BOSTON SYMPHONY ORCHESTRA, ANDRIS NELSONS, AND DEUTSCHE GRAMMOPHON ANNOUNCE CONTRACT EXTENSION EXPANDING ORIGINAL RECORDING AGREEMENT OF SHOSTAKOVICH SYMPHONIES 5-10; NEW CONTRACT TO INCLUDE LIVE RECORDINGS OF THE ENTIRE SHOSTAKOVICH CANON OF 15 SYMPHONIES AND THE COMPOSER’S OPERA LADY MACBETH OF MTSENSK

CONTRACT EXTENSION ANNOUNCEMENT IS MADE IN CONJUNCTION WITH NEWS ABOUT SECOND BSO/NELSONS/DG RELEASE: TWO-DISC SET OF LIVE PERFORMANCES, INCLUDING SYMPHONIES 5, 8, & 9, AS WELL AS INCIDENTAL MUSIC FROM HAMLET, AVAILABLE FOR SALE TO PUBLIC INTERNATIONALLY ON FRIDAY, MAY 27

CLICK HERE TO VIEW A VIDEO TRAILER FOR SHOSTAKOVICH UNDER STALIN’S SHADOW: SYMPHONIES 5, 8, AND 9

SHOSTAKOVICH UNDER STALIN’S SHADOW: SYMPHONIES 5, 8, AND 9 IS CURRENTLY AVAILABLE FOR CD PRE-ORDER AT WWW.BSO.ORG AND OTHER RETAILERS, WITH THE DIGITAL PRE-ORDER THROUGH SELECT ONLINE OUTLETS AVAILABLE BEGINNING TOMORROW, TUESDAY, MAY 3
The Boston Symphony Orchestra, Andris Nelsons, and Deutsche Grammophon have expanded their award-winning recording partnership by extending their original agreement, which focused primarily on Shostakovich Symphonies 5-10 (works composed during the period of Shostakovich’s difficult relationship with Stalin and the Soviet regime, mid-1930s to 1953), to include live recordings of the composer’s entire canon of 15 symphonies, plus the masterpiece opera, *Lady Macbeth of Mtsensk*. The first album of the new partnership between the BSO, Nelsons, and DG, Shostakovich’s Symphony No. 10, released in July 2015, won the **Grammy Award for Best Orchestral Performance** at the 58th annual Grammy Awards in February 2016.

In addition to the news about the contract extension, the **Boston Symphony Orchestra** and Deutsche Grammophon announce the second installment in their series of live recordings of Shostakovich’s music under the direction of **BSO Music Director Andris Nelsons**, to be released worldwide on May 27, 2016. The second installment of **Shostakovich Under Stalin’s Shadow**, a two-disc set, will feature Symphonies 5, 8, and 9, as well as incidental music to *Hamlet*; these works were recorded live during the BSO’s 2015-16 season. CD pre-orders of the album are now available through [www.bso.org](http://www.bso.org) and other retailers; iTunes will begin pre-orders on Tuesday, May 3.

The announcement of the news of the BSO's contract extension with Deutsche Grammophon comes just as the orchestra embarks on a 9-concert, 8-city European tour, May 3-12, to include stops in major musical cities in Austria, Germany, and Luxembourg. [Click here for further information about the BSO’s European tour.](http://www.bso.org)

Press copies of the new recording are available now. To request digital or physical copies of the recording, please send an email to tlott@bso.org.

**QUOTE FROM ANDRIS NELSONS, BSO MUSIC DIRECTOR**

“Speaking on behalf of all of us at the Boston Symphony Orchestra, it is a great pleasure to announce the extension of our contract with Deutsche Grammophon, furthering a rich and rewarding partnership, especially now as we continue to celebrate our 2016 Grammy for Best Orchestral Performance for our first release in the series, Symphony No. 10,” said Andris Nelsons, BSO Music Director. “It is my strong belief that the journey we are all making together with Shostakovich’s invaluable music is extremely exciting and that we are truly capturing the genius of his extraordinary work – conveying true emotional depth and at the same time expressing the cultural subtext that his works reveal. We all remain truly grateful to Deutsche Grammophon for its ongoing commitment to the highest technical recording standards and simply to the immense value of Shostakovich as one of the greatest composers of the classical music canon. We hope our recordings, especially the upcoming release of Symphonies 5, 8, and 9, will provide our incredibly loyal audiences new levels of inspiration and also insight into his genius.”

**QUOTE FROM DR. CLEMENS TRAUTMANN, PRESIDENT DEUTSCHE GRAMMOPHON**

“We are tremendously proud to collaborate with Andris Nelsons and the BSO on this exciting Shostakovich cycle. As can be heard with their first Shostakovich recording, released last year, and now
with this year's live-recorded works, Andris and the BSO are indisputably the perfect maestro, with the perfect orchestra, to master the great 20th-century Russian composer's complete canon of works. Their first insightful interpretation of Shostakovich has resonated – and rings true – in the ears of our 21st century audience, as will this second release, which is just as revelatory for the listener, and equally enriching for Shostakovich's musical legacy. Simply put, Andris and the BSO possess the creative musical key to unlock Shostakovich's genius and DG's support for this project will accompany Andris and the BSO as they square the circle, over the coming years, by recording a complete Shostakovich symphonic cycle of unparalleled technical and musical quality.”

ADDITIONAL DETAILS ABOUT RECORDING PROJECT WITH DG
Further details about soloists, chorus, and release dates for the recordings related to the contract extension—including symphonies 1-4, and 11-15, and Lady Macbeth of Mtsensk—will be announced at a later date.

