Gynt</i> . Rough and rustic, negligent and occasionally criminal, <i>Peer Gynt</i> undergoes many adventures—among them kidnapping his erstwhile fiancée, encountering the Mountain King and begetting a son by the king's daughter, traveling in North Africa, and sidestepping the Devil. Opening the program is Beethoven's incidental music for Goethe's tragedy <i>Egmont</i> , featuring soprano and narrator along with the orchestra, and best-known for its overture, which is frequently heard on its own. The play tells of the Flemish Count Egmont's refusal to relinquish his ideal of freedom in his struggle against the tyrannical Duke of Alba.
Thursday, October 26 Friday, October 27, 1:30pm Saturday, October 28	Charles Dutoit, conductor Susan Graham, mezzo-soprano (Marguerite) Paul Groves, tenor (Faust) David Kravitz, baritone (Brander) John Relyea, bass-baritone (Mephistopheles)	Tanglewood Festival Chorus, James Burton, conductor Children's Chorus BERLIOZ <i>The Damnation of Faust</i> <i>Sung in French with English supertitles</i>	Charles Dutoit leads the BSO and an outstanding cast in Hector Berlioz's magnificent <i>The Damnation of Faust</i> . Goethe's <i>Faust</i> resonated strongly in the Romantic era, particularly the title character's attempt to transcend human limitations via science and magic at the cost of promising his soul to Mephistopheles. The very human tragic love story, centered on Faust and Marguerite, looms large in Berlioz's setting, which was the first major work to grapple with Goethe's far-reaching text. <i>The Damnation of Faust</i> has held a special place in the BSO's repertoire since Koussevitzky led the orchestra's first complete performances in 1934, and it was recorded by the BSO under both Charles Munch (twice!) and Seiji Ozawa.

