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CONDUCTOR EMERITUS BERNARD HAITINK LEADS FINAL TWO PROGRAMS OF THE BSO'S SYMPHONY HALL SEASON



FOR IMMEDIATE RELEASE

DATE: April 14, 2010

GREEK VIOLINIST LEONIDAS KAVAKOS JOINS THE BSO FOR MOZART'S VIOLIN CONCERTO NO. 5, APRIL 22-27; PROGRAM ALSO INCLUDES RICHARD STRAUSS'S SUITE FROM LE BOURGEOIS GENTILHOMME AND MOZART'S SYMPHONY NO. 35, HAFFNER

EMANUEL AX JOINS THE ORCHESTRA FOR BEETHOVEN'S PIANO CONCERTO NO. 4, APRIL 29-MAY 1; PROGRAM OPENS WITH BEETHOVEN'S LEONORE OVERTURE NO. 2 AND CONCLUDES WITH BARTÓK'S CONCERTO FOR ORCHESTRA

BSO Conductor Emeritus Bernard Haitink makes a welcome return to the BSO podium for the orchestra's final two concert series of the 2009-10 Symphony Hall season. The first series, April 22-27, features the celebrated Greek-born violinist Leonidas Kavakos in Mozart's Violin Concerto No. 5, the composer's last and weightiest contribution to the genre. The program also includes Mozart's Symphony No. 35, Haffner, and Richard Strauss's colorful Suite from Le Bourgeois Gentilhomme, written in 1912 as incidental music for Molière's play of the same name.

Mr. Haitink's second week April 29-May 1 concludes the BSO's Symphony Hall season with a program of music by Bartók and Beethoven, featuring popular American pianist Emanuel Ax in Beethoven's Piano Concerto No. 4. The program opens with the composer's powerful Leonore Overture No. 2. The concert's finale is Bartók's brilliant Concerto for Orchestra, commissioned by Serge Koussevitzky for the BSO and given its premiere at Symphony Hall in 1944. The Thursday night April 29 concert is sponsored by UBS.

PROGRAM DESCRIPTIONS

BERNARD HAITINK AND LEONIDAS KAVAKOS WITH THE BSO, APRIL 22-27

STRAUSS Suite from Le Bourgeois Gentilhomme

MOZART Violin Concerto No. 5 in A

MOZART Symphony No. 35, Haffner

Though Mozart's brilliance at the keyboard has been highly chronicled, he was also extremely skilled as a violinist, the son of an acknowledged master. By the time he was in his teens, Mozart was serving as concertmaster for the Archbishop of Salzburg's orchestra, and it is believed he was the featured soloist in the premieres of several of his violin concertos, including the Violin Concerto No. 5. He completed this last and most substantial of the violin concertos authenticated as his in 1775, just weeks before he turned 20.

Mozart's Haffner Symphony was initially conceived as a six-movement serenade to celebrate Sigmund Haffner's elevation to the nobility. When Mozart's father Leopold requested his son compose the work, young Wolfgang wrote to his father "I am up to the eyes in work." But at Leopold's urging, he whipped out the serenade within several weeks. He later extracted four movements to create a symphony, adding parts for flutes and clarinets. The work has become one of Mozart's most popular symphonic pieces.

After the huge success of Strauss's opera *Der Rosenkavalier*, created with a libretto by Hugo von Hofmannsthal, the librettist approached Strauss with another idea. Hofmannsthal wanted Strauss to compose incidental music for a new version of Molière's classic play *Le Bourgeois Gentilhomme* and replace the Turkish ceremony ending the play with a full opera. Though the five-hour extravaganza was ill-received, Strauss later let the comic *Ariadne auf Naxos* stand as an opera on its own and extracted some of the most exceptional pieces of incidental music for a concert suite, which effectively evokes some of the

dramatic highlights of Molière's comedy of manners.

BERNARD HAITINK AND EMANUEL AX WITH THE BSO, APRIL 29-May 1

BEETHOVEN Leonore Overture No. 2

BEETHOVEN Piano Concerto No. 4

BARTÓK Concerto for Orchestra

Beethoven wrote his Piano Concerto No. 4 in 1805-06 and performed the public premiere himself in 1808, the last such time he appeared as a soloist with an orchestra. After the premiere, however, the work was largely ignored during the composer's lifetime, leaving Mendelssohn to resurrect it in an 1836 performance, at which time a young Robert Schumann sat transported, later writing, "I sat in my place without moving a muscle or even breathing." The work's neglect may have something to do with the four-hour plus concert on which it was premiered, a program that included, among other pieces, the premieres of Beethoven's Symphony No. 5 and Symphony No. 6, capped off by the unconventional Choral Fantasy.

