CHARLES DUTOIT LEADS BOSTON SYMPHONY ORCHESTRA IN RACHMANINOFF’S PIANO CONCERTO NO. 3, WITH SOLOIST NIKOLAI LUGANSKY IN HIS BSO DEBUT, OCTOBER 18-23

PROGRAM INCLUDES FRANK MARTIN’S CONCERTO FOR SEVEN WINDS FEATURING BSO SOLOISTS, AS WELL AS EXCERPTS FROM DEBUSSY’S MARTYRDOM OF ST. SEBASTIAN

MAESTRO DUTOIT RETURNS TO THE PODIUM OCTOBER 25-27 TO LEAD BSO AND DISTINGUISHED VOCAL SOLOISTS IN TWO SHORT OPERAS: STRAVINSKY’S THE NIGHTINGALE AND RAVEL’S L’ENFANT ET LES SORTILÈGES

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

Acclaimed conductor Charles Dutoit leads the Boston Symphony Orchestra in two programs, October 18-27, initiating a multi-year survey featuring Maestro Dutoit conducting the repertoire for which he is a foremost interpreter. Thursday, October 18–Tuesday, October 23, Maestro Dutoit leads the orchestra and soloist Nikolai Lugansky, making 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—flutist Elizabeth Rowe, oboist John Ferrillo, clarinetist William R. Hudgins, bassoonist Richard Svoboda, horn player James Sommerville, trumpeter Thomas Rolfs, and trombonist Toby Oft—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 Symphonic Fragments from Debussy’s The Martyrdom of Saint Sebastian.

Maestro Dutoit takes the podium for the second week, October 25-27, to lead the Boston Symphony Orchestra, an international cast of vocal soloists, and the Tanglewood Festival Chorus in three concert performances of a compelling operatic double bill that pairs Stravinsky’s The Nightingale, featuring soprano Olga Peretyatko making her BSO debut in the title role, and Ravel’s L’Enfant et les sortilèges (The Child and the Magic Spells), starring mezzo-soprano Julie Boulian, also making her BSO debut. Vocal soloists for these concerts also include soprano Sandrine Piau (BSO debut), mezzo-sopranos Diana Axentii (BSO debut)
and Yvonne Naef, tenors Edgaras Montvidas (BSO debut) and Jean-Paul Fouchécourt, baritones David Kravitz, Kelly Markgraf (BSO debut), and David Wilson-Johnson, and bass Matthew Rose (BSO debut).

Mr. Dutoit will return to the BSO January 24-26, 2013, to lead the BSO in Hindemith’s Symphonic Metamorphoses on Themes of Weber, Liszt’s Piano Concerto No. 1 with soloist Stephen Hough, and music from Prokofiev’s Romeo and Juliet.

“Charles Dutoit has an extraordinary way of leading captivating performances of some of the greatest music of the first half of the 20th century,” said BSO Managing Director Mark Volpe. “Starting with musical masterpieces by Debussy, Martin, and Rachmaninoff one week, and the delightful opera double bill of Stravinsky’s The Nightingale and Ravel’s L’Enfant et les sortileges with a superb cast of soloists the next, these BSO programs shine a special spotlight on this legendary conductor of our time. We are certain the musical rewards for our orchestra and audience alike will be plentiful.”

For complete programs, ticket information, photos, and artist bios, click here: https://www.box.com/s/bdc46390a330b3d7eba0.

OCTOBER 18-23 PROGRAM DETAILS
Performances to take place Thursday, October 18, and Saturday, October 20, and Tuesday, October 23, at 8 p.m., and Friday, October 19, at 1:30 p.m.

The program begins with Debussy’s Symphonic Fragments from The Martyrdom of Saint Sebastian, the composer’s incidental music to Gabriele d’Annunzio’s mystery play of the same name. Though Debussy was not a religious man, The Martyrdom of Saint Sebastian is a deeply spiritual work, and its composer reacted strongly when the Archbishop of Paris directed the public not to attend its premiere on the grounds that its ethereal, unorthodox music was “offensive to Christian consciences.” Shortly afterward, Debussy addressed the topic in an interview: “I wrote my music as though I had been asked to do it for a church. … We have not the simple faith of other days. Is the faith expressed in my music orthodox or not? I cannot say. It is my faith, my own, singing in all sincerity.”

Sharing the first half of the program with the Debussy is the Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra by the great 20th-century Swiss composer Frank Martin, whose style progressed and shifted many times over his 85-year life. The Concerto, an energetic and crystalline work, dates from 1949 and reveals the composer’s love and admiration for the music of the Baroque and Classical periods.

