MAESTRO DANIELE GATTI JOINS BSO, TANGLEWOOD FESTIVAL CHORUS, AND QUARTET OF VOCAL SOLOISTS TO MARK VERDI BICENTENNIAL WITH PERFORMANCES OF THE COMPOSER’S REQUIEM JANUARY 17-19

MR. GATTI, WHO RETURNS TO CONDUCT AN ALL-WAGNER PROGRAM IN MARCH, LEADS THE SEASON PROGRAMS MARKING THE BSO’s VERDI AND WAGNER BICENTENNIAL CELEBRATIONS IN 2013

Performances to take place Thursday, January 17, Friday, January 18, and Saturday, January 19, at 8 p.m.; for press tickets reply to this email or call 617-638-9286

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

Mr. Gatti, who returns to lead the BSO and mezzo-soprano Michelle De Young in an all-Wagner program March 21-26, conducts the season programs marking the orchestra’s Verdi and Wagner bicentennial celebrations in 2013. He will also lead Symphony Hall performances of Mahler’s Symphony No. 3, March 28-30. Mr. Gatti and the BSO will repeat these Mahler and Wagner programs at Carnegie Hall on April 4 and 5.

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

PROGRAM DETAILS

Verdi began work on what would become his gigantic Requiem in 1868, though he didn’t know it at the time. After Rossini passed away that year, 13 prominent composers of the day banded together to write
a Mass in his memory—each composer writing one of the sections—to be performed on the first anniversary of his death. Verdi, the only composer of the 13 still well-known today, was responsible for the concluding “Libera me.” Unfortunately, the premiere was cancelled due to lack of enthusiasm and support, and Verdi never heard the work performed. He did, however, rescue his piece of the project from oblivion, revising and including it when, four years later, he decided to write a complete Requiem of his own following Alessandro Manzoni’s death.

What resulted is a unique Requiem, singularly dramatic in demeanor, tremendous in scope, and visceral in impact—everything one would expect from a Requiem written by one of history’s great composers of music for the theater. With its episodic nature, aria-like solo sections written with opera stars of Verdi’s acquaintance in mind, and thunderous choral and orchestral writing, this Requiem is an opera in all but name; there may be no sets, scenery, or costumes, but the music itself is theater. Covering a huge range of emotional ground and calling on an enormous number of performers, including two batteries of trumpets positioned on opposite sides of the hall in order to call back and forth to one another, this is a gripping, humanistic Requiem, capturing all the terror, hope, and uncertainty with which we the living are confronted when contemplating our own mortality.

DANIELE GATTI

Daniele Gatti, who returns to the BSO podium to conduct an all-Wagner program, March 21-26, leads the 2012-13 BSO season programs marking the orchestra’s Verdi and Wagner bicentennial celebrations in 2013. The all-Wagner program in March will include the Prelude to Lohengrin; Prelude and Liebestod from Tristan und Isolde; orchestral excerpts from Götterdämmerung; Siegfried Idyll; and orchestral and vocal excerpts from Parsifal, featuring mezzo-soprano Michelle De Young. In addition, Mr. Gatti will lead the BSO in Mahler’s Symphony No. 3, featuring mezzo-soprano Anne Sofie von Otter, women of the Tanglewood Festival Chorus, and boys of PALS Children’s Chorus, March 28-30. He will lead the BSO in both the Mahler and Wagner programs at Carnegie Hall on April 4 and 5. Mr. Gatti, who made his BSO debut in February 2002, last conducted the BSO October 1, 2009, when he filled in for James Levine at Carnegie Hall for a program including Beethoven’s Coriolan Overture, Chopin’s Piano Concerto No. 2, John Williams’s On Willows and Birches, for harp and orchestra, and Debussy’s La Mer. He last led the BSO at Symphony Hall on March 13-15, 2008, leading Schumann’s Piano Concerto and Shostakovich’s Symphony No. 5. He is one of only three conductors (the others being Charles Dutoit and Rafael Frühbeck de Burgos) who will lead the BSO in three programs during the 2012-13 season.

