FOR IMMEDIATE RELEASE:

DATE: October 24, 2012

THE BOSTON SYMPHONY ORCHESTRA WILL PRESENT THE AMERICAN PREMIERE OF KAIJA SAARIAHO’S *CIRCLE MAP*, FOR ORCHESTRA AND ELECTRONICS, UNDER THE DIRECTION OF JUANJO MENA, THURSDAY, NOVEMBER 1, AT SYMPHONY HALL (REPEAT PERFORMANCES NOVEMBER 2, 3, AND 6)

*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.; for press tickets reply to this email or call 617-638-9283.

The *Boston Symphony Orchestra* is proud to present the American premiere of *Kaija Saariaho’s Circle Map, for orchestra and electronics*, under the direction of Spanish conductor *Juanjo Mena*, on Thursday, November 1, at Symphony Hall, with repeat performances to take place on Thursday, Friday, and Tuesday, November 2, 3, and 6. Also on the program, violinist *Gil Shaham*, a frequent guest with the orchestra, joins the BSO for Benjamin Britten’s rarely performed Violin Concerto, and the concert concludes with Dvořák’s darkly majestic Symphony No. 7.

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

DRAFT OF NOTE ON SAARIAHO’S *CIRCLE MAP* TO BE INCLUDED IN PROGRAM BOOK

Kaija Saariaho
“Circle Map” for orchestra and electronics (2012)

Kaija Saariaho was born on October 14, 1952, in Helsinki, Finland, and has lived in Paris since 1982. The instigation for *Circle Map* came from the Royal Concertgebouw Orchestra, which enlisted the Boston Symphony Orchestra,
Gothenburg (Sweden) Symphony Orchestra, Orchestre National de France, Royal Scottish National Orchestra, and Stavanger (Norway) Symphony Orchestra in a consortium to commission the work. The Royal Concertgebouw Orchestra under the direction of Susanna Mälkki gave the first performances of Circle Map during the Holland Festival on June 22 and 23, 2012, in Amsterdam’s industrial Westergasfabriek Gashouder building. This week’s BSO performances mark the work’s American premiere.

Circle Map calls for a large orchestra with electronics. The orchestra consists of three flutes (second doubling piccolo, third doubling alto flute), two oboes, three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, two trumpets, three trombones, tuba, timpani (with cymbal), percussion (four players suggested: I. crotales, xylophone, glockenspiel, small suspended cymbal, metal plate, log drum, bass drum, guiro, wood block, sand blocks, large cowbell, wood chimes, bamboo chimes; II. vibraphone, medium suspended cymbal, light swish cymbal, two Chinese cymbals; III. marimba, medium and large suspended cymbals, tam-tam, sizzle cymbal, finger cymbals, slit drum, tubular bells, wind gong; IV. temple block, small bongo, tom-tom, large tambourine, small and large suspended cymbals, mark tree, glass chimes, shell chimes, wood block, small triangle), harp, piano, celesta, and strings. The electronics part is to be triggered via an electronic keyboard and amplified and spatialized through speakers deployed around the stage and the hall (see below for more detail). Circle Map is twenty-seven minutes long.

The use of electrics/electronics with orchestra is a phenomenon less than a century old—or, thinking of it from the opposite perspective, the use of sound-sources of electrical origin has already been around for almost a century.* Which of these angles places the practice in its most relevant light, for a concert of the Boston Symphony Orchestra? Well, in spite of its being virtually unavoidable in pop music, the use of electronics in an orchestral concert is still very much a novelty for traditional classical-music ensembles. There are lots of reasons for this, but the most important one is tradition itself. Composers know that the symphony orchestra is already marvelously flexible and infinitely variable, and taking on the challenge of applying one’s personal style to the ensemble developed by Berlioz and Mahler can be immensely satisfying—sort of like artists still finding ways of saying what they need to say using oils on canvas instead of working in, say, video.

Realism and practicality figure into it, too. Only a relatively few composers reach the status of being able to write regularly for a major symphony orchestra, so the instinct is to make every concession to straightforwardness of execution, which means adding to the basic resource only when it’s conceptually unavoidable. Calling for a second harp or a third percussionist costs a little money, after all. An orchestra is, for the same reasons, less likely to commission a piece calling for extra forces. Also, ease of rehearsal and a graspable concept make performance preparation go smoothly, maximizing the time needed to finesse a piece to a more perfect state, and added elements like electronics or video complicate matters on lots of levels.

