BOSTON SYMPHONY ORCHESTRA ANNOUNCES 2012-13 SYMPHONY HALL SEASON

BSO’S 2012-13 SEASON CONTINUES THE ORCHESTRA’S EXTRAORDINARY 132-YEAR TRADITION OF PRESENTING THE VERY BEST OF THE CLASSICAL MUSIC WORLD BY SPOTLIGHTING THE VIRTUOSIC TALENTS OF BSO MUSICIANS ALONG WITH AN INTERNATIONALLY ACCLAIMED ROSTER OF CONDUCTORS AND GUEST SOLOISTS; MANY WILL MAKE THEIR DEBUT PERFORMANCE WITH THE ORCHESTRA IN MUSIC RANGING FROM LARGE-SCALE MASTERPIECES TO INTIMATE AND LESS FAMILIAR MUSIC, INCLUDING EIGHT WORKS BY EUROPEAN AND AMERICAN COMPOSERS OF OUR TIME

ITZHAK PERLMAN TO MAKE HIS FIRST SYMPHONY HALL APPEARANCE WITH THE BSO AS BOTH CONDUCTOR AND SOLOIST IN ALL-BEETHOVEN SEASON OPENER, SEPTEMBER 22

BSO CONDUCTOR EMERITUS BERNARD HAITINK LEADS SEASON-ENDING PERFORMANCES OF WORKS BY BRAHMS AND SCHUBERT (5/2-5/4), AS WELL AS MAHLER’S FOURTH SYMPHONY (4/25-4/30)

BSO PRESENTS CHARLES DUTOIT IN THREE PROGRAMS LEADING MAJOR WORKS OF THE FIRST HALF OF THE 20TH CENTURY, INCLUDING MUSIC OF DEBUSSY, MARTIN, RACHMANINOFF, STRAVINSKY, RAVEL, HINDEMITH, AND PROKOFIEV; THESE PROGRAMS ARE THE FIRST IN WHAT WILL BE A MULTI-YEAR SURVEY FEATURING MAESTRO DUTOIT CONDUCTING THE REPERTOIRE FOR WHICH HE IS A FOREMOST INTERPRETER

DANIELE GATTI LEADS CELEBRATIONS OF THE VERDI AND WAGNER BICENTENNIALS WITH PERFORMANCES OF VERDI’S REQUIEM (1/17-1/19) AND A PROGRAM OF EXCERPTS FROM WAGNER’S LOHENGRIN, TRISTAN UND ISOLDE, GÖTTERDÄMMERUNG, AND PARSIFAL FEATURING MICHELLE DEYOUNG (3/21-3/26)

THOMAS ADÈS AND OLIVER KNUSSEN, TWO OF TODAY’S MOST ACCLAIMED BRITISH COMPOSERS, LEAD PROGRAMS INCLUDING THEIR OWN WORKS, REPRESENTING THE BSO’S ONGOING COMMITMENT TO
PRESENTING COMPOSERS AS INTERPRETERS; SEASON ALSO FEATURES WORKS BY ACCLAIMED COMPOSERS HENRI DUTILLEUX, JAMES MACMILLAN, KAIJA SAARIAHO, ROBERTO SIERRA, AND AUGUSTA READ THOMAS

BSO REPRIZES ITS ACCLAIMED CONCERT PERFORMANCE OF PORGY AND BESS WITH ALFRED WALKER AND LAQUITA MITCHELL IN THE TITLE ROLES, UNDER THE DIRECTION OF BRAMWELL TOVEY (9/27-9/29)

BSO SPOTLIGHTS THE VIRTUOSIC MUSICIANS OF THE ORCHESTRA WITHOUT A CONDUCTOR WHEN INDIVIDUAL SECTIONS OF THE ORCHESTRA PERFORM MUSIC OF BRITTEN, MOZART, DVOŘÁK, AND TIPPETT (4/18-4/23); SEVEN BSO PRINCIPAL PLAYERS PERFORM MUSIC OF MARTIN (10/18-10/23); HAWTHORNE STRING QUARTET OF BSO MUSICIANS TO PERFORM MUSIC OF SCHULHOFF (10/9)

OTHER ACCLAIMED GUEST ARTISTS APPEARING WITH THE BSO INCLUDE CONDUCTORS STÉPHANE DENÈVE, CHRISTOPH VON Dohnányi, CHRISTOPH ESCHENBACH, RAFAEL FRÜHBECK DE BURGOS, ALAN GILBERT, ANDRIS NELSONS IN HIS SUBSCRIPTION SERIES DEBUT, AND VLADIMIR JUROWSKI IN HIS BSO DEBUT, AND GUEST SOLOISTS JOSHUA BELL, LANG LANG IN HIS SUBSCRIPTION SERIES DEBUT, RADU LUPU, GARRICK OHLSSON, ANNE SOFIE VON OTTER, GIL SHAHAM, JEAN-YVES THIBAUDET, AND DAWN UPSHAW

EDUCATIONAL ACTIVITIES INCLUDING BSO 101, FRIDAY PREVIEW TALKS, AND UNDERSCORE FRIDAYS MAKE CLASSICAL MUSIC AVAILABLE TO NEWCOMERS AND AFFICIONADOS ALIKE

SUBSCRIPTIONS FOR THE BSO’S 2012-2013 SEASON ARE CURRENTLY AVAILABLE BY CALLING 888-266-7575 OR VISITING www.bso.org.; SINGLE TICKETS GO ON SALE AUGUST 6

BSO OFFERS DISCOUNTED TICKET OPTIONS TO COLLEGE AND HIGH SCHOOL STUDENTS, AS WELL AS YOUNG PROFESSIONALS; DISCOUNTED RUSH TICKETS ARE AVAILABLE TO PATRONS OF ALL AGES

THE 2012-13 SEASON IS SPONSORED BY BANK OF AMERICA AND EMC CORPORATION

The Boston Symphony Orchestra’s 2012-13 season, September 22-May 4, offers concertgoers an impressive array of programs featuring both familiar friends and new faces, in performances ranging from powerful, large-scale masterpieces for symphony orchestra, soloists, and chorus to distinctive works rarely performed by the BSO, as well as a conductor-less program focusing on the virtuosic individual sections of the orchestra. The BSO’s 132nd season continues the BSO’s proud tradition of extraordinary music-making and presenting the important composers of our time, with the new season showcasing eight works by the most prominent living composers of our time.

