ANDRIS NELSONS LEADS THREE-WEEK SHAKESPEARE CELEBRATION MARKING THE 400\textsuperscript{TH} ANNIVERSARY OF THE BARD’S DEATH JANUARY 28-FEBRUARY 13

SHAKESPEARE INITIATIVE TO FEATURE \textit{LET ME TELL YOU}, A NEW WORK BY HANS ABRAHAMSEN BASED ON TEXTS FROM \textit{HAMLET} AND FEATURING THE BSO DEBUT OF CAPTIVATING SOPRANO BARBARA HANNIGAN (2/4-6); THE WORLD PREMIERE OF A NEW BSO COMMISSION BY GEORGE TSONTAKIS BASED ON SHAKESPEARE SONNETS, COMPOSED FOR BSO ENGLISH HORN PLAYER ROBERT SHEENA (2/11-13); HENZE’S SYMPHONY NO. 8, INSPIRED BY A \textit{MIDSUMMER NIGHT’S DREAM} (1/28-2/2); AND FAVORITE SHAKESPEARE-INSPIRED WORKS BY PROKOFIEV AND TCHAIKOVSKY, AS WELL AS THE FIRST BSO PERFORMANCES OF \textit{STRAUSS’S MACBETH} SINCE 1911 (2/11-13)

ANDRIS NELSONS LEADS THE BSO, WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, AND VOCAL SOLOISTS IN MENDELSSOHN’S \textit{A MIDSUMMER NIGHT’S DREAM} IN THE FIRST PERFORMANCES OF A NEW ADAPTATION BY STAGE DIRECTOR BILL BARCLAY, FEATURING FOUR ACTORS PERFORMING VARIOUS PASSAGES FROM THE PLAY THROUGHOUT THE PIECE, ALONG WITH ORIGINAL STAGE PROPS, COSTUMES, AND LIGHTING, AND A VIDEO PROJECTION DESIGNED TO CONTRIBUTE TO THE DREAM-LIKE ATMOSPHERE OF THE WORK (1/28-2/2)

FOR AN IN DEPTH LOOK AT THE MUSIC INSPIRED BY THE BARD, BSO’S 2015-16 “\textit{INSIGHTS SERIES}” PAIRS BSO SHAKESPEARE PROGRAMS WITH FREE CHAMBER MUSIC PERFORMANCES AND CONVERSATIONS WITH THE ARTISTS FEATURED ON THE PROGRAMS, IN COLLABORATION WITH HARVARD DEPARTMENT OF MUSIC PROFESSOR THOMAS KELLY

CONCERT PREVIEW AUDIO PODCASTS AND PERFORMER INTERVIEWS IN CONNECTION WITH THE SHAKESPEARE PROGRAMS TO BE FEATURED AT WWW.BSO.ORG
A SEMI-STAGED PERFORMANCE OF VERDI’S OTELLO BY FEDERICO CORTESE AND THE BOSTON YOUTH SYMPHONY ORCHESTRA KICKS OFF THE BSO’S SHAKESPEARE CELEBRATION ON JANUARY 24

TICKETS FOR THE 2015-16 BSO SEASON, PRICED FROM $25 TO $145, ARE AVAILABLE FOR PURCHASE THROUGH WWW.BSO.ORG OR BY CALLING 888-266-1200

For press releases, downloadable photos, and artist bios, visit bso.org/presskit; for press tickets, email akim@bso.org or call 617-638-9283

Music Director Andris Nelsons and the Boston Symphony Orchestra devote three weeks of programs January 28-February 13 to performances honoring the 400th anniversary of Shakespeare’s death. The first program, January 28-February 2, opens with Weber’s popular Overture to Oberon, followed by Henze’s BSO-commissioned, Midsummer-Night’s-Dream-inspired Symphony No. 8, premiered in Symphony Hall in 1993. The program ends with one of the best-known musical works inspired by Shakespeare—Mendelssohn’s incidental music to A Midsummer Night’s Dream—in the first performances of a specially designed production adapted by stage director Bill Barclay, featuring four actors performing various passages from the play throughout the piece, along with sets, costumes, lighting, and a video production.