Rachmaninoff wrote his Third Piano Concerto, which concludes the program, in summer 1909 in preparation for his first American tour. It became the composer’s own favorite among his concertos. Although it is his most technically demanding for the soloist (and one of the most demanding in the entire repertoire), it is the least overtly virtuosic and showy of the four. It is also Rachmaninoff’s most seamless marriage of piano and orchestra, and its three movements proceed with remarkable dramatic tautness, producing the effect of an unbroken journey. The first movement, which seems almost to begin mid-sentence, is characteristic of the composer’s unique melodramatic yet intricate style. The second movement—based on a single melody that assumes a variety of guises, from the languor of its first
appearance to the hysterics of the central section—demonstrates the composer’s love for variations, and the Finale is underlined by nervy snippets of marchlike rhythm that alternate with episodes of searching lyricism, gradually increasing in intensity and forward momentum until the march wins out for good.

OCTOBER 25-27 PROGRAM DETAILS

Performances to take place Thursday, October 25, Friday, October 26, and Saturday, October 27, at 8 p.m.

Stravinsky began his opera *The Nightingale* in 1908 but put it aside to work with ballet impresario Sergei Diaghilev. Only in 1914—after finishing *The Firebird, Petrushka*, and *The Rite of Spring*—did Stravinsky complete *The Nightingale*. Based on a Hans Christian Andersen fairy tale, this brief “conte lyrique” (“operatic tale”) relates the story of a Chinese emperor and two nightingales—one real, the other mechanical—who compete for his favor with their singing. In addition to being a colorful and charming work in its own right, *The Nightingale* is a fascinating document of Stravinsky’s musical development. The first act, written before the composer turned his attention to Diaghilev’s ballets, largely reflects the late-Romantic style of his predecessors, but the second and third acts, written after Stravinsky shocked Paris’s musical establishment with works such as *The Rite of Spring*, is much more characteristic of the innovations for which the composer will always be remembered.

Emerging in the decade following *The Nightingale*, Ravel’s one-act opera *L’Enfant et les sortilèges* was also abandoned for several years in the middle of its composition, though in this case due to the composer’s poor health. Begun in 1917 and completed in 1925, *L’Enfant et les sortilèges* sets a libretto by novelist, performer, and provocateur Colette, famous as much for her high-profile affairs with members of both sexes as for her literary work. The story concerns a child who is movingly taught the meaning of love and affection when his toys come to life and the animals in the garden begin to speak, both groups protesting injuries done by the child during his temper tantrums. The story and text are infused with dance, whimsy, and magic. The opera’s premiere featured choreography by George Balanchine.

CHARLES DUTOIT

Maestro Charles Dutoit last conducted the BSO at Tanglewood on July 28, 29, and 30, 2012. He last led the BSO at Symphony Hall February 2-4, 2012.

Chief conductor of The Philadelphia Orchestra, as well as artistic director and principal conductor of the Royal Philharmonic, beginning in 2009, and music director of the Verbier Festival Orchestra, Charles Dutoit regularly collaborates with the world’s leading orchestras. Since his debut with The Philadelphia Orchestra in 1980, Mr. Dutoit has been invited each season to conduct all the major orchestras of the United States, including those of Boston, New York, Philadelphia, Los Angeles, Chicago, San Francisco, Pittsburgh, and Cleveland. He has also performed regularly with all the great orchestras of Europe, including the Berlin Philharmonic and Amsterdam’s Concertgebouw Orchestra, as well as the Israel Philharmonic and the major orchestras of Japan, South America, and Australia. Mr. Dutoit has recorded extensively for Decca, Deutsche Grammophon, EMI, Philips, CBS, Erato, and other labels with American, European, and Japanese orchestras. His more than 170 recordings, half of them with the Montreal Symphony, have garnered more than 40 awards and distinctions. A globetrotter motivated by his passion for history and archaeology, political science, art, and architecture, Mr. Dutoit has traveled and visited all the nations of the world. He maintains residences in Switzerland, Paris, Montreal, Buenos Aires, and Tokyo.