From the September 22 Opening Night all-Beethoven concert featuring Itzhak Perlman in his first Symphony Hall appearance as both conductor and soloist, to programs highlighting BSO signature works and the extraordinary talents of individual BSO players, and concerts focusing on some of the brilliant composers of our time, among them Thomas Adès, Henri Dutilleux, Oliver Knussen, James
MacMillan, Kaija Saariaho, and Augusta Read Thomas, the BSO’s 2012-13 season spotlights some of the greatest music of the past along with fascinating new works of the 20th and 21st centuries.

One of the BSO’s most popular guest conductors since his debut with the orchestra in 1981, Charles Dutoit will be featured in three programs leading major works of the first half of the 20th century, including a sparkling operatic double bill of operas by Stravinsky and Ravel, as well as music by Debussy, Martin, Rachmaninoff, Stravinsky, Hindemith, and Liszt. With these programs the BSO initiates a multi-year survey of the repertoire for which Maestro Dutoit is a foremost interpreter.

Also highlighting the BSO’s 2012-13 season are season-opening concert performances of Gershwin’s Porgy and Bess, led by Bramwell Tovey with Alfred Walker and Laquita Mitchell in the title roles; programs under the direction of Daniele Gatti celebrating the bicentennials of Wagner and Verdi, with performances of Verdi’s Requiem and excerpts from Wagner’s Lohengrin, Tristan und Isolde, Götterdämmerung, and Parsifal, featuring Michelle DeYoung; and Mahler’s Symphony No. 3 under Gatti and Mahler’s Symphony No. 4 with BSO Conductor Emeritus Bernard Haitink, who leads the BSO in the final two programs of the BSO’s 2012-13 season.

BSO 2012-13 SEASON TICKET INFORMATION IN BRIEF

The 132nd season of the Boston Symphony Orchestra takes place September 22, 2012–May 4, 2013. Subscriptions for the BSO’s 2012-2013 season are currently available by calling 888-266-7575 or visiting www.bso.org. Single tickets for the BSO’s 2012-13 season go on sale Monday, August 6, at 10 a.m. BSO concerts take place Thursday, Saturday, and Tuesday at 8 p.m. and Friday at 1:30 p.m. or 8 p.m. The BSO’s 2012-13 Opening Night concert on September 22—featuring Itzhak Perlman in an all-Beethoven program, begins at 7 p.m.; the evening begins with a pre-concert gala reception and ends with a post-concert celebratory dinner for benefactors. Regularly priced Opening Night tickets are priced from $75 to $250. The BSO’s <40=$20 program allows patrons under the age of 40 to purchase tickets for $20. The BSO College Card and High School Card are the best way for students and aspiring young musicians to experience the BSO on a regular basis. 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. The Boston Symphony Orchestra offers groups advanced ticket reservations and flexible payment options for BSO concerts at Symphony Hall. Further ticket information is available at the end of this release.

For complete programs, concert listing, ticket information, photos, and artist bios, click here: www.bso.org/presskit.

BSO 2012-13 SEASON OVERVIEW

ITZHAK PERLMAN LEADS ALL-BEETHOVEN OPENING NIGHT

Internationally renowned violinist Itzhak Perlman, who has appeared many times with the Boston Symphony Orchestra since his Symphony Hall and Tanglewood debuts in the mid-1960s, now makes his first Symphony Hall appearance on the BSO podium, as both conductor and soloist for an all-Beethoven BSO
opening night program (September 22) featuring him as soloist-conductor in the composer’s lyrical Romances for violin and orchestra and as conductor for Beethoven’s perennially popular Seventh Symphony.

SPOTLIGHT ON THE BSO
Following upon the success of the BSO’s “members-only” concerts in January 2012, the individual sections of the Boston Symphony Orchestra again take the stage conductor-less to play music of Britten, Mozart, Dvořák, and Tippett, as part of a program in which the full ensemble joins forces for Britten’s The Young Person’s Guide to the Orchestra (April 18-23).

A number of BSO members are also featured as soloists in 2012-13: the Hawthorne String Quartet (Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen) in Ervin Schulhoff’s Concerto for String Quartet and Wind Orchestra with BSO Assistant Conductor Marcelo Lehninger on the podium (Oct. 9); and BSO principals Elizabeth Rowe, John Ferrillo, William R. Hudgins, Richard Svoboda, James Sommerville, Thomas Rolfs, and Toby Oft in Frank Martin’s Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra with Charles Dutoit conducting (Oct. 18-23).

In addition, frequent guest conductor Rafael Frühbeck de Burgos leads two international repertoire staples representing the BSO’s rich commissioning history, to be performed as part of a single program (Feb. 28-March 2, and April 2)—Paul Hindemith’s Konzertmusik for Strings and Brass, a BSO 50th-anniversary commission premiered at Symphony Hall in April 1931, and Béla Bartók’s Concerto for Orchestra, commissioned by Serge Koussevitzky and premiered by the BSO in December 1944.

SEVENTEEN ACCLAIMED GUEST CONDUCTORS LEAD BSO SUBSCRIPTION CONCERTS
Seventeen of the world’s best conductors lead the BSO at Symphony Hall in its 2012-13 subscription season. British conductor Bramwell Tovey opens the season with concert performances of Gershwin’s Porgy and Bess (Sept. 27-29). BSO Conductor Emeritus Bernard Haitink closes it with music of Brahms, Schubert, and Mahler (April 25-30 and May 2-4). In between, Charles Dutoit, Rafael Frühbeck de Burgos, and Daniele Gatti leads three programs each, and Christoph von Dohnányi leads two programs. Vladimir Jurowski makes his BSO debut leading Mendelssohn and Shostakovich (Oct. 11-13), Andris Nelsons makes his subscription series debut with music of Shostakovich and Tchaikovsky (Jan. 31-Feb. 5), and Stéphane Denève returns to Symphony Hall for the third consecutive season (Nov. 29-Dec. 1). Composer-conductors Thomas Adès (Nov. 15-17) and Oliver Knussen (April 12-13) lead programs including music of their own, and pianist-conductor Christian Zacharias is showcased in music of Haydn, Mozart, and Beethoven (Nov. 23-27). Other returnees to the Symphony Hall podium include Christoph Eschenbach, Giancarlo Guerrero, and Juanjo Mena, as well as New York Philharmonic Music Director Alan Gilbert and BSO Assistant Conductor Marcelo Lehninger.