A suite from Shostakovich’s incidental music to Hamlet, a program rarity, opens the February 4-6 programs, which will also include Prokofiev’s Suite from Romeo and Juliet. The highly acclaimed Canadian soprano Barbara Hannigan, in her BSO debut, will be featured in a performance of Hans Abrahamsen’s Hamlet-inspired let me tell you—which was given its world premiere on December 20, 2013, by the Berlin Philharmonic under the direction of Mr. Nelsons, with Ms. Hannigan as soloist. Mr. Abrahamsen’s let me tell you was recently named the winner of the 2016 Grawemeyer Award for Music Composition.

A world premiere performance of George Tsontakis’s Sonnets, a BSO commission written for English horn player Robert Sheena, will be a highlight of the following week’s program, February 11-13, also dedicated to the Shakespeare anniversary. Strauss’s Macbeth, not performed by the BSO since 1911, opens the program, followed by Dvořák’s Othello Overture, with Tchaikovsky’s powerful Romeo and Juliet concluding the program.

In conjunction with the BSO’s programs marking the Shakespeare anniversary, the BSO will also offer an “Insights Series” in collaboration with Harvard Department of Music Professor Thomas Kelly. Established in 2012 with the support of the NEA, the “Insights Series” offers chamber music performances, moderated panel discussions, and additional supplemental events, all designed to deepen audience engagement with BSO repertoire by providing a glimpse into the artistic process of the composers, performers, and conductors involved in the BSO’s performances and related programming. The Shakespeare celebration begins with a January 24 performance of Verdi’s Otello by Federico Cortese and the Boston Youth Symphony Orchestra in Harvard’s Sanders Theater, and also features audio podcasts, including an interview with Andris Nelsons, on BSO.org.

The Shakespeare concerts and associated “Insight Series” are supported by a grant from the National Endowment for the Arts.
SHAKESPEARE CELEBRATION BEGINS JANUARY 28-FEBRUARY 2 WITH A FOCUS ON A MIDSUMMER NIGHT’S DREAM

Performances take place Thursday, January 28, Saturday, January 30, and Tuesday, February 2 at 8 p.m., and Friday, January 29 at 1:30 p.m.

For the first week of concerts honoring the 400th anniversary of Shakespeare’s death, Music Director Andris Nelsons and the BSO give four performances Thursday, January 28-Tuesday, February 13 of a program featuring three works inspired by A Midsummer Night’s Dream.

Mendelssohn’s A Midsummer Night’s Dream comprises music from the very beginning of Mendelssohn’s compositional maturity—the overture, written when he was just 17—and the masterly remainder of the suite, composed only a few years before his death. Mr. Nelsons and the orchestra are joined for this performance by soprano Amanda Forsythe, mezzo-soprano Abigail Fischer, and women of the Tanglewood Festival Chorus, as well as four actors, including Will Lyman as Oberon; Karen MacDonald as Titania; Carson Elrod as Puck; and Antonio Weissinger as a young boy. The costumed actors will perform various passages from A Midsummer Night’s Dream interspersed throughout the performance, as prescribed in Mendelssohn’s score in a new adaptation by stage director Bill Barclay, with costumes by Kathleen Doyle and sets by Cristina Todesco. The performance will also feature a video projection by artist Hillary Leben to contribute to the dream-like atmosphere.

Opening the concerts is Carl Maria von Weber’s opera Oberon, which, though not based on Shakespeare—the opera is actually based on a German poem by Christoph Martin Wieland—takes its title from the fairy king at the center of the play. The overture, featuring many of the fantastical and evocative themes from the opera, is a popular repertoire staple. The program also includes Hans Werner Henze’s effervescent Symphony No. 8, a BSO commission premiered by the BSO in 1993 and inspired by three short selections from A Midsummer Night’s Dream.

MR. NELSONS AND BSO TURN ATTENTION TO HAMLET AND ROMEO AND JULIET FEATURING PERFORMANCE OF ABRAHAMSEN’S LET ME TELL YOU WITH BARABARA HANNIGAN, FEBRUARY 4-6

Performances take place Thursday, February 4 and Saturday, February 6 at 8 p.m., and Friday, February 5 at 1:30 p.m.