NIKOLAI LUGANSKY

Nikolai Lugansky, already a major artist, has been hailed as the next in a line of great Russian pianists
by his former teacher, the renowned pedagogue Tatiana Nikolaeva. He has been described as "a pianistic phenomenon of exceptional class" by the Netherlands' NRC Handelsblad and as "riveting" and "stand out" by London's Telegraph. Known for his superb interpretations of Rachmaninoff, Mr. Lugansky has been a prizewinner in several international competitions, including the International Bach Competition in Leipzig in 1988, the All-Union Rachmaninoff Competition in 1990, and the Tchaikovsky International Competition in 1994. He made his American debut at the Hollywood Bowl in 1996 as a part of a tour with the Kirov Orchestra and Valery Gergiev. Mr. Lugansky has appeared with major symphony orchestras worldwide, including the Orchestre National de France; the Orchestre de Paris; the Philharmonia, London Philharmonic, BBC Symphony, and Russian National orchestras; the Berlin, Milan, City of Birmingham, and San Francisco symphony orchestras; the Monte Carlo, Dresden, Los Angeles, Munich, Rotterdam, St. Petersburg and Tokyo philharmonics; and the Royal Concertgebouw in repertoire as diverse as Rachmaninoff, Prokofiev, Brahms, Beethoven, Mozart, Schumann, Grieg, Chopin, Ravel, Tchaikovsky, and Liszt.

ELIZABETH ROWE

BSO principal flutist Elizabeth Rowe joined the Boston Symphony Orchestra in 2004 and holds the Walter Piston Principal Flute Chair. Prior to joining the BSO, Ms. Rowe held titled positions with the orchestras of Fort Wayne, Baltimore, and Washington, D.C., and was a member of the New World Symphony in Miami Beach, Florida. Regularly featured in front of the orchestra, Ms. Rowe's solo appearances with the BSO include the American premiere performances of Elliott Carter's Flute Concerto under the direction of James Levine, the Ligeti Concerto for Flute and Oboe with Christoph von Dohnányi conducting, Gabriela Lena Frank's Illapa under Miguel Harth-Bedoya, and Mozart's G major Flute Concerto, K.313, led by André Previn.

JOHN FERRILLO

John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season, having appeared with the orchestra several times as a guest performer in previous seasons. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. Mr. Ferrillo grew up in Bedford, Massachusetts, and played in the Greater Boston Youth Symphony Orchestra. He is a graduate of the Curtis Institute, where he studied with John deLancie and received his diploma and Artist's certificate. He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboe of the San Francisco Symphony, and was a faculty member at Illinois State University and West Virginia State University.

WILLIAM R. HUDGINS

William R. Hudgins was appointed principal clarinetist of the Boston Symphony Orchestra by Seiji Ozawa in 1994, occupying the Ann S.M. Banks chair, having joined the orchestra two years earlier. He has been heard as a soloist with the Boston Symphony Orchestra on numerous occasions, including performances of Mozart's Clarinet Concerto, with which he made his BSO debut as concerto soloist in 1995, Copland's Clarinet Concerto, Bruch's Double Concerto for Clarinet and Viola, and Frank Martin's Concerto for Seven Winds, Timpani, Percussion, and String Orchestra. Before joining the Boston Symphony Orchestra, Mr. Hudgins served as principal clarinetist and soloist with the Orquesta Sinfónica Municipal in Caracas, Venezuela, and the Charleston Symphony Orchestra in South Carolina. He was heard for six seasons as a member of both the Spoleto Festival Orchestra in Charleston, South Carolina, and the Festival of Two Worlds in Spoleto, Italy. He also participated as a Fellow of the Tanglewood Music Center, where he won the C.D. Jackson Award for outstanding performance.

RICHARD SVOBODA

Richard Svoboda has been principal bassoonist of the Boston Symphony Orchestra and a member of
the Boston Symphony Chamber Players since 1989. He is currently on the faculties of the New England Conservatory of Music and the Tanglewood Music Center. He has also taught at the Sarasota Music Festival, the Grand Teton Orchestral Seminar, the Popkin-Glickman Bassoon Camp, and the Symphony School of America, and has given master classes throughout the world. Prior to his appointment to the BSO, he performed for ten seasons as principal bassoonist of the Jacksonville Symphony. He studied with William Winstead, George Berry, and Gary Echols. Mr. Svoboda appears frequently with chamber ensembles, as orchestral soloist, and in recital. Among his solo appearances with the Boston Symphony Orchestra have been performances of John Williams’s bassoon concerto *The Five Sacred Trees* with the composer conducting, as well as Weber’s Concerto for Bassoon under Seiji Ozawa.