INTERNATIONAL VIRTUOSO VIOLINISTS
Eight virtuosi of the violin appear with the Boston Symphony Orchestra in subscription programs during 2012-13: the American Joshua Bell, playing Bernstein’s Serenade (after Plato’s “Symposium”) (Oct. 4-6); the German Arabella Steinbacher, playing the Mendelssohn concerto (Oct. 11-13); American violinist Gil Shaham, performing Britten’s Violin Concerto (Nov. 1-6); Georgian violinist Lisa Batiashvili, playing the
Tchaikovsky concerto (Jan. 10-15); Latvian violinist Baiba Skride, making her BSO debut with Shostakovich’s Violin Concerto No. 1 (Jan. 31-Feb. 5); French violinist Renaud Capuçon, making his subscription series debut with the Sibelius concerto (Feb. 7-12); the Israeli-American Pinchas Zukerman, playing Oliver Knussen’s Violin Concerto (April 12-13); and Danish violinist Nikolaj Znaider, who performs the Brahms concerto in the final program of the season (May 2-4).

KEYBOARD CHAMPIONS FROM AROUND THE WORLD
Nine pianists appear with the orchestra in 2012-13. Four of them appear in November—the prizewinning young Russian pianist Daniil Trifonov, who makes his BSO debut with Tchaikovsky’s Piano Concerto No. 1 (Nov. 8-10); the formidable Russian pianist Kirill Gerstein, who makes his subscription series debut with Prokofiev’s Piano Concerto No. 1 (Nov. 15-17); German pianist-conductor Christian Zacharias, who leads Mozart’s elegant Piano Concerto No. 18 in B-flat, K.456, from the keyboard, as part of a Haydn-Mozart-Beethoven program (Nov. 23-27); and French pianist Jean-Yves Thibaudet, who is soloist in Saint-Saëns’ Piano Concerto No. 5, Egyptian (Nov. 29-Dec. 1).

Also featured this season are Russian pianist Nikolai Lugansky, making his BSO debut with Rachmaninoff’s Concerto No. 3 (Oct. 18-23); British pianist Stephen Hough, returning for Liszt’s Piano Concerto No. 1 (Jan. 24-26); Romanian pianist Radu Lupu, returning for Mozart’s Concerto No. 23 in A, K.488 (Feb. 14-16); Chinese pianist Lang Lang, making his subscription series debut with Rachmaninoff’s Concerto No. 2 (Feb. 28-March 2); and American pianist Garrick Ohlsson, returning for Rachmaninoff’s Rhapsody on a Theme of Paganini (April 2).

The season also brings the BSO debut of French organist Olivier Latry, in Saint-Saëns’ Symphony No. 3, the so-called Organ Symphony (March 14-16).

COMPOSERS OF OUR TIME
Two of today’s most acclaimed British composers take the BSO podium in 2012-13. Thomas Adès leads his own In Seven Days for piano and orchestra as part of a wide-ranging program also including music of Prokofiev and Sibelius, with soprano Dawn Upshaw and pianist Kirill Gerstein in his subscription series debut (Nov. 15-17). Later in the season, Oliver Knussen leads his own Violin Concerto with soloist Pinchas Zukerman, and his own Whitman Settings with soprano Claire Booth in her BSO debut, as part of a program also including music of Miaskovsky and Mussorgsky’s Pictures at an Exhibition as orchestrated by Leopold Stokowski (April 12-13).

In addition, two new BSO commissions enter the orchestra’s repertoire—Finnish composer Kaija Saariaho’s Circle Map for orchestra and electronics, a BSO co-commission receiving its American premiere under the direction of Juanjo Mena (Nov. 1-6), and American composer Augusta Read Thomas’s Cello Concerto No. 3, a world premiere featuring soloist Lynn Harrell with Christoph Eschenbach conducting (March 14-16).

The season also brings performances of Puerto Rican-born composer Roberto Sierra’s Fandangos, with Giancarlo Guerrero conducting (Nov. 8-10); Three Interludes from Scottish composer James MacMillan’s opera The Sacrifice, with Stéphane Denève on the podium (Nov. 29-Dec. 1), and senior French composer Henri Dutilleux’s masterful Métaboles, with Alan Gilbert conducting (Jan. 10-15).
CELEBRATING THE WAGNER AND VERDI BICENTENNIALS
The year 1813 was an important year for music-lovers, and particularly opera-lovers, witnessing the birth of both Richard Wagner and Giuseppe Verdi. The BSO marks the Verdi bicentennial with performances of Verdi’s Requiem under the direction of Daniele Gatti, with the Tanglewood Festival Chorus and four vocal soloists all making their BSO debuts—Fiorenza Cedolins, Ekaterina Gubanova, Fabio Sartori, and Carlo Colombara (Jan. 17-19). To mark the Wagner bicentennial, Gatti, the BSO, and mezzo-soprano Michelle DeYoung join forces for an all-Wagner program of excerpts from Lohengrin, Tristan und Isolde, Götterdämmerung, and Parsifal, plus the Siegfried Idyll (March 21-26).

REPERTOIRE TRIED, TRUE, AND OFF THE BEATEN TRACK
Great symphonic works ranging from Haydn, Mozart, and Beethoven through music of the 20th century figure prominently in the BSO’s 2012-13 programming—notably Mozart’s Jupiter Symphony, Beethoven’s Symphony No. 5, Schubert’s Great C-major symphony, Brahms’s Haydn Variations, Dvořák’s Symphony No. 8, Tchaikovsky’s Romeo and Juliet and Symphony No. 5, Saint-Saëns’ Organ Symphony, Bruckner’s Symphony No. 4 (Romantic), Mahler’s Third and Fourth symphonies, Ravel’s La Valse, Sibelius’ Symphony No. 6, music from Prokofiev’s ballet Romeo and Juliet, Stravinsky’s Symphony in Three Movements, and Shostakovich’s Symphony No. 4.

In addition, the BSO plays its first complete performances of Beethoven’s ballet score The Creatures of Prometheus, and further expands its palette of expressive colors to include such less familiar French repertoire as Berlioz’s Overture to Les Francs-juges, music from Debussy’s The Martyrdom of St. Sebastian, and Roussel’s Bacchus et Ariane Suite No. 2.

FOCUS ON THE VOICE
Aficionados of the human voice will have plenty to choose from during the BSO’s 2012-13 season. The opening subscription program reprises the BSO’s August 2011 Tanglewood concert performance of George Gershwin’s Porgy and Bess led by conductor Bramwell Tovey with Alfred Walker and Laquita Mitchell in the title roles (Sept. 27-29). Charles Dutoit leads a double bill of Stravinsky’s fairy-tale opera The Nightingale, inspired by the Hans Christian Andersen story, with Russian soprano Olga Peretyatko making her BSO debut in the title role, and Ravel’s one-act opera L’Enfant et les sortilèges (The Child and the Magic Spells), with French-Canadian mezzo-soprano Julie Boulianne making her BSO debut as the Child who is taught the meaning of love and kindness by the toys, animals, and articles of furniture he has treated badly (Oct. 25-27).

