BOSTON SYMPHONY ORCHESTRA ANNOUNCES 2011-12 SEASON

BSO OPENS 2011-12 SEASON WITH ANNE-SOPHIE MUTTER PERFORMING ALL FIVE MOZART CONCERTOS—MAKING HER FIRST BSO APPEARANCE IN THE DUAL ROLE OF CONDUCTOR AND SOLOIST; PERFORMANCES TO TAKE PLACE OVER TWO EVENINGS, SEPTEMBER 30 AND OCTOBER 1

BSO CONDUCTOR EMERITUS BERNARD HAITINK LEADS THREE PROGRAMS, INCLUDING BEETHOVEN’S FIRST, SIXTH, AND NINTH SYMPHONIES, STRAVINSKY’S SYMPHONY OF PSALMS, AND MENDELSSOHN’S A MIDSUMMER NIGHT’S DREAM MUSIC WITH CLAIRE BLOOM NARRATING

CHRISTOPH VON DOHNÁNYI CONDUCTS BRAHMS’S A GERMAN REQUIEM

KURT MASUR LEADS BEETHOVEN’S MISSA SOLEMNIS; CHARLES DUTOIT LEADS DEBUSSY’S LA MER

CHRISTOPH ESCHENBACH LEADS BERLIOZ’S SYMPHONIE FANTASTIQUE

RAFAEL FRÜHBECK DE BURGOS LEADS MUSIC OF SCHUMANN, STRAUSS, HAYDN, AND WAGNER

ESA-PEKKA SALONEN MAKES A WELCOME RETURN FOR FIRST BSO CONCERTS SINCE 1988

SIX CONDUCTORS MAKE THEIR SYMPHONY HALL DEBUTS IN 2011-12: JIŘÍ BĚLOHLÁVEK, RICCARDO CHAILLUANJO MENJA ANDRIS NELSONSJURAJ VALČUHA AND JAAP VAN ZWEDEN

BSO COMPLETES TWO-YEAR CYCLE OF JOHN HARBISON SYMPHONIES, HIGHLIGHTED BY THE WORLD PREMIERE OF BSO-COMMISSIONED SYMPHONY NO. 6; SEASON ALSO FEATURES
ELLIOTT CARTER’S FLUTE CONCERTO WITH BSO PRINCIPAL ELIZABETH ROWE, ESA-PEKKA SALONEN’S VIOLIN CONCERTO WITH LEILA JOSEFOWICZ, AND THE AMERICAN PREMIERE OF MARK-ANTHONY TURNAGE’S FROM THE WRECKAGE, AS WELL AS MUSIC BY DUTILLEUX AND Lutosławski

BSO FAVORITES MAKING WELCOME RETURNS INCLUDE YO-YO MA, PIANISTS LEIF OVE ANDSNES, EMANUEL AX, YEFIM BRONFMAN, GARRICK OHLSSON, AND PETER SERKIN, AND SINGERS CHRISTINE BREWER, MICHELLE DEYOUNG, AND JAMES MORRIS

Gidon Kremer makes a highly anticipated return to the BSO stage, and cellist Gautier Capuçon, trumpeter Håkan Hardenberger, singers Mark Padmore, Anna Prohaska, and Simon O’Neill, and pianists Till Fellner and Cédric Tiberghien are among 13 guest artists making their BSO debuts in 2011-12

Underscore Fridays 7 p.m. series with remarks from stage and post-concert meet-and-greet receptions to expand from three to six events in 2011-12

The 2011-12 BSO season is sponsored by UBS

The Opening Night concert of the Boston Symphony Orchestra’s 2011-12 season will give music fans an extraordinary opportunity to hear Anne-Sophie Mutter in a program of Mozart Violin Concertos Nos. 3 and 5, when she returns to the Symphony Hall stage on Friday, September 30, to make her first BSO appearances in the dual role of conductor and soloist. Ms. Mutter, who has received wide-ranging acclaim for her recording of all five Mozart violin concertos, will complete the cycle with performances of concertos 1, 2, and 4 in a single concert that opens the BSO subscription season on October 1. Though Ms. Mutter has performed many times with the BSO since her debut in 1983, her most recent appearances took place four years ago in April 2007.

Ranging from the preeminent elder maestros of our time, to prominent masters at the top of their careers, to today’s brightest young podium talents, many of the world’s greatest conductors grace the Symphony Hall podium during the Boston Symphony’s 2011-12 season. The season also showcases several of the most compelling large-scale works ever written for orchestra, soloists, and chorus, including
Beethoven’s *Missa Solemnis*, Brahms’s *A German Requiem*, and Beethoven’s Ninth Symphony.

