Dearest Friends

It is my sincerest pleasure to write this letter to invite you to join us once again at Symphony Hall for the Boston Symphony Orchestra’s 2020–21 season. As we are all enduring this turbulent time in our world’s history, my belief in the power of music to revitalize and energize our souls is stronger than ever. I am honored to be commencing my seventh season leading the wonderful musicians of the BSO, as well as the Tanglewood Festival Chorus who are celebrating their 50th anniversary in 2020. It is also the BSO’s 140th season, a milestone demonstrating that this outstanding orchestra has sustained its mission to provide the finest music-making no matter the state of world and local events, and it will continue to do so beyond the current circumstances.

From a joyful celebration of Beethoven—the one composer whose name graces the proscenium arch at Symphony Hall—to a collection of immersive multimedia performances, to one of the most controversial operas from Stalinist Russia, the 2020–21 BSO season bursts with electrifying works brought to life by groundbreaking artists. Legends like Renée Fleming, Lang Lang, and Yo-Yo Ma join rising stars like Lise Davidsen, Iwona Sobotka, and Klaus Mäkelä. With fourteen works by living composers—including seven premieres and recent compositions—this season presents a vibrant portrait of today’s symphonic world that no music fan should miss.

This season also marks the retirement of our devoted President and CEO, Mark Volpe, in February 2021. During his 20-plus years leading the BSO, Mark has overseen an unprecedented period of artistic, programmatic, community and financial growth that is fully realized in our 2020–21 programming. I am grateful to Mark for giving me the opportunity to lead this incredible group of musicians. His gracious and professional leadership has inspired our entire BSO both here at Symphony Hall and at Tanglewood to continue to build on his tremendous legacy.

You, our BSO subscribers, are the lifeblood of our organization. Since the inception of subscriptions in the early 1900s, being a BSO subscriber has been a special partnership. We are so very happy and truly grateful for your patronage, which plays a large role in the continued ongoing success of our orchestral mission.

Thank you for being a part of our symphonic family, and for your support of the BSO. I have missed looking out into the audience and seeing so many familiar faces each week. I look forward to seeing you all in the Fall.

With warm wishes,

Andris Nelsons
Ray and Maria Stata Music Director
Let There Be Light

Three not-to-be-missed multimedia programs will fill Symphony Hall with more than music this season. With a libretto comprising excerpts from the correspondence between painter Georgia O’Keeffe and photographer Alfred Stieglitz, American composer Kevin Puts’ *The Brightness of Light* premiered at Tanglewood in 2019 with soprano Renée Fleming and baritone Rod Gilfry, with Andris Nelsons conducting. These same vocalists recreate that stunning performance at Symphony Hall this October, accompanied by haunting projections from video artist Wendall Harrington.

In November, Giancarlo Guerrero conducts a semi-staged performance of Julia Wolfe’s new work for vocal ensemble and orchestra, *Her Story*. Co-commissioned by the BSO and performed by the all-female Lorelei Ensemble, *Her Story* celebrates the centenary of women’s suffrage in the United States. The season concludes with Alexander Scriabin’s *Prometheus: The Poem of Fire*, which features a “clavier à lumières,” an instrument invented by Scriabin that bathes the hall in shifting colors. Even during Scriabin’s lifetime, the piece was rarely performed with a full light display; this unique realization is based on a 2010 collaboration between the Yale Symphony Orchestra, lighting researcher Anna Gawboy, and lighting designer Justin Townsend.

Sound and Fury

Based on the novella by Nikolai Leskov, Dmitri Shostakovich’s opera *Lady Macbeth of Mtsensk* tells the tragic story of Katerina Izmailova, the wife of a provincial merchant who falls in love with one of her husband’s workers and resorts to murder to cover up the affair. The score—at times breathtakingly lyrical, at times raw, percussive, and elemental—ignited a general denunciation of Shostakovich’s music by the Communist Party, and the opera was banned in the Soviet Union for nearly thirty years. In this season’s concert performances of the original, unedited version, Maestro Nelsons leads the BSO, Tanglewood Festival Chorus, and a cast of renowned guest vocalists including soprano Kristine Opolais, tenor Brandon Jovanovich, bass Vladimir Vaneyev, tenor Andrey Popov, and bass-baritone Sir Willard White. These performances represent the dramatic climax of the BSO’s multi-year Shostakovich cycle, which has encompassed live recordings of the composer’s symphonic works released on Deutsche Grammophon.
Above All, Beethoven
The stage and balconies of Symphony Hall are decorated with gold plaques, all of which remain blank—except the highest place of honor above the stage. At the time of the hall’s opening in 1900, Beethoven was thought to be the only composer whose popularity would remain unchanged through the ages; his music has continued to form an integral part of the BSO’s history. The 2020–21 season opens with six all-Beethoven programs to celebrate the composer’s 250th birthday. Over three weeks, Andris Nelsons leads the BSO in all nine symphonies, as well as the Consecration of the House Overture and the Piano Concerto No. 2 performed by celebrated pianist Lang Lang. These concerts give subscribers a unique opportunity to experience the majesty and power of these orchestral masterpieces as a unified whole.