Other guest vocalists include Fiorenza Cedolins, Ekaterina Gubanova, Fabio Sartori, and Carlo Colombara, all making their BSO debuts in Verdi’s Requiem (Jan. 17-19); Alexandra Coku, Karen Cargill, Matthew Polenzani, and, making his BSO debut, Ildebrando D’Arcangelo, in a program of Stravinsky’s complete Pulcinella and Haydn’s Mass in Time of War (Feb. 21-26); Dawn Upshaw in Sibelius’s mystical tone poem for soprano and orchestra, Luonnotar (Nov. 15-17); Anne Sofie von Otter in Mahler’s Symphony No. 3 (March 28-30); Michelle DeYoung in an all-Wagner program marking the bicentennial of the composer’s birth (March 21-26); British soprano Claire Booth making her BSO debut in Oliver Knussen’s Whitman Settings (April 12-13); and Swedish soprano Camilla Tilling in Mahler’s Symphony No. 4 (April 25-30).
The Tanglewood Festival Chorus, John Oliver, conductor, joins the BSO for Gershwin’s *Porgy and Bess* (Sept. 27-29), the Stravinsky-Ravel double bill (Oct. 25-27), Verdi’s *Requiem* (Jan. 17-19), Haydn’s *Mass in Time of War* (Feb. 21-26), and Mahler’s Symphony No. 3 (March 28-30). Also joining the BSO for the latter work are the boys of the PALS Children’s Chorus, Andy Icochea, conductor.

**WEEK-BY-WEEK PROGRAM DESCRIPTIONS OF THE BSO’S 2012-13 SEASON**

**ITZHAK PERLMAN LEADS THE BSO AS CONDUCTOR AND SOLOIST IN ALL-BEETHOVEN PROGRAM SEPTEMBER 22**

Legendarily born violinist Itzhak Perlman joins the Boston Symphony Orchestra as both soloist and conductor on September 22 to begin the 2012-13 season with an all-Beethoven Opening Night at Symphony. The program begins with the composer’s lyrical early Romances No. 1 and 2 for violin and orchestra, dating from 1798-1802, and concludes with the dance-infused Symphony No. 7—dating from about a decade after the Romances—which the composer himself acknowledged as one of his finest works.

**BRAMWELL TOVEY CONDUCTS CONCERT PERFORMANCES OF GERSHWIN’S PORGY AND BESS SEPTEMBER 27-29**

Reprising one of the highlights of Tanglewood 2011, English conductor Bramwell Tovey, the BSO, a distinguished cast of soloists—headlined by Alfred Walker and Laquita Mitchell in the title roles—and the Tanglewood Festival Chorus present concert performances of George Gershwin’s great American masterpiece, the blues-and-jazz-inflected *Porgy and Bess*, a view of African-American life in the South Carolina fishing community of Catfish Row during the 1920s. Described by the composer as an “American folk opera,” *Porgy and Bess* premiered on Broadway in 1935 and only slowly gained traction in the traditional world of opera. Three quarters of a century later, it has assumed its rightful place among the greatest works of America’s music.

**JOSHUA BELL JOINS BSO AND CONDUCTOR MARCELO LEHNINGER FOR BERNSTEIN’S SERENADE (AFTER PLATO’S “SYMPOSIUM”) OCTOBER 4-6**

Acclaimed for his previous Boston Symphony performances at both Symphony Hall and Carnegie Hall, the young BSO assistant conductor Marcelo Lehninger leads an October 4-6 program pairing the Romantic with the ruminative. American violinist Joshua Bell is soloist in Bernstein’s five-movement Serenade—a violin concerto in all but name—inspired by Plato’s immortal dialogue on the nature and value of love, *Symposium*. Also on the program are two audience favorites: Tchaikovsky’s emotionally charged fantasy-overture *Romeo and Juliet*, and Dvořák’s bucolic Symphony No. 8, written a few years before the composer’s famous visit to the United States. On October 9, in place of Joshua Bell, the Hawthorne String Quartet, made up of four BSO members, is featured in the multi-faceted Concerto for String Quartet and Wind Orchestra (1930) of Ervin Schulhoff, a gifted Czech composer-pianist whose music reflects influences ranging from Baroque and dance-based-musical forms to blues and jazz, and whose life was cut short during World War II.
IN HIS BSO DEBUT, VLADIMIR JUROWSKI LEADS SHOSTAKOVICH’S SYMPHONY NO. 4 AND MENDELSSOHN’S VIOLIN CONCERTO FEATURING ARABELLA STEINBACHER OCTOBER 11-13

Making his Boston Symphony debut, Vladimir Jurowski, principal conductor of the London Philharmonic Orchestra, leads the BSO October 11-13 with German violinist Arabella Steinbacher as soloist in Mendelssohn’s sparkling Violin Concerto. Though the concerto is now a familiar repertoire staple, its solo-violin opening and three movements flowing together without pause were quite unusual for their time. The program concludes with Shostakovich’s Symphony No. 4, a dark but powerfully majestic work the composer finished in 1936. He withdrew the work prior to its premiere due to fears of official condemnation, writing instead the universally acclaimed, heroic Fifth the following year. The Fourth waited another quarter-century for its first performance.

CHARLES DUTOIT, NIKOLAI LUGANSKY, AND SOLOISTS FROM THE ORCHESTRA IN DEBUSSY, MARTIN, AND RACHMANINOFF OCTOBER 18-23

Acclaimed conductor Charles Dutoit leads the orchestra October 18-23 in a program overflowing with virtuosity. Soloist Nikolai Lugansky makes his BSO debut in Rachmaninoff’s Piano Concerto No. 3, a massive and daunting work that tests every aspect of a pianist’s skill. Not to be outdone, the orchestra’s first-chair wind players step to the front of the stage to demonstrate the BSO’s own resident virtuosity in Frank Martin’s mid-20th-century Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra. Rounding out the program are Debussy’s Fanfares and Symphonic Fragments from The Martyrdom of Saint Sebastian, from the composer’s incidental music to Gabriele d’Annunzio’s mystery play of the same name.

CONDUCTOR DUTOIT RETURNS OCTOBER 25-27 FOR OPERATIC DOUBLE-BILL OF STRAVINSKY AND RAVEL

Charles Dutoit takes the podium for a second week October 25-27, leading the BSO, an international cast of vocal soloists, and the Tanglewood Festival Chorus in a compelling operatic double bill pairing Stravinsky’s The Nightingale and Ravel’s L’Enfant et les sortilèges (The Child and the Magic Spells). Stravinsky’s 1914 opera The Nightingale—begun before but completed after his famous trio of ballets for Sergei Diaghilev—is based on a Hans Christian Andersen fairy tale about a Chinese emperor and two nightingales—one real, the other mechanical. Completed in 1925, Ravel’s one-act opera L’Enfant et les sortilèges—the story of a child movingly taught the meaning of love and affection—is infused with whimsy and magic.