A full spectrum of symphonic works by Schubert, Mendelssohn, Tchaikovsky, Brahms, Haydn, Sibelius, Mahler, and Rachmaninoff, as well as three Strauss tone poems and four Beethoven symphonies, will also be featured. Along with appearances by many of the BSO’s most popular guest artists, including Emanuel Ax, Christine Brewer, Yefim Bronfman, Michelle DeYoung, Gidon Kremer, Garrick Ohlsson, Yo-Yo Ma, James Morris, and Peter Serkin, 2011-12 will also introduce audiences to 13 artists making their debuts in the new season.

The 2011-12 BSO season also offers audiences the opportunity to explore an exciting and dramatic range of unfamiliar and new music encompassing works by composers from both sides of the Atlantic—Elliott Carter, Henri Dutilleux, Witold Lutoslawski and Esa-Pekka Salonen, as well as the American premiere of acclaimed British composer Mark-Anthony Turnage’s *From the Wreckage*, for trumpet and orchestra, with soloist Håkan Hardenberger. The BSO’s two-year cycle of John Harbison symphonies comes to a close with performances of the composer’s Fourth and Fifth symphonies and the world premiere performances of his Symphony No. 6, a BSO commission.

“The 2011-12 Boston Symphony season reflects the orchestra's absolute commitment to present a wide variety of thrilling music and extraordinary guest artists,” said BSO Managing Director Mark Volpe. “Of course, the crucial thread throughout every performance is the Boston Symphony Orchestra, an amazing collection of virtuosic musicians who come together each week to create something far greater than the sum of its parts. We are also fortunate to have an engaged audience that shares the orchestra's passion for great music superbly performed. These are the keys to the BSO’s success over its 131-year history, and that's what we will continue to strive for in 2011-12.”

The 131st season of the Boston Symphony Orchestra takes place September 30, 2011–May 5, 2012. Subscriptions for the BSO’s 2011-2012 season are currently available by calling 888-266-7575 or visiting www.bso.org. Single tickets for the BSO’s 2011-12 season, priced from $30 to $120 (Open Rehearsals, $20), go on sale August 8. BSO concerts take place Thursday, Saturday, and Tuesday at 8 p.m. and Friday at 1:30 p.m. or 7 p.m. The BSO’s 2011-12 Opening Night concert on September 30—featuring Anne-Sophie Mutter in Mozart Concertos Nos. 3 and 5, begins at 6 p.m.; the evening begins with a pre-concert gala reception and ends with a post-concert celebratory dinner for benefactors. Regularly priced Opening Night tickets are priced from $75 to $250.

For complete programs, concert listing, ticket information, photos, and artist bios, click here: www.bso.org/presskit.

**BSO 2011-12 SEASON OVERVIEW**
Boston Symphony Conductor Emeritus Bernard Haitink will lead three weeks of concerts in the 2011-12 season, including the season-ending program of Stravinsky’s Symphony of Psalms and Beethoven’s Ninth Symphony (May 3-5). Kurt Masur leads an all-Brahms program (Oct. 20-22) and Beethoven’s Missa Solemnis (Feb. 23-25). Rafael Frühbeck de Burgos conducts two programs, including one of music by Schumann and Strauss (Oct. 27-Nov. 1), and a second program of music by Haydn and Wagner (Nov. 3-5). Always an audience favorite, Christoph von Dohnányi will lead Brahms’s A German Requiem (April 5-7).

Riccardo Chailly, in his BSO debut, leads two programs: Stravinsky’s The Rite of Spring on a program with music of Prokofiev and Debussy (Jan. 19-24) and rare BSO performances of Mendelssohn’s Lobgesang (Hymn of Praise) (Jan. 26-31). Esa-Pekka Salonen returns to the BSO podium for the first time in over twenty years, leading Stravinsky’s Firebird on a program with the first BSO performance of the conductor-composer’s Violin Concerto, featuring Leila Josefowicz as soloist (April 12-14). Former BSO assistant conductor Ludovic Morlot, now music director designate of the Seattle Symphony, returns to the BSO podium to lead two programs: Bartók’s Suite from The Miraculous Mandarin and Carter’s Flute Concerto, featuring Elizabeth Rowe (Nov. 17-22), and Harbison’s Symphony No. 4, Ravel’s Daphnis and Chloé, Suite No. 2, and Mahler’s Symphony No. 1 (Nov. 25-29).