**JAMES SOMMERVILLE**

James Sommerville is principal horn of the Boston Symphony Orchestra, a position he has held since 1998. He is also music director of the Hamilton Philharmonic Orchestra. The winner of the highest prizes at the Munich, Toulon, and CBC competitions, Mr. Sommerville has pursued a solo career that has spanned 25 years, and has brought critically acclaimed appearances with major orchestras throughout North America and Europe. His disc of the Mozart Horn Concertos with the CBC Vancouver Orchestra won the JUNO Award for Best Classical Recording in Canada. Other award-winning CBC recordings include Britten’s Serenade for Tenor, Horn, and Strings and *Canticle III*. Mr. Sommerville has recorded chamber music for the Deutsche Grammophon, Telarc, CBC, Summit, and Marquis labels. He is a member of the Boston Symphony Chamber Players, with whom he tours and records regularly. Mr. Sommerville has been a member of the Toronto and Montreal Symphony Orchestras, the Canadian Opera Company Orchestra, Symphony Nova Scotia, and was acting solo horn of the Chamber Orchestra of Europe.

**THOMAS ROLFS**

Thomas Rolfs is principal trumpet of the Boston Symphony Orchestra and the Boston Pops. He joined the BSO trumpet section in 1991, serving first as 4th trumpet and later as associate principal trumpet. Mr. Rolfs was a Tanglewood Music Center Fellow in 1978. He earned a bachelor of music degree from the University of Minnesota and a master of music degree from Northwestern University. He returned to Minnesota in 1986 for five-year tenure with the Saint Paul Chamber Orchestra. Mr. Rolfs has been a soloist with the Boston Symphony, the Boston Pops, and the Saint Paul Chamber Orchestra. At John Williams’s request, he was a featured soloist on Mr. Williams’s Grammy-nominated soundtrack to the Academy award-winning film *Saving Private Ryan*. His varied musical background includes performances with the Minnesota Orchestra, the Vienna Philharmonic, the Empire Brass, the Saint Petersburg Philharmonic, the Lyric Opera of Chicago, and the American Ballet Orchestra, as well as teaching at New England Conservatory and Boston University.

**TOBY OFT**

Toby Oft joined the Boston Symphony Orchestra as principal trombone at the start of the 2008-09 season. He holds a bachelor of music degree from Indiana University and a master of music from Northwestern University. Moving to Evanston, Illinois, for his graduate work he maintained a successful freelance career in the greater Chicago area until he won his first full time job in Sarasota, Florida, as principal trombone of the Florida West Coast Symphony, under the direction of Leif Bjaland, in September 2002. Mr. Oft has performed throughout Europe and the United States. He has held numerous principal positions in orchestras across the country including the Northwest Indiana Symphony under the direction of Kirk Muspratt, the Florida West Coast Symphony, and the San Diego Symphony under the direction of Jahja Ling. In addition, he has performed with such notable orchestras as the Tonhalle Orchestra Zurich, the Royal Liverpool Philharmonic Orchestra, the Los Angeles Philharmonic, the New York Philharmonic, and the Buffalo Philharmonic Orchestra.
OLGA PERETYATKO

Russian soprano Olga Peretyatko comes from St. Petersburg, where she began her musical career at the age of 15 in the children's choir of the Mariinsky Theatre. She completed a course of training as a choirmaster before enrolling to study voice at the Hanns Eisler-Hochschule für Musik in Berlin. Olga Peretyatko has already been among the prizewinners in several competitions, e.g. the international Operalia competition in Paris, where she was awarded second prize. Ms Peretyatko attracted international attention as Stravinsky's Rossignol in the acclaimed Robert Lepage production performing in Toronto, Aix en Provence, New York City, and Lyon. She will again perform in that production in 2012 in Amsterdam. Most recently, she had great success in her role debuts as Adina in L'elisir d'amore in Lille, as Lucia di Lammermoor at the Teatro Massimo Palermo, and as Gilda in Rigoletto at La Fenice in Venice as well as the Festival Avanches. Olga Peretyatko has worked with such conductors as Daniel Barenboim, Lorin Maazel, Zubin Mehta, Renato Palumbo, Marc Minkovsky and Alberto Zedda.