Mr. Gatti, who currently holds the titles of Music Director of the National Orchestra of France since 2008 and Conductor Laureate of the Royal Philharmonic Orchestra (he was music director 1996-2009), was Chief Conductor of the Zurich Opera House from 2009 through 2012. He has a close relationship with the Vienna Philharmonic and the Royal Concertgebouw orchestras, appearing in their concert seasons as well as on tour. In addition to his appearances with the BSO, Mr. Gatti appears regularly as a guest conductor with the Chicago Symphony, New York Philharmonic, Bayerischen Rundfunk Orchestra, the Munich Philharmonic, and Philharmonia Orchestra.

In fall 2012, Daniele Gatti completed a Brahms cycle with the Vienna Philharmonic Orchestra (the German Requiem and the four symphonies) to celebrate the two hundredth anniversary of the Society of Music friends of Vienna, of which Brahms was music director. This past fall, Mr. Gatti led the Vienna Philharmonic on tour; he will lead that orchestra in performances of Die Meistersinger at the Salzburg Festival in 2013. Guest conducting appearances in 2012-13 season also include performances of Mahler’s Ninth Symphony with the Royal Concertgebouw Orchestra, concerts with the Bayerischen Rundfunk Orchestra, and programs commemorating the Verdi and Wagner anniversaries, including performances
of *Parsifal* at the Metropolitan Opera, starting February 15. Among the highlights of his work with the Orchestre National de France are a performance of *Parsifal* at the Théâtre des Champs-Elysées, tours in Europe and the U.S., and a performance of Verdi’s Requiem in June, a work he will also lead in April with the Philharmonia Orchestra.

Mr. Gatti has signed an exclusive contract with Sony Classical: the first recording of this association, dedicated to Debussy’s 150th anniversary, was released in April 2012; the second one, marking the 100th anniversary of Stravinsky’s *Rite of Spring*, will be released in spring 2013. Mr. Gatti has been involved in several audio and DVD releases in 2012 and 2013: a DVD of Puccini’s *La bohème* with the Vienna Philharmonic, released December 11, 2012; a box set of Mahler symphonies (conducting Mahler’s Symphony No. 5 with Royal Concertgebouw Orchestra) to be released in January 2013; and a DVD of Verdi’s *Falstaff* with the Zurich Opera House, released in July 2012.

**FIORENZA CEDOLINS**

Fiorenza Cedolins is one of the most celebrated opera singers, known for the beautiful, mellow, warm color of her voice, volume, clear diction, refined vocal technique. After winning the Luciano Pavarotti International Voice Competition in Philadelphia (1996) she sung *Tosca* with Luciano Pavarotti. She has performed at many of the world’s leading opera houses including Teatro alla Scala in Milan (*Madama Butterfly* and *Don Carlo*), Metropolitan Opera House in NY (*Aida*) and ROH Covent Garden in London (*Il trovatore*, 2003). Among her performances are Mascagni’s *Cavalleria rusticana* with Riccardo Muti at the Ravenna Festival; Verdi’s *Simon Boccanegra* in Montecarlo conducted by Daniel Oren; Norma in Catania, Tokyo, Genova, Barcelona, Ancona and Bilbao; Cilea's *Adriana Lecouvreur in Trieste* and *Rom%; Donizetti’s *Poliuto in Bilbao* (2008), Donizetti’s *Maria Stuarda* at the Teatro La Fenice in Venice, Andrea Chénier at the Teatro Real in Madrid (2010); *Il trovatore* at the Maggio Musicale Fiorentino under Zubin Mehta, and then at the Arena di Verona, Parma, Tokyo, Frankfurt, Munich, Palermo, Naples, Barcelona, and London. She performed Verdi’s Requiem at the Arena di Verona, Avery Fischer Hall in New York under Lorin Maazel, Royal Albert Hall in London under Daniele Gatti, Auditorium Santa Cecilia in Roma under Zubin Mehta, and at the Konzerthaus in Vienna under Riccardo Chailly.