Beethoven wrote only one opera, a "rescue opera" which began as Leonore and ended up being called Fidelio. The composer's long, arduous route to the opera's completion is reflected in the fact that he wrote four different overtures to the work between 1805 and 1814. Leonore Overture No. 2 is the overture Beethoven chose for the work's premiere in 1805.

The Concerto for Orchestra of Bela Bartók (1881-1945) is the great Hungarian composer's most popular work and his last completed orchestral score, finished just two years before his death. He had come to America in 1940, fleeing his Nazi-occupied homeland. Homesick, financially strapped and suffering from leukemia, he sank into depression and claimed he had no desire to compose anymore. In 1943, fellow Hungarian expats Fritz Reiner and violinist Joseph Szigeti persuaded Serge Koussevitzky to entice Bartók with a commission in hopes of raising his spirits, urging the great champion of 20th century music not to exhibit any sense that the commission was offered in charity. Koussevitzky visited a sick Bartók in his hospital room and offered him \$1000 for a new piece to honor his wife Natalie Koussevitzky. The commission proved therapeutic, reviving Bartók's energy, and he completed this 20th century masterwork in less than two months. He wrote, "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and lugubrious death-song of the third, to the life-assertion of the last one."

Photos and full artist biographies are available in the BSO's online press kit at www.bso.org/presskit.

BERNARD HAITINK

With an international career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors. Principal Conductor of the Chicago Symphony Orchestra since 2006, he is also Conductor Emeritus of the Boston Symphony Orchestra and has made frequent guest appearances with most of the world's leading orchestras. He was music director of the Royal Concertgebouw for more than 25 years, and is now the orchestra's Conductor Laureate. In addition, Mr. Haitink has previously held posts as music director of the Dresden Staatskapelle, the Royal Opera, Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. Mr. Haitink began the 2009-10 season with a European tour with the Chicago Symphony, performing in Vienna, Paris, London, and at the Berlin and Lucerne Festivals. In addition to performances with the Boston Symphony Orchestra, he also performs this autumn with the London Symphony Orchestra, both in London and with a series of three programs of Schubert and Mahler at Avery Fisher Hall, New York. He returns to the Royal Concertgebouw Orchestra to lead their traditional Christmas Day concert. Other highlights include concerts with the Berlin Philharmonic, and Bayerischer Rundfunk Orchestras, and a Beethoven cycle with the Chicago Symphony. Mr. Haitink has recorded widely with the BSO as well as the Concertgebouw, and the Berlin and Vienna Philharmonic orchestras. His discography also features many opera recordings, including the 2004 Grammy Award-winning recording of Janacek's *Jenufa*. His most recent recordings include the complete Brahms and Beethoven symphonies with the London Symphony Orchestra, and Mahler's Symphonies Nos. 1, 3, and 6, Bruckner's Symphony No. 7, and Shostakovich's Symphony No. 4 with the Chicago Symphony, which won the 2008 Grammy for Best Orchestral Performance. Mr. Haitink's numerous international awards include an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was named Musical America's "Musician of the Year" for 2007.

LEONIDAS KAVAKOS

Leonidas Kavakos has established himself as an artist of rare quality, known at the highest level for his virtuosity, superb musicianship, and integrity. A third generation violinist who began study of the instrument at the age of five, the Greek-born Kavakos earned international recognition in his teens, winning the Sibelius competition in 1985 and the Paganini competition in 1988. Following these successes, he was

