FOR IMMEDIATE RELEASE:
DATE: March 11, 2016

2016-17 BOSTON SYMPHONY ORCHESTRA SEASON ANNOUNCEMENT; SUBSCRIPTIONS ARE AVAILABLE NOW BY CALLING 888-266-1200 OR VISITING WWW.BSO.ORG; SINGLE TICKETS GO ON SALE AUGUST 1

BOSTON SYMPHONY ORCHESTRA ANNOUNCES LANDMARK 2016-17 SEASON INCLUDING A MAJOR NEW APPOINTMENT TO ITS LEADERSHIP ROSTER, AND 14 ANDRIS NELSONS-LED PROGRAMS OF WIDE-RANGING BREADTH—SHOWCASING THREE CHORAL MASTERPIECES, A FULL CONCERT OPERA PRESENTATION, AND PREMIERES BY BOTH YOUNG AMERICAN COMPOSERS AND MAJOR FIGURES OF OUR TIME—ALONG WITH AN INTERNATIONAL ROSTER OF MANY OF THE LEADING CONDUCTORS, VOCALISTS, AND INSTRUMENTALISTS PERFORMING TODAY, AND AN IMPRESSIVE ARRAY OF SYMPHONIC WORKS, INCLUDING A CONTINUATION OF THE BSO’S GRAMMY AWARD-WINNING SHOSTAKOVICH RECORDING AND PERFORMANCE CYCLE IN CONJUNCTION WITH DEUTSCHE GRAMMOPHON

TO VIEW 2016-17 BSO ANDRIS NELSONS PROGRAMS, CLICK HERE; TO VIEW 2016-17 BSO GUEST CONDUCTOR PROGRAMS, CLICK HERE

BOSTON SYMPHONY ORCHESTRA AND ANDRIS NELSONS ANNOUNCE APPOINTMENT OF THOMAS ADÈS AS FIRST-EVER BSO ARTISTIC PARTNER FOR THREE YEARS BEGINNING IN 2016-17 BSO SEASON AT SYMPHONY HALL; TO VIEW DETAILED PRESS RELEASE ABOUT THOMAS ADÈS APPOINTMENT CLICK HERE

2016-17 BSO SEASON FEATURES ANDRIS NELSONS IN 14 WEEKS OF PROGRAMS LEADING SEVERAL MAJOR WORKS INCLUDING A COMPLETE CONCERT PERFORMANCE OF STRAUSS’S OPERA DER ROSENKAVALIER WITH RENÉE FLEMING AND SUSAN GRAHAM; BACH’S MASS IN B
MINOR, AND THE REQUIEMS OF BRAHMS AND MOZART, ALONG WITH BERLIOZ’S SYMPHONIE FANTASTIQUE, AND SYMPHONIES OF BEETHOVEN, BRUCKNER, MAHLER, AND SHOSTAKOVICH, THE LATTER IN CONJUNCTION WITH A RECORDING CYCLE FOR DEUTSCHE GRAMMOPHON.

THE 2016-17 BSO SEASON OPENS ON SEPTEMBER 24 WITH LANG LANG PERFORMING PROKOFIEV’S PIANO CONCERTO NO. 3 ON A PROGRAM WITH MUSSORGSKY’S PICTURES AT AN EXHIBITION, AND ENDS ON MAY 6 WITH LEIF OVE ANDSNES PERFORMING RACHMANINOFF’S PIANO CONCERTO NO. 4 ON A PROGRAM WITH MAHLER’S SYMPHONY NO. 4, FEATURING SOPRANO KRISTINE OPOLAIS, WITH BOTH PROGRAMS UNDER THE DIRECTION OF ANDRIS NELSONS.

MAESTRO NELSONS ALSO TO LEAD WORLD PREMIERES OF NEW WORKS BY YOUNG AMERICAN COMPOSERS TIMO ANDRES AND ERIC NATHAN, TWO BSO COMMISSIONS—GEORGE BENJAMIN’S DREAM OF THE SONG AND THE AMERICAN PREMIERE OF SOFIA GUBAIDULINA’S TRIPLE CONCERTO—AND WORKS BY JÖRG WIDMAN, GUNTER SCHULLER, AND TORU TAKEMITSU; ADDITIONAL NEW WORKS OF THE SEASON INCLUDE TERRY RILEY’S AT THE ROYAL MAJESTIC, FEATURING ORGANIST CAMERON CARPENTER, AND PREMIERES OF BSO-COMMISSIONED WORKS INCLUDING MATTHIAS PINTSCHER’S CELLO CONCERTO WITH ALISA WEILERSTEIN AND A NEW WORK BY JULIAN ANDERSON.

SEASON TO SHOWCASE 10 OF THE WORLD’S MOST PROMINENT PIANISTS IN 12 WIDERRANGING WORKS: LEIF OVE ANDSNES (Rachmaninoff’s Piano Concerto No. 4), EMANUEL AX (Beethoven and Mozart), YEFIM BRONFMAN (Widmann’s Trauermarsch), KIRILL GERSTEIN (Busoni’s Piano Concerto), LANG LANG (Prokofiev’s Piano Concerto No. 3), JEAN-FRÉDÉRIC NEUBURGER (Schumann), MENAHEM PRESSLER (Mozart), RADU LUPU (Mozart), MITSUKO UCHIDA (Mozart), AND HÉLÈNE GRIMAUD, WHO WILL BE FEATURED IN EIGHT ALL-BRAHMS CONCERTS, INCLUDING THE COMPOSER’S TWO PIANO CONCERTOS AND FOUR SYMPHONIES, UNDER THE DIRECTION OF ANDRIS NELSONS.

MAJOR FIGURES OF THE CONDUCTING WORLD INCLUDE SUCH PROMINENT FIGURES AS BSO CONDUCTOR EMERITUS BERNARD HAITINK, CHRISTOPH VON DOHNÁNYI, AND CHARLES DUTOIT, AS WELL AS BSO ASSISTANT CONDUCTORS MORITZ GNANN AND KEN-DAVID MASUR, JUANJO MENA, FRANÇOIS-XAVIER ROTH, BRAMWELL TOVEY, AND DEBUT APPEARANCES BY JAKUB HRŮŠA AND ALAIN ALTINOGLU; THEY WELCOME AN IMPRESSIVE LINE-UP OF SOLOISTS TO THE SYMPHONY HALL STAGE, AMONG THEM RENAUD CAPUÇON (Lalo’s Symphonie espagnole), MATTHIAS GOERNE (Bartók’s Bluebeard’s Castle), GIDON KREMER (Weinberg’s Violin Concerto), AND YO-YO MA (Elgar’s Cello Concerto); TO VIEW 2016-17 BSO GUEST CONDUCTOR PROGRAMS, CLICK HERE OR SEE FULL PRESS RELEASE BELOW.

ANDRIS NELSONS LEADS BSO AT CARNEGIE HALL ON FEBRUARY 28, MARCH 1, AND MARCH 2; AT MONTREAL’S MAISON SYMPHONIQUE ON MARCH 3; AND AT TORONTO’S ROY THOMSON HALL ON MARCH 4.

FOLLOWING A HIGHLY SUCCESSFUL LAUNCH IN 2015-16, BSO TO CONTINUE ITS THREE-CONCERT SERIES OF CASUAL FRIDAYS IN 2016-17 SEASON, WITH PRE- AND POST-CONCERT RECEPTIONS, SPOKEN INTROS BY BSO MEMBERS, AND SPECIAL CONCERT-RELATED CONTENT AVAILABLE VIA NEW MEDIA.
BSO’S HIGHLY SUCCESSFUL $20 TICKETS FOR PEOPLE UNDER 40, COLLEGE CARD, HIGH SCHOOL CARD, AND RUSH TICKETS PROGRAMS—ALL OFFERING SIGNIFICANTLY DISCOUNTED TICKETS TO CONCERTGOERS—TO CONTINUE IN 2016-17 SEASON

To view an online press kit with complete programs, concert listings, ticket information, photos, and artist bios, click here: www.bso.org/presskit

THE 2016-17 BSO SEASON IS SPONSORED BY BANK OF AMERICA

The 2016-17 Boston Symphony Orchestra season, September 24-May 6, promises to be unique and special, highlighted by the first appearances of Thomas Adès as the first-ever BSO Artistic Partner, and 14 weeks with BSO Music Director Andris Nelsons at the helm of the orchestra—his most extensive time commitment to the orchestra since his start as BSO Music Director in fall 2014—plus return engagements and highly anticipated debuts featuring many of the most prestigious artists in the field. The Boston Symphony Orchestra’s 2016-17 season opens on September 24 with pianist Lang Lang performing Prokofiev’s Piano Concerto No. 3 on a program with Mussorgsky’s Pictures at an Exhibition, and ends with Leif Ove Andsnes performing Rachmaninoff’s Piano Concerto No. 4 on a program with Mahler’s Symphony No. 4, with soprano Kristine Opolais (5/4-6), with both programs under the direction of BSO Music Director Andris Nelsons.