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DATE	CONDUCTOR/SOLOIST	PROGRAM	NOTES
Thursday, November 16 Friday, November 17, 1:30pm Saturday, November 18	Christoph von Dohnányi, conductor Martin Helmchen, piano	J.S. BACH (arr. WEBERN) <i>Ricercar</i> from <i>The Musical Offering</i> BEETHOVEN Piano Concerto No. 3 BARTÓK <i>Two Portraits</i> , Op. 5 JANÁČEK Sinfonietta	German conductor Christoph von Dohnányi leads a program of Central European works anchored by Beethoven’s Piano Concerto No. 3 with Berlin-born soloist Martin Helmchen. The concerto pays homage to Mozart and Haydn while also exhibiting Beethoven’s own intense individuality. Opening the program is Anton Webern’s illuminating orchestration of the Ricercar from Bach’s <i>Musical Offering</i> . Webern employed 20th-century orchestral innovations, to create kaleidoscopic timbral changes in Bach’s contrapuntal jewel. Béla Bartók’s <i>Two Portraits</i> for violin and orchestra is an early work showing contrasting sides of the composer’s musical personality. Concluding the program is Leoš Janáček’s Sinfonietta, an exuberant symphonic demonstration of his Czech musical heritage.
Thursday, November 30, 10:30am Thursday, November 30 Friday, December 1, 1:30pm Saturday, December 2	Andris Nelsons, conductor Leonidas Kavakos, violin	Derek BERMEL <i>Elixir</i> PROKOFIEV Violin Concerto No. 2 STRAUSS <i>An Alpine Symphony</i>	Greek-born violinist Leonidas Kavakos returns to Symphony Hall as soloist in Sergei Prokofiev’s Violin Concerto No. 2. Composed in the mid-1930s, the concerto is by turns beautifully lyrical and scintillatingly virtuosic, with a Spanish-flavored finale as a nod to Madrid, where the work was premiered in 1935. Opening these concerts is American composer Derek Berme’s “spectral love potion” <i>Elixir</i> , which combines colorfully tranquil music for strings with exuberant, Messiaen-like exclamations from wind instruments deployed throughout the auditorium. Completing the program is Richard Strauss’s cinematic tone poem <i>An Alpine Symphony</i> , illustrating an excursion up, then down (at a faster pace!) a mountain, with a huge range of instrumental and compositional effects.
Thursday, January 4 Friday, January 5 (Casual Friday) Saturday, January 6 Tuesday, January 9	François-Xavier Roth, conductor Benjamin Grosvenor, piano	MÉHUL Overture to <i>The Amazons, or The Founding of Thebes</i> (January 4, 6, 9) MOZART Piano Concerto No. 21 in C, K.467 BEETHOVEN Symphony No. 5	Two cornerstones of the repertoire anchor this program. The young English pianist Benjamin Grosvenor is soloist in one of Mozart’s most familiar concertos, No. 21 in C, an elegant, good-natured work written and premiered in Vienna in spring 1785. Beethoven’s Symphony No. 5 is the concerto’s polar opposite in mood, a stormy struggle against destiny with a well-earned victory at the close. Opening the program is a rarity: the overture to the 1811 opera <i>The Amazons</i> by the highly successful and prolific opera composer Étienne Méhul, a contemporary of Mozart and Beethoven.
Thursday, January 11 Friday, January 12, 1:30pm Saturday, January 13	François-Xavier Roth, conductor Pierre-Laurent Aimard, piano	WEBERN Passacaglia, Op. 1 BARTÓK Piano Concerto No. 1 STRAVINSKY <i>The Firebird</i> (complete)	In his second week of concerts, François-Xavier Roth works with outstanding French pianist Pierre-Laurent Aimard in Bartók’s percussive, glittering Piano Concerto No. 1, in which the composer’s love for Central European folk music merges imaginatively with early 20th-century modernism. Music by two close Bartók contemporaries fills out the program. Anton Webern’s lush twelve-minute, single-movement Passacaglia from 1908 predates the crystalline miniatures for which he is best-known. Composed the following year is Stravinsky’s <i>The Firebird</i> , the breathtakingly magical score for the Ballets Russes that catapulted the 27-year-old composer to fame and which, more than a century later, remains one of his most beloved pieces.
Thursday, January 18 Friday, January 19, 1:30pm Saturday, January 20	Andris Nelsons, conductor Susan Graham, mezzo-soprano Women of the Tanglewood Festival Chorus, James Burton, conductor Children’s Chorus	MAHLER Symphony No. 3 <i>Please note that this program will be performed without intermission.</i>	The outstanding American mezzo Susan Graham joins Andris Nelsons, the BSO, and the women of the Tanglewood Festival Chorus for Mahler’s Third Symphony, which, along with his Symphony No. 2, exemplifies the composer’s ambitious expansion of the symphonic genre. This is the second of Mahler’s trio of “Wunderhorn” symphonies (Nos. 2-4) employing text from the folk-poetry collection <i>Des Knaben Wunderhorn</i> . The six-movement symphony is divided into two parts. Part I is a massive, 30-plus-minute opening movement representing a Bacchic procession celebrating the arrival of summer. Part II (movements 2 through 6) is a series of character pieces representing the responses of, in turn, wild flowers, animals of the forest, mankind itself, angels, and the spirit of love.
Thursday, January 25 Friday, January 26, 1:30pm Saturday, January 27	Thomas Adès, conductor Augustin Hadelich, violin	BEETHOVEN Symphony No. 8 LIGETI Violin Concerto Thomas ADÈS Suite from <i>Powder Her Face</i> STRAVINSKY Divertimento from <i>The Fairy’s Kiss</i>	BSO Artistic Partner Thomas Adès returns to lead music of his own—a suite from his acclaimed 1995 chamber opera <i>Powder Her Face</i> —and joins with violinist Augustin Hadelich for György Ligeti’s 1993 Violin Concerto, a wonderfully varied work that touches on virtually all of Ligeti’s late musical concerns in material ranging from poignant, folk-like melody to delighted virtuosity. These performances will include a cadenza written by Thomas Adès for the finale. Opening the program is Beethoven’s most boisterous and jolly symphony, No. 8. Closing the program is music from Stravinsky’s 1928 ballet <i>The Fairy’s Kiss</i> , an homage to Tchaikovsky drawing liberally on the latter’s music.
Thursday, February 1 Friday, February 2 Saturday, February 3	Andris Nelsons, conductor Kristine Opolais, soprano Bryn Terfel, bass-baritone	MOZART Serenade No. 10 in B-flat for winds, K.361, <i>Gran Partita</i> SHOSTAKOVICH Symphony No. 14	Kristine Opolais and Sir Bryn Terfel are the soloists in one of Shostakovich’s most unusual symphonies, No. 14, which continues the BSO’s complete cycle of Shostakovich symphonies being recorded for future release on Deutsche Grammophon. Composed in 1969 and dedicated to Benjamin Britten, No. 14 requires the smallest instrumental forces of any Shostakovich symphony—string orchestra with ten percussionists. Opening the program is music of a very different stripe, Mozart’s wonderfully amiable <i>Gran Partita</i> for winds. This seven-movement serenade dates from about 1782 and is considered by many the finest work of “ <i>Harmoniemusik</i> ”—music for wind band—ever written.