invited to perform with orchestras across Europe, North America and the Far East and is now one of the world's most highly regarded and sought after violinists. He has established close relationships with many of the greatest orchestras and conductors and regularly visits the major international festivals with visiting orchestras, in chamber music, and in recital. Mr. Kavakos is also increasingly recognized as a conductor of considerable musicianship. From October 2007 until September 2009, he was Artistic Director of the Camerata Salzburg, having been the orchestra's Principal Guest Artist from 2002. Guest conducting engagements include La Scala Filharmonica, Accademia Nazionale di Santa Cecilia, Orchestra of the Age of Enlightenment, the Maggio Musicale, and the major orchestras of Budapest, Rotterdam, St. Louis, and Houston. Mr. Kavakos' many distinguished chamber music partners include Gautier and Renaud Capuçon, Heinrich Schiff, Natalia Gutman, Emanuel Ax, Lars Vogt, Elisabeth Leonskaya, and Enrico Pace. He is invited widely as an artist in residence, including engagements with the Concertgebouw, London's Southbank Centre, Wigmore Hall, and in Leipzig. Mr. Kavakos's distinguished catalogue of recordings with the Camerata Salzburg includes Mozart's five violin concerti and the E flat major symphony as well as Mendelssohn's Violin Concerto coupled with the Mendelssohn piano trios (with Enrico Pace and Patrick Demenga). This recording was recently named ECHO Klassik Best Concerto Recording of 19th Century Work. In 1991, Mr. Kavakos won the Gramophone Award for the first recording ever of the original version of Sibelius's Violin Concerto. He also has released a recording of sonatas by Enescu and Ravel (with pianist Péter Nagy) and a recording of works by Bach and Stravinsky.

EMANUEL AX

Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. Additionally, he attended Columbia University, where he majored in French. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975, he won the Michaels Award of Young Concert Artists followed four years later by the coveted Avery Fisher Prize. He is now one of the most acclaimed and active pianists on the international circuit. In recognition of the bicentenaries of Chopin and Schumann in 2010 and in partnership with London's Barbican, Amsterdam's Concertgebouw, Carnegie Hall, the Los Angeles Philharmonic and the San Francisco Symphony, Mr. Ax has commissioned new works from composers John Adams, Peter Lieberson and Osvaldo Golijov for three recital programs in each of those cities with colleagues Yo-Yo Ma and Dawn Upshaw. Mr. Ax's additional concert highlights this season have included an Asian tour with the New York Philharmonic and a European tour with the Chamber Orchestra of Europe and the Pittsburgh Symphony. In addition to concerts with the BSO at Symphony Hall and Tanglewood, he is a regular visitor in Chicago and Philadelphia. In recent years, Mr. Ax has turned his attention toward the music of 20th century composers, premiering works by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. Mr. Ax is also devoted to chamber music, and has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Mr. Ma, Edgar Meyer, Peter Serkin, Jaime Laredo, and the late Isaac Stern. Active as a recording artist as well, recent releases include Strauss's Enoch Arden narrated by Patrick Stewart; discs of two-piano music by Brahms and Rachmaninoff with Yefim Bronfman; and soon to be released Mendelssohn Trios with Yo-Yo Ma and Itzhak Perlman. Mr. Ax has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Mr. Ma of the Beethoven and Brahms sonatas for cello and piano. Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki.

TICKET INFORMATION

Tickets for the regular-season Boston Symphony Orchestra concerts on Tuesday and Thursday evenings, as well as Friday afternoons, are priced from \$29 to \$105; concerts on Friday and Saturday evenings and Sunday afternoons are priced from \$30 to \$115. Open rehearsal tickets are priced at \$19 each (general admission). Tickets may be purchased by phone through SymphonyCharge (617-266-1200 or 888-266-1200), online through the BSO's website (www.bso.org), or in person at the Symphony Hall Box Office (301 Massachusetts Avenue, Boston). There is a \$5.50 service fee for all tickets purchased online or by phone through SymphonyCharge.

American Express, MasterCard, Visa, Diners Club, and Discover, as well as personal checks (in person or by mail) and cash (in person only) are all accepted at the Symphony Hall Box Office. A limited number of rush tickets for Boston Symphony Orchestra subscription concerts on Tuesday and Thursday evenings and Friday afternoons are set aside to be sold on the day of a performance. These tickets are sold at \$9 each, one to a customer, at the Symphony Hall Box Office on Fridays beginning at 10 a.m. and Tuesdays and Thursdays beginning at 5 p.m. Gift certificates are available in any amount and may be used toward the purchase of tickets (subject to availability) to any Boston Symphony Orchestra or Boston Pops performance at Symphony Hall or Tanglewood. Gift certificates may also be used at the Symphony Shop to purchase merchandise.

Patrons with disabilities can access Symphony Hall through the Massachusetts Avenue lobby or the Cohen

Wing on Huntington Avenue. An access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance. For ticket information, call the Disability Services Information Line at 617-638-9431 or TDD/TTY 617-638-9289.