Conductors new to Symphony Hall audiences in the 2011-12 season include Jiří Bělohlávek, Juanjo Menja, Andris Nelsons, and Jaap van Zweden, all of whom will be making their BSO subscription-season debuts. Following his acclaimed Carnegie Hall debut with the BSO this past March, Andris Nelsons comes to Boston (Jan. 5-7) to lead the orchestra in the American premiere of Turnage’s From the Wreckage, featuring trumpeter Håkan Hardenberger in his BSO debut, on a program with music of Haydn and Strauss. Juanjo Menja (Dvořák and Bartók, Oct. 13-18) and Jaap van Zweden (Beethoven and Rachmaninoff, Feb. 8-11) make their first appearances in the Symphony Hall subscription season following their recent BSO debuts at Tanglewood in 2010 and 2011, respectively. Juraj Valčuha appears with the
orchestra for the first time, leading a program of works by Kodály, Dvořák, and Mendelssohn (Mar. 22-24). Czech conductor Jiří Bělohlávek leads the BSO in works by Beethoven and Harbison (Dec. 1-3). BSO Assistant Conductor Sean Newhouse returns to the BSO podium to lead a program of works by Britten, Prokofiev, and Sibelius (Oct. 6-11).

Christoph Eschenbach and Myung-Whun Chung make highly anticipated returns to the BSO podium after many years away from the orchestra. Christoph Eschenbach, who last appeared in Symphony Hall with the orchestra in 2000, will conduct Berlioz’s Symphonie fantastique and his overture to Benvenuto Cellini on a program with music by Ravel (March 2 and 3). Myung-Whun Chung, who last appeared with the orchestra in 1996, will lead Tchaikovsky’s Symphony No. 6, Pathétique, on a program with music by Weber and Barber (Nov. 10-12). Charles Dutoit leads Debussy’s La Mer on a program with Dutilleux’s Tout un monde lointain, for cello and orchestra, with soloist Gautier Capuçon (Feb. 2-4). Following his acclaimed BSO debut in April 2011, Stéphane Denève leads a program of music by Stravinsky, Ravel, and Shostakovich (Feb. 16-21; BSO Assistant Conductor Marcelo Lehninger will conduct the February 21 performance). David Zinman leads the world premiere of the BSO-commissioned Symphony No. 6 by John Harbison, on a program with works by Weber, Beethoven, and Strauss (Jan. 12-17).

**FAVORITE GUEST ARTISTS AND 13 BSO DEBUTS**

The BSO’s 2011-12 season will showcase the talents of 10 pianists representing a variety of stylistic approaches to the instrument. Three of Beethoven’s five piano concertos will be performed, with Leif Ove Andsnes performing No. 1 (Jan. 12-17), Emanuel Ax performing No. 2 (Feb. 8-11), and Jonathan Biss performing No. 4 (Dec. 1-3). Jean-Efflam Bavouzet will be featured in Prokofiev’s Piano Concerto No. 3 (Oct. 6-11), Yefim Bronfman in Brahms’s Piano Concerto No. 2 (Oct. 20-22), Richard Goode in Mozart’s Piano Concerto No. 25 (Nov. 17-22), Garrick Ohlsson in Barber’s Piano Concerto (Nov. 10-12), and Peter Serkin in Stravinsky’s Concerto for Piano and Winds (Feb. 16-21). Two pianists will make their BSO debuts in 2011-12: Till Fellner playing Mozart’s Piano Concerto No. 22 (Apr. 26-28), and the young French pianist Cédric Tiberghien performing Ravel’s Piano Concerto in G (Mar. 2-3).
Following Anne-Sophie Mutter’s appearances to open the season with music of Mozart, virtuoso violinists also appearing with the BSO in 2011-12 include Leila Josefowicz playing Esa-Pekka Salonen’s Violin Concerto (Apr. 12-14), Gidon Kremer playing Schumann’s Violin Concerto (Oct. 27-Nov. 1), Frank Peter Zimmermann in Dvořák’s Violin Concerto (Mar. 22-24), and Leonidas Kavakos, who will be featured as both conductor and soloist in Bach’s Concerto in D minor for violin, strings, and continuo (Mar. 27-31). Also appearing are Yo-Yo Ma in Dvořák’s Cello Concerto (Oct. 13-18), cellist Gautier Capuçon in his BSO debut playing Dutilleux’s Tout un monde lointain…, for cello and orchestra (Feb. 2-4), and trumpet player Håkan Hardenberger making his BSO debut in the American premiere of From the Wreckage, for trumpet and orchestra by acclaimed British composer Mark-Anthony Turnage (Jan. 5-7).

Audience favorites also include singers James Morris in excerpts from Wagner’s Die Meistersinger von Nürnberg (Nov. 3-5); Christine Brewer, Michelle DeYoung, Simon O’Neill, and Eric Owens in Beethoven’s Missa Solemnis (Feb. 23-25); and Layla Claire and Kate Lindsey, joined by Claire Bloom as narrator, in Mendelssohn’s complete Incidental Music to A Midsummer Night’s Dream (April 19-24). Singers slated to make their BSO debuts in the 2011-12 season include mezzo-soprano Sasha Cooke (Harbison 5, Dec. 1-3), soprano Carolyn Simpson, soprano Camilla Tilling, and tenor Mark Padmore (Mendelssohn’s Lobgesang, Jan. 26-31), soprano Anna Prohaska (Brahms’s A German Requiem, Apr. 4-7), and tenor Roberto Saccá and bass Günther Groissböck (Beethoven’s Ninth Symphony, May 3-5). Actress Claire Bloom will make her subscription series debut narrating Mendelssohn’s A Midsummer Night’s Dream (April 19-24).

