RAFAEL FRÜHBECK DE BURGOS LEADS THE BOSTON SYMPHONY ORCHESTRA, TANGLEWOOD FESTIVAL CHORUS, AND DISTINGUISHED VOCAL SOLOISTS IN STRAVINSKY’S *PULCINELLA* AND HAYDN’S *MASS IN TIME OF WAR* FEBRUARY 21-26

MAESTRO FRÜHBECK RETURNS TO THE PODIUM FEBRUARY 28-MARCH 2 TO LEAD RACHMANINOFF’S PIANO CONCERTO NO. 2 WITH SUPERSTAR PIANIST LANG LANG

PROGRAM ALSO INCLUDES HINDEMITH’S *KONZERTMUSIK* FOR STRINGS AND BRASS AND BARTÓK’S *CONCERTO FOR ORCHESTRA*

Veteran conductor and frequent guest Rafael Frühbeck de Burgos returns to the Boston Symphony Orchestra podium for two programs, February 21-March 2. February 21-26, he’ll lead the complete music from Stravinsky’s 1919 ballet *Pulcinella*—an early example, reinterpreting Baroque music, of the composer’s neoclassical style, and named for a character from Italian commedia dell’arte—and Haydn’s *Mass in Time of War*, composed in 1796 during the series of European wars following the French Revolution. These concerts also feature the Tanglewood Festival Chorus, soprano Alexandra Coku, mezzo-soprano Karen Cargill, tenor Matthew Polenzani, and, in his BSO debut, bass Ildebrando D’Arcangelo.

Thursday, February 28-Saturday, March 2, Maestro Frühbeck leads a second program featuring sensational Chinese pianist Lang Lang, who makes his BSO subscription series debut in Rachmaninoff’s Piano Concerto No. 2, a prime example of the composer’s Russian-tinged Romanticism. Kicking off the program is Hindemith’s *Konzertmusik* for Strings and Brass, commissioned by Serge Koussevitzky and the BSO on the occasion of its 50th anniversary in 1931. Bartók’s ingeniously kaleidoscopic Concerto for Orchestra, likewise a Koussevitzky commission, premiered by the BSO in 1944, brings the concert to a close.

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

FEBRUARY 21-26 PROGRAM DETAILS

Performances to take place Thursday, February 21, and Saturday, February 23, and Tuesday, February 26, at 8 p.m., and Friday, February 22, at 1:30 p.m.; for press tickets reply to this email or call 617-638-9286
Completed in 1920, *Pulcinella* holds the distinction of being Stravinsky’s first major composition based on pre-existing material as well as his first full-fledged work in the neoclassical style that would occupy him for the next thirty years. In 1919, keen to build upon the success of previous collaborations such as *Firebird* and *The Rite of Spring*, impresario Sergei Diaghilev lured Stravinsky back to his Ballets Russes for a new project, with costume and set design by Pablo Picasso, based on music by the early 18th-century composer Pergolesi (although as it turns out, Pergolesi was only one of several authors of the music provided to Stravinsky). Never one to take the obvious path, Stravinsky calls for a peculiar roster of chamber orchestra, string quintet, and three vocal soloists (soprano, tenor, and bass). The orchestra and string quintet interact in the manner of a Baroque *concetto grosso*, their frequent interchanges lending a conversational nature to the music that exemplifies the rearward-looking aspects of the composer’s new style. As Stravinsky himself said, the remarkable thing about *Pulcinella* is “not how much, but how little has been changed” as compared to the 18th-century music that serves as its foundation.

The long-lived and extremely prolific Haydn is most remembered for his string quartets and symphonies, but in the last decade-plus of his life, he wrote few of the former and none of the latter. His very late years were spent in large part on vocal music, including some of his greatest and best known large-scale works, *The Creation* and *The Seasons*, as well as several masses. The *Mass in Time of War*—also commonly referred to as *Paukenmesse* (*Kettledrum Mass*)—emerged from this same period and shares with those great oratorios a sense of grandeur and gravitas not found in the composer’s earlier work. Written just as Austria, fearing invasion by the French, was girding itself for full-on war, Haydn’s music combines that grandeur with the turbulence of the times to create a fittingly nervous-sounding Mass, filled with agitated rhythms and the military beating of the drums referenced by the work’s nickname.