Deeper Dives
Join scholars and musicians for in-depth considerations of Beethoven’s legacy during the BSO’s annual “Leipzig Week” (September 25–October 3), with performances, panel discussions, and symposia presented in partnership with the Goethe-Institut and Boston University. In addition, the Tanglewood Learning Institute comes to Boston in 2020–21 to invite listeners to delve more deeply into the lives and legacies of Beethoven and Shostakovich, the role of musicians in human rights’ movements around the world, and much more.
Opening Night: All-Beethoven program with Lang Lang

Wednesday, September 16th
Opening Night at Symphony
Andris Nelsons, conductor
Lang Lang, piano
ALL-BEETHOVEN PROGRAM
Symphony No. 1 Piano Concerto No. 2

For Opening Night of the 2020–21 season, superstar Chinese pianist Lang Lang joins the BSO and Music Director Andris Nelsons in Beethoven’s Piano Concerto No. 2, an early work of Beethovenian wit, drama, and virtuosity. Conscious of his responsibility to the legacy of both Mozart and Haydn, Beethoven waited until he was thirty to complete his Symphony No. 1. Its freshness and vitality immediately won favor with Viennese audiences.

*Available for Choose Your Own Subscribers and Single Tickets purchases

Celebrating Beethoven’s 250th: Symphonies 1 & 2

Thursday, September 17
Andris Nelsons, conductor
ALL-BEETHOVEN PROGRAM
Overture, The Consecration of the House
Symphony No. 1
Symphony No. 2

Continuing their celebration of the 250th anniversary of Beethoven’s birth, Andris Nelsons and the BSO perform the first piece ever played by the orchestra at its first concert in October 1881: Beethoven’s Consecration of the House Overture. Published when he was thirty, Beethoven’s fresh and dramatic first Symphony established his place as the successor to his Viennese predecessors Haydn and Mozart. Although written in 1802 when Beethoven was first coming to grips with his devastating hearing loss, the Symphony No. 2 is surprisingly light-hearted and buoyant.

Celebrating Beethoven’s 250th: Symphonies 2 & 3

Saturday, September 19
Tuesday, September 22
Andris Nelsons, conductor
ALL-BEETHOVEN PROGRAM
Symphony No. 2
Symphony No. 3, Eroica

Beethoven’s Second and Third symphonies show the composer greatly expanding the scope of the Haydn/Mozart symphony model. The Second is an innovative, bright, exuberant symphony written at a time when, ironically, the composer was in despair about his increasing hearing loss. From the start, the nearly hour-long, broadly expressive Symphony No. 3 marked a decided shift in Beethoven’s own career as well as in the genre’s history: its nickname Eroica alludes to its original dedication to Napoleon, which the composer later rescinded.

Celebrating Beethoven’s 250th: Symphonies 4 & 5

Thursday, September 24
Friday, September 25, 1:30pm
Andris Nelsons, conductor
ALL-BEETHOVEN PROGRAM
Symphony No. 4
Symphony No. 5

Beethoven’s Fourth and Fifth symphonies have strikingly different characters despite being composed at the same time. He began sketching the Fifth in 1804 but didn’t complete it until four years later. Its unprecedented intensity and drama are embodied in its first four notes—the most famous motif in classical music. In the period between the Fifth’s first sketches and its completion, Beethoven wrote some of his most lyrical music, including his opera Fidelio, his Violin Concerto, and the Fourth Symphony. The Fourth’s consistent high spirits contrast starkly with the struggle against fate represented by the Fifths.

Celebrating Beethoven’s 250th: Symphonies 6 & 7

Saturday, September 26
Tuesday, September 29
Andris Nelsons, conductor
ALL-BEETHOVEN PROGRAM
Symphony No. 6, Pastoral
Symphony No. 7

Beethoven’s Symphony No. 6, Pastoral, his only symphony based explicitly on a narrative idea, tells the story of a day spent wandering in the countryside: the peacefulness of the outdoors, a babbling brook; cuckoos, quail, and a nightingale; shepherds and farmers, and a thunderstorm. The perennial favorite Seventh Symphony was composed and premiered in 1812, some four years after the Sixth. Its stately second movement Allegretto so appealed to its first audience that it called for, and received, an encore.

Celebrating Beethoven’s 250th: Symphonies 8 & 9 with the Tanglewood Festival Chorus

Thursday, October 1
Friday, October 2, 1:30pm
Saturday, October 3
Andris Nelsons, conductor
Amanda Majeski, soprano
Tamara Mumford, mezzo-soprano
Pavel Kornishch, tenor

The Ninth Symphony still startled with its radical departures from symphonic tradition—most strikingly the inclusion of a chorus for the symphony’s final movement, a setting of the Friedrich Schiller poem “Ode to Joy.”