LARGE-SCALE MASTERWORKS FOR SOLOISTS, ORCHESTRA, AND THE TANGLEWOOD FESTIVAL CHORUS

Now entering its fifth decade, the Tanglewood Festival Chorus, led by founding conductor John Oliver, is featured with the orchestra and soloists in a variety of choral masterworks during the BSO’s 2011-12 season. They include:
*Excerpts from Wagner’s Die Meistersinger von Nürnberg to be led by Rafael Frühbeck de Burgos
with bass-baritone James Morris (Nov. 3-5).

*Rare BSO performances of Mendelssohn’s Lobgesang (Hymn of Praise) under conductor Riccardo
Chailly, with soprano Carolyn Sampson (BSO debut), soprano Camilla Tilling (BSO debut), and tenor
Mark Padmore (BSO debut) (Jan. 26-31).

*Beethoven’s Missa Solemnis under the direction of Kurt Masur, with soprano Christine Brewer, mezzo-
soprano Michelle DeYoung, tenor Simon O’Neill, and bass-baritone Eric Owens (Feb. 23-25).

*Brahms’s A German Requiem with Christoph von Dohnányi conducting, with soprano Anna
Prohaska (BSO debut) and bass-baritone Hanno Müller-Brachmann (April 5-7).

*Mendelssohn’s Incidental Music to A Midsummer Night’s Dream under the direction of Bernard
Haitink, with soprano Layla Claire, mezzo-soprano Kate Lindsey, narrator Claire Bloom, and the women
of the Tanglewood Festival Chorus (April 19-24).

*A double bill of Stravinsky’s Symphony of Psalms and Beethoven’s Ninth Symphony to be led by BSO
Conductor Emeritus Bernard Haitink, with soprano Jessica Rivera, mezzo-soprano Meredith Arwady,
tenor Roberto Sacca (BSO debut), and bass Günther Groissböck (BSO debut), to close the season (May 3-
5).

**WORLD PREMIERE OF JOHN HARBISON’S SIXTH SYMPHONY AND MUSIC NEW TO BSO
AUDIENCES**

In 2011-12, the BSO completes its two-year cycle of Boston-area composer John Harbison’s symphonies
with the composer’s Symphony No. 4 in November, No. 5 in December, and the world premiere of the BSO-
commissioned Symphony No. 6 in January.

The great American composer Elliott Carter is represented by repeat performances in November of his
Flute Concerto—a BSO co-commission given its American premiere by the orchestra in 2010—featuring
BSO principal Elizabeth Rowe with Ludovic Morlot conducting. In February, the venerable French
composer Henri Dutilleux is represented by his Tout un monde lointain… (A whole world distant…) for cello and orchestra with soloist Gautier Capuçon in his BSO debut under the direction of
Charles Dutoit. Trumpet soloist Håkan Hardenberger makes his BSO debut in January in the American
premiere of *From the Wreckage*, a recent work by English composer Mark-Anthony Turnage.

**Leonidas Kavakos** leads the great Polish composer Witold Lutoslawski’s *Musique funèbre* in March, and Finnish conductor/composer. **Esa-Pekka Salonen** leads his own Violin Concerto with soloist **Leila Josefowicz**.

### WEEK BY WEEK PROGRAM DESCRIPTIONS OF THE BSO’S 2011-12 SEASON

#### ANNE-SOPHIE MUTTER JOINS BSO TO OPEN SEASON SEPTEMBER 30 AND OCTOBER 1 PERFORMING ALL FIVE MOZART CONCERTOS

The Boston Symphony Orchestra and Anne-Sophie Mutter welcome the beginning of the 2011-12 season September 30 and October 1 as the dazzling German violinist leads the orchestra as both soloist and conductor in Mozart’s complete violin concertos. Opening Night at Symphony on September 30 features Violin Concertos Nos. 3 and 5, and the cycle is completed October 1 with Concertos Nos. 1, 2, and 4. All composed between 1773 and 1775—when he was just 17 to 19 years old—Mozart’s five violin concertos are remarkable evidence of the composer’s early genius, humming with elegance and vitality.