PRE-CONCERT TALKS

The Boston Symphony Orchestra offers 30-minute Pre-Concert Talks in Symphony Hall before all BSO

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morning and Wednesday-evening Open Rehearsals. These informative talks, which include recorded musical examples, enhance the concert going experience by providing valuable insight into the music being performed.

RADIO BROADCASTS, STREAMING, PODCASTS, AND "CLASSICAL COMPANION"

The Boston Symphony Orchestra's extensive website, www.bso.org is the largest and most-visited orchestral website in the country, receiving 7.5 million visitors annually and generating more than \$54 million in revenue since its launch in 1996. The BSO's website offers fans information and music beyond the concert hall, providing interactive new media that includes "Classical Companion," an interactive supplement of special BSO concerts that provides interviews with composers and performers, archival images, and video and sound clips. BSO Concert Preview Podcasts, focusing on each of the programs of the BSO's 2010-2011 season, are available through www.bso.org and on iTunes.

BSO concerts are broadcast regularly by 99.5 All-Classical, a service of WGBH. Saturday-evening concerts can be heard live on 99.5 FM, on HD radio at 89.7 HD2, and online at 995allclassical.org (<http://995allclassical.org>). Broadcasts begin with exclusive features and interviews at 7 p.m., followed by the concert at 8 p.m.

SYMPHONY CAFÉ AND SYMPHONY SHOP

Symphony Café offers buffet-style dining from 5:30 p.m. until concert time for all evening Boston Symphony Orchestra concerts. In addition, Symphony Café is open for lunch prior to Friday afternoon concerts. Patrons enjoy the convenience of pre-concert dining at the Café in the unique ambiance of historic Symphony Hall. The cost of dinner is \$32.50 per person; the cost of lunch is \$19.00. The Café is located in Higginson Hall; patrons enter through the Cohen Wing entrance on Huntington Avenue. Please call 617-638-9328 for reservations.

The Symphony Shop, located in the Cohen Wing on Huntington Avenue, is open Tuesday through Friday from 11 a.m. to 4 p.m., Saturday from noon to 6 p.m., and from one hour before concert time through intermission. A satellite shop, located on the first-balcony level, is open only during concerts. Merchandise may also be purchased by visiting the BSO website at www.bso.org.

SYMPHONY HALL TOURS

The Boston Symphony Association of Volunteers offers free public tours of Symphony Hall Wednesdays at 4:00 p.m. (through June 23, 2010), and the second Saturday of every month at 2:00 p.m. (through June 12, 2010) during the BSO season. Tours begin at the Massachusetts Avenue lobby entrance. Schedule subject to change. Please email bsav@bso.org, or call 617-638-9391 to confirm specific dates and times.

SPONSORSHIPS

UBS will continue its partnership with the Boston Symphony Orchestra as its exclusive season sponsor, building on the mutually successful partnership that began in 2003. EMC Corporation is the supporting partner of the 2009-10 BSO season. Pre-concert Talks and the Symphony Cafe are supported by New England Coffee, official coffee of the Boston Symphony Orchestra. The Fairmont Copley Plaza Boston, together with Fairmont Hotels & Resorts, is the official hotel of the BSO. Commonwealth Worldwide Chauffeured Transportation is the official chauffeured transportation provider of the BSO.

All programs and artists are subject to change. For current program information, dial 617-CONCERT (266-2378). For further information, call the Boston Symphony Orchestra at 617-266-1492. The Boston Symphony Orchestra is online at www.bso.org.

PRESS CONTACTS:

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BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, APRIL 22-MAY 1, 2010

- Thursday, April 22, 8 p.m.
- Friday, April 23, 8 p.m.
- Saturday, April 24, 8 p.m.
- Tuesday, April 27, 8 p.m.

Bernard Haitink, conductor
Leonidas Kavakos, violin

STRAUSS Suite from Le Bourgeois Gentlehomme
MOZART Violin Concerto No. 5 in A
MOZART Symphony No. 35, Haffner

Thursday, April 29, 8 p.m.
Friday, April 30, 1:30 p.m.
Saturday, May 1, 8 p.m.

Bernard Haitink, conductor
Emanuel Ax, piano

BEETHOVEN Leonore Overture No. 2
BEETHOVEN Piano Concerto No. 4
BARTÓK Concerto for Orchestra

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