CHRISTOPH ESCHENBACH, LYNN HARRELL, AND BSO COLLABORATE IN WORLD PREMIERE OF AUGUSTA READ THOMAS’S CELLO CONCERTO NO. 3 MARCH 14-16

PROGRAM ALSO INCLUDES MOZART’S SYMPHONY NO. 41, JUPITER, AND SAINT-SAËNS’S SWEEPING SYMPHONY NO. 3, ORGAN

Performances to take place Thursday, March 14, and Saturday, March 16, at 8 p.m., and Friday, March 15, at 1:30 p.m.; for press tickets reply to this email or call 617-638-9286

A new Boston Symphony Orchestra-commissioned work receives its world premiere performances in three concerts Thursday, March 14–Friday, March 16 when Lynn Harrell is soloist in American composer Augusta Read Thomas’s Cello Concerto No. 3, Legend of the Phoenix. Conducted by National Symphony Orchestra music director and longtime champion of Thomas’s work Christoph Eschenbach, the program also includes Saint-Saëns’s sonorous Symphony No. 3—his so-called Organ Symphony, featuring French organist Olivier Latry in his BSO debut—as well as Mozart’s Symphony No. 41, Jupiter, the composer’s final work in the genre and a pinnacle of the Classical style.

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

PROGRAM DETAILS

New York-born composer Augusta Read Thomas is widely acclaimed and was a finalist for the Pulitzer Prize in 2007. Currently a professor of music at the University of Chicago, Thomas has also held positions at Northwestern University and Eastman School of Music and was composer in residence for the Chicago Symphony Orchestra from 1997 through 2006. She has close ties to the Boston Symphony as well: she wrote her Chanson for cello and orchestra for the BSO and Mstislav Rostropovich, and her Helios Choros II (2007) was a BSO co-commission given its U.S. premiere here in 2009.

As a devout admirer of cellist Lynn Harrell, Thomas says, “I love the way Lynn makes his cello sing at all times and the way he is able to capture the deepest characters in music and elucidate them vividly and radiantly to his listeners.” She describes Legend of the Phoenix as “Scenes with arias, with the cello soloist as a singing storyteller. Shaped in one long-reaching, continuous arch, the work’s energy is always activated by
the soloist, who is at the ‘philosophic center,’ beckoning, caressing, and summoning the music’s chain of ‘legends.’”

Mozart’s last and arguably greatest symphony, the Jupiter—a nickname, not the composer’s own, which nevertheless aptly describes the work’s lofty place among its peers—was, miraculously, composed alongside its two also ingenious predecessors (and other works besides) in just six weeks in the summer of 1788. Though it emerged from one of the darkest periods of his life, when Mozart was struggling with debt and the death of his infant daughter, it gives the impression not of tragedy but of dazzling skill and originality of which the composer had a seemingly inexhaustible supply. Especially striking is the finale, in which Mozart combines the Classical idiom with masterful Baroque-inspired counterpoint (Mozart had studied and assimilated the methods of Bach) in a breathtaking compositional tour de force.

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“I gave everything to it I was able to give. What I have here accomplished, I will never achieve again.” So wrote Saint-Saëns upon completing his Symphony No. 3, and indeed, the achievement of this work far eclipses that of the composer’s two previous symphonies as well as most of the rest of his catalog. Along with the famous extensive use of organ, the Third Symphony further displays the composer’s love for keyboard instruments with passages for piano, both two and four hands. Rich and Romantic, this piece is typical Saint-Saëns style raised to the maximum degree.

AUGUSTA READ THOMAS

The Boston Symphony Orchestra has previously given premieres of two of Augusta Read Thomas’s works: the world premiere performances of Chanson for cello and orchestra, April 3-10, 1997, a 70th birthday tribute written in honor of Mstislav Rostropovich; and the American premiere performances of Helios Choros II (Sun God Dancers), the second part of a triptych for orchestra, October 15-20, 2009 (a BSO co-commission). Ms. Thomas, a former Tanglewood Music Center Fellow, was also Tanglewood’s Festival of Contemporary Music Director in 2009.