#### DIVERSE PROGRAM OF BRITTEN, PROKOFIEV, AND SIBELIUS, LED BY SEAN NEWHOUSE, OCT. 6-11

Sean Newhouse, one of the BSO’s young assistant conductors, takes the helm October 6-11 for a concert that explores diverse 20th-century repertoire from England, Russia, and Finland. The program opens with Benjamin Britten’s vivid and dramatic Four Sea Interludes, a series of orchestral entr’actes from the composer’s operatic masterpiece *Peter Grimes*. French pianist Jean-Efflam Bavouzet then joins the BSO for Prokofiev’s inventive Piano Concerto No. 3, a whirlwind for soloist and orchestra that is in turns lyrical and energetically dissonant. Closing the program is Sibelius’s Symphony No. 2—one of his most popular and immediately captivating works—which emerged at the turn of the century and spans the vast stylistic gulf between his Tchaikovskian First Symphony and the stark, decidedly modern-sounding Third and Fourth.

#### YO-YO MA JOINS CONDUCTOR JUANJO MENA AND BSO FOR DVOŘÁK, OCT. 13-18

Spanish conductor Juanjo Mena, who conducted the BSO at Tanglewood in 2010, makes his subscription series debut at Symphony Hall October 13-18. On the first half of the program, he is joined by the inimitable cellist Yo-Yo Ma for Dvořák’s Cello Concerto, one of the great concertos for the cello and the composer’s finest concerto for any instrument. The orchestra takes the spotlight for the second half of the program in Bartók’s ballet *The Wooden Prince*, which he described as “a symphonic poem to be danced to.” Infused with fairy-tale elements as well as Bartók’s intense love of nature, *The Wooden Prince* tells the fanciful story of a prince who attempts to woo a princess from a neighboring kingdom through the use of a magic puppet.
KURT MASUR LEADS BSO IN ALL-BRAHMS PROGRAM WITH YEFIM BRONFMAN AS SOLOIST, OCT. 20-22

October 20-22 marks the return of two familiar BSO guests as eminent German conductor Kurt Masur takes the podium for the first all-Brahms program of the season. Opening the program is the Third Symphony—the most concise and classically reserved of the composer’s four—written in 1883 when Brahms was 50 years old and firmly established as a master. After the interval, always-impressive Russian pianist Yefim Bronfman joins Maestro Masur and the orchestra for the expansive and brilliant four-movement Piano Concerto No. 2.

GIDON KREMER MAKES HIGHLY-ANTICIPATED RETURN TO SYMPHONY HALL STAGE, OCT. 27-NOV. 1

Beloved BSO guest conductor Rafael Frühbeck de Burgos returns to Symphony Hall October 27-November 1 for two works emerging from the German tradition. Latvian violinist Gidon Kremer kicks off the program as soloist in Schumann’s Violin Concerto, written in 1853, just three years before the composer’s death. One of Schumann’s least well-known significant works, the concerto has a strange and complicated history and went unperformed until 1937. Concluding the program is Strauss’s captivating and episodic tone poem Ein Heldenleben (A Hero’s Life), which provides the orchestra with a chance to fully flex its muscles.

JAMES MORRIS SINGS EXCERPTS FROM WAGNER’S DIE MEISTERSINGER VON NÜRNBERG, NOV. 3-5

Rafael Frühbeck de Burgos returns for a second consecutive week November 3-5 to conduct a program of Haydn and Wagner. The prolific Classical master is featured on the first half of the program as Maestro Frühbeck de Burgos leads the BSO in the Symphony No. 1—which, composed in 1759, may or may not actually be the first symphony Haydn wrote—and the Symphony No. 100, one of the famous London symphonies written some 35 years later when Haydn was one of Europe’s most well-respected composers. After intermission, the Tanglewood Festival Chorus, John Oliver, conductor, joins the orchestra for excerpts from Wagner’s majestic Die Meistersinger von Nürnberg, composed (like Tristan und Isolde) during a hiatus in the midst of his thirty plus years toiling on Der Ring des Nibelungen.

GARRICK OHLSSSON PERFORMS BARBER’S PIANO CONCERTO ON PROGRAM WITH TCHAIKOVSKY’S PATHÉTIQUE, UNDER THE DIRECTION OF MYUNG-WHUN CHUNG, NOV. 10-12

South Korean conductor Myung-Whun Chung returns to the BSO November 10-12 after an absence of 15 years, leading the orchestra in Carl Maria von Weber’s Overture to Der Freischütz,
American composer Samuel Barber’s Piano Concerto with superlative American pianist Garrick Ohlsson as soloist, and Tchaikovsky’s Symphony No. 6, *Pathétique*. Barber’s Piano Concerto, for which the composer won his second Pulitzer Prize, was given its critically acclaimed world premiere by the BSO in New York City in 1962. Tchaikovsky’s cathartic, powerfully emotional Symphony No. 6—which received its world premiere under the composer’s baton just nine days before his death—concludes the program.