Maestro Nelsons opens the 2016-17 BSO subscription season with concert performances of Strauss’s Der Rosenkavalier, featuring a dream cast including Renée Fleming, Susan Graham, Erin Morley, and Franz Hawlata (9/29 & 10/1), continuing his series of Richard Strauss operas in concert and annual presentation of opera. In addition, the BSO’s and Andris Nelsons’ exciting recording collaboration with Deutsche Grammophon—a series of three releases under the moniker “Shostakovich Under Stalin’s Shadow”—continues in the 2016-17 season with performances and live recordings of symphonies 6 and 7 (Leningrad), following upon the 2015 Grammy Award for Best Orchestral Performance for their recording of the composer’s Tenth Symphony, the initial recording in the series released in summer 2015.

Subscriptions to the 2016-17 BSO season are available now by calling 888-266-1200 or visiting www.bso.org; single tickets go on sale August 1.

BSO Celebrates the Appointment of Thomas Adès as the First-Ever Deborah and Philip Edmundson BSO Artistic Partner

The Boston Symphony Orchestra and Andris Nelsons have announced the appointment of English composer/conductor/pianist Thomas Adès—one of the most respected and sought-after composers and performers in the field of classical music—as the orchestra’s first-ever Artistic Partner for a three-year period starting in the fall of 2016. Mr. Adès’s rich commitment to the BSO as Artistic Partner will span a wide range of activities reflecting his many gifts as one of the greatest musical minds of the 21st century, making him an integral figure at the BSO—both in Symphony Hall and at Tanglewood—as composer, conductor, performer, and teacher. Mr. Adès will assume his new position as the Boston Symphony Orchestra’s Deborah and Philip Edmundson Artistic Partner beginning with the BSO’s 2016-17 season, leading his monumental and critically acclaimed Totentanz, for mezzo-soprano, baritone, and orchestra with soloists Christianne Stotijn and Mark Stone, on a program with Britten’s Sinfonia da Requiem and Sibelius’s Tapiola (11/3-5). In what is sure to be a highlight of the recital offerings in Boston in 2016-17, Mr. Adès will join frequent collaborator, English tenor Ian Bostridge, for Schubert’s Winterreise, as part of a joint presentation by the Boston Symphony Orchestra and the Celebrity Series.
of Boston, to take place at Jordan Hall on Friday, October 28. On Sunday, October 30, Mr. Adès will also be featured as pianist with the Boston Symphony Chamber Players in a program of Britten’s Sinfonietta, Schubert’s Trout Quintet, and a work by Mr. Adès. Further details about Thomas Adès’s appointment as BSO Artistic Partner are available in a separate press release here.

QUOTE FROM ANDRIS NELSONS, RAY AND MARIA STATA BSO MUSIC DIRECTOR
“I feel a great sense of excitement and anticipation about next year’s Boston Symphony Orchestra programs, which I think stand out as something quite special, quite extraordinary,” said BSO Music Director Andris Nelsons. “To start, it is so thrilling to celebrate a new chapter in the BSO’s remarkable history with the appointment of Thomas Adès as the BSO’s first-ever Artistic Partner, and we all truly look forward to warmly welcoming him as a treasured member of the BSO family.”

“In addition to the Thomas Adès appointment, I am so looking forward to Bach’s B Minor Mass, the masterpiece requiem of Brahms and Mozart, the concert opera presentation of Strauss’s Der Rosenkavalier, the continuation of our Grammy award-winning Shostakovich project with Deutsche Grammophon, and new and recent works by geniuses of the past and present, and a lineup of guest artists far too long and impressive to single out any one individual without feeling the need to mention them all. Together, all these elements and more create an atmosphere of music-making that deeply inspires the orchestra and me to do our very best to give our loyal and passionate audiences performances that will bring inspiration and uplift into their lives. It will be wonderful to share the many outstanding programs of the 2016-17 season with all of those who love the incredible Boston Symphony Orchestra.”

Additional Highlights of 2016-17 BSO Season with Andris Nelsons at the Helm
Mr. Nelsons’ 2016-17 season with the BSO is rich in its impressive array of some of the monumental works of the orchestral and choral repertoire, including Bach’s Mass in B minor (featuring vocalists Malin Christensson, Christine Rice, Benjamin Bruns, and Hanno Müller-Brachmann; 2/2-7), Brahms’s A German Requiem (Camilla Tilling and Thomas Hampson; 10/6-8), and Mozart’s Requiem (Lucy Crowe, Tamara Mumford, Ben Johnson, and Morris Robinson; 4/20-22), all featuring the Tanglewood Festival Chorus, as well as Berlioz’s Symphonie fantastique, Shostakovich’s Symphonies 6 and 7, Beethoven’s Symphony No. 3 (Eroica), Bruckner’s Symphony No. 6, and Mahler’s Symphony No. 4. In addition, Mr. Nelsons leads a cycle of Brahms’s four symphonies and two piano concertos over a two-week period, featuring Hélène Grimaud as piano soloist.

World and American Premieres, BSO Commissions, and Prominent Figures of the 20th and 21st Centuries
The season will also feature a stellar offering of new works representing both the younger generation of American composers and some of the most prominent composers of the 20th and 21st centuries. Maestro Nelsons will lead the world premieres of new works by young American composers Timo Andres and Eric Nathan; two BSO commissions—George Benjamin’s Dream of the Song (with countertenor Bejun Mehta and the Lorelei Ensemble) and the American premiere of Sofia Gubaidulina’s Triple Concerto, for violin, cello, and bayan (Baiba Skride, Harriet Krijgh, and Elsbeth Moser)—and works by Gunther Schuller, Jörg Widman, and Toru Takemitsu, whose Nostalghia (In Memory of Andrei Tarkovskij) for violin and strings will feature Anne-Sophie Mutter, who will also perform Tchaikovsky’s Violin Concerto. Additional new works, to be led by guest conductors, include Terry Riley’s At the Royal Majestic, for organ and orchestra, featuring Cameron Carpenter, the world premiere of the BSO-co-commissioned Matthias Pintscher’s Cello Concerto with Alisa Weilerstein as soloist, and the American premiere of a co-commissioned new work by Julian Anderson.
BSO 16-17 Season to Spotlight Ten of the Greatest Pianists Performing Today
The BSO’s 2016-17 season brings an astonishing array of internationally acclaimed pianists: Lang Lang (Prokofiev’s Piano Concerto No. 3) on Opening Night, followed by Yefim Bronfman (Widmann’s Trauermarsch), Hélène Grimaud (the two Brahms concertos), Menahem Pressler (Mozart’s final concerto, K.595), Jean-Frédéric Neuburger (Schumann), Emanuel Ax (Beethoven’s Piano Concerto No. 2 and Mozart’s E-flat concerto, K.482), Kirill Gerstein (Busoni’s rarely heard Piano Concerto), Mitsuko Uchida and Radu Lupu (Mozart’s D minor and C minor piano concertos in successive weeks), and Leif Ove Andnes (Rachmaninoff’s seldom played Piano Concerto No. 4).

An Outstanding Roster of Guest Conductors, Vocalists, and Instrumentalists
Major figures of the conducting world include such prominent artists as BSO Conductor Emeritus Bernard Haitink, Christoph von Dohnányi, and Charles Dutoit, as well as BSO Assistant Conductors Moritz Gnann and Ken-David Masur, Juanjo Mena, François-Xavier Roth, Bramwell Tovey, and debut appearances by Czechoslovakian conductor Jakub Hrůša and French conductor Alain Altinoglu. They welcome an impressive lineup of soloists to the Symphony Hall stage, including Renaud Capuçon (Lalo Symphonie espagnole), Matthias Goerne (Bartók Bluebeard’s Castle), Gidon Kremer (Weinberg Violin Concerto), and Yo-Yo Ma (Elgar Cello Concerto), among others.

The 2016-17 BSO season will also dedicate a program to the individual artistry of nine orchestra members—Cynthia Meyers, piccolo; William R. Hudgins and Michael Wayne, clarinets, Thomas Rolfs, trumpet; Toby Oft, trombone, and James Sommerville, Michael Winter, Rachel Childers, and Jason Snider, horns—who will perform music of Vivaldi, Krommer, Jolivet, Rota, and Schumann.

An Ongoing Relationship With Deutsche Grammophon After The 2015 Grammy Win
The BSO’s and Andris Nelsons’ recording collaboration with Deutsche Grammophon—“Shostakovich Under Stalin’s Shadow,” with a special focus on the music Shostakovich composed during the years of his difficult relationship with Joseph Stalin and the Soviet regime—continues in the 2016-17 season with performances and live recordings of Shostakovich’s Symphonies 6 and 7, as well as a suite from the incidental music to King Lear, all being recorded live for future release digitally and on compact disc in summer 2017. This recording will be the third in a series of three releases: the first release in the series, Shostakovich’s Symphony No. 10 and the Passacaglia from Lady Macbeth of Mtsensk, was released in summer 2015 and won the 2015 Grammy for Best Orchestral Performance; the second release, to include Shostakovich’s Symphonies 5, 8, and 9 and excerpts from the incidental music to Hamlet, is scheduled for international release on May 27.