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Thursday, February 8, 10:30am Thursday, February 8* Friday, February 9 (Casual Friday) Saturday, February 10	Andris Nelsons, conductor Thomas Adès, piano Kirill Gerstein, piano Jean-Yves Thibaudet, piano Tanglewood Festival Chorus, James Burton, conductor	J.S. BACH Concerto in D minor for three pianos, BWV 1063 SCHUMANN <i>Nachtlied</i> and <i>Neujahrslied</i> , for chorus and orchestra (February 8, 10) Sean SHEPHERD New work (world premiere; BSO co-commission) MENDELSSOHN Symphony No. 3, <i>Scottish</i>	This excitingly varied, Leipzig-centric program—the BSO’s first “Leipzig Week in Boston”—celebrates Andris Nelsons and the BSO’s compelling new collaboration with the venerable Leipzig Gewandhaus Orchestra by featuring three composers strongly associated with that city, plus a new work jointly commissioned by both ensembles from the accomplished American orchestral composer Sean Shepherd, a Tanglewood Music Center alumnus now based in New York City. The opener brings together three world-class virtuoso pianists for Bach’s triple keyboard concerto, BWV 1063, possibly created for performances involving his two elder sons, W.F. and C.P.E. Bach, at Zimmermann’s coffeehouse in 1730s Leipzig. Closing the concert is the deeply Romantic <i>Scottish</i> Symphony of Felix Mendelssohn, who was music director of the Gewandhaus from 1835 to 1847. And it was Leipzig where Robert Schumann met his wife Clara and spent much of his early career; his two contrasting, rarely heard works for chorus and orchestra on this program date from the late 1840s.
<i>*Sponsored by Hemenway and Barnes LLP</i>			
Thursday, February 15 Friday, February 16, 1:30pm Saturday, February 17	Charles Dutoit, conductor Jean-Yves Thibaudet, piano Tanglewood Festival Chorus, James Burton, conductor	DEBUSSY (orch. RAVEL) <i>Sarabande et Danse</i> RAVEL Piano Concerto for the left hand RAVEL <i>Daphnis et Chloé</i> (complete)	Charles Dutoit returns for a second week of concerts in the 2017-18 season: an all-French program featuring pianist Jean-Yves Thibaudet in Ravel’s serious, single-movement Piano Concerto for the left hand. Closing the program is a work that’s long been a staple of the BSO repertoire, Ravel’s ballet score <i>Daphnis et Chloé</i> , a tour-de-force of orchestral coloration and dramatic atmosphere the composer felt was one of his best works. Opening the program are Ravel’s orchestrations of two contrasting Debussy piano pieces. These concerts mark the 90th anniversary of Ravel’s conducting the BSO at Symphony Hall while visiting America in 1928.
Thursday, February 22 Friday, February 23, 1:30pm Saturday, February 24 Tuesday, February 27	Herbert Blomstedt, conductor (Feb. 22, 23, 24) Moritz Gnann, conductor (Feb. 27)	ALL-MOZART PROGRAM Symphony No. 34 Symphony No. 36, <i>Linz</i> Symphony No. 41, <i>Jupiter</i>	Renowned Massachusetts-born Swedish conductor Herbert Blomstedt returns to the Symphony Hall stage with a trio of Mozart symphonies. Composed in 1780 for an unknown occasion, the three-movement No. 34 in C major was the last symphony Mozart completed in Salzburg before relocating permanently to Vienna. The story of his <i>Linz</i> Symphony, No. 36, is one of those illustrating his surpassing genius. Passing through Linz in late 1783 on his way back to Vienna from a Salzburg visit, he was honored with a request for a concert of his music, but had no symphony with him—so he wrote this delightful piece in a mere four days. Composed five years later, the <i>Jupiter</i> Symphony was Mozart’s last. Its elegance, mastery of counterpoint, and expressive power have secured its place as an epitome of the genre.