JUANJO MENA LEADS AMERICAN PREMIERE OF SAARIAHO’S CIRCLE MAP NOVEMBER 1-6

Spanish conductor Juanjo Mena, chief conductor of the BBC Philharmonic, leads the BSO’s November 1-6 program, including the American premiere of influential Finnish composer Kaija Saariaho’s Circle Map, for orchestra and electronics, a BSO co-commission here receiving its American premiere. Violinist Gil Shaham, a frequent guest with the orchestra, joins the BSO for Benjamin Britten’s rarely performed Violin Concerto, and the program concludes with Dvořák’s darkly majestic Symphony No. 7, which bespeaks both his love for his native Bohemia and the influence of his mentor, Johannes Brahms.

CONDUCTOR GIANCARLO GUERRERO AND PIANIST DANIIL TRIVONOV COLLABORATE NOVEMBER 8-10 IN TCHAIKOVSKY’S PIANO CONCERTO NO. 1, ON A PROGRAM WITH MUSIC OF PROKOFIEV AND SIERRA
At the heart of the BSO’s November 8-10 program—led by Costa Rican conductor Giancarlo Guerrero, music director of the Nashville Symphony, and featuring Russian pianist Daniil Trifonov in his BSO debut—are two powerhouse Russian works: Tchaikovsky’s Piano Concerto No. 1, a fan-favorite and repertoire staple, and Prokofiev’s Symphony No. 5, described as a “hymn to free and happy Man,” which the composer wrote in 1944 amidst the chaos of World War II. Puerto Rican-born composer Roberto Sierra’s colorful Fandangos for orchestra (2000) opens the program.

COMPOSER/CONDUCTOR THOMAS ADÈS, SOPRANO DAWN UPshaw, AND PIANIST KIRILL GERSTEIN JOIN BSO NOVEMBER 15-17

English conductor Thomas Adès, who is also renowned as a composer and pianist, takes the podium November 15-17 to lead the BSO in a program including his own composition In Seven Days, for piano and orchestra, featuring soloist Kirill Gerstein. Gerstein also performs Prokofiev’s Piano Concerto No. 1, a brief yet brilliant early work dating from the composer’s student years at the St. Petersburg Conservatory. Framing the program are two works by Sibelius—his mystical tone poem for soprano and orchestra Luonnotar, a musical take on the Finnish creation story, featuring American soprano Dawn Upshaw, and his poetic, fantasia-like Symphony No. 6.

CHRISTIAN ZACHARIAS LEADS HAYDN, MOZART, AND BEETHOVEN NOVEMBER 23-27

Christian Zacharias displays both his podium and keyboard skills in an all-Classical program November 23-27. Featuring the three great masters of the Austro-German Classical style, the concerts begin with Haydn’s Symphony No. 76, a typically inventive work from 1782. The program continues with Mr. Zacharias at the keyboard for Mozart’s Piano Concerto No. 18, from 1784, the year he became friends with Haydn in Vienna. For the second half of the program, the BSO plays its first-ever performances of Beethoven’s complete ballet score to The Creatures of Prometheus, dating from 1801.

STÉPHANE DENÈVE AND JEAN-YVES THIBAUDET JOIN BSO IN A PROGRAM FOR FRANCOPHILES NOVEMBER 29 – DECEMBER 1

Returning to the BSO podium for the third consecutive season, French conductor Stéphane Denève, chief conductor designate of the Stuttgart Radio Symphony Orchestra, leads the BSO in a trio of works by composers from his native country: Berlioz’s dynamic overture to the unfinished early opera Les Francs-juges, Albert Roussel’s Suite No. 2 from his 1930 ballet Bacchus et Ariane, and Saint-Saëns’s Piano Concerto No. 5, Egyptian, with fellow Frenchman Jean-Yves Thibaudet as soloist. Also on the program are the Three Interludes from The Sacrifice, Scottish contemporary composer James MacMillan’s 2006 opera on a story from The Mabinogion, an ancient collection of Welsh folktales.

ALAN GILBERT AND VIOLINIST LISA Batiashvili BEGIN THE NEW YEAR JANUARY 10-15

In-demand young violinist Lisa Batiashvili is featured in Tchaikovsky’s ultra-Romantic Violin Concerto at the heart of a January 10-15 program conducted by New York Philharmonic music director Alan Gilbert, who also also leads the BSO in three 20th-century works: Dutilleux’s Météaboles for Orchestra, in which the composer endeavors to “present one or several ideas in a different order and from different angles, until, by successive stages, they are made to change character completely”; Stravinsky’s Symphony
in Three Movements, the first major work the composer wrote after moving to the United States in 1939; and Ravel’s remarkable musical deconstruction of dance, *La Valse*.

**DANIELE GATTI MARKS VERDI BICENTENNIAL WITH THE COMPOSER’S REQUIEM JANUARY 17-19**

To mark the bicentennial of the composer’s birth in 1813, the Italian conductor Daniele Gatti, music director of the Orchestre National de France, leads the BSO in three performances of Verdi’s Requiem January 17-19 with the Tanglewood Festival Chorus and four vocal soloists all making their BSO debuts: soprano Fiorenza Cedolins, mezzo-soprano Ekaterina Gubanova, tenor Fabio Sartori, and bass Carlo Colombara. One of the greatest of all works for orchestra, soloists, and chorus, Verdi’s massive, theatrical Requiem was completed in 1874, dedicated to the memory of the great Italian poet and novelist Alessandro Manzoni—a personal hero of Verdi’s—and premiered on the first anniversary of Manzoni’s death.

**CHARLES DUTOIT RETURNS JANUARY 24-26, JOINED BY PIANIST STEPHEN HOUGH**

Conductor Charles Dutoit returns for his third week of concerts of the season January 24-26 leading a program featuring virtuoso English pianist Stephen Hough in Liszt’s pyrotechnic Piano Concerto No. 1. The program begins with Hindemith’s *Symphonic Metamorphoses on Themes of Weber*—which translates material from works by Carl Maria von Weber into a virtuoso showpiece for orchestra—and concludes with music from Prokofiev’s sweeping and colorful ballet score *Romeo and Juliet*.