Andris Nelsons and the BSO in New York, Montreal, and Toronto
Andris Nelsons will lead the Boston Symphony Orchestra in three programs at Carnegie Hall, February 28, March 1, and March 2, 2017. They include the New York premiere of Sofia Gubaidulina’s Triple Concerto for violin, cello, and bayan, with Baiba Skride, Harriet Krijgh, and Elsbeth Moser, plus Shostakovich’s Symphony No. 7, Leningrad, on February 28; Mozart’s Piano Concerto No. 22 in E-flat, K.482, with Emanuel Ax, Schuller’s Seven Studies on Themes of Paul Klee, and Beethoven’s Eroica Symphony, March 1; and the New York premiere of George Benjamin’s Dream of the Song with countertenor Bejun Mehta and the Lorelei Ensemble on a program with Ravel’s Le Tombeau de Couperin and Berlioz’s Symphonie fantastique on March 2. Mr. Ax joins Mr. Nelsons and the BSO for performances of Mozart’s Piano Concerto No. 22 in Montreal’s Maison Symphonique on March 4, and Beethoven’s Piano Concerto No. 2 in Toronto’s Roy Thomson Hall on March 5. Both performances will also feature the orchestra in Berlioz’s Symphonie fantastique. These performances will be the BSO’s first concerts in Canada in 20 years; the BSO last performed in Montreal in 1984, and in Toronto in 1996.
**BSO Continues to Offer “Casual Fridays” Concerts Following Successful Launch in 2015-16 Season**

“Casual Fridays,” a new audience initiative introduced in the 2015-16 BSO season, will continue in 2016-17 with programs designed to make concerts more affordable and accessible. These programs will be offered on three Friday evenings during the season, including September 30 and February 10 with Andris Nelsons conducting, and March 31 with Alain Altinoglu conducting. This lower-priced “Casual Fridays” series, which encourages concertgoers to wear their favorite casual attire to Symphony Hall, includes free pre- and post-concert receptions for all concertgoers, an opportunity for audience members to hear from BSO musicians offering program introductions from the Symphony Hall stage, and special concert-related content available via new media. Subscribers who choose to take advantage of the digital media content can view in-depth information about the conductors and soloists, a score of the music being performed, exclusive video features, and informative notes on the evening’s program.

The BSO’s highly successful $20 tickets for people under the age of 40, College Card, High School Card, and Rush Ticket programs—all offering significantly discounted tickets to concertgoers—will continue in the 2016-17 season.

**Sponsorships**

Longstanding major corporate partner Bank of America returns as the BSO Season Sponsor for the 2016-17 Season. Bank of America believes that the arts have a unique capability to connect people, communities and cultures and help economies thrive. “Our support of the arts engages individuals, organizations and cultures in creative ways to build mutual respect and insight,” said Miceal Chamberlain, Massachusetts President, Bank of America. “Investing in the arts, we help create experiences that challenge, educate, inspire and motivate. We hope audiences at Symphony Hall share in our passion and enthusiasm for the Boston Symphony Orchestra’s 2016-17 Season.”

The BSO is proud to announce that the Arbella Insurance Foundation, a longtime sponsor, is continuing its major sponsorship for the 11th season, expanding its support of new audience development initiatives. In addition to once again sponsoring the BSO College Card and Youth & Family Concerts, Arbella is also sponsoring the BSO's popular Casual Fridays series and the BSO Young Professionals (YoPro) program.

Delta Air Lines has returned as the Official Airline of the BSO. Fairmont Copley Plaza begins its 15th season as the Official Hotel of the BSO, and Commonwealth Worldwide Chauffeured Transportation begins its 14th season as the Official Chauffeured Transportation of the BSO.

**The BSO at Home in Boston and at Tanglewood**

The Boston Symphony Orchestra performs September through May in internationally acclaimed Symphony Hall (301 Massachusetts Avenue, Boston, MA), which is widely regarded as one of the top three concert halls in the world. Detailed information about the BSO and the 2016-17 season can be found at www.bso.org. The orchestra’s summer season takes place at Tanglewood—this country’s preeminent summer music festival and the summer home of the Boston Symphony Orchestra since 1937—located in the Berkshire Hills between Stockbridge and Lenox, MA; details of the 2016 Tanglewood season are available at www.tanglewood.org.

**Media Offerings at BSO.ORG**

The Boston Symphony Orchestra’s extensive website, BSO.org, is one of the world’s largest and most-visited orchestral websites, receiving approximately 10 million visitors annually and generating over
$111 million in revenue since its launch in 1996; BSO.org is also mobile-device compatible. 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. With the start of the Boston Symphony Orchestra’s 2015-16 season, the BSO launched a new, free app providing concertgoers with a new platform through which to interact with the Boston Symphony, Boston Pops, and Tanglewood; the app is available for download and installation on iPhone devices via the iTunes App Store, and on Android devices via Google Play. 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. Andris Nelsons is regularly featured in interviews on www.bso.org; he also connects with a wider online community through his own website and social media platforms (www.andrisnelsons.com; https://www.facebook.com/AndrisNelsonsOfficialPage/ https://twitter.com/andris_nelsons).

TO VIEW 2016-17 BSO ANDRIS NELSONS PROGRAMS, CLICK HERE;
TO VIEW 2016-17 BSO GUEST CONDUCTOR PROGRAMS, CLICK HERE

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WHAT FOLLOWS IS AN OVERVIEW OF 2016-17 BSO CONCERTS UNDER THE DIRECTION OF GUEST CONDUCTORS, FOLLOWED BY A DETAILED DESCRIPTION OF EACH PROGRAM OF THE BSO’S 2016-17 SEASON, COMPLETE TICKET INFORMATION, AND INFORMATION ABOUT BSO.ORG AND MEDIA OFFERINGS
IN ADDITION TO THE FOURTEEN PROGRAMS LED BY ANDRIS NELSONS DURING HIS THIRD SEASON AS BSO MUSIC DIRECTOR, THE BSO’S 2016-17 SEASON, SEPTEMBER 24, 2016-MAY 6, 2017, ALSO FEATURES FAVORITE GUEST CONDUCTORS, WORLD-RENOWNED SOLOISTS, AND NEW FACES IN LARGE-SCALE MASTERPIECES, WORLD AND AMERICAN PREMIERES, AND LESSER-PERFORMED CONCERTOS IN THE ORCHESTRAL REPERTOIRE

THOMAS ADÈS LEADS BSO IN HIS FIRST PROGRAM AS BSO ARTISTIC PARTNER, FEATURING HIS OWN TOTENTANZ FOR MEZZO-SOPRANO, BARITONE, AND ORCHESTRA WITH SOLOISTS CHRISTIANNE STOTIJN AND MARK STONE ON A PROGRAM INCLUDING WORKS BY BRITTEN AND SIBELIUS

BSO CONDUCTOR EMERITUS BERNARD HAITINK LEADS THE BSO IN BEETHOVEN’S SEVENTH SYMPHONY ON A PROGRAM INCLUDING WORKS BY HAYDN AND DEBUSSY; CHARLES DUTOIT RETURNS FOR TWO WEEKS OF PROGRAMS CELEBRATING HIS 80TH BIRTHDAY, FEATURING YO-YO MA IN ELGAR’S CELLO CONCERTO AND VOCAL SOLOISTS ILDIKÓ KOMLÓSI AND MATTHIAS GOERNE IN BARTÓK’S BLUEBEARD’S CASTLE

2016-17 SEASON TO SHOWCASE 10 OF THE WORLD’S MOST SOUGHT-AFTER PIANISTS IN 12 DIFFERENT WORKS; PIANISTS PERFORMING WITH GUEST CONDUCTORS THROUGHOUT THE SEASON INCLUDE MENAHEM PRESSLER (Mozart’s Piano Concerto. No. 27, K.595), KIRILL GERSTEIN (Busoni’s Piano Concerto), AND JEAN-FRÉDÉRIC NEUBERGER (Schumann’s Piano Concerto)

CZECH CONDUCTOR JAKUB HRŮŠA AND FRENCH CONDUCTOR ALAIN ALTINOGLU MAKE THEIR BSO DEBUTS WITH PROGRAMS LARGELY DEDICATED TO MUSIC FROM THEIR HOME COUNTRIES

THE 2016-17 SEASON FEATURES FIVE WORLD AND AMERICAN PREMIERE PERFORMANCES, INCLUDING CHRISTOPH VON DOHNÁNYI CONDUCTING THE AMERICAN PREMIERE OF A BSO CO-COMMISSIONED WORK BY BRITISH COMPOSER JULIAN ANDERSON, AND FRANÇOIS-XAVIER ROTH LEADING THE WORLD PREMIERE OF MATTHIAS PINTSCHER’S CELLO CONCERTO, FEATURING SOLOIST ALISA WEILERSTEIN