Augusta Read Thomas was the Mead Composer-in-Residence with the Chicago Symphony Orchestra from 1997 through 2006, a residency that culminated in the premiere of Astral Canticle— one of two finalists for the 2007 Pulitzer Prize in Music. During her residency with the CSO under the direction of Daniel Barenboim, Thomas not only premiered nine commissioned works, but also co-founded (with Cliff Colnot) and curated the MusicNOW series. In addition to Barenboim, Thomas’ music has been championed by other leading conductors including Pierre Boulez, Esa-Pekka Salonen, Oliver Knussen, Seiji Ozawa, Mstislav Rostropovich, Leonard Slatkin, David Robertson and Christoph Eschenbach. She was recently elected to the American Academy of Arts and Sciences, and was previously elected to the American Academy of Arts and Letters in 2009. Thomas’ music has been commissioned by leading ensembles and organizations around the
world including: Chanticleer; Berlin Philharmonic, NDR (German Radio) Orchestra; The Cleveland Orchestra; Chicago Symphony Orchestra; Pittsburgh Symphony Orchestra; La Jolla Chamber Music Society; National Symphony Orchestra; Radio France; BBC PROMS, and the BBC Orchestra; Dallas Symphony Orchestra; London Symphony Orchestra; Boston Symphony Orchestra; Orchestre de Paris; Utah Symphony Orchestra; the Los Angeles Philharmonic; the New York Philharmonic, Seattle Symphony, and the ASCAP Foundation. She studied composition with Oliver Knussen at Tanglewood, Jacob Druckman at Yale University, with Alan Stout and Bill Karlins at Northwestern University, and at the Royal Academy of Music in London. She was a Junior Fellow in the Society of Fellows at Harvard University and a Bunting Fellow at Radcliffe College, now The Radcliffe Institute for Advanced Study at Harvard University. Committed to educating future generations of composers, Thomas is the 16th ever University Professor to be so named, and currently one of five University Professors on the faculty of the University of Chicago. Thomas was an assistant then associate professor of composition at the Eastman School of Music from 1993-2001, and from 2001 until 2006 was the Wyatt Professor of Music (Endowed Chair) at Northwestern University. In the summers, she often teaches at the Tanglewood Music Center. Thomas was the Director of the Festival of Contemporary Music at Tanglewood in 2009. Frequently, Thomas undertakes residencies in colleges, universities, and festivals across the United States and in Europe. Ms. Thomas’ music is published exclusively by G. Schirmer, Inc.

CHRISTOPH ESCHENBACH

Christoph Eschenbach last performed with the Boston Symphony Orchestra at Tanglewood on July 20, 2012, when he led the orchestra in Bernstein’s Serenade (after Plato’s Symposium) for violin and orchestra, with soloist Dan Zhu, and Tchaikovsky’s Symphony No. 6, Pathétique. He last led the BSO at Symphony Hall on March 2 and 3, 2012, in Berlioz’s Overture to Benvenuto Cellini, Ravel’s Piano Concerto in G, and Berlioz’s Symphonie fantastique.

In demand as a distinguished guest conductor with the finest orchestras and opera houses throughout the world, Christoph Eschenbach began his tenure in September 2010 as Music Director of the National Symphony Orchestra as well as Music Director of the John F. Kennedy Center for the Performing Arts in Washington D.C. Since his appointment to these positions in 2008, he has played a key role in planning future seasons, international festivals and special projects for these two prestigious institutions. In 2011-12, in addition to conducting the National Symphony in its home at the Kennedy Center, Mr. Eschenbach led the orchestra on tour of South America. In 2012-13, he will lead the orchestra overseas again on a tour of Europe and Oman. Mr. Eschenbach’s conducting activities in 2012-13 include performances in Europe with the NDR Symphony Orchestra, where he was Music Director from 1998 to 2004; Munich Philharmonic; Orchestre de Paris, the ensemble he led as music director between 2000 and 2010; a tour of Germany with the London Philharmonic; concerts in Israel with the Israel Philharmonic Orchestra; and a tour of Australia and Europe leading the Australian Youth Orchestra. In the United States, in addition to leading the National Symphony Orchestra in the Kennedy Center and at Carnegie Hall, Mr. Eschenbach will return to the Los Angeles Philharmonic, the New York Philharmonic, and the San Francisco Symphony.