The BSO and Andris Nelsons’ survey of the nine Beethoven symphonies comes to an uplifting conclusion with the last two, their period of composition separated by twelve years. Written just after the Seventh, the Eighth Symphony is Beethoven’s shortest and arguably the wittiest and jolliest of his orchestral works. The Ninth Symphony still startles with its radical departures from symphonic tradition—most strikingly the inclusion of a chorus for the symphony’s final movement, a setting of the Friedrich Schiller poem “Ode to Joy.”

The BSO and Andris Nelsons are joined by soprano Renée Fleming and baritone Rod Gilfry for the American composer Kevin Puts’s BSO-commissioned The Brightness of Light, celebrating the life of painter Georgia O’Keeffe. The poignant texts are letters of O’Keeffe and her husband, photographer Alfred Stieglitz. The performance also features projections designed by Wendall K. Harrington using images from both artists’ lives and work. Also on the program is another BSO commission premiered in summer 2019: the German Detlev Glanert’s virtuosic, eclectic, and energetic Concerto for Trumpet and Orchestra, written for BSO principal trumpet Thomas Rolfs. Opening this program is the lush orchestral Love Scene from Richard Strauss’s little-known second opera, Feuersnot (1901).

**Casual Friday

An American premiere and combined choral forces

Thursday, October 15
Friday, October 16, 1:30pm
Saturday, October 17
Tuesday, October 20
Andris Nelsons, conductor
Ildar Abdrazakov, baritone
Men of the Tanglewood Festival Chorus and New England Conservatory Chorus,

This season Andris Nelsons and the BSO perform the final two symphonies in their multi-year survey of Shostakovich’s work: Symphony No. 3 in January and, this week, No. 13, Babi Yar (1962). Featuring Russian bass Ildar Abdrazakov as soloist, the symphony’s settings of texts by Yevgeny Yevtushenko include the title poem, a pointed condemnation of anti-Semitism named for a little-known second opera, Feuersnot (1901). Opening the program is the third BSO co-commissioned work by one of the most important living composers, Sofia Gubaidulina, who as a student was strongly encouraged by Shostakovich.

**Casual Friday

HAYDN, STRAVINSKY, and Augustin Hadelich plays BRITTEN

Thursday, October 22, 10:30am
Thursday, October 22, 12:30pm
Friday, October 22, 1:30pm
Saturday, October 24
Andris Nelsons, conductor
Augustin Hadelich, violin

Augustin Hadelich is soloist in Benjamin Britten’s emotionally profound Violin Concerto, a reaction to the horrors of the Spanish Civil War. The theme of lament is also present in Joseph Haydn’s 1768 Symphony No. 26, Lamentatione, named for its use of Gregorian chant linked to the Lamentations of Jeremiah. Igor Stravinsky’s primal ballet score The Rite of Spring takes on the subject of ritual sacrifice in the service of the community. Soon after its riotous 1913 premiere the piece became a concert-hall staple despite—or because of—its sonic adventurousness.

*Open Rehearsal

Opening this program is the lush orchestral Love Scene from Richard Strauss’s little-known second opera, Feuersnot (1901).

Available for Choose Your Own Subscribers and Single Tickets purchases
**BRAHMS and MOZART with Russian/Swedish composer Victoria BORISOVA-OILLAS**

Thursday, October 29
Friday, October 30, 1:30pm
Saturday, October 31

Andrew Manze, conductor
Alina Ibragimova, violin
BRAHMS Violin Concerto
Victoria BORISOVA-OILLAS Angelus
MOZART Symphony No. 35, Haffner

English conductor Andrew Manze and Russian-born British violinist Alina Ibragimova join the BSO for Brahms’s warm, powerful Violin Concerto. The composer’s friend Joseph Joachim premièred it in Leipzig in 1879. Russian/Swedish composer Victoria Borisova-Ollas wrote her celebatory, impressionistic fantasia Angelus for Munich’s 850th anniversary in 2008. The piece was inspired by the city’s church bells. Mozart’s Haffner Symphony, written for a prominent Salzburg family, began life as a serenade, but the composer turned it into a symphony for a March 1783 Vienna concert of his own music attended by the Emperor.

**Julia WOLFE’ s “Her Story” with Lorelei Ensemble marks 100th anniversary of the 19th Amendment**

Friday, November 5
Tuesday, November 9
Thursday, November 11
Saturday, November 13
Sunday, November 14

Diana Slobodenïouk, violin
Frank Peter Zimmermann, violin

Lorelei Ensemble, soprano
Beth Willer, Artistic Director
Anne Kaufman, stage director
Jeff Sugg, scenic and lighting designer
Marion Talán, costume designer

The Pulitzer Prize-winning, New York-based composer Julia Wolfe’s Her Story, co-commissioned by the BSO and written for the Boston-based women’s chorus Lorelei Ensemble, marks the 100th anniversary of the 19th Amendment to the U.S. Constitution, which guaranteed a woman’s right to vote. Scenic elements enhance these performances of Her Story. Complementing Wolfe’s piece is the Polish composer Henryk Górecki’s acclaimed Symphony No. 3. Its theme of the separation of a mother and child is explored in music whose beauty transcends sorrow. Polish soprano Iwona Sobotka makes her BSO debut. Both works performed with English supertitles.