JULIE BOULIANNE

Winner of the Prix Lyrique Français, French-Canadian Julie Boulianne has been acclaimed for the agility and expressive power of her dark-hued mezzo-soprano in a wide repertoire, with a special focus on the music of Mozart and Rossini. Possessing a voice The New York Times calls "subtle and pure," she distinguished herself in the role of Isolier in Rossini's Le Comte Ory while still a member of the Juilliard Opera Center. During the 2011-2012 season, Julie Boulianne returns to Vancouver Opera as Stéphano in Roméo et Juliette, conducted by Jacques Lacombe; sings Cherubino in Le nozze di Figaro at Opéra de Montréal; debuts at Opera Boston as Béatrice in Béatrice et Bénédict; joins the Calgary Philharmonic for Mahler's Symphony No. 3; sings Falla's El amor brujo with Ensemble Instrumental Appassionata and with the Manitoba Chamber Orchestra; and offers recitals in Toronto and Calgary. Career highlights include her New York City Opera debut as the wily Lazuli in Chabrier's comic opera L'Étoile, directed by Mark Lamos; Cherubino in Le nozze di Figaro at Vancouver Opera, conducted by Jonathan Darlington; the title role in Massenet's Cendrillon at l'Opéra de Montréal and at l'Opéra de Marseille; Rosina in Il barbiere di Siviglia for her debut at Minnesota Opera; and the title role in La Cenerentola at Aspen Opera Theater, Florida Grand Opera, and Glimmerglass Opera.

SANDRINE PIAU

A renowned figure in the world of Baroque music, French soprano Sandrine Piau has performed regularly with such celebrated conductors as William Christie, Philippe Herreweghe, Christophe Rousset, Gustav Leonhardt, Ivor Bolton, Ton Koopman, René Jacobs, Marc Minkowski, and Nikolaus Harnoncourt. Ms Piau embraces both the lyric and Baroque repertoire, and performs roles such as Pamina from Mozart's Die Zauberflöte, Titania from Britten's A Midsummer Night's Dream, and Servilia from Gluck's La Clemenza di Tito. Previous engagements have taken her to the Grand Théâtre de Genève to perform the role of Ismène in Mitridate, Re di Ponto, to the Théâtre des Champs Elysées to sing Cleopatra, in Handel's Giulio Cesare, Servilia in La Clemenza di Tito, and Ännchen in Weber's Der Freischütz. In recent years she has performed in concert at the Salzburg Festival, Covent Garden Festival, the Concertgebouw in Amsterdam, Teatro Communale in Florence, the Munich Philharmonic Orchestra, the Teatro Communale di Bologna, the Berlin Philharmonic Orchestra, and the Orchestre de Paris. Ms. Piau has an exclusive recording contract with the record company Naïve. Her latest recital recording ‘Après un rêve’ was released in April 2011 to critical acclaim and features an eclectic program of German Lieder and French mélodie. Her new Album ‘Le Triomphe de L’amour’ was released in spring 2012.

DIANA AXENTII

Born in Nisporeni, Moldavia, Diana Axentii began her musical studies on the violin but decided to dedicate herself to singing and began studies with Jana Vdovicenco in Moldavia. In 2002, she moved to
France to study at the Conservatoire National Supérieur de Musique de Lyon under Isabelle Germain, and there won her first prize for singing by unanimous consent of the jury. In 2004, she was a winner at the Concours International Reine Élisabeth in Brussels and has since found success in many other international competitions. In 2004, she sang the role of Speranza in Monteverdi’s Orfeo with the Atelier Lyrique de l’Opéra du Lyon and was also heard in the Academie du Festival d’Aix-en-Provence’s production of Purcell’s Dido and Æneas. She recently appeared in Julietta by Martinů at the Opéra National de Paris (Bastille) and in a concert entitled “Vienna at the Time of Lehár” at the Opéra Comique. More recently, Ms. Axentii was Cherubino in Le nozze di Figaro at the operas of Nancy and Bordeaux; Martha in Mernier’s Frühlingserwachen at the Monnaie in Brussels and in Strasbourg; Séllysette in Ariane et Barbe Bleue at the Opéra National de Paris, on tour in Japan and at the Concertgebouw in Amsterdam; Clotilde in Norma in Avignon, Vichy, and Monte Carlo; Bersi in Andrea Chénier, L’Enfant et les Sortilèges and in Weinberg’s Portrait in Nancy; Didon in Dido and Æneas with the Aix en Provence Festival; Anna Kennedy in Maria Stuarda at the Opéra Royal de Wallonie; Kitchen boy in Rusalka in Glyndebourne and Nancy; Javotte in Manon in Saint-Etienne; Dorothée in Cendrillon in Marseille; Mercédès in Carmen in Bordeaux; Albina in La Donna del Lago and Dryade in Ariadne auf Naxos at the Opéra National de Paris; and Turandot by Busoni in Dijon.

