FOR IMMEDIATE RELEASE:

DATE: April 4, 2013

BSO CONDUCTOR EMERITUS BERNARD HAITINK TAKES PODIUM FOR FINAL TWO WEEKS OF 2012-13 SEASON APRIL 25-MAY 4

APRIL 25-30 PROGRAM INCLUDES SCHUBERT’S SYMPHONY NO. 5 AND MAHLER’S SYMPHONY NO. 4, FEATURING SOPRANO CAMILLA TILLING

SEASON CONCLUDES MAY 2-4 WITH SCHUBERT’S SYMPHONY IN C, THE GREAT, AND BRAHMS’S VIOLIN CONCERTO WITH SOLOIST NIKOLAJ ZNAIDER

BSO Conductor Emeritus Bernard Haitink takes the helm for the last two weeks of the season, beginning with four performances Thursday, April 25-Tuesday, April 30 featuring symphonies by Schubert and Mahler. First comes the teenaged Schubert’s Symphony No. 5, a bracingly youthful work suggestive of Haydn and Mozart, composed in just a few weeks in the summer of 1816. After intermission, Swedish soprano Camilla Tilling joins Haitink and the orchestra for Mahler’s mellifluous Symphony No. 4, a musical journey from earth to heaven.

Maestro Haitink returns to the podium Thursday, May 2-Saturday, May 4 to lead the BSO’s final three concerts of its 2012-13 subscription season. To begin the program, the compelling Danish violinist Nikolaj Znaider is featured in Brahms’s soaring Violin Concerto. Mr. Haitink and the orchestra then end the season in grand fashion with Schubert’s Symphony in C, The Great—the composer’s ultimate symphony (in both senses of the word: it is his biggest and last word in the genre)—famously praised for its “heavenly length” by Robert Schumann, who observed also that it “transports us into a world we cannot recall ever having been before.”

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

APRIL 25-30 PROGRAM DETAILS

Performances to take place Thursday, April 25, Friday, April 26, Saturday, April 27, and Tuesday, April 30, at 8 p.m.; for press tickets, email dmccadden@bso.org or call 617-638-9286.
Emerging from a three-year period Schubert reluctantly spent teaching at his father’s school to support himself—a profession in which he had no interest and which made him thoroughly miserable—the Symphony No. 5 is one of approximately 400 works Schubert managed to write while also teaching full time. Written as it is for a relatively small and light-footed orchestra, this symphony does not have the earnest grandeur of his later two masterpieces in the form, the B-minor “Unfinished” and C-Major “Great” symphonies. What it does have, though, is elegance, tranquility, and a level of expert craftsmanship that belies its composer’s age, all of which point toward the explosion of his fully mature genius that was soon to come.

Composed in 1899 and 1900, Mahler’s Symphony No. 4 was the last of the composer’s works in the genre to incorporate sung text from the folk poetry collection *Des Knaben Wunderhorn* (*The Youth’s Magic Horn*), which so shaped the tone of Mahler’s formative works. The *Wunderhorn* poem used in the Fourth is “Das himmlische Leben,” which describes a child’s vision of heaven, and which Mahler had used as the text for a standalone song that he composed in 1892. Beginning at a gentle trot with the unmistakable sound of sleigh bells and ending with the pure, poignant naïveté of the childlike solo soprano, the Fourth is Mahler’s most gentle, and perhaps most subtle, symphony.

**MAY 2-4 PROGRAM DETAILS**

Performances to take place Thursday, May 2, and Saturday, May 4, at 8 p.m., and Friday, May 3, at 1:30 p.m.; for press tickets, email dmccadden@bso.org or call 617-638-9286

Brahms’s beloved Violin Concerto is one of several works the composer wrote during his summers in the idyllic Austrian resort town Pörtschach am Wörthersee, a place, in Brahms’s own words, with “so many melodies flying around that you have to be careful not to tread on them.” Luckily for audiences ever since, Brahms captured a good number of the melodies he tripped over in the summer of 1878 and combined them with his signature structural rigor and lush textures to create one of the few all-time great examples of the violin concerto genre. In D major—the same key as Beethoven’s Violin Concerto, a major and audible influence on this work—Brahms’s concerto is serious but good-natured, moving from a rhapsodic opening movement to a pastoral and heart-melting Adagio, and concluding with an exuberant, toe-tapping finale.

When Schubert died in 1828, he left behind numerous unpublished works, many of which had never been performed. The manuscripts eventually ended up with Schubert’s brother Ferdinand, who sold off many of the smaller-scale works but paid little attention to the large-scale symphonic and choral works, allowing them to collect dust on his shelves for nearly a decade. Finally, in 1837, Robert Schumann persuaded Ferdinand to show him the remaining manuscripts. Discovering among them *The Great* C-Major Symphony, Schumann knew he was looking at a masterpiece and was amazed and delighted with his discovery. “Who knows how long [it] might have lain buried in dust and darkness,” he wrote. The work finally received its long-overdue premiere the following year under the baton of Felix Mendelssohn. Overflowing with hummable tunes and flowing lyrically from beginning to end, Schubert’s *Great Symphony*—so nicknamed to differentiate it from the much shorter and more modest Symphony No. 6, also in C major—is identifiably the product of history’s greatest composer of art song.