In the case of Kaija Saariaho’s new piece, an electronic sound element was always part of the conception. Saariaho has been a major contributor to the electro-acoustic repertoire for almost thirty years, since her work in the early 1980s at IRCAM, a premier institution of research and development into musical acoustics. She had arrived at IRCAM following studies at the Sibelius Academy in Helsinki, where she had been part of a group of composers and musicians that included Magnus Lindberg and Esa-Pekka Salonen, the two best-known of a number of peers that went on to achieve remarkable international reputations. Saariaho’s interest in unusual sounds had begun in her childhood,* Ottorino Respighi’s use of a gramophone to play pre-recorded birdsong in the “Pines of the Janiculum” movement of Pines of Rome (1924) is probably the earliest mainstream example of “electro-acoustic” music in tandem with an acoustic ensemble (although that gramophone could just as easily have been hand-cranked as plugged in). Instruments producing sound electronically were already in development by the 1920s, the most famous and successful being the Theremin. With the advent of tape recording, the musical manipulation of pre-recorded sounds—“musique concrete”—became a concern in the late 1940s and onward. The practice of creating musical sounds produced and/or manipulated via computer began in the mid-1950s, gradually evolving to its current ubiquitous state in pop/rock/hip-hop, television and movie soundtracks, and video games.

Circle Map’s electronics part essentially takes a computer-modified musique concrete approach, adding the further dimension of sound spatialization—the creation of a surround-sound type musical environment, which is a focus of much cutting-edge research and activity.
but it took time for her to understand how to create those sounds, for which there was little precedent in the mainstream repertoire. During her formal music studies she simultaneously pursued visual art; the gestural approach and use of colors in that medium provided a kind of analogy for what she was trying to create in music. Visual ideas have carried over into her music as evocative titles for many of her works, such as Lichtbogen (“Light bows”), Nymphéa (“Water Lilies”), or Lanterna Magica (“Magic Lantern,” taking its title from filmmaker Ingmar Bergman’s autobiography). Nonetheless, music has always been her primary focus.

Saariaho’s pursuit of her own musical language led her to explore ways of analyzing the physical properties of sound using technologies that were being developed at IRCAM and elsewhere. Every sound has its own unique spectrum of frequencies, and most natural and musical sounds—such as a human voice or a violin—change over time, from the onset of a sound to its end. This acoustic “shape” can then be used as the basis for formal and orchestral ideas. The benefit of this kind of thinking is that the elements of a piece are derived from the natural, physical properties of sound itself, lending an organic cohesiveness to the whole. At the same time, the surfaces and details of such works may seem exotic or strange, because they frequently employ materials outside the 12-note chromatic scale and tonal chord progressions with which we’re so familiar. (In Circle Map, Saariaho calls for microtonal articulations of certain pitches, notated as quarter tones—intervals half the size of the semitone division of the piano’s keyboard.)

Saariaho’s predecessors in this approach to musical sound included Gérard Grisey and Tristan Murail, whose music has been labeled (simplistically, it must be said) musique spectrale. Just as with any approach, the spectrale idea provides set of tools a composer might use to achieve what she or he is aiming for musically; although there are certain similarities among composers who have used spectral analysis of sound to expand and refine their composition, each has a distinct voice. In Saariaho’s case, that voice has undergone many changes over the years, the most significant happening during her immersion in works for the human voice, particularly in her operas L’Amour de loin (2000), Adriana Mater (2006), and the monodrama Émilie (2010), as well as the big oratorio La Passion de Simone. The most audible outcome of this vocal immersion was the composer’s re-examination of the role of melody in her music. More subtly, the role of harmonic motion, analogous in many ways to that of tonal music, has become an added source of architectural solidity in her recent work.

The success and international impact of her stage works might lead one to believe that Saariaho is, at heart, a dramatic composer, an accurate view in some ways. Her sense of musical drama, though, has its roots in the inner life of sound itself, in details that we hear and process but that are far more subtle than what can be represented by notes and articulations on a page. Sound as sensual and tactile experience leads to works of dramaturgical force and physical presence that impart to an audience a fresh way of hearing, a new way of encountering beauty.

Following the composer’s cello concerto Notes on Light, a BSO 125th anniversary commission given its premiere here in 2007, Circle Map is the second Saariaho work commissioned (in this case co-commissioned) by the BSO. The orchestra has also performed her voice-and-orchestra work Chateau de l’âme at Symphony Hall in October 2000 and at Tanglewood in 2002, and her orchestral work Nymphéa Reflection in April 2006.

Circle Map was composed at the request of Amsterdam’s Royal Concertgebouw Orchestra for performance in a big former industrial space, the Westergasfabriek Gashouder building, a large, squat cylinder with peculiar acoustic properties. (Gashouders—“gas holders”—were used to store coal gas in the early 20th century; natural gas is these days stored in similar tanks, like Boston’s National Grid famous painted tank visible from I-93 south of Boston.)

