FOR IMMEDIATE RELEASE:  
DATE: January 26, 2015

MAESTRO VLADIMIR JUROWSKI AND PIANIST PIERRE-LAURENT AIMARD JOIN BSO FEBRUARY 12-14

PROGRAM INCLUDES AMERICAN PREMIERE OF A NEW WORK BY HARRISON BIRTWISTLE FOR PIANO AND ORCHESTRA, AS WELL AS DEBUSSY’S PRELUDE TO THE AFTERNOON OF A FAUN, STRAVINSKY’S SUITE FROM THE FIREBIRD, AND LIADOV’S FROM THE APOCALYPSE

Performances to take place Thursday, February 12, Friday, February 13, and Saturday, February 14 at 8 p.m.

TICKETS FOR THE 2014-15 BSO SEASON, PRICED FROM $30 TO $145, ARE AVAILABLE FOR PURCHASE THROUGH WWW.BSO.ORG OR BY CALLING 888-266-1200

Two of classical music’s leading and most distinctive artists—Russian-born principal conductor of the London Philharmonic Orchestra Vladimir Jurowski and visionary French pianist Pierre-Laurent Aimard—come to Symphony Hall for three concerts Thursday, February 12-Saturday, February 14. A dedicated and compelling advocate for new music, Mr. Aimard joins the Boston Symphony Orchestra as soloist in the American premiere of innovative British composer Harrison Birtwistle’s Responses: Sweet disorder and the carefully careless, for piano and orchestra, a BSO co-commission. To open the program, Mr. Jurowski leads the orchestra in Debussy’s quietly revolutionary Prelude to the Afternoon of a Faun, featuring the BSO’s Principal Flute Elizabeth Rowe. He closes the program with Anatoly Liadov’s atmospheric tone poem From the Apocalypse and the suite from Stravinsky’s breakthrough early work The Firebird, the commission for which he received only when Liadov was unable to complete a work in time.

For further information about the Boston Symphony Orchestra, visit www.bso.org or click here for complete programs, ticket information, photos, press documents, and artist bios.

The Boston Symphony Orchestra will present an extensive free adult education program this February, exploring BSO programming through the lens of Serge Diaghilev’s legendary Ballets Russes. The series incorporates lectures, film, and performances for an in-depth look at works to be performed by the BSO.

“Diaghilev’s Ballets Russes: Crucible of Modern Music,” February 9-24, will take a look at works commissioned, performed, and danced by Serge Diaghilev’s Ballets Russes, along with other, related music from the culturally significant period covering roughly the first two decades of the 20th century. On February 10, Harvard University’s Thomas Forrest Kelly will host a discussion with conductor Vladimir Jurowski and composer Sir Harrison Birtwistle (on “The Roots of Modernism”) at Symphony Hall at 7 p.m. On February 12 at 6 p.m. in Williams Hall at the New England Conservatory, Composer Sir Harrison Birtwistle curates a program of chamber music and discusses his musical inspirations, immediately preceding the American premiere of his Responses: Of sweet disorder and the carefully careless for piano and orchestra. Click here for further information on these events and others in the BSO Insights series.

PROGRAM DETAILS

Maestro Jurowski’s program with the BSO has been somewhat altered from the originally announced program, which was planned before Mr. Birtwistle’s work was completed. In order to accommodate extra rehearsal time needed for the Birtwistle premiere the following program changes have been made: Stravinsky’s Suite from The Firebird replaces the complete version of the work; Liadov’s tone poem From the Apocalypse will be performed but the composer’s Baba-Yaga, Kikimora, and Nenie will not be included; and Debussy’s Prelude to the Afternoon of a Faun has been added to the program.

Inspired by a poem by Stéphane Mallarmé, the most famous of the French symbolists, Debussy’s Prelude to The Afternoon of a Faun was the composer’s first major work in the style that would come to be known as musical impressionism (though Debussy hated the term) and is recognized by modern historians as an important waypoint in the prismatic diversion of musical styles beginning at the end of the 19th century and continuing throughout the 20th. The composer described the work as “a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.”

Harrison Birtwistle’s Responses: Sweet disorder and the carefully careless received its world premiere in Munich in October 2014 and its London premiere with the London Philharmonic Orchestra—another of the work’s co-commissioners—in December, with Mr. Jurowski conducting. Written expressly for Mr. Aimard, Responses is Birtwistle’s second foray into the piano concerto genre, following Antiphonies of 1992. The work’s subtitle is taken from an essay collection by Princeton architect Robert Maxwell, and describes, the composer has written, “the essence of what I’m doing... It’s a resonant phrase.” He goes on to further describe the music: “When one thinks of a concerto, one usually expects the orchestra to play some of the tune, then the soloist to play some of it. It’s the same material. This is not the case in my work. Rather, it’s a dialogue: the soloist is asking questions. ... The whole piece is about hocket [in which different voices/instruments share a melody, quickly alternating notes]: it’s full of it. The piano is able to play one of the voices of the hocket, so allowing it to be heard throughout... The piano here is like a frame and the orchestral response is the window.”
Anatoly Liadov (1855-1914) was born into a family of musicians and possessed copious natural talent and technical ability, but was throughout his career hampered by his proclivity toward procrastination and unreliability; in fact, history best remembers him now (possibly apocryphally) as the composer whose failure to meet the deadline for a new ballet for Sergei Diaghilev led to the beginning of the legendary partnership between the impresario and Igor Stravinsky. The music Liadov did complete, however, is well worth remembering for its own merit, delivering the colorful, authentically Russian “nationalist” fare that has found many admirers through the works of Rimsky-Korsakov, Mussorgsky, and others. His short tone poems, including *From the Apocalypse*, are his best known pieces.