LYNN HARRELL

Lynn Harrell last performed with the BSO at Tanglewood on July 15, 2011, performing Dvořák’s Cello Concerto with conductor Kurt Masur. Mr. Harrell last appeared with the BSO at Symphony Hall on February 21, 2010, performing Richard Strauss’s Don Quixote with James Levine and BSO principal violist Steven Ansell.

Lynn Harrell’s presence is felt throughout the musical world. A consummate soloist, chamber musician, recitalist, conductor and teacher, his work throughout the Americas, Europe and Asia has placed him in the highest echelon of today’s performing artists. Mr. Harrell is a frequent guest of many leading orchestras including Boston, Chicago, New York, Philadelphia, San Francisco, Ottawa, Pittsburgh, and the National Symphony. In Europe he partners with the orchestras of London, Munich, Berlin, Tonhalle and Israel. He has also toured extensively to Australia and New Zealand as well as the Far East, including Japan,
Korea, Malaysia, Taiwan and Hong Kong. In the summer of 1999 Mr. Harrell was featured in a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic. He regularly collaborates with such noted conductors as James Levine, Sir Neville Marriner, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Leonard Slatkin, Yuri Temirkanov, Michael Tilson Thomas and David Zinman. Lynn Harrell's experience as an educator is wide and varied. From 1985-93 he held the International Chair for Cello Studies at the Royal Academy in London. Concurrently, from 1988-92, he was Artistic Director of the orchestra, chamber music and conductor training program at the L.A. Philharmonic Institute. In 1993, he became head of the Royal Academy in London, a post he held through 1995. Since the start of the 2002-03 academic year, Mr. Harrell has taught cello at Rice University's Shepherd School of Music.

OLIVIER LATRY

Olivier Latry, titular organist of the Cathedral of Notre-Dame in Paris, is one of the world's most distinguished organists. He was born in 1962 in Boulogne-sur-Mer, France, and began his study of piano at age 7 and his study of the organ at age 12; he later attended the Academy of Music at St. Maur-des-Fossés, studying organ with Gaston Litaize. From 1981 until 1985 Olivier Latry was titular organist of Meaux Cathedral, and at age 23 he won a competition to become one of the three titular organists of the Cathedral of Notre-Dame in Paris. From 1990 until 1995 he taught organ at the Academy of Music at St. Maur-des-Fossés, where he succeeded his teacher, Gaston Litaize. Since 1995 he has taught at the Paris Conservatory, where he has succeeded Michel Chapuis. A recipient of numerous awards and honors, Olivier Latry received the Prix Del Duca (Institut de France - Académie des Beaux-Arts) in 2000, the 2006 Honorary Fellowship from the North and Midlands School of Music (UK), and the 2007 Honorary Fellowship from the Royal College of Organists (UK). In April of 2009 he was named International Performer of the Year by the New York City Chapter of the American Guild of Organists, and in June 2010 he received an honorary Doctor of Music degree from McGill University in Montreal, Canada.

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 Kirschner, 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 an Irving W. and Charlotte F. Rabb 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:
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BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, MARCH 14-16, 2013

Thursday, March 14, 8 p.m.
Friday, March 15, 1:30 p.m.
Saturday, March 16, 8 p.m.
Christoph Eschenbach, conductor
Lynn Harrell, cello
Olivier Latry, organ*

MOZART Symphony No. 41, Jupiter
THOMAS Cello Concerto No. 3 (world premiere; BSO commission)
SAINT-SAËNS Symphony No. 3, Organ