**EKATERINA GUBANOVA**

Ekaterina Gubanova is one of the finest mezzo-sopranos of the last generations. Her past and future appearances include performances in Opera House like the Metropolitan Opera, Teatro alla Scala, Royal Opera House Covent Garden, Bayerische Staatsoper, Wiener Staatsoper, Staatsoper Berlin, Deutsche Oper Berlin, Lyric Opera of Chicago, Teatro Real Madrid, Gran Teatro del Liceu in Barcelona. Gubanova was born in Moscow and began her musical studies as a pianist. Honorary graduate in choir conducting, Ekaterina studied opera singing at the Moscow Tchaikovsky Conservatoire and Sibelius Academy (Helsinki), then she was a member of The Young Artists Programme at the Royal Opera House, London. Her Japanese debut was marked by her performance in Verdi’s Requiem, conducted by Riccardo Muti in Tokyo. With Muti Ekaterina made her debut in Italy as Clytemnestre in *Iphigenie en Aulide* at Opera di Roma. After her debut at the Metropolitan Opera in Prokofiev's *War and Peace*, she started a regular collaboration with the company singing Giulietta in the new production of *Les Contes d’Hoffmann*, conducted by James Levine, Eboli in *Don Carlo* during the Japan Tour 2011 and Giovanna Seymour in *Anna Bolena*, the opening production of season 2011-12.

**FABIO SARTORI**

Born in Treviso, Fabio Sartori graduated in singing at the Conservatoire Benedetto Marcello in Venice, under the guidance of Leone Magiera. In 1996 he debuted in *La bohème* at La Fenice of Venice. He took part in the opening of season 1997-98 at La Scala, in *Macbeth* under Riccardo Muti’s conduction. He later returned there to perform in Verdi’s Requiem, again with Maestro Muti. In 2009 he returned to Teatro
Alla Scala in *I due Foscari* and he sang in *Simon Boccanegra* in Zurich, Berlin and Wien. In 2010 he sang in *Simon Boccanegra* in Berlin, Milan and Madrid, with Adriana Lecouvreur in Florence, in a tour to Buenos Aires with Teatro Alla Scala with Verdi’s Requiem. He will be in Florence with Der Rosenkavalier, at the Deutsche Oper in Berlin with Madama Butterfly, and at the Staatsoper in Berlin with *Simon Boccanegra*, as well as in San Francisco with Attila and in Amsterdam with Tosca. His future commitments include several projects through 2014 with the Staatsoper in Berlin conducted by Daniel Barenboim.

CARLO COLOMBARA
Carlo Colombara is today considered to be an exemplar for the bass repertoire. His interpretations of the bel canto repertoire have received unanimous praise from audience and critics alike. Some of his most acclaimed triumphs have been for his work performing Verdi. His tone is powerful, wide, dark, and agile and has a sensitive power to communicate and this, coupled with his convincing acting skills, has brought him to the top of the contemporary operatic scene. After a two-decade long career and having worked with the most important conductors and directors internationally, Carlo Colombara continues to widen his repertoire, which juxtaposes Monteverdi with Puccini or Stravinsky with Montemezzi—he is constantly pushed by his restless artistic spirit and his enormous vocation for singing and the theater.

In the 2011-2012 season he sang in *Nabucco* at New York’s Metropolitan Opera, *Norma* in Oviedo, *La bohème* in Barcelona, *Nabucco* in Bilbao, *Simon Boccanegra* in Zurich, and *La bohème* at the Salzburg Festival. Also active on the concert stage, Carlo Colombara has performed Verdi’s Requiem more than a hundred times in cities such as Florence, Rome, London, Naples, Paris, and Modena (this last one in memory of Luciano Pavarotti, with whom he shared the stage the last time the famous tenor sang this work).

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**, 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://Facebook.com/BostonSymphony) and on Twitter at [Twitter.com/BostonSymphony](http://Twitter.com/BostonSymphony). Video content from the BSO is also available at [YouTube.com/BostonSymphony](http://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 \textit{Daphnis and Chloé}, Brahms’s \textit{A German
Requiem}; the Boston Pops’ \textit{The Dream Lives On: A Portrait of the Kennedy Brothers} featuring Robert De Niro,
Morgan Freeman, and Ed Harris, and \textit{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’ \textit{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.

\textbf{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.

\textbf{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.

\textbf{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.

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BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, JANUARY 17-19, 2013

*connotes BSO debut

Thursday, January 17, 8 p.m.
Friday, January 18, 8 p.m.
Saturday, January 19, 8 p.m.
Daniele Gatti, conductor
Fiorenza Cedolins, soprano*
Ekaterina Gubanova, mezzo-soprano*
Fabio Sartori, tenor*
Carlo Colombara, bass*
Tanglewood Festival Chorus
   John Oliver, conductor
VERDI Requiem