**Zimmermann performs MENDELSSOHN with STRAVINSKY’s “The Firebird”**

Thursday, November 12
Friday, November 13, 1:30pm
Saturday, November 14
Tuesday, November 17

Dina Slobodenïouk, violin
Frank Peter Zimmermann, violin

MENDELSSOHN Violin Concerto
STRAVINSKY The Firebird (Complete)

Joining the BSO and Russian-born conductor Dina Slobodenïouk, esteemed German violinist Frank Peter Zimmermann is soloist in Mendelssohn’s evergreen Violin Concerto. Slobodenïouk also leads Stravinsky’s magical ballet score The Firebird, the first of his trio of great ballets—also including Petrushka and The Rite of Spring—written for Sergei Diaghilev and the Paris-based Ballets Russes. The BSO performs all three ballets this season.

**BEETHOVEN, BARTÓK with Garrick Ohlsson, and NIELSEN’s Third Symphony**

Thursday, November 19, 10:30am**
Thursday, November 19, 1:30pm
Friday, November 20**
Saturday, November 21

Alan Gilbert, conductor
Garrick Ohlsson, piano
Ljudmila Redpath, soprano
John Brancy, baritone
BEETHOVEN Egmont Overture (Nov 19 & 21)
BARTOK Piano Concerto No. 3
NIELSEN Symphony No. 3, Sinfonia espansiva

*Post-concert performance RACHMANINOFF All-Night Vigil Celebrating the 50th anniversary of the Tanglewood Festival Chorus*

Former New York Philharmonic music director Alan Gilbert leads the BSO and Garrick Ohlsson in Bartók’s Piano Concerto No. 3. Bartók wrote this effervescent concerto for his wife, Ditta, to perform. The great Danish composer Carl Nielsen’s vigorously lyrical Third Symphony dates from 1911, its nickname “expansive” aptly evokes its sense of breadth. The second movement calls for soprano and baritone voices singing wordless solo parts. Beethoven wrote his vivid Egmont Overture as part of the incidental music for Goethe’s play about a nobleman struggling against an oppressive ruler.

*Open Rehearsal*

*Casual Friday*

**BSO Assistant Conductor Anna Rakitina leads Thomas ADÈS, RACHMANINOFF, and ELGAR**

Tuesday, November 24
Friday, November 27, 1:30pm
Saturday, November 28

Anna Rakitina, conductor
Inon Barnatan, piano
Thomas ADÈS Polaris
RACHMANINOFF Piano Concerto No. 2
ELGAR Enigma Variations

Making her Symphony Hall debut, BSO Assistant Conductor Anna Rakitina leads the orchestra in BSO Artistic Partner Thomas Adès’sIsparklingly colorful orchestral work Polaris. The program continues with one of the most popular piano concertos of all time, Rachmaninoff’s Second. Israeli-American virtuoso Inon Barnatan is soloist in this soulful, challenging work, which the composer himself played with the BSO on several occasions. Elgar’s orchestral tour-de-force Enigma Variations encompasses a remarkable expressive range, by turns poignant, charming, humorous, and stately.

**HOLST’s “The Planets” and Daniil Trifonov play PROKOFIEV**

Thursday, January 14
Friday, January 15, 1:30pm
Saturday, January 16
Tuesday, January 19
Thursday, January 21
Friday, January 22, 1:30pm
Saturday, January 23

Andris Nelsons, conductor
Daniil Trifonov, piano

Women of the Tanglewood Festival Chorus, James Burton, conductor
Bryan Ralph NABORS Puls

PROKOFIEV Piano Concerto No. 1
HOLST The Planets

**MOZART and MAHLER with pianist Rudolf Buchbinder**

Thursday, January 21
Friday, January 22, 1:30pm
Saturday, January 23

Andris Nelsons, conductor
Rudolf Buchbinder, piano

MOZART Piano Concerto No. 20 in D minor, K.466
MAHLER Symphony No. 5

In the second of three January BSO concerts led by Music Director Andris Nelsons, the Austrian Rudolf Buchbinder plays Mozart’s stormiest piano concerto, No. 20 in D minor, which shows the composer’s unsurpassed sensitivity to operatic drama and emotion. Written in Vienna in 1785, this was one of the few Mozart pieces to remain in the repertoire throughout the Romantic era. More than 100 years later, the layered complexities of Mahler’s fire-of-thesoul Vienna are reflected in the Fifth Symphony’s rolling intensity, offset by its beautifully powerful Adagietto.