**LUDOVIC MORLOT RETURNS TO BSO TO CONDUCT BERLIOZ, MOZART, CARTER, AND BARTÓK, NOV. 17-22**

In a diverse program November 17-22, the BSO welcomes back to Symphony Hall rising French conductor Ludovic Morlot as well as distinguished American pianist Richard Goode, who performs Mozart’s Piano Concerto No. 25 in C, K.503. Also featured on the program is the BSO’s own principal flutist Elizabeth Rowe, who steps in front of the orchestra as soloist in Elliott Carter’s Flute Concerto, a work that received its U.S. premiere with Ms. Rowe and the orchestra in February 2010. The program opens with Berlioz’s *Roman Carnival* Overture and concludes with Bartók’s Suite from *The Miraculous Mandarin*, which contains about two-thirds of the music from the composer’s original scandal-inducing ballet about three cash-strapped men who attempt to use the provocative dancing of their female companion to attract and steal money from passers-by.

**MORLOT TO LEAD MUSIC FROM RAVEL’S *DAPHNIS AND CHLOÉ* AND MAHLER 1, NOV. 26-29**

In his second straight week on the podium, Ludovic Morlot continues to demonstrate his versatility. To open the program, Mr. Morlot leads the orchestra in the Symphony No. 4 of John Harbison, a work from 2003 by a composer whose music has been featured prominently by the BSO is recent seasons. The concert ends with Mahler’s at times brooding, at times vigorously energetic First Symphony. In between the two symphonies is Ravel’s Suite No. 2 from his masterful ballet *Daphnis et Chloé*, beginning with a scintillating depiction of the sunrise and gradually gaining momentum until finally expending its energy at the end of a frantic orgiastic dance.

**JIŘÍ BĚLOHLÁVEK MAKES SUBSCRIPTION SERIES DEBUT DEC. 1-3 WITH SOLOISTS JONATHAN BISS, SASHA COOKE, AND GERALD FINLEY**

Czech conductor Jiří Bělohlávek, making his subscription series debut, leads the BSO in three performances December 1-3 featuring works by Beethoven and Harbison. Beethoven’s *Grosse Fuge*, for strings will open the program, followed by acclaimed young pianist Jonathan Biss, who last performed with the orchestra in April 2011, appearing as soloist in Beethoven’s Piano concerto No. 4. Mezzo-soprano Sasha Cooke and baritone Gerald Finley then join the orchestra for Harbison’s Symphony No. 5, a BSO 125th Anniversary Commission, premiered by the orchestra in 2008.
ANDRIS NELSONS MAKES SUBSCRIPTION DEBUT JAN. 5-7 IN WORKS OF HAYDN, TURNAGE, AND STRAUSS

Latvian conductor Andris Nelsons, who stepped in on short notice to conduct the BSO in Mahler’s Ninth Symphony at Carnegie Hall in March 2011, makes his subscription series debut January 5-7 in a program of Haydn’s witty Symphony No. 90, Strauss’s tone poem Also Spake Zarathustra (immortalized in Stanley Kubrick’s film 2001: A Space Odyssey), and British composer Mark-Anthony Turnage’s 2004 From the Wreckage, for trumpet and orchestra. Trumpet player Håkan Hardenberger, who performed the world premiere of From the Wreckage in Helsinki, makes his BSO debut as soloist.

DAVID ZINMAN LEADS HARBISON PREMIERE AND LEIF OVE ANDSNES PLAYS BEETHOVEN, JAN. 12-17

American conductor David Zinman, currently music director of the Tonhalle Orchester Zurich, leads the BSO in the world premiere of John Harbison’s Symphony No. 6, a BSO commission and the culmination of the orchestra’s two-season transversal of the Boston-based composer’s complete symphonies. Norwegian pianist Leif Ove Andsnes, currently one of the world’s most sought-after soloists, joins the orchestra as soloist in Beethoven’s Piano Concerto No. 1. Opening the program is Carl Maria von Weber’s Overture to Euryanthe, and closing it is another of Strauss’s kaleidoscopic tone poems, Till Eulenspiegel’s Merry Pranks.

RICCARDO CHAILLY MAKES BSO DEBUT LEADING THE RITE OF SPRING AND MUSIC OF PROKOFIEV AND DEBUSSY, JAN. 19-24

Renowned Italian conductor Riccardo Chailly makes his long-awaited BSO debut January 19-24 in an unconventional program of exclusively 20th-century opera and ballet music. Opening the program is Prokofiev’s Suite from The Love of Three Oranges, a satirical opera commissioned during the composer’s first visit to the United States in 1918, followed by Debussy’s Khamma, an exotic, rarely performed ballet set in ancient Egypt. Finally, Maestro Chailly conducts some of the most innovative, thrilling, and revolutionary music of all time in Stravinsky’s astonishing The Rite of Spring.