BSO ASSISTANT CONDUCTOR KEN-DAVID MASUR LEADS A PROGRAM SHOWCASING SOLOISTS FROM THE BSO BRASS AND WIND SECTIONS; BSO ASSISTANT CONDUCTOR MORITZ GNANN MAKES HIS SUBSCRIPTION SERIES DEBUT WITH A PROGRAM FEATURING PIANIST MENAHEM PRESSLER IN MOZART’S PIANO CONCERTO NO. 27

VIRTUOSO ORGANIST CAMERON CARPENTER MAKES HIS BSO SUBSCRIPTION SERIES DEBUT PERFORMING BARBER’S TOCCATA FESTIVA AND TERRY RILEY’S AT THE ROYAL MAJESTIC, CONDUCTED BY BRAMWELL TOVEY; KIRILL GERSTEIN PERFORMS BUSONI’S MONUMENTAL PIANO CONCERTO WITH SAKARI ORAMO, MEN OF THE TANGLEWOOD FESTIVAL CHORUS, AND THE ORCHESTRA; GIDON KREMER JOINS THE BSO AND JUANJO MENA FOR WEINBERG’S 1959 VIOLIN CONCERTO

GUEST INSTRUMENTALISTS JOINING GUEST CONDUCTORS DURING THE BSO’S 2016-17 SEASON INCLUDE; VIOLINISTS FRANK PETER ZIMMERMANN (Bartok’s Violin Concerto No. 2), RENAUD CAPUÇON (Lalo’s Symphonie espagnole), AND GIDON KREMER (Weinberg’s Violin Concerto); CELLISTS YO-YO MA (Elgar’s Cello Concerto) AND ALISA WEILERSTEIN (premiering Matthias Pintscher’s Cello Concerto); AND ORGANIST CAMERON CARPENTER (Barber’s Toccata Festiva and Riley’s At the Royal Majestic)

VOCALISTS JOINING GUEST CONDUCTORS AND THE BSO INCLUDE HUNGARIAN MEZZO-SOPRANO ILDIKÓ KOMLÓSI IN HER BSO DEBUT AND BARITONE MATTHIAS GOERNE (Bartók’s Bluebeard’s Castle); AND
MEZZO-SOPRANO CHRISTIANNE STOTIJN AND BARITONE MARK STONE IN HIS BSO DEBUT (Adès’s Totentanz); WITH PERFORMANCES BY THE TANGLEWOOD FESTIVAL CHORUS

BSO’S HIGHLY SUCCESSFUL $20 TICKETS FOR PEOPLE UNDER 40, CASUAL FRIDAYS, COLLEGE CARD, HIGH SCHOOL CARD, AND RUSH TICKET PROGRAMS—ALL OFFERING SIGNIFICANTLY DISCOUNTED TICKETS TO CONCERT-GOERS—TO CONTINUE IN 2016-17 SEASON

TO VIEW THE PORTION OF THE BSO’S 2016-17 SEASON ANNOUNCEMENT THAT OUTLINES ANDRIS NELSONS’ PROGRAMS, CLICK HERE

SUBSCRIPTIONS FOR THE BSO’S 2016-17 SEASON ARE AVAILABLE NOW BY CALLING 888-266-7575 OR VISITING www.bso.org; SINGLE TICKETS GO ON SALE AUGUST 1

To view an online press kit with complete programs, concert listing, ticket information, photos, and artist bios, click here: www.bso.org/presskit

THE 2016-17 BSO SEASON IS SPONSORED BY BANK OF AMERICA

In addition to the programs detailed separately that Andris Nelsons will lead during his third season as BSO Music Director (click here for details), the BSO’s 2016-17 season also features an impressive array of renowned guest conductors and legendary soloists, as well as highly anticipated debuts by prestigious artists.

The 136th season of the Boston Symphony Orchestra takes place September 26, 2016-May 6, 2017. Subscriptions for the BSO’s 2016-17 season are available now by calling 888-266-7575 or visiting www.bso.org. Single tickets go on sale August 1.

2016-17 BSO Guest Conductor Program Highlights

Highlights of the BSO’s 2016-17 season include return appearances by three of the BSO’s most frequent and favorite guest conductors: BSO Conductor Emeritus Bernard Haitink (3/16-21), Charles Dutoit (10/20-29), and Christoph von Dohnányi (1/26-28). Two conductors from the younger generation—Jakub Hrůša (10/13-15) and Alain Altinoglu (3/30-4/1)—make their BSO debuts, leading programs inspired by composers from their home countries, the Czech Republic and France, respectively. BSO Artistic Partner Thomas Adès leads the BSO in a program of his, Britten, and Sibelius’s music (11/3-5); and Assistant Conductor Ken-David Masur conducts a program showcasing BSO wind and brass musicians as soloists (1/5-7).

As part of the 2016-17 season focus on the piano, guest conductors will lead three of the twelve programs highlighting the instrument. Menahem Pressler joins the orchestra and BSO Assistant Conductor Moritz Gnann, in his subscription series debut, for Mozart’s Piano Concerto No. 27 (11/22-26); Jean-Frédéric Neuberger makes his BSO debut as pianist, performing Schumann’s Piano Concerto with conductor Christoph von Dohnányi (1/26-28); and Kirill Gerstein joins Sakari Oramo and the orchestra for Busoni’s Piano Concerto (3/10-11).
The BSO’s 2016-17 season features five world and American premieres, including two led by guest conductors: François-Xavier Roth leads the world premiere of Matthias Pintscher’s Cello Concerto (a BSO co-commission) with soloist Alisa Weilerstein (3/23-25), and Christoph von Dohnányi leads the American premiere of a new work by Julian Anderson (also a BSO co-commission).

This season also sees the return of world-renowned guests including cellist Yo-Yo Ma (10/20-25) and violinists Frank Peter Zimmermann (10/13-15) and Gidon Kremer (1/19-24), as well as the BSO subscription series debut of rock-star organist Cameron Carpenter with (1/12-14). Finnish conductor Sakari Oramo returns for his second round at the BSO podium for a program of Sibelius and Busoni with pianist Kirill Gerstein (3/10-11).

2016-17 BSO SEASON OVERVIEW: GUEST CONDUCTOR PROGRAMS

BSO Family Ties
The BSO 2016-17 season will feature four programs led by BSO family members. BSO Conductor Emeritus Bernard Haitink returns March 16-21 to lead the orchestra in Beethoven’s Symphony No. 7. The program also includes Haydn’s Symphony No. 60, Il distratto, and Debussy’s Nocturnes featuring the Women of the Tanglewood Festival Chorus.

The newest member of the BSO family, Artistic Partner Thomas Adès, leads a November 3-5 program featuring his own Totentanz for mezzo-soprano, baritone, and orchestra, with vocal soloists Christianne Stotijn and Mark Stone, as well as works by Britten and Sibelius. In late October, Mr. Adès will also give a special recital performance of Schubert’s Winterreise with tenor Ian Bostridge (10/28) and appear with the Boston Symphony Chamber Players (10/30), both at New England Conservatory’s Jordan Hall.

BSO Assistant Conductor Ken-David Masur returns to the BSO podium January 5-7, 2017 for a program showcasing soloists from the orchestra—among them piccolo player Cynthia Meyers, clarinetists William R. Hudgins and Michael Wayne, principal trumpet Thomas Rolfs, principal trombone Toby Oft, and a quartet of BSO horns—in a varied program of works by Vivaldi, Krommer, Jolivet, Rota, and Schumann.

BSO Assistant Conductor Moritz Gnann makes his subscription series debut November 22-26, leading the orchestra in Mendelssohn’s Hebrides Overture (Fingal’s Cave), Mozart’s Piano Concerto No. 27, featuring pianist Menahem Pressler, and Dvořák’s New World Symphony.

A Season-Long Focus on the Piano
Twelve of the BSO’s 2016-17 season programs will feature some of the world’s most sought-after pianists in both well-known and rarely heard piano master works as part of a season-long focus on the piano. Nonagenarian master pianist Menahem Pressler joins the BSO November 22-26 to perform Mozart’s Piano Concerto No. 27 in B-flat, K.595, the composer’s final work in the genre.
French pianist and composer Jean-Frédéric Neuberger returns to the BSO January 26-28 for his debut as soloist. Mr. Neuberger—whose name BSO audiences may find familiar from the American premiere of his composition, Aube, in November 2015—will join conductor Christoph von Dohnányi to perform Schumann’s Piano Concerto.