**FEBRUARY 28-MARCH 2 PROGRAM DETAILS**

*Performances to take place Thursday, February 28, Friday, March 1, and Saturday, March 2, at 8 p.m.; for press tickets reply to this email or call 617-638-9286*

Though Paul Hindemith would eventually immigrate to the United States and become an important figure in this country’s mid-century music scene through his compositions and professorship at Yale, the *Konzertmusik* for Strings and Brass dates from 1931, when the composer was still living and teaching in Berlin. Like much of Hindemith’s work, the musical content of *Konzertmusik* for Strings and Brass lives within a tonal structure but exercises considerable harmonic freedom and explores the relationship between consonance and dissonance. The piece is divided into two parts, and each of those can be heard as two connected sections, creating a four-part form not too distant from a traditional symphony.

Following the disastrous 1897 premiere of Rachmaninoff’s First Symphony—composer/critic César Cui famously wrote that “if there were a conservatory in Hell, and if one of its talented students were to compose a program symphony … like Mr. Rachmaninoff’s, then he would have fulfilled his task brilliantly and would delight the inhabitants of Hell”—the young composer was so devastated that he fell into an artistic paralysis and wrote almost nothing for three years. Finally, after autosuggestive therapy (a variation on hypnosis) with psychologist Nikolai Dahl, Rachmaninoff triumphantly resurfaced from his creative hibernation in 1901 with the Piano Concerto No. 2, perhaps his most popular and enduring work. Sweeping, rhapsodic, awash with memorable melody, and displaying Rachmaninoff’s dazzling command of the pianistic idiom, this work is a microcosm of the composer’s entire catalog.
Bartók’s Concerto for Orchestra, a tremendously inventive and demanding piece that requires virtuosity from every section of the ensemble, was one of the composer’s last works, and its joyful abandon belies the dark circumstances from which it emerged. Forced to feel his beloved native Hungary on account of the Second World War, Bartók spent his final years as a miserable and unhealthy (he was battling leukemia) exile in America. Though the Concerto for Orchestra—which combines the composer’s endlessly inventive nature with his mellower and more accessible late style—is now regarded as one of the 20th century’s great masterpieces and is performed regularly all over the world, Bartók did not live long enough to witness its international success. Separated from his culture and community, he died a tragically anonymous death in New York less than a year after its premiere; his funeral drew just ten mourners.

RAFAEL FRÜHBECK DE BURGOS

Rafael Frühbeck de Burgos last appeared the the BSO at Tanglewood on August 26, 2012, leading the orchestra in the traditional season closer, Beethoven’s Symphony No. 9, as well as the world premiere of John Harbison’s Koussevitzky Said. Maestro Frühbeck last led the BSO at Symphony Hall November 3-5, 2011, in Haydn’s Symphony Nos. 1 and 100, Military, and excerpts from Wagner’s Die Meistersinger von Nürnberg.

A regular guest with North America’s top orchestras, Rafael Frühbeck de Burgos conducts the New York, Boston, Los Angeles, Cincinnati, Pittsburgh, Detroit, and Toronto symphony orchestras in the 2012-13 season. He appears annually at the Tanglewood Music Festival and regularly with the Chicago, National, and Philadelphia symphonies. Born in Burgos, Spain in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory and composition at the conservatories in Bilbao and Madrid, and conducting at Munich’s Hochschule für Musik, where he graduated summa cum laude and was awarded the Richard Strauss Prize. From 2004-2011, he was Chief Conductor and Artistic Director of the Dresden Philharmonic, and in the 2012-13 season begins his post as Chief Conductor of the Danish National Orchestra. Maestro Frühbeck has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony Orchestra, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He has toured North America with the Vienna Symphony, the Spanish National Orchestra and the Dresden Philharmonic. Named Conductor of the Year by Musical America in 2011, other honors and distinctions he has been awarded include the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, Spain's most important musical award, conferred in 1997 by the Queen of Spain.

LANG LANG

Lang Lang made his BSO debut at Tanglewood on August 22, 2003, when he performed Mendelssohn’s Piano Concerto No. 1 with the orchestra and Sir Neville Marriner. This is his BSO subscription series debut.