CHAILLY LEADS RARE BSO PERFORMANCES OF MENDELSSOHN’S LOBGESANG, JAN. 26-31

Mr. Chailly returns to the podium for his second week January 26-31 for four concerts devoted exclusively to Mendelssohn’s Lobgesang (Hymn of Praise). For this piece, which calls for orchestra, chorus, and soloists, Maestro Chailly is joined by the Tanglewood Festival Chorus as well as soprano Carolyn Sampson, soprano Camilla Tilling, and tenor Mark Padmore, all three of whom make their BSO debuts in these concerts. Mendelssohn’s Lobgesang, which sets German-language excerpts from Scripture, was composed in 1840 in commemoration of the 400th anniversary of the invention of the printing press.
CHARLES DUTOIT JOINS BSO FEB. 2-4 FOR DEBUSSY’S LA MER AND MUSIC BY STRAUSS AND DUTILLEUX

Eminent Swiss conductor Charles Dutoit, currently chief conductor of the Philadelphia Orchestra and principal conductor of the Royal Philharmonic, leads the BSO February 2-4 in Strauss’s Suite from Le Bourgeois Gentilhomme, Debussy’s La Mer, and Dutilleux’s Baudelaire-inspired Tout un monde lointain… (1970) with cellist Gautier Capuçon making his BSO debut as soloist. Strauss’s neoclassical nine-movement Suite from Le Bourgeois Gentilhomme demonstrates a composer at the height of his powers and in a playful mood, while Debussy’s beloved La Mer paints Symphony Hall with vivid watercolors.

EMANUEL AX PERFORMS BEETHOVEN’S PIANO CONCERTO NO. 2, FEB. 8-11

Longtime BSO collaborator Emanuel Ax joins the orchestra and Dutch conductor Jaap van Zweden, making his subscription series debut, for four performances February 8-11. On the first half of the program, the versatile American pianist performs the Piano Concerto No. 2 by Beethoven, the third of the composer’s piano concertos to be performed during the season. After the interval, Maestro van Zweden leads the orchestra in Rachmaninoff’s hyper-Romantic Symphony No. 2.

PIANIST PETER SERKIN JOINS STÉPHANE DENÈVE AND BSO FOR STRAVINSKY’S CONCERTO FOR PIANO AND WINDS ON PROGRAM WITH RAVEL AND SHOSTAKOVICH, FEB. 16-21

American pianist Peter Serkin joins conductor Stéphane Denève February 16-21 for Stravinsky’s Concerto for Piano and Winds. Also on the program are Ravel’s Mother Goose Suite and Shostakovich’s Symphony No. 5. BSO Assistant Conductor Marcelo Lehninger will conduct the February 21 performance.

KURT MASUR LEADS STAR-STUDDED GROUP OF SOLOISTS IN BEETHOVEN’S MISSA SOLEMNIS, FEB. 23-25

Maestro Masur makes his second appearance of the season February 23-25 in a program featuring a single monumental work. He is joined by the Tanglewood Festival Chorus, John Oliver, conductor, soprano Christine Brewer, mezzo-soprano Michelle DeYoung, tenor Simon O’Neill, and bass-baritone Eric Owens in Beethoven’s mighty Missa solemnis, one of the great masterpieces of the legendary composer’s career and a towering achievement of the form. Composed between 1819 and 1823, the work
dates from the composer’s late period and displays the same contemplative mood and intricate fugal writing found in much of Beethoven’s music toward the end of his life.

**CHRISTOPH ESCHENBACH CONDUCTS BERLIOZ’S SYMPHONIE FANTASTIQUE AND PIANIST CÉDRIC TIBERGHIEEN MAKES BSO DEBUT PERFORMING RAVEL, MAR. 2-3**

In two concerts March 2-3, French pianist Cédric Tiberghien performs with the BSO, conducted by current National Symphony Orchestra music director Christoph Eschenbach, in Ravel’s Piano Concerto in G, completed in 1931 and heavily influenced by jazz. To begin and end the program, Mr. Eschenbach will conduct the BSO in two works by Berlioz: the Overture to Benvenuto Cellini and the composer’s beloved symphonic touchstone, the dazzling *Symphonie fantastique*, a virtuosic orchestral narrative that boasts some of the most vibrant symphonic music ever written.

**JURAJ VALČUHA MAKES BSO CONDUCTING DEBUT MAR. 22-24 WITH FRANK PETER ZIMMERMANN PERFORMING DVOŘÁK**

Slovakian conductor Juraj Valčuha—who holds the post of Chief Conductor of the Orchestra Sinfonica Nazionale della RAI, Torino—makes his BSO debut March 21-24 in a program that pairs two Slavic works with Mendelssohn’s vivacious and popular Symphony No. 3, *Scottish*. German violinist Frank Peter Zimmermann, who last appeared with the BSO in 2009, is featured as soloist in Dvořák’s 1879 Violin Concerto, and Mr. Valčuha opens the concerts with Zoltán Kodály’s *Dances of Galanta*, inspired by gypsy music the composer heard in the Hungarian town of Galanta, where he spent seven years of his childhood.