Pianist Kirill Gerstein joins conductor Sakari Oramo and the BSO March 10 and 11 for the orchestra’s first performances of Busoni’s towering Piano Concerto—the largest work of its genre— also featuring Men of the Tanglewood Festival Chorus, on a program with Sibelius’s Symphony No. 3. These three programs led by guest conductors are part of a season-long focus on the piano that also features Lang Lang (9/24, Prokofiev’s Piano Concerto No. 3); Yefim Bronfman (10/6-8, Jörg Widmann’s Trauermarsch, for piano and orchestra); Hélène Grimaud (11/8-19, Brahms’s Piano Concerto Nos. 1 and 2); Emanuel Ax (2/14-21, Beethoven’s Piano Concerto No. 2 and Mozart’s Piano Concerto No. 22); Mitsuko Uchida (4/13-15, Mozart Piano Concerto No. 20); Radu Lupu (4/20-22, Mozart Piano Concerto No. 24); and Leif Ove Andsnes (5/4-6, Rachmaninoff’s Piano Concerto No. 4) performing with BSO Music Director Andris Nelsons and the BSO.

Returning Favorites
Esteemed Swiss conductor and frequent BSO guest Charles Dutoit will lead two weeks of programs with the BSO in October 2016. Yo-Yo Ma joins the orchestra and Maestro Dutoit for the first, October 20-25, performing Elgar’s Cello Concerto. Mr. Dutoit will also lead the BSO in Walton’s Portsmouth Point Overture, which received its American premiere by the orchestra and Serge Koussevitzky in 1926, and Holst’s The Planets, featuring the Women of the Tanglewood Festival Chorus. For his second program, October 27-29, Mr. Dutoit is joined by Hungarian mezzo-soprano Ildikó Komlósi (in her BSO debut) and baritone Matthias Goerne for Bartók’s Bluebeard’s Castle, sung in Hungarian with English supertitles. The program also includes Mozart’s Symphony No. 39. Another favorite BSO guest conductor, Christoph von Dohnányi returns to the BSO with pianist Jean-Frédéric Neuberger, January 26-28. Mr. Neuberger will make his debut as pianist with the orchestra performing Schumann’s Piano Concerto. Maestro von Dohnányi will also lead the American premiere of a new work by British composer Julian Anderson, a BSO co-commission, and Schubert’s Symphony in C, The Great.

Latvian violinist Gidon Kremer, who made his debut with the BSO in 1979, returns January 19-24 with conductor Juanjo Mena for the orchestra’s first performances of Weinberg’s 1959 Violin Concerto on an all-Russian program also including works by Prokofiev and Tchaikovsky.

New Faces Performing with the BSO
The 2016-17 season will feature a number of performers making their BSO or subscription series debuts. Organist Cameron Carpenter makes his BSO subscription series debut January 12-14, 2017, performing a work written for him, Terry Riley’s organ concerto At the Royal Majestic with conductor Bramwell
Tovey, as well as Barber’s *Toccata Festiva* on a program with Elgar’s *Enigma* Variations. Jean-Frédéric Neuburger makes his BSO debut January 26-28 as piano soloist in Schumann’s Piano Concerto.

Two young conductors make their BSO debuts this season: Czech conductor Jakub Hrůša, who leads a Czech-oriented program of music by Smetana and Janáček along with works by Bartók and Mussorgsky, with violinist Frank Peter Zimmermann (10/13-15); and French conductor Alain Altinoglu, who’s joined by French violinist Renaud Capuçon for Lalo’s *Symphonie espagnole* on an all-French program also including works by Berlioz, Dutilleux, and Roussel (3/30-4/1).

Vocalists making their BSO debuts on guest conductor programs this season include mezzo-soprano Ildikó Komlósi, who—along with baritone Matthias Goerne—will perform Bartok’s *Bluebeard’s Castle* with Charles Dutoit (10/27-29); and baritone Mark Stone, who’s joined by mezzo-soprano Christianne Stotijn for Thomas Adès’s *Totentanz* for mezzo soprano, baritone, and orchestra (11/3-5).

**Boston Symphony Chamber Players 2016-17 Season**

To open the *Boston Symphony Chamber Players 2016-17 season, Sunday, October 30, 2016*, BSO Artistic Partner Thomas Adès Mr. Adès will be featured as pianist with the *Boston Symphony Chamber Players* in a program of Britten’s Sinfonietta for winds and strings, Schubert’s *Trout* Quintet, and Mr. Adès’s own *Court Studies from The Tempest*. On Sunday, January 22, the Chamber Players will perform Taffanel’s Wind Quintet in G minor; Saint-Saëns’s Septet in E-flat for piano, trumpet, and strings; Eric Tanguy’s *Afterwards*, for flute and piano; and Françaix’s Octet for winds and strings. Soprano Elizabeth Fischborn joins the Chamber Players for the third program, Sunday, April 2, for Fred Lerdahl’s *Fire and Ice*, for soprano and double bass. Also on the program are Jolivet’s *Pastorales de Noël*, for flute, bassoon, and harp; Prokofiev’s Quintet for oboe, clarinet, violin, viola, and double bass; Daniel Crozier’s *Masques* for oboe and string trio; and Brahms’s Trio in A minor for clarinet, cello, and piano. To close the 2016-17 Boston Symphony Chamber Players on Sunday, May 7, pianist Leif Ove Andsnes joins the ensemble for Shostakovich’s Piano Trio No. 2 in E minor on a program also featuring Stravinsky’s Octet for flute, clarinet, two bassoons, two trumpets, and two trombones; Sofia Gubaidulina’s *Garden of Joys and Sorrows*, for flute, viola, and harp; and Weinberg’s Sonata for solo double bass.

**WEEK-BY-WEEK PROGRAM DESCRIPTIONS OF THE BSO’S 2016-17 SEASON**

**ANDRIS NELSONS AND THE BOSTON SYMPHONY ORCHESTRA KICK OFF 2016-17 SEASON SEPTEMBER 24 WITH ALL-RUSSIAN OPENING NIGHT GALA PROGRAM FEATURING PIANIST LANG LANG IN PROKOFIEV’S PIANO CONCERTO NO. 3**

This year, the Symphony Gala, the orchestra’s opening night party celebrating the start of the 2016-17 BSO season, takes place on Saturday September 24, the evening of the first concert of the season. Chaired by John S. and Cynthia Reed, this special event will begin at 5 p.m. with a cocktail reception open to all ticket buyers, followed by the 6 p.m. opening night concert featuring Maestro Andris Nelsons leading the *Boston Symphony Orchestra* and the extraordinary pianist Lang Lang in Prokofiev’s sparkling Piano Concerto No. 3, on a program with Shostakovich’s aptly named, vibrant *Festive Overture*, written to celebrate the 37th anniversary of the October Revolution, and Ravel’s arrangement of Mussorgsky’s *Pictures at an Exhibition*, one of the repertoire’s most barnstorming, kaleidoscopic...
showpieces. After the opening night performance, Symphony Gala benefactors will be invited to an elegant gala dinner that will take place throughout Symphony Hall, especially decorated to capture the anticipatory spirit at the start of the orchestra's 136th season since its founding in 1881. Further details about the Symphony Gala will be announced at a later date. For more information or to reserve your space at the gala, please contact, Kathleen Pendleton at kpendleton@bso.org or (617) 638-9391.

On Friday, September 30, for the first Casual Fridays concert of the season, Mr. Nelsons and the BSO will repeat the Shostakovich and Mussorgsky.

WORLD RENOWNED SOPRANO RENÉE FLEMING AND A DISTINGUISHED CAST OF VOCAL SOLOISTS JOIN ANDRIS NELSONS AND THE BSO FOR A COMPLETE CONCERT PERFORMANCE OF STRAUSS’S "DER ROSENKAVALIER," SEPTEMBER 29 & OCTOBER 1
Maestro Nelsons opens the 2016-17 BSO subscription season September 29 and October 1 with a concert performance of Strauss’s "Der Rosenkaivalier," featuring a dream cast with soprano Renée Fleming as The Marschallin, mezzo-soprano Susan Graham as Octavian, soprano Erin Morley in her BSO subscription series debut as Sophie, and bass Franz Hawlata in his BSO debut as Baron Ochs. These performances of Der Rosenkaivalier continue Mr. Nelsons’ series of Richard Strauss operas in concert. The performance also features return performances by baritone Alan Opie as Faninal; mezzo-soprano Jane Henschel as Annina; tenor David Cangelosi as the Marchallin’s Majordomo; and baritone David Kravitz as the Notary; as well as the BSO debuts of soprano Irmgard Vilsmaier as Marianne; soprano Michelle Trainor as the Milliner; tenor Graham Clark as Valzacchi; tenor Stephen Costello as the Italian Singer; tenor Neal Ferreira as the Animal Seller; tenor John McVeigh as the Landlord; and bass David Cushing as the Police Officer. Both performances of Der Rosenkaivalier begin at 7 p.m. and include two intermissions.