In 1910, Stravinsky was a relatively unknown 28-year-old with only a couple of modestly successful orchestral pieces to distinguish himself from myriad other young Russian composers. When legendary impresario Sergei Diaghilev took a chance on the promising young composer and engaged him to write the music for his new ballet *The Firebird*, it was a portentous decision that would prove wildly successful for both men and, over the following 13 years, change both music and dance forever. The score is remarkable in its craftsmanship and effectiveness even if not always in its content—later in his career, Stravinsky often spoke disparagingly about *The Firebird* and its lack of originality. Certainly there are identifiable similarities between this most popular of Stravinsky ballets and the music of Rimsky-Korsakov and Tchaikovsky, but *The Firebird* could never be confused with the work of either of these earlier composers, and the germs of groundbreaking ideas that came to fruition in Stravinsky’s later work are already present here.

**TICKET, SPONSORSHIP, AND OTHER PATRON INFORMATION**

**TICKET INFORMATION**

Subscriptions for the BSO’s 2014-15 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, priced from $30-$145, 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, Thursday, and Friday 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 enhance its patrons’ awareness and knowledge of the music being performed, the Boston Symphony Orchestra continues to offer a variety of adult education initiatives at Symphony Hall for the 2014-15 season.

UnderScore Fridays is a uniquely formatted concert series. At all Friday-evening performances, members of the BSO introduce the concerts from the stage. Selected concerts also include comments from the stage by guest artists appearing in the program. Tickets for UnderScore Fridays range from $32 to $130.

“BSO 101: Are You Listening?” returns in 2014-15. In this popular Wednesday-evening series, BSO Director of Program Publications Marc Mandel is joined by members of the Boston Symphony Orchestra for presentations designed to enhance one’s 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 2014-15, offering three Tuesday-evening sessions focusing on behind-the-scenes activities at Symphony Hall with BSO musicians and administrative staff, including player perspectives on performing with the orchestra. All “BSO 101” sessions take place from 5:30-6:45 p.m. at Symphony Hall, and each is followed by a reception. Though the “BSO 101” sessions are free, please note that there is a nominal charge for the reception.

The popular Friday Preview Talks continue to take place from 12:15-12:45 p.m. before each Friday-afternoon subscription concert; the Symphony Hall doors open at 11:30am. Given by BSO Director of Program Publications Marc Mandel, Assistant Director of Program Publications Robert Kirzinger, and occasional guest speakers, these informative half-hour talks incorporate recorded examples from the music to be performed. The BSO also offers talks before each of the season’s four Thursday-morning Open Rehearsals at Symphony Hall. These take place from 9:30-10 a.m. The Symphony Hall doors open at 9 a.m., and the Open Rehearsal itself begins at 10:30 a.m. Admission to the Friday Preview Talks and Open Rehearsal Talks is free of charge to ticket holders for the Friday-afternoon subscription concerts and Thursday-morning Open Rehearsals.
**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 $95 million in revenue since its launch in 1996. The Boston Symphony Orchestra is on Facebook at Facebook.com/BostonSymphony on Twitter at Twitter.com/BostonSymphony, and on Google+ at Google.com/+bostonsymphony. Video content from the BSO is also available at YouTube.com/BostonSymphony.

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; free live music streams for select seasonal offerings including the recent Holiday Pops music stream (December 2013); 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. The BSO Media Center is available by visiting BSO.org/mediacenter.

BSO.org is mobile device compatible. Patrons can visit BSO.org on their mobile device 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 99.5 WCRB, 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 in Boston, and online—both live and archived—at www.classicalwcrb.org. Live and archived BSO concerts can also be streamed online at www.bso.org. Listeners can enjoy the “BSO Concert Channel” online, a continuous high-quality audio stream of live BSO performances from Symphony Hall and Tanglewood. In addition, BSO concerts are now heard throughout New England and upstate New York, on a network of stations including WAMC in Albany, NY, WMNR in Monroe, CT, Vermont Public Radio, New England Public Radio, and the Maine Public Broadcasting Network. BSO broadcasts on 99.5 WCRB begin at 8 p.m. on Saturday nights, and are repeated at 8 p.m. on Monday evenings.

**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 $41 per person; the cost of lunch is $27, tax included. 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, casual pre-concert and intermission dining, including sandwiches, light appetizers, and desserts, is available at the bars in Symphony Hall’s Cabot-Cahners Room and O’Block-Kay Room. Light appetizers and sandwiches can also be ordered and picked up at the snack bar outside the O’Block-Kay Room. A tapas style menu is available in the Symphony Café Lounge area alongside Huntington Avenue. Reservations for the Lounge can be made by calling 617-638-9328. Patrons can 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 3 p.m. to 6 p.m., 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
Longstanding major corporate partners Bank of America and EMC Corporation return as the BSO Season Sponsors for the 2014-15 Season. The BSO is proud to announce that longtime sponsor Arbella Insurance Foundation will continue its support this season with its sponsorship of the BSO College Card and BSO Youth and Family Concerts. The Fairmont Copley Plaza, together with Fairmont Hotels & Resorts, begins its 13th season as the Official Hotel of the BSO, and Commonwealth Worldwide Chauffeured Transportation begins its 12th season as the Official Chauffeured Transportation Provider of the BSO.

# # #

PRESS CONTACT:
Bernadette Horgan, Director of Public Relations (bhorgan@bso.org) 617-638-9285

BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, FEBRUARY 12-14

Thursday, February 12
Friday, February 13
Saturday, February 14
Vladimir Jurowski, conductor
Pierre-Laurent Aimard, piano
DEBUSSY Prelude to The Afternoon of a Faun
BIRTWISTLE Responses: Of sweet disorder and the carefully careless, for piano and orchestra
   (American premiere; BSO co-commission)
LIADOV From the Apocalypse
STRAVINSKY Suite from The Firebird (1919)