YVONNE NAEF

A native of Switzerland, Yvonne Naef is one the most sought after mezzo-sopranos both in concert and on operatic stages, as demonstrated by her recent successes as Quickly in Falstaff, Ulrica in Ballo in Maschera, and Kundry in Parsifal under the baton of Daniele Gatti in Zurich. Her huge opera repertory consists mainly of the major roles in operas by Verdi, which she has sung in prominent theaters such as the Met, The Royal Opera House, the Wiener Staatsoper, and the Opéra de Paris. In the French repertory she excelled in operas such as Ariane et Barbe-Bleue, Carmen, Les Troyens, and La Damnation de Faust, alongside her fondness for Russian operas and the operas of Richard Wagner. Recent and upcoming projects include Fricka in Die Walküre with the Hamburg State Opera, Ravel’s L’Enfant et les sortilèges with the Saito Kinen Festival under Seiji Ozawa, and various concerts in Boston, Vienna, Sydney, Paris, St. Gallen, and in Japan.

EDGARAS MONTVIDAS

Lithuanian tenor Edgaras Montvidas was educated in Vilnius at the Lithuanian Music Academy. From 2001-2003 he was a member of the Royal Opera House, Covent Garden Young Artists Programme, where he sang Alfredo La traviata; Arminio in Verdi’s I masnadieri; Marcellus and Laertes in Thomas’s Hamlet and Fenton in Falstaff. From 2004 to 2006 he was a member of the ensemble of Frankfurt Opera, where his roles included Des Grieux in Manon; Belmonte in Die Entführung aus dem Serail; Tamino in Die Zauberflöte; Ottavio in Don Giovanni; Alfredo in La Traviata, and Macduff in Macbeth. In 2009, Mr. Montvidas was awarded the Theatre Award The Gold Cross of the Stage in Lithuania for his performances as Werther. Current and future plans include Prunier in Puccini’s La Ronde and Chevalier Belfiore in Rossini’s II viaggio a Reims for The Royal Opera, Covent Garden; Tom Rakewell in Stravinsky’s The Rake’s Progress for Scottish Opera; Lensky in Eugene Onegin for Glyndebourne Festival Opera and the Bayerische Staatsoper, Munich; Rinuccio in Gianni Schicchi for Cincinatti Opera, and Arbace in Mozart’s Idomeneo and Fisherman in Stravinsky’s Le Rossignol for Netherlands Opera. He will also sing Le Rossignol and Ravel’s L’Enfant et les sortilèges with the NHK in Japan, conducted by Charles Dutoit, and Alfred Bruneau’s Requiem at La Monnaie, Brussels, with conductor Ludovic Morlot.

JEAN-PAUL FOUCHECOURT

Jean-Paul Fouchécourt is universally acknowledged as one of the main interpreters of the French Baroque repertoire. Although his performances and over sixty-five recordings of works by Rameau, Lully,
Campra have received huge acclaim, he has also developed repertoire from Berlioz to Offenbach, Britten, and Verdi. His career has taken him to major opera houses and orchestras around the world. He has performed numerous roles with Les Arts Florissants under the baton of artistic director William Christie, Les Musiciens du Louvre conducted by Marc Minkowski, Netherlands Opera, Metropolitan Opera, Antwerp Opera, Paris Opera, Aix en Provence Festival, Chorégies d’Orange, Theatre des Champs Elysées, Edinburgh Festival, Opera de Lyon, Geneva Opera, Salzburg Festival, Berlin Philharmonic, Opera de Bordeaux, Saito Kinen Festival, Boston Symphony Orchestra, BBC Symphony Orchestra, and BBC Proms. Mr. Fouchécourt is well known for his portrayal of Rameau’s Platée having performed the part at the Royal Opera House, Covent Garden; Paris Opera, Opera de Bordeaux, Geneva Opera, New York City Opera, and the Philharmonia Baroque Orchestra. In 1996, William Christie invited him to join Les Arts Florissants and with this orchestra he performed in Rameau’s Hippolyte et Aricie, Les Indes Galantes, Les Fêtes d’Herbé and a highly acclaimed production of Lully’s Atys which was recorded. He has also performed extensively with Marc Minkowski’s orchestra Les Musiciens du Louvre highlights of which include Hippolyte et Aricie, Lully’s Phaeton, Marais’ Alcyone, Mondonville’s Titon et l’Aurore and Handel’s Resurrection.