Thursday, March 1 Friday, March 2, 1:30pm Saturday, March 3	Alan Gilbert, conductor Leila Josefowicz, violin	SIBELIUS <i>En Saga</i> DEBUSSY <i>Jeux</i> John ADAMS <i>Scheherazade.2</i> , for violin and orchestra	Former New York Philharmonic music director Alan Gilbert leads a recent work by California-based composer John Adams, his <i>Scheherazade.2</i> , a work composed for violinist Leila Josefowicz. Adams’s four-movement work is a 21st-century response to the <i>Arabian Nights</i> paralleling Rimsky-Korsakov’s 1888 symphonic score. Opening the program is Jean Sibelius’s atmospheric tone poem <i>En Saga</i> (“A Saga”), which features many of the composer’s characteristic touches of orchestration and folk-music-influenced melody. Claude Debussy’s <i>Jeux</i> (“Games”), was enormously influential for later composers in its luminous and nuanced orchestration.
Thursday, March 15 Friday, March 16 Saturday, March 17	Giancarlo Guerrero, conductor Narrator Tanglewood Festival Chorus, James Burton, conductor American Boychoir, Fernando Malvar-Ruiz, artistic director	TCHAIKOVSKY Symphony No. 6, <i>Pathétique</i> BERNSTEIN Symphony No. 3, <i>Kaddish</i>	Continuing this season’s centennial celebration of the great Leonard Bernstein, Costa Rican conductor Giancarlo Guerrero returns to lead the BSO in Bernstein’s Symphony No. 3, <i>Kaddish</i> , which is dedicated to the memory of John F. Kennedy. The Jewish “Kaddish” is the prayer chanted for the dead, a hymn of praise to God’s name. Originally commissioned by the BSO for its 75th anniversary in 1955-56 but only finished in November 1963, this emotional, almost theatrical score was premiered under Bernstein’s direction by the Israel Philharmonic. The BSO gave its only performances of the full score in early 1964 under Charles Munch. Opening the program is Tchaikovsky’s masterful <i>Pathétique</i> Symphony, one of the composer’s last works, full of intensely beautiful music, ending with a slow, quiet, and poignant finale.
Thursday, March 22* Friday, March 23, 1:30pm Saturday, March 24 Tuesday, March 27	Andris Nelsons, conductor Jean-Yves Thibaudet, piano	BERNSTEIN Symphony No. 2, <i>The Age of Anxiety</i> SHOSTAKOVICH Symphony No. 4	BSO Music Director Andris Nelsons continues the orchestra’s season-long celebration of Leonard Bernstein’s centennial with the composer’s Symphony No. 2, <i>Age of Anxiety</i> , which features a dynamic, jazz-influenced piano part eminently suited to the style of this week’s soloist, Jean-Yves Thibaudet. Following intermission comes Dmitri Shostakovich’s Symphony No. 4, which continues the BSO and Andris Nelson’s multi-season survey of the composer’s complete symphonies. Shostakovich completed this dark but powerfully majestic work in 1936, but fears of official Soviet condemnation following a scathing criticism of his opera <i>Lady Macbeth of Mtsensk</i> led him to cancel the symphony’s premiere. The Fourth was first performed only in 1961.
<i>*Sponsored by Fairmont Copley Plaza</i>			
Thursday, March 29, 10:30am* Thursday, March 29 Friday, March 30, 1:30pm Saturday, March 31 Tuesday, April 3	Andris Nelsons, conductor Yo-Yo Ma, cello Steven Ansell, viola	MOZART Symphony No. 23 Jörg WIDMANN New work (American premiere; BSO co-commission) STRAUSS <i>Don Quixote</i>	Andris Nelsons leads the American premiere of a new work co-commissioned by the BSO and the Gewandhaus Orchestra of Leipzig from esteemed German composer Jörg Widmann, whose powerful <i>Trauermarsch</i> for piano and orchestra was performed by Maestro Nelsons and the BSO with Yefim Bronfman in the fall of 2016. To conclude this program, cellist Yo-Yo Ma and BSO principal violist Steven Ansell are spotlighted in Richard Strauss’s picaresque tour-de-force <i>Don Quixote</i> , a tone poem whose episodes illustrate scenes from Cervantes’ famous novel. Opening these concerts is Mozart’s brief, rarely performed Symphony No. 23, written in 1773 when he was just seventeen.
<i>*Sponsored by Commonwealth Worldwide Chauffeured Transportation</i>			