**SHOSTAKOVICH’s Third Symphony and Gil Shaham playing MOZART and Arvo PÄRT**

Thursday, January 21
Friday, January 22, 1:30pm
Saturday, January 23

Andris Nelsons, conductor
Gil Shaham, violin

Tanglewood Festival Chorus, James Burton, conductor

MOZART Violin Concerto No. 2 in D, K.211
Arvo PÄRT Fratres, for violin, string orchestra, and percussion

SHOSTAKOVICH Symphony No. 3, The First of May

Continuing their survey of the music of Dmitri Shostakovich, Andris Nelsons and the BSO give the orchestra’s first-ever performances of his Symphony No. 3. The finale is a choral setting of a poem in praise of May Day, historically associated with Communism and worker’s rights. In a different kind of tribute, Haydn wrote his Brief Te Deum for chorus and orchestra late in his life at the request of the music-loving Marie Therese, Empress of the Holy Roman Empire. Violinist Gil Shaham is soloist in the other two pieces. Mozart’s Violin Concerto No. 2 and Estonian composer Arvo Pärt’s haunting Fratres in a version for solo violin, strings, and percussion.

Concerts begin at 8pm unless otherwise noted. All programs and artists subject to change.
An evening of American music featuring ELLINGTON, GERSHWIN and STILL

Thursday, January 28
Friday, January 29
Saturday, January 30

Thomas Wilkins, conductor
Aaron Diehl, piano
Charlotte Blake Alston, narrator

ELLINGTON Three Black Kings (Jan 28 & 30)
GERSHWIN Second Rhapsody, for piano and orchestra
STILL Symphony No. 4, Autochthonous

SIBELIUS led by Oslo Philharmonic’s chief conductor Klaus Mäkelä

Thursday, February 4
Friday, February 5, 1:30pm
Saturday, February 6
Klaus Mäkelä, conductor
Alban Gerhardt, cello

SIBELIUS The Swan of Tuonela
Brett Dean Cello Concerto
SIBELIUS Symphony No. 1

BSO Artistic Partner Thomas Adès leads his own Concerto for Piano and Orchestra with Kirill Gerstein

Thursday, February 11
Friday, February 12, 1:30pm
Saturday, February 13

Thomas Adès, conductor
Kirill Gerstein, piano
PROKOFIEV Autumnal Sketch
RAVEL Piano Concerto for the left hand
Thomas Adès Concerto for Piano and Orchestra
JANÁČEK Taras Bulba

Emanuel Ax performs MOZART’s Piano Concerto No. 17, plus BRAHMS and Bernard RANDS

Thursday, February 25
Friday, February 26, 1:30pm
Saturday, February 27
Tuesday, March 2
Juanjo Mena, conductor
Emanuel Ax, piano
Bernard RANDS, Symphonic Fantasy (BSO co-commission)
MOZART Piano Concerto No. 17 in G, K.453
BRAHMS Symphony No. 1

Spanish conductor Juanjo Mena leads the first BSO performances of Pulitzer Prize-winning composer Bernard Randa’s Symphonic Fantasy, a BSO commission premiered by the Tanglewood Music Center Orchestra in summer 2020. Pianist Emanuel Ax is soloist in Mozart’s Piano Concerto No. 17, one of the composer’s most joyous piano concertos, which may have been written for and premiered in 1784 by his student Barbara Ployer. Johannes Brahms famously delayed completing and releasing his Symphony No. 1 to the world until he was in his forties. The work bears several deliberate nods to Beethoven but is fully Brahmsian in its spirit and effect.

An STRAUSS program with soprano Lise Davidsen

Thursday, March 18
Friday, March 19, 1:30pm
Saturday, March 20
Tuesday, March 23
Andris Nelsons, conductor
Lise Davidsen, soprano
ALL-STRAUSS PROGRAM
Don Juan
Death and Transfiguration
Symphonic Fantasy from Die Frau ohne Schatten
Four Last Songs

BSO Music Director Andris Nelsons leads an all-Richard Strauss program featuring stellar Norwegian soprano Lise Davidsen, in her BSO debut, singing Strauss’ autumnal Four Last Songs, a late-life love letter to the composer’s wife Pauline. Don Juan and Death and Transfiguration were both part of the remarkable series of symphonic poems Strauss wrote in the first part of his career. The picareque, lusty Don Juan contrasts greatly with the introverted Death and Transfiguration. The Symphonic Fantasy from Die Frau ohne Schatten is Strauss’s own one single-movement orchestral concert piece of excerpts from his 1917 opera.

An afternoon with Yo-Yo Ma performing HAYDN and STRAUSS

Sunday, March 21, 3pm*

Cellist Yo-Yo Ma joins Andris Nelsons and the BSO for this one-time-only Sunday-afternoon concert, performing Haydn’s high-spirited Cello Concerto No. 1 and Strauss’s early lyrical, single-movement Romance, written when the composer was just nineteen. A meditation on the death of an artist, Death and Transfiguration is the most inward-looking of Strauss’s series of tone poems composed in his twenties and thirties. The Symphonic Fantasy from Die Frau ohne Schatten is Strauss’s own lush, one-movement orchestral suite from his 1917 opera.

*Available for Choose Your Own Subscribers and Single Tickets purchases
Concerts begin at 8pm unless otherwise noted. All programs and artists subject to change.