DAVID KRAVITZ

Baritone David Kravitz is increasingly in demand on operatic and concert stages. His 2012-13 season includes return engagements with the BSO under Charles Dutoit, Boston Lyric Opera for Abraham in the American premiere of James MacMillan’s Clemency, and Emmanuel Music for Nick Carraway in the Boston premiere of John Harbison’s The Great Gatsby. In 2010-11, Mr. Kravitz made his New York City Opera debut in Strauss's Intermezzo, and his European debut at Monte Carlo’s Salle Garnier in the world premiere of Tod Machover’s Death and the Powers which subsequently traveled to Chicago Opera Theater and the American Repertory Theater. Highlights from 2009-2010 included a return to Opera Theatre of St. Louis for the world premiere of The Golden Ticket, and Germont in La traviata with the Pioneer Valley Symphony. Mr. Kravitz’s 2008-2009 opera season featured company debuts with Glimmerglass Opera (La traviata and The Consul) and American Lyric Theater in New York City, as well as return engagements with Opera Boston (Der Freischütz and The Bartered Bride). Previous seasons have included appearances with James Levine and the BSO (Les Troyens and Moses und Aron), and Opera Theatre of St. Louis, where critics hailed his "perfect comic timing" and "commanding" performance as Ko-Ko in The Mikado. Other recent opera roles include the title role in Wozzeck, Leporello and the title role in Don Giovanni, Count Almaviva in Le nozze di Figaro, Papageno in Die Zauberflöte, and Don Alfonso in Cosi fan tutte. Before devoting himself full-time to a career in music, Mr. Kravitz had a distinguished career in the law that included clerkships with U.S. Supreme Court Justices Sandra Day O’Connor and Stephen Breyer. He later served as Deputy Legal Counsel to the Governor of Massachusetts.

KELLY MARKGRAF

American baritone Kelly Markgraf’s 2011-2012 season included Count Almaviva in Le nozze di Figaro with Kentucky Opera, his role debut as Malatesta in Don Pasquale at Hawaii Opera in Honolulu, and Papageno in Die Zauberflöte with Apollo’s Fire Baroque Orchestra. In concert, he joined the St. Paul Chamber Orchestra for Ned Rorem’s Aftermath, the New York Philharmonic for concerts with Music Director Alan Gilbert, the Oklahoma Mozart Festival, Chamber Music Northwest, and the Music@Menlo Festival with acclaimed pianist Gilbert Kalish. Future seasons will include appearances with the Madison Opera (title role in Don Giovanni), the Marilyn Horne Foundation at Carnegie’s Zankel Hall, and The Chamber Music Society of Lincoln Center. His 2010-2011 season included the U.S. Premiere of Shostakovich’s War Front Songs at Symphony Space, Escamillo opposite mezzo-soprano Sasha Cooke with Brazos Valley Symphony, the title role in Don Giovanni with Opera Omaha, Allazim in Mozart’s Zaide at Carnegie’s Zankel Hall with Maestro David Robertson, and the role of Zebul in Handel’s Jephtha with Kent Tritle for Sacred Music in a Sacred Space. He also appeared in a leading role in a workshop of Michael Torke’s opera Senna as part of the Metropolitan
Kelly Markgraf is a distinguished graduate of the Juilliard Opera Center.

DAVID WILSON-JOHNSON

British baritone David Wilson-Johnson was born in Northampton and studied Modern Languages at St. Catharine's College, Cambridge and singing at the Royal Academy of Music in London. Over a career already spanning thirty years he has been a guest of major opera houses, orchestras, and festivals worldwide. He has sung under many distinguished conductors including Pierre Boulez, Frans Brüggen, Carlo-Maria Giulini, Hartmut Haenchen, Nikolaus Harnoncourt, Oliver Knussen, Reinbert de Leeuw, Gustav Leonhardt, Sir Charles Mackerras, Zubin Mehta, Kenneth Montgomery, André Previn, and Sir Simon Rattle. Opera repertoire includes Le Rossignol, L’Enfant et les sortilèges, Boris Godunov, Turandot, Werther, and Die Zauberflöte, Arianna, Cosi fan tutte (all at the Royal Opera House, Covent Garden); Peter Grimes (Amsterdam, Brussels, Geneva, Madrid), Billy Budd (ENO, ROH, Opera Bastille), La Damnation de Faust (Berlin, Turin, Tanglewood), Die Meistersinger von Nürnberg (Amsterdam and Opera Garnier), Die Zauberflöte (Opera Garnier), Tristan und Isolde (Monte Carlo), Rameau’s Les Boréades (Salzburg Festival), Eight Songs for a Mad King by Peter Maxwell Davies (Opéra Comique), Sir Michael Tippett’s A Midsummer Marriage (TV film) and the title role in Messiaen’s St François d’Assise (London, BBCTV, Lyon, Amsterdam, Brussels, New York and Edinburgh Festival). In recent years he has sung title roles in Tippett’s King Priam (Nationale Reisopera and BBC Proms), Albéniz’s Merlin (Teatro Real Madrid), Shostakovich’s The Nose under Rozhdestvensky (Netherlands Opera), and Britten’s Owen Wingrave under Stefan Asbury.