**ANDRIS NELSONS AND BAIBA SKRIDE JOIN THE BSO FOR SHOSTAKOVICH AND TCHAIKOVSKY JANUARY 31-FEBRUARY 5**

Latvian conductor and City of Birmingham Symphony Orchestra music director Andris Nelsons, who has conducted the BSO at Carnegie Hall, makes his subscription series debut January 13-February 5, joined by the exciting young Latvian violinist Baiba Skride. Ms. Skride makes her BSO debut as soloist in Shostakovich’s Violin Concerto No. 1, written in the late 1940s but only premiered in 1955 after Stalin’s death helped relax the constraints on artistic expression in the USSR. The second half of the program is devoted to Tchaikovsky’s Symphony No. 5, the second of his well-known last three symphonies, all representing musical takes by the composer on the subject of fate.

**CHRISTOPH VON DOHNÁNYI LEADS THREE REPERTOIRE STAPLES FEBRUARY 7-12**

The eminent German conductor Christoph von Dohnányi leads three masterpieces from the heart of the orchestral repertoire February 7-12. The program begins with Brahms’s Variations on a Theme by Haydn, a prime example of theme-and-variations form that happens also to be Brahms’s earliest orchestral masterpiece. French violinist Renaud Capuçon, in his BSO subscription series debut, then joins the orchestra for Sibelius’s Violin Concerto, a pinnacle of the concerto repertoire, and uniquely Sibelian in atmosphere. The program concludes with Beethoven’s Symphony No. 5, a work needing no introduction.

**DOHNÁNYI RETURNS WITH PIANIST RADU LUPU FOR MOZART AND BRUCKNER FEBRUARY 14-16**

In three concerts February 14-16, revered Romanian pianist Radu Lupu—known for his individual interpretations of the great masterpieces of the piano repertoire—joins Christoph von Dohnányi and the orchestra for Mozart’s elegantly soft-spoken Piano Concerto No. 23, completed in 1786 when Mozart was at the height of his popularity in Vienna. Also on the program—Bruckner’s expansive Symphony No. 4, *Romantic*, marked by the soaring grandeur and long-breathed melodies so characteristic of that composer.
RAFAEL FRÜHBECK DE BURGOS LEADS MUSIC FOR VOICES AND ORCHESTRA BY STRAVINSKY AND HAYDN
FEBRUARY 21-26

Veteran BSO conductor Rafael Frühbeck de Burgos joins the BSO February 21-26 for two very different works for orchestra and voices: the complete music from Stravinsky’s 1919 ballet Pulcinella—an early example, reinterpreting Baroque music, of the composer’s neoclassical style, and named for a character from Italian commedia dell’arte—and Haydn’s Mass in Time of War, composed in 1796 during the series of European wars following the French Revolution. These concerts feature the Tanglewood Festival Chorus, soprano Alexandra Coku, mezzo-soprano Karen Cargill, tenor Matthew Polenzani, and, in his BSO debut, bass Ildebrando D’Arcangelo.

LANG LANG JOINS FRÜHBECK DE BURGOS FOR RACHMANINOFF’S PIANO CONCERTO NO. 2 FEBRUARY 28-MARCH 2

Rafael Frühbeck de Burgos again takes the podium February 28-March 2 for a program featuring the sensational Chinese pianist Lang Lang, making his BSO subscription series debut in Rachmaninoff’s Piano Concerto No. 2, a prime example of the composer’s Russian-tinged Romanticism. Kicking off the program is Hindemith’s Konzertmusik for Strings and Brass, commissioned by Serge Koussevitzky and the BSO on the occasion of its 50th anniversary in 1931. Bartók’s ingeniously kaleidoscopic Concerto for Orchestra, a Koussevitzky commission premiered by the BSO in 1944, brings the concert to a close. On April 2, Frühbeck de Burgos and the orchestra repeat the works by Hindemith and Bartók, but this time in a program featuring American pianist Garrick Ohlsson in Rachmaninoff’s ever-popular Rhapsody on a Theme of Paganini.

CHRISTOPH ESCHENBACH, LYNN HARRELL, AND BSO COLLABORATE IN WORLD PREMIERE OF AUGUSTA READ THOMAS’S CELLO CONCERTO NO. 3 MARCH 14-16

A new BSO-commissioned work receives its world premiere performances March 14-16 when Lynn Harrell is the featured soloist in American composer Augusta Read Thomas’s Cello Concerto No. 3. Conducted by National Symphony Orchestra music director Christoph Eschenbach, the program also includes Saint-Saëns’s sonorous Symphony No. 3, his so-called Organ Symphony, featuring French organist Olivier Latry in his BSO debut, as well as Mozart’s Symphony No. 41, Jupiter, the composer’s final work in the genre and a pinnacle of the Classical style.

DANIELE GATTI, MICHELLE DEYOUNG, AND THE BSO MARK WAGNER BICENTENNIAL MARCH 21-26

Daniele Gatti, mezzo-soprano Michelle DeYoung, and the BSO celebrate the bicentennial of Wagner’s birth with music from four of the composer’s operas—the ethereal Prelude to Act I of Lohengrin; the Prelude and Liebestod from Tristan und Isolde, a twenty-minute distillation of Wagner’s four-hour paean to love; orchestral excerpts from Götterdämmerung (Twilight of the Gods), the final opera of Wagner’s gargantuan Ring cycle; and vocal and orchestral excerpts from his great final opera, Parsifal, whose title character attains spiritual transcendence as a Knight of the Holy Grail. Also on the program is Wagner’s chamber-musical Siegfried Idyll, composed as an intimate birthday present for his wife Cosima in 1869.

GATTI LEADS MAHLER’S SYMPHONY NO. 3 MARCH 28-30
For his third program of the season, March 28-30, Daniele Gatti conducts Mahler’s multi-faceted and emotionally wide-ranging Symphony No. 3, a work notable for its length, difficulty, and overwhelming cumulative impact. For this performance, the expanded ranks of the BSO are joined by the eminent Swedish mezzo-soprano Anne Sofie von Otter, the Tanglewood Festival Chorus, and the boys of the PALS Children’s Chorus. Across its nearly 100-minute length, the broad musical canvas of Mahler’s Third Symphony incorporates a full range musical and emotional expression, moving through rousing fanfares, tender lyricism, and melancholy to the height of exaltation.

COMPOSER/CONDUCTOR OLIVER KNUSSEN LEADS PROGRAM FEATURING HIS OWN WORKS APRIL 12-13

The distinguished British composer/conductor Oliver Knussen leads music of his own in two concerts April 12 and 13. For his Violin Concerto (2002)—of which Knussen writes that “At times the violinist resembles a tightrope walker progressing along a (decidedly unstable) high wire strung across the span that separates the opening and closing sounds of the piece”—he and the BSO are joined by veteran virtuoso Pinchas Zukerman as soloist, for whom the piece was written. Then, making her BSO debut, English soprano Claire Booth takes center stage for Knussen’s 1992 Whitman Settings, for soprano and orchestra. The program opens with the Symphony No. 10 by the little-known Russian composer Nikolai Miaskovsky (who wrote twenty-six symphonies in all), and closes with Mussorgsky’s Pictures at an Exhibition in a rarely heard orchestration by Leopold Stokowski.