The initial multi-year recording initiative, entitled Shostakovich Under Stalin's Shadow, focuses on works composed during the period of Shostakovich's difficult relationship with Stalin and the Soviet regime—starting with his fall from favor in the mid-1930s and the composition and highly acclaimed premiere of his Fifth Symphony, and through the premiere of the composer’s Tenth Symphony, one of the composer’s finest, most characteristic orchestral works, purportedly written as a response to Stalin’s death in 1953. In addition to Symphonies 5-10, the project also includes performances and recordings of the incidental music from King Lear and Hamlet and the Passacaglia from Lady Macbeth of Mtsensk. The recording of these works takes place at Symphony Hall—one of the world’s most renowned halls for acoustical excellence—during performances scheduled in the BSO’s 2014-15, 2015-16, and 2016-17 seasons, all under the direction of BSO Music Director Andris Nelsons.

The first live recorded album of the BSO/Deutsche Grammophon collaboration—Shostakovich Under Stalin’s Shadow: Symphony No. 10 (also featuring the Passacaglia from Lady Macbeth of Mtsensk)—was released in July 2015. The album won the Grammy Award for Best Orchestral Performance at the 58th annual Grammy Awards in February 2016. In summer 2017, a second two-disc set—the third and final installment of the initial BSO/DG contract, Shostakovich Under Stalin’s Shadow—will include Symphony Nos. 6 and 7, and incidental music from the Suite from King Lear, recorded during the BSO’s 2016-17 season. Further details about the summer 2017 release will be announced at a later date.

Andris Nelsons—born in Riga, Latvia in 1978, when it was still a part of the Soviet Union—brings a unique perspective to the performances and recordings of Shostakovich’s music. One of the last conductors trained under the Soviet music tradition, and having studied extensively in St. Petersburg, Andris Nelsons now represents the last of a distinct musical voice that is influenced heavily by both those great Russian masters and later by Western European masters of the core Germanic repertoire.

The BSO’s History with Shostakovich and His Music
In conjunction with the performances and recordings of Shostakovich’s works, the BSO has compiled an online archival exhibit detailing the BSO’s history with Shostakovich, including Serge Koussevitzky’s close advocacy of Shostakovich’s music during his BSO music directorship, 1925-49; an interview with Andris Nelsons about his early experiences and strong ties to Shostakovich’s music; and fascinating
details on the August 14, 1942 American premiere performance of Shostakovich’s Seventh Symphony by the Tanglewood Music Center Orchestra.

Shostakovich’s symphonies have figured in the Boston Symphony Orchestra’s repertoire on frequent occasions since the BSO’s initial performances of the composer’s Symphony No. 1 in November 1935. During the 1940s, legendary BSO conductor Serge Koussevitzky led the orchestra in frequent performances of the composer’s symphonies 1, 5, 6, 7, 8, and 9, in Boston, at Tanglewood, and out of town in New York, Brooklyn, New Haven, Hartford, Washington, Philadelphia, Pittsburgh, Cleveland, Chicago, Ann Arbor, Rochester, and Toledo. Equally significantly, it was Koussevitzky who gave the first American concert performance of the Symphony No. 7, *Leningrad*, with the Tanglewood Music Center Orchestra (then known as the Berkshire Music Center Orchestra) at Tanglewood in a Russian Benefit Concert on August 14, 1942 (following the U.S. premiere in a broadcast concert by Toscanini and the NBC Symphony the previous month). Koussevitzky and the Boston Symphony Orchestra made recordings for RCA Victor of the Adagio from the Symphony No. 8 in April 1945 (a recording later reissued as part of a BSO fundraising album in 1989), and of the Symphony No. 9 in November 1946/April 1947. Other Boston Symphony recordings of Shostakovich’s music include the composer’s Cello Concerto No. 2 with conductor Seiji Ozawa and soloist Mstislav Rostropovich, recorded for Deutsche Grammophon in August 1975; and the Violin Concerto No. 2 with soloist Gidon Kremer under Ozawa’s direction, also recorded for Deutsche Grammophon in April 1992. In addition, a September 1964 Boston Symphony telecast of Shostakovich’s Symphony No. 1 with Erich Leinsdorf conducting has been released on DVD by IMG Artists.

Other conductors who have led performances of Shostakovich symphonies with the BSO have included BSO music directors Erich Leinsdorf and Seiji Ozawa, BSO conductor emeritus Bernard Haitink, and such distinguished guest conductors as, among others, Paavo Berglund, Leonard Bernstein, James Conlon, Andrew Davis, Valery Gergiev, MarissJansons, Vladimir Jurowski, Charles Mackerras, Kurt Masur, André Previn, Gennady Rozhdestvensky, Kurt Sanderling, the composer’s son Maxim Shostakovich, Leonard Slatkin, Leopold Stokowski, and Yuri Temirkanov. In 1956, the Boston Symphony Orchestra became the first American orchestra to perform in the U.S.S.R. when it gave five concerts in Leningrad and Moscow under the direction of Charles Munch and Pierre Monteux. In November 1959, as part of a United States-Soviet educational-cultural exchange, Dmitri Shostakovich himself headed a delegation of Soviet composers visiting Symphony Hall to hear a Boston Symphony program of Russian and American music. On August 9, 1975, upon returning to the podium to conduct Shostakovich’s already-scheduled Symphony No. 5 as the second half of that afternoon’s BSO program at Tanglewood, Mstislav Rostropovich stunned the audience by announcing the news of Shostakovich’s death earlier that day—in what may well have been the first public announcement in the U.S. of the composer’s death, the news having only just reached Rostropovich during the intermission of that concert.

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