MATTHEW ROSE

British bass Matthew Rose studied at the Curtis Institute of Music before becoming a member of the Young Artist Programme at the Royal Opera House, Covent Garden. For the Royal Opera his roles have included Polyphemus in Acis and Galatea, Masetto in Don Giovanni, Haraschta in The Cunning Little Vixen and Colline in La bohème. In 2006 he made an acclaimed debut at the Glyndebourne Festival as Bottom in A Midsummer Night’s Dream and he has since sung the role at La Scala, Milan; the Royal Opera; the Opéra National de Lyon; and at the Houston Grand Opera. Other roles include Nick Shadow in The Rake’s Progress at the Glyndebourne Festival and for the Gothenburg Opera; Leporello at the Glyndebourne Festival and in Santa Fe and Mozart’s Figaro for the WNO, at the Opéra de Lille and at the Bayerische Staatsoper, Munich. In concert, he has appeared at the Edinburgh Festival, the BBC Proms and at the Mostly Mozart Festival in New York. Recent engagements have included the LSO with Sir Colin Davis, Harding and Tilson Thomas; the Los Angeles Philharmonic with Dudamel; the Dresden Staatskapelle, Scottish Chamber Orchestra and Philharmonia Orchestra with Mackerras; the Monteverdi Choir with Gardiner; the Tonhalle Orchestra Zurich with Dutoit; the BBC Symphony Orchestra with Belohlávek and Minkowski and the Accademia Nazionale di Santa Cecilia with Pappano.

TICKET INFORMATION

Subscriptions for the BSO’s 2012-13 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 are priced from $30 to $124. Regular-season Boston Symphony Orchestra concerts on Tuesday and Thursday evenings are priced from $30 to $114; Friday afternoons are priced from $31 to $107; concerts on Friday and Saturday evenings are priced from $33 to $124. 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. For Friday afternoon concerts Rush Tickets are available beginning at 10 a.m. For Tuesday, Thursday, and Friday evening concerts Rush Tickets are available 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, 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. 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

Bank of America and EMC Corporation are proud to be the Season Sponsors of the Boston Symphony Orchestra’s 2012-13 season. 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.

PRESS CONTACTS:
Bernadette Horgan, Director of Public Relations (bhorgan@bso.org) 617-638-9285
Thursday, October 18, 8 p.m.
Friday, October 19, 1:30 p.m.
Saturday, October 20, 8 p.m.
Tuesday, October 23, 8 p.m.
Charles Dutoit, conductor
Nikolai Lugansky, piano*
Elizabeth Rowe, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Swoboda, bassoon
James Sommerville, horn
Thomas Rolfs, trumpet
Toby Oft, trombone

DEBUSSY Symphonic Fragments from The Martydom of Saint Sebastian
MARTIN Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra
RACHMANINOFF Piano Concerto No. 3

Thursday, October 25, 8 p.m.
Friday, October 26, 8 p.m.
Saturday, October 27, 8 p.m.
Charles Dutoit, conductor
Olga Peretyatko, soprano* (The Nightingale)
Julie Boulianne, mezzo-soprano* (The Child)
Sandrine Piau, soprano*
Diana Axentii* and Yvonne Naef, mezzo-sopranos
Edgaras Montvidas* and Jean-Paul Fouchécourt, tenors
David Kravitz, Kelly Markgraf*, and David Wilson-Johnson, baritones
Matthew Rose, bass*
Tanglewood Festival Chorus
John Oliver, conductor
STRAVINSKY The Nightingale
RAVEL L’Enfant et les sortilèges

Concert performances, sung in Russian (Stravinsky) and French (Ravel) with English supertitles