Heralded as the "hottest artist on the classical music planet" by the New York Times, 29 year-old Lang Lang has played sold out recitals and concerts in every major city in the world and is the first Chinese pianist to be engaged by the Vienna Philharmonic, Berlin Philharmonic and all the top American orchestras. Testimony to his success, Lang Lang recently appeared in the 2009 Time 100 - Time magazine's annual list of the 100 Most Influential People in the World. In 2008, over four billion people viewed Lang Lang's performance in Beijing's opening ceremony for the Games of the XXIX Olympiad, where he was seen as a symbol of the youth and the future of China. This status has inspired over 40 million Chinese children to learn to play classical piano - a phenomenon coined by The Today Show as "the Lang Lang effect." Recognizing Lang Lang's powerful cultural influence, in 2008 The Recording Academy named him their Cultural Ambassador to China. Most recently, Lang Lang has been chosen as an official worldwide ambassador to the 2010 Shanghai
Expo, and played at the opening ceremony. Continuing his presence on the world stage, Lang Lang was featured at the 2008 Grammy® Awards, pairing up with jazz great Herbie Hancock for an astounding performance that was broadcasted live to 45 million viewers worldwide. The two pianists continued their collaboration with an inaugural world tour in summer 2009.

ALEXANDRA COKU

Alexandra Coku last performed with the BSO November 4-9, 2010 in a suite from Falla’s Atlàntida.

Soprano Alexandra Coku has sung Pamina in Mozart’s Die Zauberflöte in such major international opera houses as the Wiener Staatsoper, Bayerische Staatsoper, Frankfurt Opera, Cologne Opera, Düsseldorf Opera, Houston Grand Opera and New York City Opera. She has sung the Countess in Le nozze di Figaro in Dresden, Marseille, Toulouse, Cologne, Düsseldorf, and Pittsburgh. Her other Mozart roles include Fiordiligi in Cosi fan tutte, Donna Elvira in Don Giovanni, Constanze in Die Entführung aus dem Serail, Eletta in Idomeneo, Sandreina in La finta giardiniera, Irmene in Mitridate, re di Ponto and Celia in Lucio Silla. Ms. Coku has had starring roles in European and American festivals, at Zurich Opera, Dijon and Lille Opera, Teatro Sào Carlos Lisbon, Glimmerglass Festival Opera, and Händel Festival Halle. She triumphed as Lora in Wagner's Die Feen at both the Dresden and Ludwigsburg Festivals. At Houston Grand Opera, Ms. Coku made an acclaimed debut, alongside Susan Graham, as Ginevra in Handel's Ariodante. among her other notable roles are Ellen Orford in Britten's Peter Grimes, Antonia and Giulietta in Offenbach's Les Contes d'Hoffmann, and Euridice in Gluck’s Orfeo ed Euridice, with which she made her debut at the Royal Opera House, Covent Garden. An active concert and recording artist, Alexandra Coku is a regular guest of the Amsterandom Concertgebouw, Leipzig Gewandhaus, and the Berliner Konzerthaus. She made her debuts with the Boston Symphony Orchestra and Chicago Symphony Orchestra this past season to critical acclaim.

KAREN CARGILL

Karen Cargill last performed with the BSO October 7-12, 2010, in a performance of Mahler’s Symphony No. 2, Resurrection.

Scottish mezzo-soprano Karen Cargill studied at the Royal Scottish Academy of Music and Drama, Glasgow, the University of Toronto and the National Opera Studio in London and was the joint winner of the 2002 Kathleen Ferrier Award. Recent and future concert highlights include Verdi’s Requiem with the Rotterdam Philharmonic Orchestra and Yannick Nézet-Séquin; Schoenberg’s Gurrelieder with the Berlin Philharmonic Orchestra and Sir Simon Rattle; Mahler Das Lied von der Erde and Berlioz Les Nuits d'étés with the Scottish Chamber Orchestra and Robin Ticciati; Beethoven Symphony No 9 with L’Orchestre Philharmonique de Radio France and Myung Whun Chung and The Chamber Orchestra of Europe and Bernard Haitink. Future opera plans include her US opera debut at the Metropolitan Opera, New York singing Waltraute Götterdämmerung and Anna Les Troyens and in 2014 returning to sing Magdalene Die Meistersinger von Nürnberg. Karen will make her Royal Opera, Covent Garden, debut singing First Norn in their Ring Cycle with Anthony Pappano. She has also appeared with Deutsches Oper Berlin as Waltraute, for Scottish Opera as Rosina in Rossini’s The Barber of Seville and Isabella in L’italiana in Algeri, and with English National Opera as Suzuki in Madam Butterfly. Karen has appeared at Wigmore Hall in recital with Simon Lepper, in concert with the Nash Ensemble and in a duo recital with Sally Matthews. Future appearances include her recital debut at the Concertgebouw, Amsterdam.

