JUANJO MENA LEADS BOSTON SYMPHONY ORCHESTRA IN AMERICAN PREMIERE OF FINNISH COMPOSER KAIJA SAARIAHO’S CIRCLE MAP, FOR ORCHESTRA AND ELECTRONICS, A BSO CO-COMMISSION, NOVEMBER 1-6 AT SYMPHONY HALL

CIRCLE MAP WAS COMMISSIONED BY SIX ORCHESTRAS IN SIX DIFFERENT COUNTRIES, INCLUDING THE ROYAL CONCERTGEBOUW ORCHESTRA, BOSTON SYMPHONY ORCHESTRA, GOTHENBURG SYMPHONY ORCHESTRA, ORCHESTRE NATIONALE DE FRANCE, ROYAL SCOTTISH NATIONAL ORCHESTRA, AND STAVANGER SYMPHONY ORCHESTRA

PROGRAM ALSO FEATURES GIL SHAHAM IN BENJAMIN BRITTEN’S RARELY PERFORMED VIOLIN CONCERTO, AND MR. MENA LEADS BSO IN DVOŘÁK’S SYMPHONY NO. 7

Performances to take place Thursday, November 1, Saturday, November 3, and Tuesday, November 6, at 8 p.m., and Friday, November 2, at 1:30 p.m.

Spanish conductor Juanjo Mena, chief conductor of the BBC Philharmonic, leads the Boston Symphony Orchestra in four concerts Thursday, November 1-Tuesday, November 6, with a program featuring the American premiere of influential Finnish composer Kaija Saariaho’s Circle Map, for orchestra and electronics, a BSO co-commission. 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.

Circle Map was commissioned by six orchestras in six different countries, including the Royal Concertgebouw Orchestra (Netherlands), the Boston Symphony Orchestra, the Gothenburg Symphony Orchestra (Sweden), the Orchestre National de France, the Royal Scottish National Orchestra, and the Stavanger Symphony Orchestra (Norway). The world premiere took place in Amsterdam on June 22, 2012 by the Royal Concertgebouw Orchestra led by Finnish conductor Susanna Mälkki. The BSO’s upcoming American premiere of Circle Map follows a performance of the work by the Stavanger Symphony Orchestra on September 28.
For complete programs, ticket information, photos, and artist bios, click here: https://www.box.com/s/bdc46390a330b3d7eba0.

PROGRAM DETAILS

Finnish composer Kaija Saariaho’s *Circle Map*, a new work for orchestra and electronics organized around text by the 13th-century Persian poet and theologian Rumi, receives its American premiere to begin the program. Saariaho, known for her exotic, unique sense of musical color, treats the recorded sounds of the spoken text as musical material, using electronics to modify and isolate aspects and textures of the voice and weave them together with the live orchestral performance. The poems featured in *Circle Map* include Rumi’s “Morning Wind”; “Walls closing”; “Circles”; “Days are sieves”; “Dialogue”; and “Day and Night, Music.” The BSO’s relationship with Ms. Saariaho goes back to October 19-21, 2000, when the orchestra first performed her *Château de l’âme*, five songs for soprano, eight female voices, and orchestra. The BSO also performed her 2001 composition, *Nymphéa Reflections* on April 20-25, 2006, and gave the world premiere performance of her *Notes on Light* for cello and orchestra, a BSO 125th anniversary commission, February 22-27, 2007.

Sharing the first half of the program is Britten’s Violin Concerto, dating from 1939, the first work the English composer completed after emigrating to the United States. A pacifist, Britten was deeply disturbed by the gathering storm in Europe, and this concerto is flavored with a sense of impending and inevitable tragedy. Despite the darkness of its character, Britten was very happy with the work, calling it “without question my best piece” upon its completion.

In January 1884, Dvořák traveled to Berlin to attend a performance of the Symphony No. 3 by his close friend and musical mentor Brahms. The inspiration gained from that experience, along with a commission from London later that year, became the impetus for his own Symphony No. 7. Reflecting Dvořák’s inner turmoil at the recent loss of his mother and the outer conflict of Bohemia’s rising nationalism, the Seventh is the composer’s darkest, most severe work. But it is also one of his greatest, and Dvořák was desperately proud of it, telling his publisher that it contained “not one superfluous note,” and writing to a friend that “wherever I go I can think of nothing else. God grant that this Czech music will move the world!”

JUANJO MENA

Juanjo Mena made his BSO debut at Tanglewood on July 31, 2010, when he filled in for James Levine and led the BSO in a program of Berg, Strauss, and Mahler. He made his Symphony Hall debut on October 13-18, 2011, on a program including Bartók’s *The Wooden Prince* and Dvořák’s Cello Concerto, featuring soloist Yo-Yo Ma.