ANDRIS NELSONS AND THE BSO ARE JOINED BY PIANIST YEFIM BRONFMAN, SOPRANO CAMILLA TILLING, AND BARITONE THOMAS HAMPSON FOR A PROGRAM FEATURING WIDMANN’S "TRAUERMARSCH" FOR PIANO AND ORCHESTRA AND BRAHMS’S "A GERMAN REQUIEM," OCTOBER 6-8
On October 6-8, pianist Yefim Bronfman joins Andris Nelsons and the orchestra for German composer Jörg Widmann’s Trauermarsch, for piano and orchestra. Trauermarsch (”funeral march”), Widmann’s first piano concerto, was premiered by Mr. Bronfman and the Berlin Philharmonic in 2014. In the second half of the program, Mr. Nelsons and the BSO are joined by soprano Camilla Tilling, baritone Thomas Hampson, and the Tanglewood Festival Chorus for in Brahms’s expansive A German Requiem. Considered Brahms’s largest and one of his most personal works, A German Requiem features non-liturgical setting of German-language text from Scripture and originated with music written following the attempted suicide of his friend Robert Schumann, as well as music composed at the time of his mother’s death.

CZECH CONDUCTOR JAKUB HRŮŠA MAKES HIS BSO DEBUT WITH PROGRAM FEATURING FRANK PETER ZIMMERMANN IN BARTÔK’S VIOLIN CONCERTO NO. 2, ALONG WITH MUSSORGSKY’S "NIGHT ON BALD MOUNTAIN" AND WORKS BY CZECH COMPOSERS SMETANA AND JANÁČEK, OCTOBER 13-15
Czech conductor Jakub Hrůša joins the orchestra October 13-15 for his BSO debut, leading a program highlighting two composers from the Czech Republic. Opening the program is Šárka from Smetana’s Ma Vlást—a symphonic poem based on an old Czech legend of the Maiden War—followed by Bartók’s Violin Concerto No. 2, one of the great violin concertos of the 20th century, featuring soloist Frank Peter Zimmermann. The second half of the program kicks off with Mussorgsky’s chilling orchestral showpiece, Night on Bald Mountain, inspired by Russian legend. Closing the program is Janáček’s Taras Bulba, Rhapsody for Orchestra, a 1921 programmatic work based on Gogol’s novella.
CHARLES DUTOIT CELEBRATES HIS 80TH BIRTHDAY WITH THE BSO WITH TWO WEEKS OF PROGRAMS, OCTOBER 20-29: OCTOBER 20-25 PROGRAM FEATURES CELLIST YO-YO MA IN ELGAR’S CELLO CONCERTO

Frequent guest conductor Charles Dutoit returns to the Symphony Hall podium for two programs celebrating his 80th birthday, October 20-29. For the first program, October 20-25, Mr. Dutoit and the BSO are joined by cellist Yo-Yo Ma for an all-British program centered on Elgar’s four-movement Cello Concerto, a cathartic, playful, and melancholic piece marking the end of the composer’s most highly-creative period. The program also includes Walton’s Portsmouth Point Overture—a piece the BSO hasn’t performed in 50 years—and The Planets, Holst’s vivid, ever-exciting musical journey through the solar system.

MAESTRO DUTOIT, SOLOISTS, AND THE BSO PERFORM BARTÓK’S BLUEBEARD’S CASTLE, OCTOBER 27-29

Charles Dutoit conducts the BSO and soloists in Bartók’s Bluebeard’s Castle, October 27-29, for his second 80th-birthday celebration program with the orchestra this season. Bluebeard’s Castle is based on Charles Perrault’s dark fairy tale of Duke Bluebeard. The hour-long opera, sung in Hungarian, tells the story of Duke Bluebeard (baritone Matthias Goerne) and his new wife Judith (Hungarian mezzo-soprano Ildikó Komlosi in her BSO debut), who arrives at the duke’s castle for the first time and, at Bluebeard’s urging, slowly opens a series of locked doors, each of which illuminates an aspect of her husband’s mysterious past. Although not often performed in the opera house because of its relatively short length, Bluebeard’s Castle is considered one of the 20th century’s greatest operas. Maestro Dutoit and the orchestra will open the program with Mozart’s Symphony No. 39, one of the composer’s final three symphonies.

BSO ARTISTIC PARTNER THOMAS ADÈS CONDUCTS THE BSO IN A PROGRAM OF BRITTEN, SIBELIUS, AND HIS OWNTOTENTANZ, WITH SOLOISTS CHRISTIANNE STOTIJN AND MARK STONE, NOVEMBER 3-5

In his first program as BSO Artistic Partner, Thomas Adès and the BSO are joined by mezzo-soprano Christianne Stotijn and baritone Mark Stone for Adès’s own Totentanz, for mezzo-soprano, baritone, and orchestra. Totentanz, which premiered in 2013 at the BBC Proms, tells the story of a charismatic and gleefully macabre Grim Reaper and the procession of his many victims who the audience meets in descending order of importance, from Pope and Cardinal, to maiden and child. Of the piece, Thomas Adès said, “The dance of death is not an optional dance… it’s the one we all have to join in. It’s supposed to be at the same time terrifying, leveling and also funny – it’s absurd… the thing that makes it comic is the total powerlessness of everybody, no matter who they are.” The program also features Britten’s dramatically expressive Sinfonia da Requiem and Sibelius’s atmospheric final orchestral poem, Tapiola, one of the composer’s many works based on Finnish legend. The BSO hasn’t performed this work since 1976.

ON TWO PROGRAMS, NOVEMBER 8-19, ANDRIS NELSONS AND THE BSO PRESENT TWO WORLD PREMIERES—NEW WORKS BY COMPOSERS ERIC NATHAN AND TIMO ANDRES—WITH BRAHMS PIANO CONCERTOS (FEATURING SOLOIST HÉLÈNE GRIMAUD) AND SYMPHONIES

Andris Nelsons returns to the BSO podium for two weeks of programs in November focusing on Brahms’s symphonies and piano concertos. On the first program, November 8-12, Mr. Nelsons leads the BSO in Brahms’s vast, emotionally intense Piano Concerto No. 1, with renowned French pianist Hélène Grimaud as soloist. Mr. Nelsons will also conduct the composer’s lyrical and powerful Symphony No. 1, which took over 20 years for the composer to write, and the energetic Second Symphony, which, by
contrast, took only a summer. The world premiere of a new work by American composer Eric Nathan (a BSO commission) opens the program.

The second program, November 15-19, opens with the world premiere of Everything Happens So Much, a new BSO-commissioned work by Timo Andres. Pianist Hélène Grimaud returns to perform Brahms’s Second Piano Concerto, one of the composer’s most free-spirited works. Mr. Nelsons and the BSO close out the program with the composer’s marvelously energetic and compact Symphony No. 3 and the composer’s final symphony, No. 4.

BSO ASSISTANT CONDUCTOR MORITZ GNANN LEADS HIS BSO SUBSCRIPTION SERIES DEBUT, NOVEMBER 22-26, IN A PROGRAM FEATURING PIANIST MENAHEM PRESSLER PERFORMING MOZART’S PIANO CONCERTO NO. 27
From November 22-26, revered nonagenarian pianist Menahem Pressler joins the Boston Symphony Orchestra and Assistant Conductor Moritz Gnann (in his BSO subscription series debut) for performances of Mozart’s Piano Concerto No. 27. Opening the program is Mendelssohn’s Hebrides Overture (Fingal’s Cave), which bears the name of a grotto in the Hebrides Islands off the west coast of Scotland, where Mendelssohn traveled extensively in his 20s. Dvořák’s Symphony No. 9, From the New World, rounds out the program. Conceived and written while the composer was in the U.S., this emblematic symphony has become one of the most familiar in the repertoire.

JANUARY 5-7, BSO ASSISTANT CONDUCTOR KEN-DAVID MASUR LEADS PROGRAM SHOWCASING THE TALENTS OF NINE BSO MUSICIANS
To ring in the New Year, Assistant Conductor Ken-David Masur and the Boston Symphony Orchestra will dedicate the January 5-7 program to the individual artistry of nine BSO members performing as soloists with the orchestra. The program includes Vivaldi’s Piccolo Concerto in C, featuring Cynthia Meyers as soloist; Krommer’s Concerto No. 2 for two clarinets and orchestra featuring William R. Hudgins and Michael Wayne; Jolivet’s Concertino for trumpet, piano, and strings, featuring BSO principal trumpet Thomas Rolfs; Rota’s Trombone Concerto featuring Toby Oft; and Schumann’s Concert Piece for four horns and orchestra, featuring horn players James Sommerville, Michael Winter, Rachel Childers, and Jason Snider.

