CHRISTOPH VON DOHNÁNYI LEADS BSO FEBRUARY 7-12 IN BEETHOVEN’S FIFTH SYMPHONY, BRAHMS’S HAYDN VARIATIONS, AND SIBELIUS’S VIOLIN CONCERTO, FEATING SOLOIST RENAUD CAPUÇON IN HIS BSO SUBSCRIPTION SERIES DEBUT

Performances to take place Thursday, February 7, Saturday, February 9, and Tuesday, February 12, at 8 p.m., and Friday, February 8, at 1:30 p.m.; for press tickets reply to this email or call 617-638-9286

Eminent German conductor Christoph von Dohnányi leads three masterpieces from the heart of the orchestral repertoire in four concerts Thursday, February 7–Tuesday, February 12. The program begins with Brahms’s Variations on a Theme by Haydn, a prime example of theme-and-variations form. French violinist Renaud Capuçon, who first performed with the BSO at Tanglewood in 2004, then makes his BSO subscription series debut as soloist in Sibelius’s Violin Concerto, a pinnacle of the concerto repertoire and uniquely Sibelian in its alternately hushed and rhapsodic atmosphere. The program concludes with Beethoven’s Symphony No. 5, a work needing no introduction.

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

PROGRAM DETAILS

Though Brahms titled his Op. 56 “Variations on a Theme by Haydn”—and in fact believed that to be exactly what he had written—scholars have since discovered that the wind ensemble melody on which Brahms based the piece was almost certainly spuriously attributed to Haydn by an unscrupulous publisher of the day in hopes of selling more copies. The actual composer is unknown, though a case has been made for Ignaz Pleyel as well as for the melody being a folk tune. In any case, what is not in doubt is the genius of Brahms’s set of variations, the final orchestral work the composer wrote before finally feeling confident enough to complete his First Symphony. Based on this dazzling work and its masterful use of the orchestra, one wonders why he had any doubt.

Sibelius wrote just one concerto—the D minor work for violin and orchestra at the heart of this program—but that one work looms large in the composer’s catalog and is performed as much as, if not more than, any other music he wrote. Though the concerto is quite virtuosic—Sibelius was himself an
accomplished violinist and bitterly regretted that he had taken up the instrument too late in life to become a world-class soloist—it displays the same organic fluidity and formal ingenuity as his symphonies, eschewing strict traditional forms for a freer, more meandering idiom. Also like his most popular symphonies, it provides plenty of energy and excitement, as well as splendid, sweeping climaxes.

When describing Beethoven's Fifth Symphony, which concludes the program, hyperbole is inevitable. From the first note to the last, the tension is unflagging, the sense of forward motion is irresistible. And despite going through a number of Beethoven's typical, violently scribbled revisions, the Fifth feels like a more seamless, unified whole than virtually any other symphony in the repertoire. In so many ways, Beethoven broke away from the traditional idea of the Classical symphony, and yet his Fifth has become a definitive example of the expressive power of the form. Despite its familiarity, Beethoven's Fifth will continue to awe and energize listeners, both new and experienced, as long as there are orchestras to play it.

CHRISTOPH VON DOHNÁNYI

Christoph von Dohnányi last led the BSO in three programs during the 2012 Tanglewood season, including an all-Beethoven program on Opening Night, July 6; a program of Schumann and Brahms on August 4, and a program of Beethoven, Mozart, and Strauss on August 12. He last led the BSO at Symphony Hall April 5-7, 2012, in Brahms’s A German Requiem.

Christoph von Dohnányi is recognized as one of the world's pre-eminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg, principal orchestral conducting posts in Germany, London and Paris, and his legendary 20-year tenure as Music Director of the Cleveland Orchestra. In the 2011/2012 season, Maestro von Dohnányi returned to North America to lead subscription concerts with the Boston Symphony, the New York Philharmonic, the Kansas City Symphony, and the Cleveland Orchestra. He conducted the Brahms German Requiem with the Philharmonia Orchestra in London, and returned to Israel several times for concerts with the Israel Philharmonic. He appeared with the Zurich Opera to conduct Strauss's Salome, and spent an orchestral week with Zurich Tonhalle. In July, he returned to open the Boston Symphony's 75th Tanglewood season. Maestro von Dohnányi's longstanding partnership with the Philharmonia Orchestra in London, where he is Honorary Conductor for Life and has served as Principal Conductor and Artistic Adviser from 1997 onwards, began when he was appointed Principal Guest Conductor in 1994. Christoph von Dohnányi has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic.

RENAUD CAPUÇON

Renaud Capuçon made his BSO debut at Tanglewood on July 31, 2004, performing Mendelssohn's Violin Concerto. This is his BSO subscription debut.

When the French Victoires de la Musique nominated Renaud Capuçon as "New Talent of the Year" in 2000 and an international jury named him "Rising Star of 2000", they confirmed his place among the leading violinists of his generation. Renaud Capuçon was born in Chambéry in 1976 and began studying at the Conservatoire National Supérieur de Musique de Paris at age 14 with Gérard Poulet and Veda Reynolds. In 1992 he was awarded First Prize for Chamber Music and in 1993 First Prize for violin, with a special distinction from the jury. In 1995 he won the Prize of the Berlin Academy of Arts and went on to study with Thomas Brandis, and later, Isaac Stern. Mr. Capuçon, by special invitation from Claudio Abbado, held the position of the concertmaster of the Gustav Mahler Jugendorchester, having the opportunity to work with Pierre Boulez, Seiji Ozawa, Daniel Barenboim, Franz Welser-Möst and Claudio Abbado. In the 2011-2012 season, Mr. Capuçon made his debut performances with San Francisco Symphony under guest conductor
Alan Gilbert, and Seattle Symphony with Music Director Ludovic Morlot. Renaud Capuçon plays a 1737 Guarneri del Gesù, the "Panette" that belonged to Isaac Stern, bought for him by the Banca Svizzera Italiana.

**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 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.

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.

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 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
Thursday, February 7, 8 p.m.
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Christoph von Dohnányi, conductor
Renaud Capuçon, violin**

BRAHMS Variations on a Theme by Haydn
SIBELIUS Violin Concerto
BEETHOVEN Symphony No. 5