Saariaho worked with Finnish sound designer Timo Kurikangas in developing the acoustic environment of Circle Map’s electronic music; that environment, imagined for the Gashouder building, requires technical tweaking and rethinking for each new venue. The central sound source is the reading by the Persian sound artist Arshia Cont of six quatrains by the 13th-century Persian poet Rumi in the original language. As used in the piece, stored as computer files and triggered by an electronic keyboard, these recordings are highly modified and processed, a “composed” and complex musical signal by no means dominating the texture. The readings are “centered” in the array of speakers above the stage, while overtones, modulating tones, sustained and delayed elements, and other artifacts of the transformed recording create a kind of sonic “halo” broadcast via speakers placed around the auditorium. The orchestra is, to some degree, another manifestation of that transformation. The poems work as a two-fold source for the piece: a traditional one of providing emotional imagery triggering musical response, and as raw acoustic material that can be echoed, expanded, or commented on by the orchestra and altered electronically.

Each movement has a particular character defined by details of orchestration and gesture, with reference to the poetic image. (The composer recommends reading the poems before listening to the piece.) The first is rhythmically free and constantly changing in texture and timbre, beginning with the flute/piccolo duet that suggests the “Morning Wind” of the title. The second movement, “Walls closing,” brings the clearest audible correspondence between the
sound of the recorded track and the orchestra. Within a fabric woven by strings and high woodwinds, a melody played by the trumpet, then piano, then cellos and basses, reflects the contour of the reading that begins about two minutes into the movement. The piano clarifies the relationship further by doubling, as closely as possible, the baritone voice of the speaker. (This is, incidentally, the least modified of the poetic readings.) Given its similarity to other harmonic figures in the piece (for example at the start of the first movement), this may be a clue to the source of the work’s harmonic world throughout.

The most explicit echo of the poetic imagery is the classic word-painting of the third movement, “Circles,” in which musical “footsteps” clearly illustrate the first line of Rumi’s poem: “Walk to the well.” The “sieve” image of the fourth movement is suggested subtly with sifting sounds of guiro (rasp), wood chimes, sizzle cymbal, and sand blocks.

The “circle” idea is reflected in repeating small figures and other gestures in the music, characteristic of the entire piece, and also in the work’s harmonic cycles. A clear large-scale recursion or circling-back can be heard at the start of the fifth movement (“Dialogue”), which begins with the first movement’s opening sonority. This movement is of special interest, because Saariaho manipulates the male-voice recording here to give the first couplet a higher, feminine quality, and takes it deeper than a human voice for the second couplet, the reply to her question. The sound of the voice in the second couplet is meant to suggest the voice of God.

“Day and Night, Music” gives us, in a sense, a key to the whole piece, speaking of music as life-force. The movement is a series of exotic, melodic solos beginning in the woodwinds (initially bassoon) and moving throughout the orchestra, a phrase or two at a time, piercing the dark, shifting colors of the orchestral backdrop. The melodies are rich, complex, and constant: Rumi’s “quiet, bright reedsong.”

—Robert Kirzinger

These are the American premiere performances, and first BSO performances, of Saariaho’s Circle Map.

KAIJA SAARIAHO “Circle Map”
Poems by Rumi (read by Arshia Cont in Persian for the electronics part)

I. Morning Wind
The morning wind spread its fresh smell.
We must get up and take that in,
that wind that lets us live.
Breathe, before it’s gone.

II. Walls closing
Seeing you heals me.
Not seeing you, I feel the walls closing.
I would not wish for anyone else
such absence.

III. Circles
Walk to the well.
Turn as the earth and the moon turn,
circling what they love.
Whatever circles comes from the center.

IV. Days are Sieves
Days are sieves to filter spirit,
reveal impurities, and too,
show the light of some who throw
their own shining into the universe.

V. Dialogue
I am so small I can barely be seen.
How can this great love be inside me?

Look at your eyes. They are small,  
but they see enormous things.

IV. Day and Night, Music
All day and night, music, 
a quiet, bright 
reedsong. If it 
fades, we fade.

Translations from Unseen Rain: Quatrains of Rumi, by John Moyne and Coleman Barks
Threshold Books, Putney, Vermont 1986

TICKET, SPONSORSHIP, AND OTHER PATRON INFORMATION

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 (http://www.bso.org/subscriptions). 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](http://www.WGBH.org) 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 Chloë*, 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 released 75 archive recordings from Tanglewood's storied history. These recordings were released individually as a free stream within the first 24 hours of release for the first 75 days of the Tanglewood season, and then were available as a paid digital download after the streaming period ended. 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 ambience 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 http://www.bso.org/shop. 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