Juanjo Mena is one of the most renowned Spanish conductors on the international circuit. He was Principal Conductor and Artistic Director of the Orquesta Sinfónica de Bilbao (1999-2008) and Principal Guest Conductor of the Teatro Carlo Felice di Genova (2007-2010). He is now Principal Guest Conductor of the Bergen Filharmoniske Orkestra (2007-2013) and Principal Conductor of the BBC Philharmonic Orchestra from 2011-2012 season. He has conducted prestigious Orchestras in Europe and Asia, as the Oslo Philharmonic, Orchestre National de France, Orchestra Filarmonica della Scala, BBC Scottish Symphony, RAI Torino, Orchestra Sinfonica di Milano Giuseppe Verdi or Tokyo Metropolitan Symphony Orchestra. His brilliant career in America has led him to conduct the Symphonic Orchestras from Chicago, Philadelphia, Boston, Houston, Indianapolis and Baltimore, among others. Juanjo Mena frequently collaborates with the best Spanish orchestras. Among his future engagements, he will conduct Los Angeles Philharmonic, Cincinnati Symphony Orchestra and the Boston Symphony Orchestra with Yo-Yo Ma. He has also been invited to conduct the

KAIA SAARIAHO

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. Born in Helsinki in 1952, she studied at the Sibelius Academy with the pioneering modernist Paavo Heininen and, with Magnus Lindberg and others, she founded the progressive ‘Ears Open’ group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, from 1982, at the IRCAM research institute in Paris. At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, Verblendungen (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her next, linked, pair of orchestral works, Du Cristal (1989) and ...à la Fumée (1990) suggest their preoccupation with color and texture. In opera, Saariaho has had outstanding success. L’Amour de loin, with a libretto by Amin Maalouf based on an early biography of the twelfth-century troubadour Jaufre Rudel, received widespread acclaim in its premiere production directed by Peter Sellars at the 2000 Salzburg Festival, and won the composer a prestigious Grawemeyer Award. Adriana Mater, on an original libretto by Maalouf, mixing gritty present-day reality and dreams, followed, again directed by Sellars, at the Opéra Bastille in Paris in March 2006. Emiie, an opera and monodrama for Karita Mattila had its premiere in Lyon in March 2010. Saariaho’s vocal works include Château de l’âme (1996), Oltra mar (1999), the song-cycle Quatre instants (2002), and La Passion de Simone, portraying the life and death of the philosopher Simone Weil, formed part of Sellars’s international festival ‘New Crowned Hope’ in 2006-07. Saariaho’s awards include the Grawemeyer Award, the Wihuri Prize, the Nemmers Prize, and the Sonning Prize. In 2015 she will be the judge of the Toru Takemitsu Composition Award.

GIL SHAHAM

A regular guest artist with the BSO since his debut with the orchestra at Symphony Hall in 1992, Gil Shaham last appeared with the BSO during Tanglewood 75th Anniversary season last summer during the John Williams’ 80th Birthday Celebration on August 18 and performing Beethoven’s Violin Concerto with the BSO and conductor Rafael Frühbeck de Burgos on August 19. He last appeared at Symphony Hall on October 2-4, 2008, performing Stravinsky’s Violin Concerto with the BSO and conductor André Previn.

Gil Shaham is one of the foremost violinists of our time, combining flawless technique with inimitable warmth and a generosity of spirit. He is sought after throughout the world for concerto appearances with leading orchestras and conductors, and he regularly gives recital and ensemble appearances on the great concert stages and at the most prestigious festivals. Shaham continues his long-term exploration of "Violin Concertos of the 1930s," which comprises performances at some of the most well-established concert venues with the world's greatest orchestras. In January 2012, he begins the year performing Barber's Violin Concerto with the Hong Kong Philharmonic and Virginia Symphony. He tackles Prokofiev's Second Violin Concerto in February with the New World Symphony and fills out the rest of the season giving performances of the Hartmann, Berg, and Stravinsky concertos with the orchestras of New York, London and Atlanta, respectively. In October, Shaham brings Brahms's Violin Concerto to Carnegie Hall with Orpheus Chamber Orchestra, and later in the season he reprises the concerto with the orchestras of San Francisco, Boston and Delaware. This fall also sees Shaham exploring several of Bach's sonatas and partitas for solo violin on a US recital tour. Shaham has more than two dozen concerto and solo CDs to his name, including bestsellers that have appeared on record charts in the US and abroad. These recordings have earned prestigious awards, including multiple Grammys, a Grand Prix du Disque, Diapason d'Or, and Gramophone Editor's Choice.
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](http://www.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](http://www.Facebook.com/BostonSymphony) and on Twitter at [Twitter.com/BostonSymphony](http://www.Twitter.com/BostonSymphony). Video content from the BSO is also available at [YouTube.com/BostonSymphony](http://www.YouTube.com/BostonSymphony).

In the fall of 2011, the BSO redesigned and updated its popular website at [BSO.org](http://www.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.

In the Fall 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.
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
BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, NOVEMBER 1-6, 2012

Thursday, November 1, 8 p.m.
Friday, November 2, 1:30 p.m.
Saturday, November 3, 8 p.m.
Tuesday, November 6, 8 p.m.

Juanjo Mena, conductor
Gil Shaham, violin

SAARIAHO *Circle Map*, for orchestra and electronics (American premiere; BSO co-commission)
BRITTEN Violin Concerto
DVOŘÁK Symphony No. 7