A world premiere by American composer Julia ADOLPHE with Paul Lewis playing MOZART

**Thursday, March 25, 10:30am**
Andris Nelsons leads the BSO and the outstanding English pianist Paul Lewis in Mozart's final piano concerto, a stately work with which Mozart made his last concert appearance as a soloist. Opening the program is the world premiere of a BSO-commissioned orchestral work by New York City-born Julia Adolphe, one of the most vibrant and accomplished young composers in the U.S. Among Dvořák's symphonies, the darkly majestic, masterful Symphony No. 7 is closest to the Germanic tradition and to the music of his onetime mentor Brahms.

**Thursday, March 25**
**Andris Nelsons, conductor**
**Paul Lewis, piano**
**Julia ADOLPHE: New work (world premiere; BSO co-commission)**
**MOZART Piano Concerto No. 27 in B-flat, K.595**
**DVORÁK Symphony No. 7**

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SHOSTAKOVICH's "Lady Macbeth of Mtsensk" with Kristine Opolais and the Tanglewood Festival Chorus

**Tuesday, April 6, 7:30pm**
The most ambitious single endeavor in the BSO and Andris Nelson's multi-year Shostakovich survey, the opera Lady Macbeth of Mtsensk was also an immense undertaking for its twenty-four-year-old composer. Celebrated soprano Kristine Opolais sings the leading role in this dark portrayal of Katarina Izmailova, the oppressed, ambitious, and ultimately murderous wife of a provincial merchant. Lady Macbeth of Mtsensk became a worldwide sensation following its 1934 premiere, but it also led to the first major crisis between Shostakovich and Joseph Stalin's oppressive regime.

**Tuesday, April 6**
**Andris Nelsons, conductor**
**Kristine Opolais, soprano**
**Katerina Izmailova**
**Brandon Jovanovich, tenor**
**Sergei Izmailov**
**Anna Gawboy, lighting plan**
**Andris Nelsons, conductor**
**Vladimir Vaneyev, bass**
**Boris Izmailov**
**Yefim Bronfman, piano**
**Anna Gawboy, lighting plan**
**Tanglewood Festival Chorus**
**James Burton, Conductor**
**Open Rehearsal**

**Thursday, April 22**
**Andris Nelsons, conductor**
**Mitsuko Uchida, piano**
**BEETHOVEN Piano Concerto No. 1**
**Casual Friday**

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Reprise of American composer Julia ADOLPHE's New Work plus Paul Lewis playing MOZART

**Friday, April 16**
**Saturday, April 17**
**Andris Nelsons, conductor**
**Paul Lewis, piano**
**Julia ADOLPHE: New work (BSO co-commission)**
**MOZART Piano Concerto No. 27 in B-flat, K.595**
**DVORÁK Symphony No. 7**

**Friday, April 29**
**Saturday, April 30, May 1**
**Andris Nelsons, conductor**
**Yefim Bronfman, piano**
**Anna Gawboy, lighting plan**
**Justin Townsend, lighting designer**
**Tanglewood Festival Chorus**
**James Burton, conductor**

For the final subscription program of the season, Andris Nelsons leads four highly colorful Russian works from the same era. In these concerts, special lighting design attempts to recreate Scriabin's original conception for his 1910 multimedia symphony Prometheus, The Poem of Fire, which originally called for a "color organ" invented by the composer. The radiated colors correspond to, and are notated as part of, the music in Scriabin's musically rich score. Opening the program is Stravinsky's Petrushka (1911), a brilliant depiction of a life-sized puppet during a Russian Shrovetide Fair. Anatoli Liadov's contrasting, highly colorful tone poems The Enchanted Lake and Kikimora (both 1909) were both frequently performed during Serge Kouzovskiy's years as BSO music director.

**Available for Choose Your Own Subscribers and Single Tickets purchases**

**Andris Nelsons leads a multimedia program of four Russian works with pianist Yefim Bronfman**

**Thursday, April 29, 10:30am**
**Thursday, April 29**
**Andris Nelsons, conductor**
**Yefim Bronfman, piano**
**Anna Gawboy, lighting plan**
**Justin Townsend, lighting designer**

For the final subscription program of the season, Andris Nelsons leads four highly colorful Russian works from the same era. In these concerts, special lighting design attempts to recreate Scriabin's original conception for his 1910 multimedia symphony Prometheus, The Poem of Fire, which originally called for a "color organ" invented by the composer. The radiated colors correspond to, and are notated as part of, the music in Scriabin's musically rich score. Opening the program is Stravinsky’s Petrushka (1911), a brilliant depiction of a life-sized puppet during a Russian Shrovetide Fair. Anatoli Liadov’s contrasting, highly colorful tone poems The Enchanted Lake and Kikimora (both 1909) were both frequently performed during Serge Kouzovskiy’s years as BSO music director.

