BSO does Bernstein, BLO’s ‘Tosca,’ and other high notes

By Jeremy Eichler, Globe Staff
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EMMANUEL MUSIC A new Late Night at Emmanuel series debuts this fall with a program titled “Howl” and featuring Lee Hyla’s white-hot setting of Allen Ginsberg’s iconic poem for string quartet and speaker. Also on the bill will be Ginsberg settings by Elena Ruehr and Andy Vores, as well as the premiere of John Harbison’s “Schwartzsongs,” based on the poetry of Boston’s own Lloyd Schwartz. Sept. 23, Emmanuel Church. 617-536-3356, www.emmanuelmusic.org

BOSTON NEW MUSIC FESTIVAL Several local groups join forces under the banner of this ambitious weeklong festival, presented by Juventas New Music and slated to include the premiere of Julian Wachner’s opera “Rev. 23,” with a libretto by Cerise Lim Jacobs. Sept. 23-Oct. 1, various venues, www.juventasmusic.com
ROCKPORT MUSIC Seaside classical fare this season will include appearances by the Chamber Music Society of Lincoln Center (Sept. 24) and the Ying Quartet (Nov. 19); the latter will be joined by Rockport’s new artistic director, the violinist Barry Shiffman. Shalin Liu Performance Center, Rockport. 978-546-7391, www.rockportmusic.org

BOSTON EARLY MUSIC FESTIVAL BEMF begins the season by dispatching its own high-powered ensemble on a six-city North American tour with a program of Agostino Stefani’s duets. (That tour stops by Boston’s Jordan Hall on Oct. 6.) Then comes the return of Le Poème Harmonique with a program of Spanish dances from 17th-century France (Nov. 10, First Church in Cambridge). 617-661-1812, www.bemf.org

HANDEL AND HAYDN SOCIETY The admired conductor Masaaki Suzuki rings in the new H&H season with a program pairing Beethoven’s Ninth Symphony and Haydn’s Symphony No. 104 (Oct. 6-8). Then violinist Aislinn Nosky joins H&H colleagues Guy Fishman (cello) and Ian Watson (fortepiano) for Beethoven’s Triple Concerto, to be heard alongside Mozart’s Symphony No. 40 (Oct. 27-29). Symphony Hall. 617-266-3605, www.handelandhaydn.org

BOSTON LYRIC OPERA The fall BLO season opens with a new Crystal Manich production of Puccini’s “Tosca,” conducted by David Stern and featuring Russian soprano Elena Stikhina in the title role (Oct. 13-22, Cutler Majestic Theater). Then comes the premiere of Julian Grant’s new opera “The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke and Mr. Hare” — a tale of grave robbers in 1820s Scotland — with a libretto by Mark Campbell, direction from David Schweitzer, and conducting by David Angus (Nov. 8-12, Cyclorama). 617-542-4912, www.blo.org
‘MR. HARRISON’S GAMELANS’ The ICA and MIT join forces for a festive centennial tribute to the great composer, instrument builder, and West Coast maverick-in-residence Lou Harrison, with contributions from Gamelan Galak Tika, pianist Sarah Cahill, and violinist Johnny Gandelsman. Selections to include Harrison’s Suite for Violin and American Gamelan and his Concerto for Piano with Javanese Gamelan as well as a new tribute work by Evan Ziporyn. Oct. 12, Institute of Contemporary Art. 617-478-3103, www.icaboston.org

BOSTON PHILHARMONIC ORCHESTRA The indefatigable Benjamin Zander kicks off the BPO season with John Harbison’s Symphony No. 3, to be heard alongside works by Gershwin and Stravinsky (Oct. 19-22). Zander’s youth orchestra will present Lexington native (and Tchaikovsky Competition medalist) George Li as soloist in Tchaikovsky’s Piano Concerto No. 1, on a program with works by Wagner and Prokofiev (Nov. 26). 617-236-0999, www.bostonphil.org

BOSTON BAROQUE Under Martin Pearlman’s dedicated direction, the period instrument orchestra and chorus direction opens with Mozart’s Requiem (Oct. 20-22). Appearing as vocal soloists will be soprano Amanda Forsythe, mezzo Ann McMahon Quintero, tenor Thomas Cooley, and bass-baritone Kevin Deas. Jordan Hall. 617-987-8600, www.bostonbaroque.org

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CELEBRITY SERIES The revered pianist Martha Argerich is slated to make a rare Boston appearance in one of her signature works, Prokofiev’s Piano Concerto No. 3, to be performed with the Orchestra dell’Accademia Nazionale di Santa Cecilia under the direction of Antonio Pappano (Oct. 22). Also appearing in the fall classical lineup will be the noted period-instrument string quartet Quatuor Mosaïques (Oct. 14). 617-482-6661, www.celebrityseries.org

CHORAL BOSTON Blue Heron’s subscription season opens with a mostly Ockeghem program, the newest installment of their survey of his complete works (Oct. 14). Cantata Singers music director David Hoose begins his 35th season by leading the group in the US premiere of a Zelenka mass, along with works by Haydn and Mozart (Nov. 3). And Cappella Clausura has music by Machaut and Van Ness (Nov. 18-19). www.blueheron.org, www.cantatasingers.org, www.clausura.org. For more fall choral performances, see www.bostonsings.org

MORE CHAMBER MUSIC Chameleon Arts Ensemble embarks on its 20th-anniversary season with a program built around Copland titled “Appalachian Spring: Creating an American Sound” (Sept. 23-24), and Radius Ensemble kicks off its 19th season with works by Andrew Norman and Dvorak among others (Sept. 23). Boston Chamber Music Society convenes its new Saturday-morning series at Arlington Church with music by Mozart and Fauré (Sept. 23), and Boston Camerata opens with “Liberty Tree: Early Music for the American Soul” (Oct. 29). www.chameleonarts.org, www.radiusensemble.org, www.bostonchambermusic.org, www.bostoncamerata.org

MORE NEW MUSIC Boston Musica Viva has works by Elliott Carter and Bernard Hoffer (Sept. 23), Collage New Music gives the premiere of a new song cycle by James Primosch (Oct. 15), the celebrated Arditti Quartet makes a rare local appearance at the Institute of Contemporary Art (Oct. 22), New England Philharmonic plays works by Andrew Norman and Peter Child (Oct. 28), the Boston Modern Orchestra Project has Matthew Aucoin’s Piano Concerto (Oct. 29), and Boston Conservatory offers Jake Heggie’s opera “Dead Man Walking” (Nov. 16-19). www.bmv.org, www.collagenewmusic.org, www.bostonconservatory.berklee.edu

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