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Open Rehearsals noted in light type.

DATE	CONDUCTOR/SOLOIST	PROGRAM	NOTES
Thursday, April 5 Saturday, April 7	Andris Nelsons, conductor Camilla Nylund, soprano (Isolde) Jonas Kaufmann, tenor (Tristan) Mihoko Fujimura, mezzo-soprano (Brangäne) Georg Zeppenfeld, bass (Marke) Andrew Rees, tenor (Melot) David Kravitz, baritone (Kurwenal)	ALL-WAGNER PROGRAM <i>Siegfried Idyll</i> <i>Tristan und Isolde, Act II*</i> <i>*Sung in German with English supertitles</i> <i>Please note that this concert will have an intermission.</i>	Richard Wagner's <i>Tristan und Isolde</i> is a hymn to the intense spirituality that accompanies transcendent earthly love. Musically and operatically innovative, it remains a watershed in the history of music; to hear its music live is an unforgettable experience. Andris Nelsons leads an outstanding cast of singers—including the great German tenor Jonas Kaufmann (taking the role of Tristan for the very first time) and the acclaimed Finnish soprano Camilla Nylund—in Act II of the opera, in which the title characters come together under the spell of a love potion, only to be discovered by King Marke, Tristan's uncle and lord, to whom Isolde is betrothed. The concert opens with one of Wagner's few purely instrumental works still heard today, the <i>Siegfried Idyll</i> , which he composed in 1869 and had performed as a surprise birthday gift for his wife Cosima. The "Siegfried" of the title is the couple's son, born the previous June, though Wagner later incorporated some of the <i>Idyll</i> 's music into the third of his <i>Ring</i> operas, <i>Siegfried</i> .
Friday, April 6 (Casual Friday)	Andris Nelsons, conductor	SHOSTAKOVICH Symphony No. 4	This performance of Dmitri Shostakovich's Symphony No. 4 continues the BSO and Andris Nelsons's multi-season survey of the composer's complete symphonies. Shostakovich completed this dark but powerfully majestic work in 1936, but fears of official Soviet condemnation following a scathing criticism of his opera <i>Lady Macbeth of Mtsensk</i> led him to cancel the symphony's premiere. He instead wrote the ostensibly triumphant, widely acclaimed Fifth Symphony; the Fourth was first performed only in 1961.
Thursday, April 19 Friday, April 20, 1:30pm Saturday, April 21 Tuesday, April 24	Tugan Sokhiev, conductor Jan Lisiecki, piano	BRITTEN <i>Simple Symphony</i> CHOPIN Piano Concerto No. 1 MENDELSSOHN Symphony No. 4, <i>Italian</i>	Russian-Ossetian conductor Tugan Sokhiev and Canadian pianist Jan Lisiecki both make their BSO debuts in these concerts, working together in Frédéric Chopin's Piano Concerto No. 1. Already acclaimed as a prodigy, Chopin was just twenty when he wrote and premiered this concerto in 1830. The piece blends Classical concerto form with the composer's entirely individual piano writing and lyrical Romanticism. Felix Mendelssohn began his Symphony No. 4 also in 1830 during an extended stay in Italy. The predominantly cheerful opening movement reflects his pleasure in the Mediterranean environs. Opening the program is Benjamin Britten's <i>Simple Symphony</i> , an utterly charming string-orchestra work created from fragments of his youthful compositions.
Thursday, April 26 Friday, April 27, 1:30pm Saturday, April 28	Tugan Sokhiev, conductor Vadim Gluzman, violin	BRAHMS Violin Concerto PROKOFIEV Symphony No. 5	For his second week of concerts this season, Tugan Sokhiev leads the BSO in Brahms's towering Violin Concerto, with the outstanding, Ukrainian-born, Israeli violin soloist Vadim Gluzman in his BSO winter season debut. Brahms wrote his concerto in 1878 for his lifelong friend Joseph Joachim. Closing the program is Prokofiev's wartime Symphony No. 5, a powerful, searching, and expansive work premiered in January 1945 with the composer conducting.
Tuesday, May 1 Thursday, May 3 Saturday, May 5	Bernard Haitink, conductor Emanuel Ax, piano	ALL-BRAHMS PROGRAM Piano Concerto No. 2 Symphony No. 2	BSO Conductor Emeritus Bernard Haitink leads the final series of the 2017-18 season, an all-Brahms program featuring beloved pianist Emanuel Ax in the composer's monumental Piano Concerto No. 2. The turbulent First, the Second Concerto is a magisterial, far-ranging work of symphonic proportions, in four movements rather than a typical concerto's three. Brahms's Symphony No. 2 was composed relatively quickly in 1877, following his extended, years-long effort to complete the long-awaited First. The lilting Second Symphony is generally regarded as the most genial and relaxed of Brahms's four great works in the genre.
Friday, May 4, 1:30pm	Moritz Gnann, conductor John Ferrillo, oboe	GABRIELI Canzonas for brass MARCELLO Concerto in C minor for oboe and strings ROSSINI (arr. SEDLAK) Excerpts from <i>Il barbiere di Siviglia</i> , for wind ensemble MOZART Symphony No. 40	BSO Assistant Conductor Moritz Gnann leads this single Friday-afternoon program, which features principal oboe John Ferrillo in the Oboe Concerto of Alessandro Marcello, a slightly older contemporary of his fellow Venetian Antonio Vivaldi. Opening the program is a group of canzonas by the earlier Venetian composer Giovanni Gabrieli, who was active in the late 1500s and early 1600s. Completing the first half of this program is a wind-ensemble arrangement of numbers from Rossini's delightful and familiar 19th-century comic opera <i>The Barber of Seville</i> . Mozart's G minor symphony, No. 40, is among the most enduringly popular of all the composer's works.