ORGANIST CAMERON CARPENTER MAKES HIS BSO SUBSCRIPTION SERIES DEBUT WITH BRAMWELL TOVEY AND THE BSO, JANUARY 12-14
Virtuoso American organist Cameron Carpenter makes his BSO subscription series debut January 12-14, joining the BSO and guest conductor Bramwell Tovey for performances of Terry Riley’s elaborate and wide-ranging 2014 organ concerto, At the Royal Majestic. The piece—originally written for the Los Angeles Philharmonic to showcase the Walt Disney Concert Hall’s organ, as well as Mr. Carpenter’s immense talent and showmanship—taps into large swaths of American musical vernacular, including gospel, 1930s jazz and pop, ragtime, and blues. The work’s movements are based on three unrelated ideas: the first on Swiss artist Adolf Wölfli’s colored pencil drawing Negro Hall, which imagines what a Negro 1930s dance club in New York might look like; the second on a tower Mr. Riley built in his backyard for lizards that lived there; and the third on the pilgrimage thousands of people take each year to circle Mount Kalish in Tibet in search of spiritual enlightenment and blessings from the Hindu God Shiva. This is the first time the BSO has performed a work by Mr. Riley, a hugely influential American composer. Mr. Carpenter also joins the orchestra for Barber’s Toccata Festiva, a piece written to demonstrate the wide range of the Philadelphia Orchestra’s new organ for its dedication ceremony in 1960. Mr. Tovey closes the program with Elgar’s sweeping Enigma Variations.
VIOLINIST GIDON KREMER JOINS GUEST CONDUCTOR JUANJO MENA AND THE BSO FOR THE ORCHESTRA’S FIRST PERFORMANCES OF WEINBERG’S 1959 VIOLIN CONCERTO ON AN ALL-RUSSIAN PROGRAM WITH MUSIC BY PROKOFIEV AND TCHAIKOVSKY, JANUARY 19-24

On January 19-24, guest conductor Juanjo Mena returns to the Symphony Hall podium to lead the BSO in an all-Russian program including the orchestra’s first performances of the Polish-born Soviet composer Moisey Weinberg’s dramatic 1959 Violin Concerto, featuring Gidon Kremer as soloist. Weinberg was an important figure in Soviet musical culture and a close colleague of Shostakovich, whose support may have saved him from a politically motivated execution. Sergei Prokofiev’s delightful, Haydn- and-Mozart-inspired Symphony No. 1, Classical, opens the program, which also includes Tchaikovsky’s emotionally intense Fourth Symphony, a romantic masterpiece.

JANUARY 26-28: CHRISTOPH VON DOHNÁNYI LEADS THE BSO IN THE AMERICAN PREMIERE OF A NEW WORK BY JULIAN ANDERSON, AS WELL AS SCHUMANN’S PIANO CONCERTO WITH JEAN-FRÉDÉRIC NEUBURGER AND SCHUBERT’S SYMPHONY IN C

Frequent BSO guest conductor Christoph von Dohnányi is joined by virtuoso pianist Jean-Frédéric Neuburger, January 26-28, 2017, for Schumann’s intensely lyrical Piano Concerto. Mr. Neuburger makes his BSO debut with these performances, although audiences may know him from the Maestro Dohnányi and the BSO’s 2015 world premiere performance of his composition, Aube, a BSO commission. Mr. Dohnányi and the orchestra open this program with the American premiere of a new work (a BSO co-commission) by the acclaimed English composer Julian Anderson. The orchestra also performs Schubert’s elegant Symphony in C, The Great, the composer’s largest and final symphony, and one that Robert Schumann praised by saying it “transports us into a world we cannot recall ever having been before.”

ANDRIS NELSONS, THE BSO, VOCAL SOLOISTS, AND THE TANGLEWOOD FESTIVAL CHORUS PERFORM BACH’S MASS IN B MINOR, FEBRUARY 2-7

BSO Music Director Andris Nelsons leads the Boston Symphony Orchestra, with the Tanglewood Festival Chorus and a distinguished cast of vocal soloists, including soprano Malin Christensson, mezzo-soprano Christine Rice, tenor Benjamin Bruns, and bass-baritone Hanno Müller-Brachmann, in Bach’s Mass in B minor, February 2-7, 2017. The Mass in B minor, one of Bach’s final completed works and considered one of the greatest musical achievements in history, was last performed by the BSO with Seiji Ozawa in February 2001. The various sections of the B minor Mass were composed over an extended period of time but only compiled in 1748-49, near the end of the composer’s life, into a single manuscript as an extended musical setting of the entire Ordinary of the Roman Catholic Mass.

ANDRIS NELSONS AND THE BSO PERFORM GEORGE BENJAMIN’S DREAM OF THE SONG WITH CONTERTENOR BEJUN MEHTA AND THE LORELEI ENSEMBLE ON A PROGRAM INCLUDING MUSIC BY RAVEL AND BERLIOZ, FEBRUARY 9-11

On February 9-11, Andris Nelsons, the BSO, countertenor Bejun Mehta, and the vocal group Lorelei Ensemble perform George Benjamin’s Dream of the Song, a BSO co-commission which receives its US premiere by the Tanglewood Music Center Orchestra this summer. Also on the program is Ravel’s Le Tombeau de Couperin—a paean to François Couperin and to comrades who died in World War I—and Berlioz’s feverish Symphonie fantastique, one of the BSO’s signature works.

EMANUEL AX JOINS MAESTRO NELSONS AND THE BSO FOR TWO PROGRAMS, FEBRUARY 14-21

On February 14, Andris Nelsons and the BSO present a single concert featuring pianist Emanuel Ax in Beethoven’s lyrical Piano Concerto No. 2, a youthful work that received its premiere in 1795 and was used by the composer as a vehicle to display his own virtuosity soon after he moved to Vienna. The
second half of the program features Berlioz’s *Symphonie fantastique*, the composer’s innovative programmatic symphony detailing a fever dream of obsessive love.

**Emanuel Ax** again joins Andris Nelsons and the BSO February 16-21 for the pianist’s favorite concerto, Mozart’s Piano Concerto No. 22 in E-flat, K.482. The program opens with Gunther Schuller’s *Seven Studies on Themes of Paul Klee*, a delightfully wide-ranging aural representation of the colors and patterns shown in seven paintings by Swiss-German artist Paul Klee. Beethoven’s revolutionary *Eroica* Symphony closes the program.

**ANDRIS NELSONS AND THE BSO ARE JOINED BY SOLOISTS BAIBA SKRIDE, HARRIET KRIJGH, AND ELSBETH MOSER FOR THE AMERICAN PREMIERE OF SOFIA GUBAIDULINA’S TRIPLE CONCERTO FOR VIOLIN, CELLO, AND BAYAN ON A PROGRAM WITH SHOSTAKOVICH’S SYMPHONY NO. 7, LENINGRAD, FEBRUARY 23-25**

Andris Nelsons and the BSO open their February 23-25 program with the American premiere of Russian composer Sofia Gubaidulina’s Triple Concerto for violin, cello and bayan (a BSO co-commission), featuring violinist **Baiba Skrīde**, cellist **Harrriet Krijgh**, and bayan player **Elsbeth Moser**, with both Ms. Krijgh and Ms. Moser making their BSO debuts. (The Russian bayan is a kind of accordion, and has been featured in many of Gubaidulina’s works.) The program closes with Shostakovich’s epic Symphony No. 7, *Leningrad*, dedicated to the Soviet city and one of the composer’s most famous works. The symphony depicts the heroic struggle of the citizens of Leningrad during the Third Reich’s long siege on the city in World War II. These performances are part of Andris Nelson’s ongoing Shostakovich cycle with the BSO.

**PIANIST KIRILL GERSTEIN JOINS SAKARI ORAMO, THE BSO, AND MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS TO PERFORM BUSONI’S MONUMENTAL PIANO CONCERTO, MARCH 10 & 11**

On March 10 and 11, pianist Kirill Gerstein and the Boston Symphony Orchestra, with the men of the Tanglewood Festival Chorus, and conductor Sakari Oramo at the helm, will perform Busoni’s massive, exceptionally challenging five-movement Piano Concerto. The monumental, rarely performed 70-minute work also features an off-stage male chorus in the final movement, singing a portion of the final scene from Adam Oehlenschläger’s verse drama, *Aladdin*. Mr. Oramo opens the program with Sibelius’s light, pastoral Symphony No. 3, composed in 1907—just three years after Busoni’s concerto.

**BERNARD HAITINK LEADS THE BSO AND WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS IN A PROGRAM OF HAYDN, DEBUSSY, AND BEETHOVEN, MARCH 16-21**

BSO Conductor Emeritus Bernard Haitink returns for one week during the BSO’s 2016-17 season, March 16-21. Haydn’s lighthearted Symphony No. 60, *Il distratto* (“The Distracted”) opens the program (last performed by the BSO in 1986), followed by Debussy’s *Nocturnes*, featuring the Women of the Tanglewood Festival Chorus in the third movement, *Sirènes*. Beethoven’s energetic and extroverted Seventh Symphony, recognized by even the composer as one of his finest works, closes the program.