WORKS FOR INDIVIDUAL SECTIONS OF THE ORCHESTRA ALLOW BSO MUSICIANS TO SHINE APRIL 18-23

Following the great success of the Boston Symphony Orchestra’s “members-only” concerts in January 2012, the individual sections of the orchestra again take the stage conductor-less, April 18-23, to play Britten’s Fanfare for St. Edmundsbury, Mozart’s Serenade No. 11 in E-flat for winds, K.375, Dvořák’s Serenade for Strings, and Tippett’s Praeludium for brass, bells, and percussion. The full ensemble then joins forces for Britten’s well-known Young Person’s Guide to the Orchestra, which—in keeping with the program’s overall spirit—shines a spotlight on each section of the orchestra in turn.

BSO CONDUCTOR EMERITUS BERNARD HAITINK LEADS SCHUBERT AND MAHLER APRIL 25-30

BSO Conductor Emeritus Bernard Haitink—who was the Boston Symphony’s principal guest conductor from 1995 to 2004—takes the helm for the last two weeks of the season, beginning April 25-30 with symphonies of Schubert and Mahler. First comes the teenaged Schubert’s Symphony No. 5, a bracingly youthful work suggestive of Haydn and Mozart, composed in just a few weeks in the summer of 1816. After intermission, Swedish soprano Camilla Tilling joins Haitink and the orchestra for Mahler’s mellifluous Symphony No. 4, a musical journey from earth to heaven that’s also the last of Mahler’s symphonies to use words from the folk poetry collection Des Knaben Wunderhorn (Youth’s Magic Horn).

BSO BRINGS SEASON TO A CLOSE WITH BRAHMS AND SCHUBERT MAY 2-4

Bernard Haitink returns to the podium May 2-4 to lead the BSO’s final concerts of its 2012-13 subscription season. To start the program, the compelling Danish violinist Nikolaj Znaider is featured in Brahms’s soaring Violin Concerto. Mr. Haitink and the orchestra then end the season in grand fashion with Schubert’s Symphony in C, The Great—the composer’s ultimate symphony (in both senses of the word: it is his biggest and last word in the genre)—famously praised for its “heavenly length” by Robert Schumann, who observed also that it “transports us into a world we cannot recall ever having been before.”
TICKET INFORMATION

Subscriptions for the BSO’s 2012-2013 season are available by calling the BSO Subscription Office at 888-266-7575 or online through the BSO’s website (www.bso.org). Single tickets, priced from $31 to $123, go on sale Monday, August 6, at 10 a.m. Regular-season Boston Symphony Orchestra concerts on Tuesday and Thursday evenings are priced from $31 to $113; Friday afternoons are priced from $30 to $108; concerts on Friday and Saturday evenings are priced from $33 to $123. 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 $6.25 service fee for all tickets purchased online or by phone through SymphonyCharge.

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.

The BSO’s <40=$20 program allows patrons under the age of 40 to purchase tickets for $20. Tickets are available on a first-come, first-served basis on both the orchestra and balcony levels. There is a limit of one pair per performance, but patrons may attend as many performances as desired.

The Boston Symphony Orchestra offers groups advanced ticket reservations and flexible payment options for BSO concerts at Symphony Hall. Groups of 20 or more may take advantage of ticket discounts, backstage tours, clinics, and master classes. Pre- and post-concert dining options and private function space are available. More information is available through the group sales office at groupsales@bso.org.

The BSO College Card and High School Card are the best way for students and aspiring young musicians to experience the BSO on a regular basis. For only $25 (College Card) or $10 (High School Card) students can attend most BSO concerts at no additional cost by registering the card online to receive text and email notifications of real-time ticket availability.

American Express, MasterCard, Visa, Diners Club, and Discover (in person or by mail) and cash (in person only) are all accepted at the Symphony Hall Box Office. 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 Access Services Administrator at 617-638-9431 or TDD/TTY 617-638-9289.

EDUCATIONAL INITIATIVES AT SYMPHONY HALL

As part of the BSO’s ongoing initiative to make classical music programming and education widely available to listeners, the orchestra is offering adult educational initiatives for the 2012-2013 season.

UnderScore Fridays is a uniquely formatted concert series. At all Friday-evening concerts, subscribers will hear comments from the evening’s conductor, guest artists, or other important guests speaking from the stage about the program. Tickets for UnderScore Fridays range from $33 to $123.
**BSO 101: Are You Listening?** returns in 2012-2013, offering seven Wednesday-evening sessions with BSO Director of Program Publications Marc Mandel and members of the Boston Symphony Orchestra designed to enhance your listening abilities and general appreciation of music by focusing on works from the BSO’s repertoire. No prior musical training, or attendance at any previous session, is required, since each session is self-contained. **BSO: 101: An Insider’s View** also returns in 2012-2013, offering four Tuesday-evening sessions with BSO administrative staff and musicians in discussions of such behind-the-scenes activities as program planning, auditions, and the rehearsal process, as well as player perspectives on performing with the BSO. All “BSO 101” sessions take place from 5:30-6:45pm at Symphony Hall, and each is followed by a complimentary reception. Full details of the 2012-2013 “BSO 101” schedule will be announced at a later date.

The popular **Friday Preview Talks**, during which sandwiches and beverages are available for purchase, run from 12:15pm to 12:45pm and the Symphony Hall doors open at 11:30am. Given by BSO Director of Program Publications Marc Mandel and Assistant Director of Program Publications Robert Kirzinger, these informative half-hour talks incorporate recorded examples from the music to be performed.

**BSO MEDIA OFFERINGS**

The Boston Symphony Orchestra’s extensive website, [BSO.org](http://BSO.org), is the largest and most-visited orchestral website in the country, receiving approximately 7 million visitors annually and generating over $70 million in revenue since its launch in 1996. The Boston Symphony Orchestra is on Facebook at Facebook.com/BostonSymphony and on Twitter at Twitter.com/BostonSymphony. Video content from the BSO is also available at YouTube.com/BostonSymphony.