OPEN REHEARSALS

EXPERIENCE A BSO CONCERT IN THE MAKING

BSO Open Rehearsals offer audience members a unique perspective on the creative dynamic between orchestra and conductor. Gain a better understanding of how the orchestra strives to refine its performance by occasionally repeating passages or focusing on a particular movement. Please note that all seats for Open Rehearsals are ticketed rather than general seating, to provide a better experience for our patrons.

4 Thursday mornings at 10:30am, with a half-hour Pre-Rehearsal Talk at 9:30am free to rehearsal ticket holders. Tickets: \$30, \$24, \$18

THURSDAY, OCTOBER 15

Andris Nelsons, conductor
Gil Shaham, violin
Arlene SIERRA *Moler*
TCHAIKOVSKY Violin Concerto
RACHMANINOFF Symphony No. 2

THURSDAY, NOVEMBER 30

Andris Nelsons, conductor
Leonidas Kavakos, violin
Derek BERMEL *Elixir*
PROKOFIEV Violin Concerto No. 2
STRAUSS *An Alpine Symphony*

THURSDAY, FEBRUARY 8

Andris Nelsons, conductor
Thomas Adès, piano
Kirill Gerstein, piano
Jean-Yves Thibaudet, piano
Tanglewood Festival Chorus,
James Burton, conductor
J.S. BACH Concerto in D minor for three pianos, BWV 1063
SCHUMANN *Nachtlied* and *Neujahrslied*, for chorus and orchestra (February 8, 10)
Sean SHEPHERD New work (world premiere; BSO co-commission)
MENDELSSOHN Symphony No. 3, *Scottish*

THURSDAY, MARCH 29

Andris Nelsons, conductor
Yo-Yo Ma, cello
Steven Ansell, viola
MOZART Symphony No. 23
Jörg WIDMANN New work (American premiere; BSO co-commission)
STRAUSS *Don Quixote*

BOSTON SYMPHONY CHAMBER PLAYERS AT JORDAN HALL

Founded in 1964, the Boston Symphony Chamber Players combine the talents of BSO principal players and renowned guest artists to explore the full spectrum of chamber music repertoire. The ensemble's typically wide-ranging programs for 2017–18 are distinguished by the presence of BSO Artistic Partner Thomas Adès as pianist in January and BSO Artist-in-Residence, pianist Jean-Yves Thibaudet, in March. The ensemble's four-concert series takes place on four Sunday afternoons at New England Conservatory's Jordan Hall.

Tickets: \$38, \$29, \$22

SUNDAY, OCTOBER 15, 3PM

Lowell LIEBERMANN *Night Music*, Op. 109, for flute, clarinet, and piano
Kevin PUTS *Seven Seascapes*, for flute, horn, viola, cello, bass, and piano
André PREVIN Trio for oboe, bassoon, and piano
MOZART String Quintet in G minor, K.516

SUNDAY, JANUARY 21, 3PM

with Thomas Adès, piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHUBERT *Notturmo* in E-flat for piano, violin, and cello, D.897
LIGETI Six Bagatelles, for wind quintet
JANÁČEK Concertino for piano, two violins, viola, clarinet, horn, and bassoon

SUNDAY, MARCH 11, 3PM

with Jean-Yves Thibaudet, piano
HAYDN Trio in D for flute, cello, and piano, Hob.XV:16
BERWALD Grand Septet in B-flat, for winds and strings
DVOŘÁK Quintet in A for piano and strings, Op. 81

SUNDAY, APRIL 22, 3PM

BRUCH Selection from Eight Pieces for clarinet, viola, and piano, Op. 83
BOULANGER Nocturne and Cortege, for cello and piano
MOZART String Quintet in C, K.515

Please note that on the day of the concert, tickets may only be purchased at Jordan Hall.

DINING AT SYMPHONY HALL

Whether you're in the mood for a relaxed, sit-down dinner with friends or a quick bite before the concert, Symphony Hall's many dining options—from a sensational prix fixe menu to a buffet with seasonal entrees prepared by Boston Gourmet's on-site chefs—are sure to fulfill your desire for an unforgettable evening out. And pre-ordering boxed dinners and appetizers is made easy when you purchase your tickets.