Andris Nelsons opens the Thursday, February 4-Saturday, February 6 program with an emotionally charged and evocative suite from Shostakovich’s incidental music to Hamlet, a rarely performed early work written for an avant-garde production of the play that distorted the motivations and worthiness of the characters. The three concerts also include Prokofiev’s gorgeously lush and vividly depictive music from Romeo and Juliet (1935)—one of the composer’s most familiar and popular pieces—which powerfully renders the breathless romance, senseless violence, and tragic despair of Shakespeare’s best known play. At the heart of the program, the highly acclaimed Canadian soprano Barbara Hannigan, in her BSO debut, is featured in a recent work by the Danish composer Hans Abrahamsen. The piece, let me tell you—winner of the the 2016 Grawemeyer Award for Music Composition—is based on Paul Griffiths’s atmospheric novel told from the perspective of Hamlet’s Ophelia. Andris Nelsons led the world premiere of this work on December 20, 2013, with the Berlin Philharmonic, with Ms. Hannigan as soloist. A recording of let me tell you featuring Andris
Nelsons, Barbara Hannigan, and the Bavarian Radio Symphony Orchestra, will be released on Friday, January 8 on the Winter & Winter label.

FINAL SHAKESPEARE-THEMED PROGRAM FEATURES WORKS INSPIRED BY MACBETH, OTHELLO, AND ROMEO AND JULIET, FEBRUARY 11-13
Performs take place Thursday, February 11, Friday, February 12, and Saturday, February 13 at 8 p.m.
For the final week of the BSO’s celebration of Shakespeare Thursday, February 11-Saturday, February 13, Andris Nelsons and the orchestra give the world premiere of George Tsontakis’s Sonnets, Tone Poems for English horn and Orchestra, a Shakespeare-inspired piece commissioned by the BSO and featuring BSO English horn player Robert Sheena. Strauss’s very early and rarely heard tone poem Macbeth, which opens the program, has not been performed by the BSO at Symphony Hall in more than 100 years, since 1911. The concerts also include Dvořák’s Othello Overture (February 11 and 13 only), originally written as part of a trio of concert overtures that also included the much more famous Carnival Overture, and Tchaikovsky’s Romeo and Juliet, which features one of the most famous love themes in classical music. Designed to stand on its own as a kind of one-movement drama, the work is constructed almost entirely from three main motives. Tchaikovsky continually weaves and transforms these melodies, creating musical coupling and conflict to mirror that of Shakespeare’s Montagues and Capulets.

BSO “INSIGHTS SERIES” WITH ARTIST CONVERSATIONS, FREE CHAMBER CONCERTS, AND ADDITIONAL CONCERTS AND EVENTS TO TAKE PLACE IN CONJUNCTION WITH THE BSO’S SHAKESPEARE PROJECT
In conjunction with the BSO’s programs marking the Shakespeare anniversary, the BSO offers an “Insights Series” in collaboration with Harvard Department of Music Professor Thomas Kelly. The Shakespeare “Insights Series” offers chamber music performances, moderated panel discussions, a performance of Verdi’s Otello by the Boston Youth Symphony Orchestra, and additional supplemental events, all designed to deepen audience engagement with BSO Shakespeare programming by providing a glimpse into the artistic process of the composers, performers, and conductors involved in the BSO’s performances and related programming.

Boston Youth Symphony Orchestra Performance of Verdi’s Otello, January 24
On Sunday, January 24, at 3 p.m. in Harvard University’s Sanders Theater, in collaboration with the BSO and Harvard University, conductor Federico Cortese and the Boston Youth Symphony Orchestra will present a semi-staged performance of Verdi’s opera Otello. The performance, sung in Italian with English supertitles, features tenor Simon O’Neill as Otello; soprano Raquel Gonzalez as Desdemona; baritone Weston Hurt as Iago; mezzo-soprano Margaret Mezzacappa as Emilia; tenor Daniel Curran as Cassio; tenor Neal Ferreira as Roderigo; bass Andrew Garland as Lodovico; and bass David Cushing as Montano. The performance also features the BYSO Opera Chorus, Lidiya Yankovskaya, Chorus Master; Convivium Musicum; and Voices Boston. Tickets for the January 24 BYSO performance are priced from $35-50 and available for purchase through the Harvard Box Office or online at boxoffice.harvard.edu. This performance is recommended for adults and children 10 years of age or older.