MATTHEW POLENZANI

Matthew Polenzani last performed with the Boston Symphony Orchestra November 5-7, 2009, in Beethoven’s Symphony No. 9.

One of the most gifted and distinguished lyric tenors of his generation, Matthew Polenzani has been praised for the artistic versatility and fresh lyricism that he brings to concert and operatic appearances on leading international stages. This season Mr. Polenzani returns to the Metropolitan Opera in Willy Decker's
critically acclaimed production of *La traviata* opposite Natalie Dessay and Dmitri Hvorostovsky, conducted by Fabio Luisi. He will also appear at the Metropolitan Opera in *Don Giovanni*, conducted by Sir Andrew Davis; he performs this same work in Francesca Zambello’s production at the Royal Opera, Covent Garden. Matthew Polenzani will also return to La Scala in Laurent Pelly’s new production of *Manon* opposite Natalie Dessay and to the Lyric Opera of Chicago to debut the title role in Nicolas Joël’s new production of *Les Contes d’Hoffmann*, conducted by Emmanuel Villaume. Mr. Polenzani is in great demand for symphonic work for the world’s most influential conductors including Pierre Boulez, James Conlon, Sir Colin Davis, Riccardo Frizza, Rafael Frühbeck de Burgos, Louis Langrée, James Levine, Jesús López-Cobos, Lorin Maazel, Riccardo Muti, Wolfgang Sawallisch, Leonard Slatkin, Sir Jeffrey Tate, Michael Tilson Thomas, Franz Welser-Möst and David Zinman, and with many major orchestras both in the United States and Europe, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, Cincinnati Symphony, Minnesota Orchestra, and Mostly Mozart Festival Orchestra.

ILDEBRANDO D’ARCANGELO

Noted for his unerring musical instincts and the unmatched richness of his lush voice, Italian bass baritone Ildebrando D’Arcangelo is widely celebrated as one of the most exciting artists performing before today’s public. Making his operatic debut in Mozart’s *Così fan tutte* and *Don Giovanni* in the early 1990’s, Mr. D’Arcangelo’s great musicality and intelligent use of text to color a score quickly brought him to the attention of Claudio Abbado, Riccardo Chailly, Myung-Whun Chung, John Eliot Gardiner, Daniele Gatti, Valery Gergiev, Bernard Haitink, Nikolaus Harnoncourt, Christopher Hogwood, Riccardo Muti, Seiji Ozawa, Antonio Pappano, and the late Sir Georg Solti. While particularly noted for his interpretations of Mozart and Rossini, his repertory today is expanding intelligently to encompass opera and symphonic repertory by Bellini, Berlioz, Boito, Donizetti, Gounod, Handel, Monteverdi, Stravinsky, Verdi, and Vivaldi. Mr. D’Arcangelo regularly performs at La Scala di Milan, the Vienna State Opera, the Theater an der Wien, Bayerische Staatsoper, the Liceu Barcelona, London's Royal Opera, the Opéra Bastille, as well as the Salzburg and Baden-Baden Festivals. *Don Giovanni* is central to Mr. D’Arcangelo’s repertory today. In autumn 2010 he premiered two new productions at the Deutsche Opera Berlin and the Vienna State Opera. Moreover, he has recorded the title role for Deutsche Grammophon due for a 2012 release.

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

**BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, FEBRUARY 21-MARCH 2, 2013**

*connotes BSO debut

** connotes BSO subscription series debut

Thursday, February 21, 8 p.m.
Friday, February 22, 1:30 p.m.
Saturday, February 23, 8 p.m.
Tuesday, February 26, 8 p.m.
Rafael Frühbeck de Burgos, conductor
Alexandra Cuku, soprano
Karen Cargill, mezzo-soprano
Matthew Polenzani, tenor
Ildebrando D’Arcangelo, bass*
Tanglewood Festival Chorus
John Oliver, conductor
STRAVINSKY *Pulcinella* (complete)
HAYDN *Mass in Time of War*

Thursday, February 28, 8 p.m.
Friday, March 1, 8 p.m.
Saturday, March 2, 8 p.m.
Rafael Frühbeck de Burgos, conductor
Lang Lang, piano

HINDEMITH *Konzertmusik* for Strings and Brass
RACHMANINOFF Piano Concerto No. 2
BARTÓK Concerto for Orchestra