**Open Rehearsal**
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- Ability to donate unused tickets for a BSO contribution tax credit
- Special subscriber thank-you gift
Tuesday

TUESDAY-B (6 Concerts)
$640, $524, $414, $292, $244, $220, $190
Tuesday, September 29
Nelsons
ALL-BEETHOVEN PROGRAM
Tuesday, October 20
Nelsons, Abdrazakov, choruses
GUBAIDULINA, SHOSTAKOVICH
Tuesday, November 24
Rakitina, Barnatan
ADÈS, RACHMANINOFF, ELGAR
Tuesday, January 19
Nelsons, Buchbinder
MOZART, MAHLER
Tuesday, March 2
Mena, Ax
RANDS, MOZART, BRAHMS
Tuesday, March 23
Nelsons, Davidsen
ALL-STRAUSS PROGRAM

TUESDAY-C (5 Concerts)
$545, $446, $352, $268, $208
$188, $163
Tuesday, September 29
Nelsons
ALL-BEETHOVEN PROGRAM
Tuesday, November 17
Slobodeniouk, Zimmermann
MENDELSSOHN, STRAVINSKY
Tuesday, January 12
Nelsons, Trifonov, chorus
NABORS, PROKOFIEV, HOLST
Tuesday, April 6, 7:30p
Nelsons, singers, chorus
SHOSTAKOVICH

TUESDAY-F (3 Concerts)
$320, $262, $207, $146, $122, $110, $110
Tuesday, September 29
Nelsons
ALL-BEETHOVEN PROGRAM
Tuesday, November 24
Rakitina, Barnatan
ADÈS, RACHMANINOFF, ELGAR
Tuesday, March 23
Nelsons, Davidsen
ALL-STRAUSS PROGRAM

TUESDAY-G (3 Concerts)
$320, $262, $207, $146, $122, $110, $110
Tuesday, September 29
Nelsons
ALL-BEETHOVEN PROGRAM
Tuesday, November 12
Slobodeniouk, Zimmermann
MENDELSSOHN, STRAVINSKY

Thursday

THURSDAY-A (7 Concerts)
$866, $717, $568, $398, $321, $292, $227
Thursday, September 17
Nelsons
ALL-BEETHOVEN PROGRAM
Thursday, October 20
Nelsons, Fleming, Gaffy
STRAUSS, CLAREN'T, PUTS
Thursday, October 29
Manze, Ibragimova
BRAHMS, BORISOVA-OLLAS, MOZART
Thursday, November 19
Gilbert, Ohlsson, Redpath, Braicy
BEETHOVEN, BARTÖK, NIELSEN
Thursday, January 7
Nelsons, Shaham, chorus
HAYDN, MOZART, PÄRT, SHOSTAKOVICH
Thursday, January 21
Nelsons, singers, chorus
HAYDN, MOZART, PART, SHOSTAKOVICH
Thursday, January 28
Wilkins, Diets, Alston
ELLINGTON, GERSHWIN, STILL
Thursday, February 18
Strangérs, Gabetta
GRÉG, MARTINÒ, TARKAINEN, SIBELIUS
Thursday, February 25
Mena, Ax
RANDS, MOZART, BRAHMS
Thursday, March 25
Nelsons, singers, chorus
STRAVINSKY, LIAOV, SCRIABIN

THURSDAY-D (5 Concerts)
$609, $511, $408, $288, $232, $203, $175
Thursday, October 22
Nelsons, Hadelich
HAYDN, BARTÔK, STRAVINSKY
Thursday, November 5
Guerrero, Sobota, Lorelei Ensemble
GÓRECKI, WOLFE
Thursday, February 11
Adès, Gerstein
PROKOFIEV, RAVEL, ADÈS, JANÁČEK

See the full schedule listing beginning on page 6 for program details.
Friday Afternoon

FRIDAY FALL-A (5 Concerts) $544, $458, $362, $264, $216, $191, $169

FRIDAY FALL-B (5 Concerts) $544, $458, $362, $264, $216, $191, $169

FRIDAY, October 2, 1:30pm

Saturday, December 6 Nelsons, singers, chorus

FRIDAY FALL-C (5 Concerts) $390, $340

FRIDAY FALL-L (5 Concerts) $322, $252

Casual Fridays

4 Friday evenings at 8pm

FRIDAY FALL-B (5 Concerts) $544, $458, $362, $264, $216, $191, $169

FRIDAY FALL-F (5 Concerts) $272, $216, $191, $169

FRIDAY FALL-G (5 Concerts) $191, $169

FRIDAY FALL-H (5 Concerts) $112, $94, $78, $66

FRIDAY FALL-I (5 Concerts) $50, $42, $34, $26, $18

FRIDAY FALL-J (5 Concerts) $28, $21, $16, $12, $9

FRIDAY FALL-K (5 Concerts) $17, $14, $11, $8, $6

FRIDAY FALL-L (5 Concerts) $9, $8, $7, $6, $5

FRIDAY FALL-M (5 Concerts) $5, $4, $3, $2, $1

FRIDAY FALL-N (5 Concerts) $2, $1

FRIDAY FALL-O (5 Concerts) $1

Saturday

SATURDAY A (7 Concerts) $936, $780, $626, $447, $372, $322, $252

SATURDAY B (7 Concerts) $1059, $829, $679, $509

SATURDAY C (7 Concerts) $936, $780, $626, $447, $372, $322, $252

SATURDAY D (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY E (6 Concerts) $802, $673, $544, $391, $328, $286, $226