“Conversations with Creators,” BSO 101, and pre-concert lectures related to the Shakespeare programs
“Conversations with Creators” will take place on two evenings at Symphony Hall moderated by Harvard Department of Music Professor Thomas Kelly. On Wednesday, February 3, at 7 p.m., the conversation will focus on Hans Abrahamsen’s let me tell you, with panelists including Mr. Abrahamsen, soprano Barbara Hannigan, librettist Paul Griffiths, and Stephen Greenblatt, John Cogan University Professor of the Humanities at Harvard University. On Tuesday, February 9, at 7 p.m., the conversation will focus on the world
premiere of George Tsontakis’s *Sonnets*, Tone Poems for English horn and Orchestra (a BSO commission) and a discussion of the compositional process. The panelists will include Mr. Tsontakis, BSO principal English horn Robert Sheena, BSO Music Director Andris Nelsons, and Gordon Teskey, Professor of English at Harvard University. The “Conversations with the Creator” discussions are free and open to the public.

On Wednesday, January 20, at 5:30 p.m. at Symphony Hall, BSO Director of Program Publications Marc Mandel is joined by BSO double bassist James Orleans and BSO English horn player Robert Sheena for BSO 101: “Shakespeare in Music.” BSO 101 is a series of free educational discussions designed to enhance the audience’s listening abilities and appreciation of music by focusing on upcoming BSO repertoire, examining and illuminating aspects of musical shape and form, and of the composers’ individual musical styles. The BSO 101 sessions include recorded musical examples, and each is self-contained, so no prior musical training, or attendance at any previous session, is required. The “Shakespeare in Music” session will feature a discussion of selected works from the BSO’s three weeks of Shakespeare-themed programming.

Two Friday Preview talks will take place during the Shakespeare programming. Friday Previews take place from 12:15-12:45 p.m. in Symphony Hall before all of the BSO’s Friday-afternoon subscription concerts throughout the season. 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. On Friday, January 29, Marc Mandel will be joined for the talk by Bill Barclay, stage director and adaptor for Mendelssohn’s *A Midsummer Night’s Dream* music being performed during the January 28-February 2 programs. On Friday, February 5, Robert Kirzinger is joined by Hans Abrahamsen and Paul Griffiths, composer and librettist, respectively, of *let me tell you*. Friday Previews are free to ticket holders for the corresponding afternoon BSO programs.

**Thursday-evening Chamber Concerts Featuring Music Inspired by Shakespeare**

Preceding the Thursday-evening Shakespeare-based BSO concerts at Symphony Hall, chamber concerts—featuring BSO musicians and guest performers—will explore vocal music settings of Shakespeare works. The Thursday, January 28, 6 p.m. chamber concert features soprano Sari Gruber, pianists Cameron Stowe and Stephen Drury, violinist Lilit Hartunian, and cellist David Russell in performances of Schubert’s *An Sylvia* (inspired by *The Two Gentlemen of Verona*), Knussen’s *Ophelia’s Last Dance* (inspired by *Hamlet*), Baud’s *Banquo’s Buried* (inspired by *Macbeth*), and Lumsdaine’s *Caliban Impromptu* (inspired by *The Tempest*).

On Thursday, February 4, at 6 p.m., soprano Sari Gruber, pianists Cameron Stowe and Randall Hodgkinson, and BSO musicians Clint Foreman (flute), Thomas Martin (clarinet), Wendy Putnam (violin), Victor Romanul (violin), Rebecca Gitter (viola), and Mickey Katz (cello), perform Strauss’s *Ophelia Lieder* (inspired by *Hamlet*); Stravinsky’s Three Songs from William Shakespeare (inspired by the Eighth Sonnet, *The Tempest*, and *Love’s Labour’s Lost*); a selection from Ned Rorem’s *After Reading Shakespeare*; the second movement of Beethoven’s String Quartet in F, Op. 18, No. 1 (inspired by *Romeo and Juliet*); and the suite from the incidental music to Korngold’s *Much Ado About Nothing*, Op. 11. The Thursday, January 28 and Thursday, February 4 chamber concerts are free to ticket holders for the corresponding evening BSO programs.