**FRANÇOIS-XAVIER ROTH LEADS THE BSO IN THE WORLD PREMIERE OF MATTHIAS PINTSCHER’S CELLO CONCERTO, FEATURING ALISA WEILERSTEIN, ON A PROGRAM WITH MUSIC BY BERLIOZ AND BEETHOVEN**

On March 23-25, François-Xavier Roth and the BSO are joined by cellist Alisa Weilerstein for the world premiere performance of prolific German composer Matthias Pintscher’s Cello Concerto, the centerpiece of the week’s program. Also on the program are Berlioz’s *Le corsaire* Overture, inspired by pirate novels and the turquoise Mediterranean waters at Nice, and Beethoven’s delightful Symphony No. 6, *Pastoral*. 
FRENCH CONDUCTOR ALAIN ALTINOGLU MAKES HIS BSO DEBUT WITH A PROGRAM OF FRENCH WORKS BY BERLIOZ, LALO, DUTILLEUX, AND ROUSSEL, MARCH 30-APRIL 1
Paris-born conductor Alain Altinoglu makes his Boston Symphony Orchestra debut March 30-April 1, 2017, will lead an all-French program featuring fellow Frenchman Renaud Capuçon as violin soloist in Lalo’s Spain-inspired Symphonie espagnole, a piece not performed by the BSO at Symphony Hall since 1985. Mr. Altinoglu opens the program with Berlioz’s colorful Roman Carnival Overture. The second half of the program includes Henri Dutilleux’s Symphony No. 2, Le Double—which was commissioned by the BSO for its 75th anniversary and premiered by the BSO and Charles Munch in 1959—and Albert Roussel’s Suite No. 2 from his 1930 ballet Bacchus et Ariane.

ANDRIS NELSONS RETURNS TO THE BSO PODIUM FOR A PROGRAM OF MOZART AND BRUCKNER FEATURING PIANIST MITSUKO UCHIDA, APRIL 13-15
On April 13-15, Andris Nelsons returns to the BSO podium for the first of four programs that close out the BSO’s 2016-17 season. Mr. Nelsons and the BSO are joined by Japanese pianist Mitsuko Uchida, in her first performances with the BSO since 2009, performing Mozart’s stormy Piano Concerto No. 20. Mr. Nelsons also leads the BSO in Bruckner’s rarely heard, dynamic Symphony No. 6. The composer considered this his “cheekiest” symphony, and never revised it, unlike most of his other symphonies.

ANDRIS NELSONS LEADS AN ALL-MOZART PROGRAM FEATURING PIANIST RADU LUPU AND VOCAL SOLOISTS, APRIL 20-22
Andris Nelsons leads the BSO in an all-Mozart program, April 20-22, opening with another of Mozart’s piano concertos, No. 24 in C minor, the composer’s most generously scored work in the genre and one of only two in a minor key. Romanian pianist Radu Lupu, one of the leading interpreters of Mozart’s music, joins Mr. Nelsons and the BSO as soloist. Mr. Nelsons also leads the BSO in Mozart’s moving Requiem, which was commissioned and partially-written on the composer’s death bed in 1791. Vocalists joining the BSO for these performances include soprano Lucy Crowe, mezzo-soprano Tamara Mumford, and bass Morris Robinson, all making their BSO subscription series debuts; and tenor Ben Johnson, making his BSO debut.

ANNE-SOPHIE MUTTER JOINS ANDRIS NELSONS AND THE BSO FOR TCHAIKOVSKY’S VIOLIN CONCERTO; NELSONS AND THE ORCHESTRA CONTINUE THEIR CYCLE OF SHOSTAKOVICH’S WAR-TIME SYMPHONIES, APRIL 27-MAY 2
Andris Nelsons and the BSO are joined by violinist Anne-Sophie Mutter for two works, April 27-May 2: Tchaikovsky’s rhapsodic, ultra-Romantic Violin Concerto, and Takemitsu’s haunting, melancholic Nostalghia for solo violin and orchestra, written in memory of Russian filmmaker Andrei Tarkovsky. Nostalghia is named after Tarkovsky’s film of the same name, about a writer who travels to Italy to research a composer’s life. Andris Nelsons and the BSO then close the program with Shostakovich’s Symphony No. 6, a continuation of Andris Nelsons’ and the BSO’s multi-year exploration of Shostakovich’s wartime symphonies. The BSO’s most recent performances of Shostakovich’s Sixth Symphony took place in 2002.

ANDRIS NELSONS AND THE BSO ARE JOINED BY PIANIST LEIF OVE ANDSNES AND SOPRANO KRISTINE OPOLAIS TO CLOSE 2016-17 SEASON WITH MUSIC OF SHOSTAKOVICH, RACHMANINOFF, AND MAHLER, MAY 4-6
Andris Nelsons and the BSO close the 2016-17 with three concerts May 4-6 featuring pianist Leif Ove Andsnes in Rachmaninoff’s Piano Concerto No. 4, the least-performed of the Russian’s four concertos (and only performed by the BSO twice before this). Soprano Kristine Opolais then joins the orchestra for Mahler’s Symphony No. 4, the composer’s most sunlit and gentle symphony. Composed in 1899 and
1900, it’s the last of Mahler’s works in the genre to incorporate sung text from the folk poetry collection *Des Knaben Wunderhorn* (*The Youth’s Magic Horn*). The *Wunderhorn* poem used in the Fourth is “Das himmlische Leben,” which describes a child’s vision of heaven. The program opens with Shostakovich’s 1940 Suite from the incidental music to *King Lear*, continuing Mr. Nelsons’ and the BSO’s survey of Shostakovich’s works.

**Sponsorships**

Longstanding major corporate partner Bank of America returns as the BSO Season Sponsor for the 2016-17 Season.

Bank of America believes that the arts have a unique capability to connect people, communities and cultures and help economies thrive. “Our support of the arts engages individuals, organizations and cultures in creative ways to build mutual respect and insight,” said Miceal Chamberlain, Massachusetts President, Bank of America. “Investing in the arts, we help create experiences that challenge, educate, inspire and motivate. We hope audiences at Symphony Hall share in our passion and enthusiasm for the Boston Symphony Orchestra’s 2016-17 Season.”

The BSO is proud to announce that the Arbella Insurance Foundation, a longtime sponsor, is continuing its major sponsorship for the 11th season, expanding its support of new audience development initiatives. In addition to once again sponsoring the BSO College Card and Youth & Family Concerts, Arbella is also sponsoring the BSO's popular Casual Fridays series and the BSO Young Professionals (YoPro) program.

Delta Air Lines has returned as the Official Airline of the BSO. Fairmont Copley Plaza begins its 15th season as the Official Hotel of the BSO, and Commonwealth Worldwide Chauffeured Transportation begins its 14th season as the Official Chauffeured Transportation of the BSO.

**TICKET AND OTHER PATRON INFORMATION**

**Ticket Information**

Subscriptions for the BSO’s 2016-17 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](http://www.bso.org/subscriptions)). Single tickets go on sale August 1 at 10 a.m. Tickets may be purchased by phone through SymphonyCharge (617-266-1200 or 888-266-1200), online through the BSO’s website ([www.bso.org](http://www.bso.org)), or in person at the Symphony Hall Box Office (301 Massachusetts Avenue, Boston). There is a $6.50 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 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 notifications of 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 2016-17 season.

This season will continue the popular “Casual Fridays” program, which encourages both patrons and the orchestra to come dressed in comfortable clothing. The three evening “Casual Friday” concerts in September, February, and March will feature both a pre-concert reception and post-concert reception with live music until midnight. The evening will incorporate a technology component to engage audiences with content related to the evening’s performance.

BSO 101 returns in 2016–17, again offering the opportunity to increase your enjoyment of BSO concerts. These free Wednesday sessions with BSO Director of Program Publications Marc Mandel joined by members of the BSO are designed to enhance your listening abilities and appreciation of music by focusing on upcoming BSO repertoire. In addition, each session is followed by a free tour of Symphony Hall. Dates and more information will be provided in your Subscription Package, and at bso.org in the fall. RSVPs for the BSO 101 sessions will not be accepted until the fall. Visit bso.org for details. Full details of the 2016-17 “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 11:30 a.m. 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 10 million visitors annually and generating over
$111 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 upcoming Spring Pops music stream (May 2016); 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.
The BSO’s recent Grammy-winning album *Shostakovich: Under Stalin’s Shadow* is also available at
www.bso.org

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. The BSO also released a new app during the
2015-16 season called, "During the Event," which provides users with such new media content as
concert program notes and multimedia video podcasts relating to specific concerts, as well as practical
information including maps of Symphony Hall, details about available dining options, and a complete
schedule of special events.

**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 Hampshire Public
Radio, Maine Public Broadcasting Network, and New England Public Radio. 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 snack bar outside the O’Block/Kay Room and Cabot-Cahners Room. Drink coupons, Light appetizers, entrees, desserts, and packages that features an appetizer and half-bottle of wine can also be ordered on the BSO’s Website at www.bso.org/dining. During the night of the concert all pre-orders can be picked up at the Cabot-Cahners Room during.

There are two lounges in Symphony Hall. The O’Block/Kay Room on the Orchestra level and Cabot-Cahners Room on the first balcony level serve drinks starting one hour prior to each performance. For the Friday afternoon concerts, both rooms open at 11:00 AM, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through Symphony Charge for all performances.

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 during concerts through intermission. 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 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 emailbsav@bso.org, or call 617-638-9390 to confirm specific dates and times. Schedules are subject to change.

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