SATURDAY F (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY G (6 Concerts) $802, $673, $544, $391, $328, $286, $226

SATURDAY H (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY I (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY J (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY K (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY L (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY M (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY N (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY O (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY P (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY Q (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY R (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY S (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY T (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY U (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY V (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY W (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY X (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY Y (6 Concerts) $792, $663, $534, $381, $318, $276, $216

SATURDAY Z (6 Concerts) $792, $663, $534, $381, $318, $276, $216

All programs and artists subject to change
Tanglewood Learning Institute in Boston

Launched in 2019 at the Linde Center for Music and Learning on the Tanglewood campus in Lenox, MA, the Boston Symphony’s Tanglewood Learning Institute (TLI) offers engaging programs that provide meaning and context for music, the arts, and the human spirit.

Beginning Fall 2020, TLI expands to Boston with programming that explores:

- Music and revolution from the 18th century to the present day
- The role that music and musicians have played in support of human rights movements throughout history and around the world
- Music, musicians, and myth-making in film and the visual arts
- Jewels in the Crown: the symphonies of Ludwig van Beethoven and Dmitri Shostakovich
- Shostakovich’s opera Lady Macbeth of Mtsensk

TLI will also present programming at the Linde Center for Music and Learning on the Tanglewood campus from Fall 2020 through Spring 2021. Event details will be finalized this summer.

For more information about purchasing tickets to these events, please visit tli.org or bso.org and look for the TLI In Boston information.

“What I Hear”–Concerts & Conversations with Composers at New England Conservatory

A collaboration between the Boston Symphony Orchestra and New England Conservatory, “What I Hear” is a series of free hour-long events meant to introduce audiences to composers working with the BSO. These composer-curated chamber music programs feature performances by NEC students and include conversations between the composers and BSO Assistant Artistic Administrator Eric Valliere.

All events take place at 6pm at New England Conservatory’s Williams Hall:

- Thursday, November 5, featuring Julia Wolfe
- Thursday, February 25, featuring Bernard Rands
- Thursday, April 22, featuring Joan Tower

Admission is free, but RSVP is suggested. Visit bso.org for more details.
Family Concerts
The BSO’s Family Concert Series provides fun and engaging orchestral concert experiences for children and their families. Designed around universal themes, each program encourages an appreciation for live performance, orchestral music and Symphony Hall. More information may be found at bso.org in the fall.
3-Concert Series: $60 per adult; children 18 and under free
(limit four per family; $10 per ticket for more than 4 children)

Performed by the Boston Symphony Orchestra
Saturday, March 13, 2021, 10am and 12noon
Thomas Wilkins, Artistic Advisor for Education and Community Engagement / Genneshausen
Youth and Family Concerts Conductor
“No Makes American Music?”
Our stories—Our voices—Our song

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, $120, $96, $72

Boston Symphony Chambers Players
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 four-concert series takes place on Sunday afternoons at New England Conservatory’s Jordan Hall.
4 Sunday afternoons at 3pm, $132, $95, $75

Sunday, November 8, 2020, 3pm
Jennifer HIGDON Autumn Music, for wind quintet
Marti EPSTEIN Komorebi, for oboe, clarinet, and violin
Shulamit RAN Lyre of Orpheus, for string sextet
FARENC Nonet for winds and strings

Sunday, February 21, 2021, 3pm
with Alessio Bax, piano
Sophia Burgos, soprano
John Brancy, baritone
BARTÓK Contrasts, for clarinet, violin, and piano
Michael GANDOLFI Cantata, for soprano, baritone, and ensemble
DVORÁK String Quintet in G, Op. 77

Sunday, March 28, 2021, 3pm
with Inon Barnatan, piano
CLINKA Trio pathétique in D minor for clarinet, bassoon, and piano
Sofia GUBAIDULINA Sonata for double bass and piano
Elena LANGER Reflections on Water, for ensemble
SHOSTAKOVICH Piano Quintet in G minor, Op. 57

Sunday, April 25, 2021, 3pm
HINDEMITH Octet for winds and strings
Yehudi WYNER Concord 7, for flute, oboe, clarinet, violin, viola, cello, and piano
MOZART String Quintet in D, K.593
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Thomas Wilkins, Artistic Advisor for Education and Community Engagement / Germeshausen Youth and Family Concerts Conductor

James Burton, Alan J. and Suzanne W. Dowsky BSO Choral Director and Conductor of the Tanglewood Festival Chorus
Mark Volpe, Eunice and Julian Cohen President and Chief Executive Officer
Anthony Fogg, William I. Bernet Artistic Administrator and Director of Tanglewood

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