The Thursday, February 11 chamber concert takes place at 6 p.m. in New England Conservatory’s Williams Hall as part of the “Do You Hear What I Hear?” series. This series introduces audiences to composers working with the BSO via composer-curated chamber music programs performed by NEC students and an onstage talk moderated by Robert Kirzinger, the BSO’s Assistant Director of Program Publications—Editorial. The February 11 onstage talk will feature composer George Tsontakis. The program, curated by Mr. Tsontakis in collaboration with NEC musical coordinator Stephen Drury, will be announced at a later date. The Thursday, February 11 “Do You Hear What I Hear?” concert is free and open to the public.
The Shakespeare celebration will also feature audio podcasts, including an interview with Andris Nelsons, available on BSO.org.

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.

TICKET, SPONSORSHIP, AND OTHER PATRON INFORMATION

TICKET INFORMATION
Subscriptions for the BSO’s 2015-16 season are available now by calling the BSO Subscription Office at 888-266-7575 or online through the BSO’s website (http://www.bso.org/subscriptions). Single tickets, available from $25 to $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 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 and Thursday 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-
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 2015-16 season.

This season will introduce “Casual Fridays,” encouraging both patrons and the orchestra to come dressed in comfortable clothing. The three evening “Casual Friday” concerts in January, February, and March are priced from $25-$45 and will feature both a pre-concert reception and post-concert reception with live music until midnight. In addition, a limited number of iPads will be distributed to concert-goers with pre-loaded content related to the evening’s performance including music scores, program notes, and guest artist information.

“BSO 101: Are You Listening?” returns in 2015-16. 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. Each of these “BSO 101” sessions takes place from 5:30-6:45 p.m., and each is followed by a free guided tour of Symphony Hall, as well as a reception offering beverages, hors d’oeuvres, and further time to share thoughts with other attendees. Though the “BSO 101” sessions are free, please note that there is a nominal charge for the reception. Full details of the 2015-16 “BSO 101” schedule will be announced at a later date.

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 free 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 one of the world’s largest and most-visited orchestral websites, receiving approximately 8 million visitors annually and generating over $104 million in revenue since its launch in 1996. The Boston Symphony Orchestra is on Facebook at Facebook.com/Boston Symphony 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; a free music stream of Boston Pops recordings; audio concert preview podcasts; Emmy Award-winning audio and video interviews with guest artists and BSO musicians; music excerpts 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 WCRB 99.5 in Boston and WJMF 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 90.3 FM in Albany, NY, WMNR 88.1 FM in Monroe, CT, Vermont Public Radio, New England Public Radio, and WCNH 91.5FM in Concord, NH. 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 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, 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 2015-16 Season. The BSO is proud to announce that the Arbella Insurance Foundation, a longtime sponsor, will continue its support this season with its sponsorship of the BSO College Card and BSO Youth and Family Concerts. Fairmont Copley Plaza begins its 14th season as the Official Hotel of the BSO, and Commonwealth Worldwide Chauffeured Transportation begins its 13th season as the Official Chauffeured Transportation Provider of the BSO.

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**PRESS CONTACT:**

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**BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, JANUARY 28-FEBRUARY 13, 2016**

*denotes BSO debut

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Thursday, January 28
Friday, January 29, 1:30 p.m.
Saturday, January 30
Tuesday, February 2
- **Andris Nelsons, conductor**
- **Amanda Forsythe, soprano**
- **Abigail Fischer, mezzo-soprano**
- **Bill Barclay, adaptation and stage director**
- **Karen MacDonald, actor (Titania)**
- **Carson Elrod, actor (Puck)**
- **Antonio Weissinger, actor (Boy)**
- **Will Lyman, actor (Oberon)**
- **Kathleen Doyle, costume designer**
- **Cristina Todesco, set designer**
- **Hillary Leben, video artist**
- **Women Of The Tanglewood Festival Chorus, William Cutter, guest chorus conductor**