In the fall of 2011, the BSO redesigned and updated its popular website at [BSO.org](http://BSO.org). The site’s Media Center, consolidates its numerous new media initiatives in one location. In addition to comprehensive access to all BSO, Boston Pops, Tanglewood, and Symphony Hall performance schedules, patrons have access to a number of free and paid media options. Free offerings include WGBH radio broadcast streams of select BSO, Boston Pops, and Tanglewood performances; audio concert preview podcasts; Emmy Award-winning audio and video interviews with guest artists and BSO musicians; music excerpts, of up to three minutes, highlighting upcoming programs as well as all self-produced albums by the BSO, Boston Pops, Boston Symphony Chamber Players, Tanglewood Festival Chorus, and Tanglewood Music Center Fellows, and complete program notes for all performances, which can be downloaded and printed or saved offline to an e-reading device such as a Kindle or Nook.

Paid content includes digital music downloads produced and published under the BSO’s music label BSO Classics and includes performances by the BSO, Boston Pops, Boston Symphony Chamber Players, Tanglewood Festival Chorus, and Tanglewood Music Center Fellows. Albums available include the BSO’s and James Levine’s Grammy-winning recording of Ravel’s complete *Daphnis and Chloé*, Brahms’s *A German Requiem*; the Boston Pops’ *The Dream Lives On: A Portrait of the Kennedy Brothers* featuring Robert De Niro, Morgan Freeman, and Ed Harris, and *The Red Sox Album*; as well as the Tanglewood Festival Chorus’s 40th Anniversary CD. The most recent album released by BSO Classics in November 2011, is the Boston Symphony Chamber Players’ *Profanes et Sacrées: 20th-Century French Chamber Music*. During the summer of 2012, BSO Classics will be releasing 75 archive recordings from Tanglewood’s storied history. These recordings will be released individually for the first 70 days of the Tanglewood season. Each release will be free to stream within the first 24 hours of release, and then available as a paid digital download after the
streaming period is over. Digital music is available in standard definition MP3, and select content is also available in high definition (HD) stereo and surround formats. The Media Center can be visited by clicking on Media Center at bso.org.

Also in the fall of 2011, the BSO launched its highly anticipated BSO Kids website. Kids and parents can access educational games and resources designed to be fun and help teach various aspects of music theory and musical concepts. Initial games include “Cue the Conductor,” build and play a “Monstrument,” “Catchy Tuba,” “Play that Tune,” and “Music Memory.” In addition to games, teachers will have access to a number of resources including lesson plans, curriculum kits, and workshop information.

In the late spring of 2012, BSO.org will also be available in a phone/mobile device format. Patrons will be able to use BSO.org Mobile to access performance schedules, purchase tickets as well as pre-performance food and beverages, download program notes, listen to radio broadcasts, music clips, and concert previews, watch video exclusives, and make donations to the BSO – all in the palm of their hand.

**RADIO BROADCASTS AND STREAMING**

BSO concerts are broadcast regularly on the stations of Classical New England, a service of WGBH. Saturday-evening concerts are broadcast live on 99.5 in Boston and 88.7 in Providence, on HD radio at 89.7 HD2, and online – both live and archived – at www.classicalnewengland.org. In addition, BSO concerts are now heard throughout New England and upstate New York, on a network of stations including WFCR/Amherst MA, WAMC/Albany NY, WCNH/Concord NH, Vermont Public Radio, and the Maine Public Broadcasting Network. BSO broadcasts on Classical New England begin at 7 p.m. on Saturday nights, and are repeated at 1 p.m. on Sunday afternoons. The full schedule is available at www.classicalnewengland.org/bso.

**FOOD SERVICES AT SYMPHONY HALL**

The Boston Symphony Orchestra’s catering partner, Boston Gourmet, offers a fresh perspective on the food and beverage options offered at Symphony Hall before concerts, during intermission, and in the popular Symphony Café. 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 $39 per person; the cost of lunch is $25. The Café is located in Higginson Hall; patrons enter through the Cohen Wing entrance on Huntington Avenue. Please call 617-638-9328 for reservations.

Additionally, appetizers will be available at the bars in Symphony Hall’s Cabot-Cahners Room and O’Block-Kay Room. Patrons can purchase appetizers at the bars or order in advance a pre-concert package that features an appetizer and half-bottle of wine and they can also take advantage of the hall-wide beverage service by purchasing beverage coupons in advance through the BSO’s website at www.bso.org/dining.

**SYMPHONY HALL SHOP AND TOURS**

The Symphony Shop, located in the Cohen Wing on Huntington Avenue, is open Thursdays and Saturdays from 3pm to 6pm, 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. The shop can be reached at 617-638-9383.
The Boston Symphony Association of Volunteers offers weekly public and private tours of Symphony Hall during the BSO and Pops seasons. For more information on taking a Symphony Hall tour, please visit us at www.bso.org. You may also email bsav@bso.org, or call 617-638-9390 to confirm specific dates and times. Schedules are subject to change.

SPONSORSHIPS
The Boston Symphony Orchestra is proud to announce that longstanding major corporate partners Bank of America and EMC Corporation are its new Season Sponsors for the 2012/13 Season.

As one of the world’s largest financial institutions and a major supporter of arts and culture, Bank of America has a vested interest and plays a meaningful role in the international dialogue on cultural understanding. As a global company, Bank of America demonstrates its commitment to the arts by supporting such efforts as after-school arts programs, programs to conserve artistic heritage as well as a campaign to encourage museum attendance. Bank of America offers customers free access to more than 150 of the nation’s finest cultural institutions through its acclaimed Museums on Us® program, while Art in our Communities® shares exhibits from the company’s corporate collection with communities across the globe through local museum partners. The Bank of America Charitable Foundation also provides philanthropic support to museums, theaters and other arts-related nonprofits to expand their services and offerings to schools and communities. Bank of America partners with more than 5,000 arts institutions worldwide. http://museums.bankofamerica.com/arts/Default.aspx

“Our longstanding support of the BSO – from Boston to the Berkshires – contributes to a climate where innovation flourishes, economies grow, and people, business and communities thrive,” said Bob Gallery, Bank of America Massachusetts president.

EMC is a global leader in enabling businesses and service providers to transform their operations and deliver information technology as a service (ITaaS). Fundamental to this transformation is cloud computing. Through innovative products and services, EMC accelerates the journey to cloud computing, helping IT departments to store, manage, protect and analyze their most valuable asset—information—in a more agile, trusted and cost-efficient way.

"As a Great Benefactor, EMC is proud to help preserve the wonderful musical heritage of the BSO, so that it may continue to enrich the lives of listeners and create a new generation of music lovers," said Joe Tucci, Chairman and CEO, EMC Corporation.

The Fairmont Copley Plaza Boston, celebrating its 100th anniversary in 2012, 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.

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