SYMPHONY CAFÉ

Consider pre-concert dining at Symphony Café. Arrive early and relax over food and drink amidst the historic surroundings of Symphony Hall. Symphony Café offers a variety of dining options and is open from 5:30pm until concert time for all evening Boston Symphony concerts, and lunch from 11am prior to Friday-afternoon concerts. Please enter at the Cohen Wing on Huntington Avenue and head to Higginson South. Symphony Café is closed during the Pops season.

PRELUDE

Indulge in a delicious 3-course plated meal, courtesy of our newest dining experience in Higginson Hall—*Prelude*. Our culinary team has developed a prix fixe menu with elegant entrees and sensational flavors. Tables are available by reservation only, exclusively during Symphony season. Please enter at the Cohen Wing on Huntington Avenue and head to Higginson North.

REFRESHMENT CENTERS

Casual pre-concert and intermission appetizers and desserts are available at the Refreshment Centers. Located outside the O'Block/Kay Room (next to the coat room on the orchestra level) and on the landing outside the Cabot-Cahners Room, the Refreshment Centers serve coffee, tea, espresso, cappuccino, mochaccino, and a variety of non-alcoholic beverages, as well as assorted mini-sandwiches, appetizers, desserts, and snacks.

CABOT-CAHNER'S & O'BLOCK/KAY BARS

The bars in the O'Block/Kay and Cabot-Cahners Rooms offer a full complement of beverages, including wine, beer, soda, liquor, and champagne splits. Celebrate an evening of world-class music at the Champagne Bar, located outside the O'Block/Kay Room, offering champagne by the glass, cognac, armagnac, and gourmet chocolates.

All bars accept credit cards and are open prior to and during all BSO concerts except the Youth and Family Concert series.

To view menus and pre-order online, visit bso.org/dining. For reservations, please call 617-638-9328.

FAMILY CONCERTS

The BSO's Family Concert Series provides engaging, age-appropriate, educational orchestral concert experiences especially geared for children ages 3–8 and their families. BSO/BYSO Family Concerts are designed to build connections to the orchestra, orchestral music, the Boston Youth Symphony Orchestras, and Symphony Hall. The BSO offers three Family Concert programs per year, one of which is performed by the BSO and conducted by Germeshausen Youth and Family Concerts Conductor Thomas Wilkins, the other two of which are performed by the Boston Youth Symphony Orchestras (BYSO) as part of a larger organizational partnership. More information may be found at bso.org in the fall.

SATURDAY, NOVEMBER 4 12 NOON

Boston Youth Symphony Orchestras (BYSO)
PROKOFIEV *Peter and the Wolf*

SATURDAY, MARCH 10 10AM & 12 NOON

Boston Symphony Orchestra
Thomas Wilkins, Germeshausen Youth and Family Concerts Conductor
"Learning By Heart"—A Journey of Exploration and Engagement
BERLIOZ *Roman Carnival Overture*
CHABRIER *Marche Joyeuse*
PROKOFIEV "Death of Tybalt," from the ballet *Romeo and Juliet*
BIZET *Intermezzo*, from *Carmen*
MENDELSSOHN Dance of the Clowns, from the incidental music to *A Midsummer Night's Dream*
2017 BSO Concerto Competition Winner-TBD
DVOŘÁK 4th movement (*Allegro ma non troppo*) from Symphony No. 8

SATURDAY, APRIL 14 12 NOON

Boston Youth Symphony Orchestras (BYSO)
Marta Žurad, conductor
Matt Roberts, magician
"Step in Time"

Tickets are \$20 per adult; children 18 and under are FREE (limit four per family)



BYSO/BSO: PARTNERING FOR THE FUTURE

TICKETS

BSO evening performances begin at 8pm. Doors open 60 minutes prior to concert time. Friday-afternoon performances begin at 1:30pm, doors open at 11am. For the comfort of our artists and patrons, late seating will take place during the first convenient pause in the program.

CASUAL FRIDAYS (October 20, January 5, February 9, and April 6) \$45, \$35, \$25

OPENING NIGHT GALA (September 22, 6pm) \$2500, \$1250, \$300, \$150, \$95

STANDARD	1st price	2nd price	3rd price	4th price	5th price	6th price	7th price
THURS	\$104	\$87	\$69	\$49	\$39	\$34	\$30
FRI AFT	\$102	\$82	\$65	\$51	\$40	\$35	\$32
FRI EVE	\$104	\$87	\$69	\$49	\$39	\$35	\$32
SAT	\$121	\$99	\$82	\$62	\$52	\$46	\$37
TUES	\$104	\$87	\$69	\$49	\$39	\$35	\$32