**WEBER** Overture to Oberon
**HENZE** Symphony No. 8
**MENDELSSOHN** Incidental music to A Midsummer Night’s Dream

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Thursday, February 4
Friday, February 5, 1:30 p.m.
Saturday, February 6
- **Andris Nelsons, conductor**
- **Barbara Hannigan, soprano**
- **SHOTAKOVICH** Suite from the incidental music to Hamlet
- **ABRAHAMSEN** let me tell you, for soprano and orchestra
- **PROKOFIEV** Suite from Romeo and Juliet

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Thursday, February 11
Friday, February 12
Saturday, February 13
Andris Nelsons, conductor
Robert Sheena, English horn
STRAUSS Macbeth
DVOŘÁK Othello Overture (February 11 and 13 only)
TSONTAKIS Sonnets, Tone Poems for English Horn and Orchestra (world premiere; BSO commission)
TCHAIKOVSKY Romeo and Juliet

BOSTON SYMPHONY ORCHESTRA SHAKESPEARE INSIGHTS SERIES: ADDITIONAL EVENTS LISTING

Wednesday, January 20, 5:30 p.m.
BSO 101: “Shakespeare in Music”
Marc Mandel, BSO Director of Program Publications
BSO bass player James Orleans
BSO English horn player Robert Sheena
Discussion of selected works from the BSO’s three weeks of Shakespeare-themed programming, January 28-February 13

Sunday, January 24, 3 p.m.
Sanders Theater, Harvard University
Boston Youth Symphony Orchestra
Federico Cortese, conductor
Edward Berkeley, stage director
Simon O’Neill, tenor (Otello)
Raquel Gonzalez, soprano (Desdemona)
Weston Hurt, baritone (Iago)
Margaret Mezzacappa, mezzo-soprano (Emilia)
Daniel Curran, tenor (Cassio)
Neal Ferreira, tenor (Roderigo)
Andrew Garland, bass (Lodovico)
David Cushing, bass (Montano)
VERDI Otello

Semi-staged, sung in Italian with English supertitles

Thursday, January 28, 6 p.m.
Chamber and Vocal Music inspired by Shakespeare
Sari Gruber, soprano
Cameron Stowe, piano
Stephen Drury, piano
Lilt Hartunian, violin
David Russell, cello
SCHUBERT An Sylvia
KNUSSEN Ophelia’s Last Dance
BAULD Banquo’s Buried
LUMSDAINE Caliban Impromptu
Marc Mandel, BSO Director of Program Publications

Bill Barclay, adaptation and stage director for Mendelssohn’s *Midsummer Night’s Dream* music
(being performed January 28/29/30 and February 2 by the BSO)

Professor Thomas Kelly, moderator
Barbara Hannigan, soprano soloist for *let me tell you*
Hans Abrahamsen, composer of *let me tell you*, for soprano and orchestra
Paul Griffiths, librettist for *let me tell you*
Professor Stephen Greenblatt

Sari Gruber, soprano
Cameron Stowe, piano
Randall Hodgkinson, piano
Clint Foreman, flute
Thomas Martin, clarinet
Wendy Putnam, violin
Victor Romanul, violin
Rebecca Gitter, viola
Mickey Katz, cello

STRAUSS Ophelia Lieder
STRAVINSKY Three Songs from William Shakespeare
NED ROREM Selection from *After Reading Shakespeare*
BEETHOVEN 2nd movement (Adagio affetuoso ed appassionato) of String Quartet in F, Op. 18, No. 1
KORNGOLD Suite from the incidental music to *Much Ado About Nothing*, Op. 11

Robert Kirzinger, BSO Assistant Director of Program Publications
Hans Abrahamsen, composer, *let me tell you*
Paul Griffiths, librettist for *let me tell you*

Andris Nelsons, conductor
Robert Sheena, English horn, soloist for *Sonnets*, Concerto for English horn and orchestra
George Tsontakis, composer of *Sonnets*, Tone Poems for English horn and Orchestra
(world premiere/BSO commission being performed February 11-13 by the BSO)

Professor Gordon Teskey
Thursday February 11, 6 p.m.
Williams Hall, New England Conservatory
“DO YOU HEAR WHAT I HEAR?”
Robert Kirzinger, moderator
George Tsontakis, composer of Sonnets, Tone Poems for English horn and Orchestra
Stephen Drury, musical coordinator
NEC students
Program to be announced