**BERNARD HAITINK**

With an international conducting career that has spanned more than five and a half decades, Amsterdam-born Bernard Haitink is one of today’s most celebrated conductors. Mr. Haitink was for 27 years
Chief Conductor of the Royal Concertgebouw Orchestra; he is now their Conductor Laureate. In addition, Mr Haitink has previously held posts as Music Director of the Royal Opera, Covent Garden, Glyndebourne Festival Opera, the Dresden Staatskapelle, and Principal Conductor of the Chicago Symphony Orchestra and the London Philharmonic. Mr. Haitink was appointed Principal Guest Conductor of the Boston Symphony in 1995 and Conductor Emeritus of the orchestra in 2004. The maestro led the BSO on a 10-city European tour in 2001 and will lead the orchestra in three weeks of subscription programs at the close of the BSO's 2011-12 season. These performances will feature three Beethoven symphonies, as well as works by Mendelssohn, Debussy, Mozart and Stravinsky. Mr. Haitink has made frequent guest appearances with most of the world's leading orchestras. Mr. Haitink has received many international awards in recognition of his services to music, including both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was named Musical America's "Musician of the Year" for 2007.

CAMILLA TILLING

A graduate of the University of Gothenburg and London's Royal College of Music, Swedish soprano Camilla Tilling launched her international career at New York City Opera as Corinna in Rossini's *Il viaggio a Reims*. Within two more seasons she had made debuts at Covent Garden, the Aix-en-Provence, Glyndebourne and Drottningholm festivals, La Monnaie–Brussels, and the Metropolitan Opera in New York. In the 2012-13 season Camilla Tilling returns to the Opéra National de Paris as Susanna (under Pidò) and the Teatro Real Madrid as Pamina (under Rattle). She sings Susanna with the Budapest Festival Orchestra in Budapest, Berlin, and New York and also appears as Sophie at Moscow's Bolshoi Theatre. In concert she sings Berg's *Sieben frühe Lieder* with the SWR Sinfonieorchester (Roth), *Messiah* with the New York Philharmonic (Haim), Mahler's Symphony No. 4 with the Boston Symphony (Haitink) and Strauss’s *Vier letzte Lieder* with the Hong Kong Philharmonic (Ashkenazy). She also gives recitals at the Belfast Festival, Melbourne's Recital Hall, Amsterdam's Concertgebouw, and London's Wigmore Hall. Camilla Tilling features on numerous recordings including Mahler's Symphony No. 4 with Benjamin Zander (Telarc).

NIKOLAJ ZNAIDER

Nikolaj Znaider was invited by Valery Gergiev to become Principal Guest Conductor of the Mariinsky Orchestra in St. Petersburg, where he will conduct a production of *Marriage of Figaro* and a number of symphonic concerts. He is a regular guest conductor with orchestras such as the London Symphony Orchestra, Dresden Staatskapelle, Munich Philharmonic Orchestra, Czech Philharmonic, LA Philharmonic, Orchestre Philharmonique de Radio France, Russian National Orchestra, Halle Orchestra, Swedish Radio Orchestra and Gothenburg Symphony. As a soloist, Znaider works regularly with the world's leading orchestras and conductors such as Daniel Barenboim, Sir Colin Davis, Valery Gergiev, Lorin Maazel, Zubin Mehta, Christian Thielemann, Mariss Jansons, Charles Dutoit, Christoph von Dohnányi, Ivan Fischer and Gustavo Dudamel. In recital and chamber music he appears at all the major concert halls. Znaider is passionate about the education of musical talent and was for ten years Founder and Artistic Director of the Nordic Music Academy, an annual summer school whose vision it was to create conscious and focused musical development based on quality and commitment. Nikolaj Znaider plays the "Kreisler" Guarnerius "del Gesu" 1741 on extended loan to him by The Royal Danish Theater through the generosity of the VELUX Foundations and the Knud Højgaard Foundation.

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 became available in a phone/mobile device format. Patrons can 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:
Bernadette Horgan, Director of Public Relations (bhorgan@bso.org) 617-638-9285
Thursday, April 25, 8 p.m.
Friday, April 26, 8 p.m.
Saturday, April 27, 8 p.m.
Tuesday, April 30, 8 p.m.
**Bernard Haitink, conductor**
**Camilla Tilling, soprano**
SCHUBERT Symphony No. 5
MAHLER Symphony No. 4

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BRAHMS Violin Concerto
SCHUBERT Symphony in C, *The Great*