PREMIUM	1st price	2nd price	3rd price	4th price	5th price	6th price	7th price
THURS	\$137	\$111	\$89	\$63	\$51	\$45	\$37
FRI AFT	\$120	\$99	\$78	\$58	\$48	\$42	\$36
FRI EVE	\$135	\$109	\$89	\$63	\$51	\$45	\$36
SAT	\$145	\$118	\$95	\$70	\$54	\$46	\$38
TUES	\$114	\$95	\$74	\$54	\$44	\$39	\$33

PREMIUM-PRICED CONCERT DATES:

Saturday, September 23, 8pm
 Tuesday, September 26, 8pm
 Friday, September 29, 1:30pm
 Saturday, September 30, 8pm
 Saturday, October 7, 8pm
 Friday, October 13, 1:30pm
 Saturday, October 14, 8pm
 Saturday, October 21, 8pm
 Saturday, October 28, 8pm
 Saturday, November 18, 8pm
 Tuesday, November 21, 8pm
 Friday, November 24, 1:30pm
 Saturday, November 25, 8pm

Friday, December 1, 1:30pm
 Saturday, December 2, 8pm
 Saturday, January 6, 8pm
 Saturday, January 13, 8pm
 Saturday, January 20, 8pm
 Saturday, January 27, 8pm
 Thursday, February 1, 8pm
 Saturday, February 3, 8pm
 Saturday, February 10, 8pm
 Saturday, February 17, 8pm
 Thursday, February 22, 8pm
 Saturday, February 24, 8pm
 Saturday, March 3, 8pm

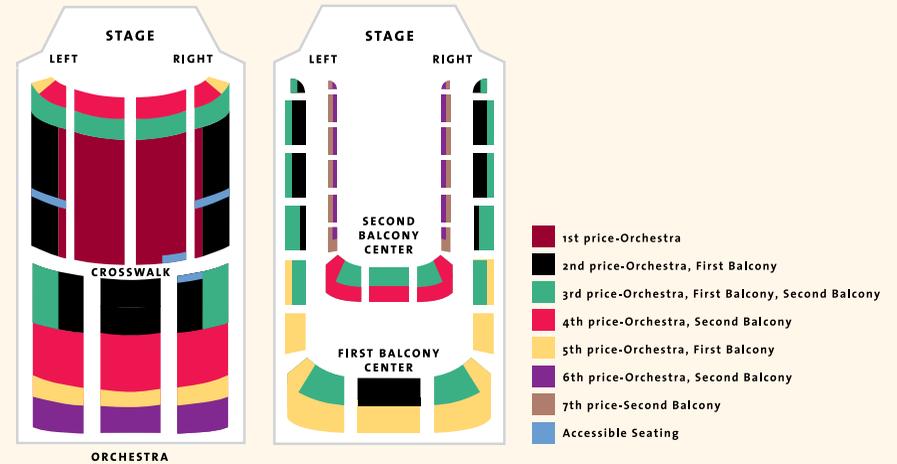
Saturday, March 17, 8pm
 Saturday, March 24, 8pm
 Thursday, March 29, 8pm
 Friday, March 30, 1:30pm
 Saturday, March 31, 8pm
 Tuesday, April 3, 8pm
 Thursday, April 5, 8pm
 Saturday, April 7, 8pm
 Saturday, April 21, 8pm
 Saturday, April 28, 8pm
 Tuesday, May 1, 8pm
 Thursday, May 3, 8pm
 Saturday, May 5, 8pm



The Boston Symphony Orchestra is a proud member of the following tourism organizations:



SYMPHONY HALL PRICES



GROUP DISCOUNTS

Groups of 25 or more receive the following discounts off regular ticket prices (listed below):

- Saturday evenings 5%
- All other concerts 10%
- Open Rehearsals 10%
- Chamber Players 20%

Function rooms and caterers are available for pre- and post-concert receptions or dinners. For further information, please call 617-638-9242.

HOW TO ORDER GROUP TICKETS

1. Call the Group Sales Office at 800-933-4255 or 617-638-9345 to reserve your seats.
2. You will be mailed an invoice right away, but take the time you need to collect payment from your group and finalize your numbers. The final payment isn't due until four weeks before your concert date, unless otherwise arranged.
3. Once you make the final payment, the tickets are yours! They will be mailed directly to you.
4. Should you need to add tickets to your order, just call the Group Sales Office. If tickets are still available you can purchase them at the same discounted rate.
5. Enjoy your concert!

OTHER IMPORTANT PHONE NUMBERS

Access Information for Patrons with Disabilities:
 617-638-9431
 TDD/TTY: 617-638-9289
 Concert Information Line: 617-266-2378
 Snow Line Information: 617-638-9495

All programs and artists are subject to change.
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