**VIOLINIST KAVAKOS LEADS ALL-BEETHOVEN PROGRAM AS SOLOIST AND CONDUCTOR, MAR. 27-31**

Showing his versatility, Greek violinist-conductor Leonidas Kavakos leads the BSO with both instrument and baton in Bach’s Concerto in D minor for violin, strings, and continuo, March 27-31. Mr. Kavakos also leads the great Polish composer Witold Lutosławski’s *Musique funèbre* and Beethoven’s Symphony No. 4, arguably the least-known and least-performed of the composer’s nine symphonies.

**CHRISTOPH VON DOHNÁNYI CONDUCTS BRAHMS’S A GERMAN REQUIEM, APR. 5-7**

In another BSO performance of a large-scale German choral work, following concerts featuring Beethoven’s *Missa solemnis* and Mendelssohn’s *Lobgesang* earlier in the season, revered conductor Christoph von Dohnányi leads the orchestra, the Tanglewood Festival Chorus, soprano Anna Prohaska, and bass-baritone Hanno Müller-Brachmann in Brahms’s expansive *A German Requiem*. A non-
liturgical setting of German-language text from Scripture, Brahms considered his Requiem—inspired at least in part by the death of his mother—a humanistic rather than dogmatic work, emphasizing the mourning process of those left behind by the dead.

**ESA-PEKKA SALONEN MAKES WELCOME RETURN TO BSO PODIUM, APR. 12-14**

Conductor-composer Esa-Pekka Salonen, who spent many years as Music Director of the Los Angeles Philharmonic, takes the podium April 12-14 to lead the BSO for the first time since 1988 in a program featuring his own Violin Concerto, with violinist Leila Josefowicz as soloist. The concerto received its world premiere in 2009 with the same soloist, and in fact Maestro Salonen describes the rich, visceral work as a musical portrait of Ms. Josefowicz. Also on the program are Ravel’s Le Tombeau de Couperin, dedicated to friends the composer lost in World War I, and the complete score of from Stravinsky’s incendiary ballet The Firebird.

**EMINENT CONDUCTOR BERNARD HAITINK JOINS BSO FOR BEETHOVEN AND MENDELSSOHN, APR. 19-24**

In four performances April 19-24 that mark the first of three weeks with the orchestra, long-influential conductor Bernard Haitink returns to the BSO to conduct Beethoven’s Symphony No. 1 and Mendelssohn’s incidental Music to A Midsummer Night’s Dream, for which he and the orchestra will be joined by soprano Layla Claire, mezzo-soprano Kate Linsdey, narrator Claire Bloom, and women of the Tanglewood Festival Chorus. Shakespeare was an influence and inspiration for Mendelssohn throughout the composer’s career, and he wrote his first music related to A Midsummer’s Night's Dream—the astonishingly accomplished Overture—when he was just seventeen years old.

**MAESTRO HAITINK LEADS BEETHOVEN’S SYMPHONY NO. 6 ON PROGRAM WITH PIANIST TILL FELLNER IN HIS BSO DEBUT, APR. 26-28**

Fast-rising young Austrian pianist Till Fellner makes his BSO debut April 26-28 in performances of Mozart’s Piano Concerto No. 22 in E-flat, K.482, with Mr. Haitink again on the podium. Opening the program is Debussy’s epochal Prelude to “The Afternoon of a Faun,” which planted a seed from which much subsequent music grew. The evenings conclude with Beethoven’s evocative Symphony No. 6, Pastoral.

**HAITINK, SOLOISTS, AND TANGLEWOOD FESTIVAL CHORUS BRING SEASON TO AN END WITH BEETHOVEN’S NINTH, MAY 3-5**

Ending 2011-12 in triumphant fashion and taking a page from Tanglewood tradition, Maestro Haitink concludes the season and his three-week stay with the BSO in performances of Beethoven’s always-inspiring
Symphony No. 9, with the Tanglewood Festival Chorus, soprano Jessica Rivera, mezzo-soprano Meredith Arwady, tenor Roberto Saccá, and bass Günther Groissböck. Also on the program is a work near and dear to the orchestra and significant in its history: Stravinsky’s movingly contemplative Symphony of Psalms, commissioned by Serge Koussevitzky to commemorate the 50th anniversary of the BSO.

BSO ANNOUNCES PROGRAM CHANGES FOR DECEMBER 2011 WEST COAST TOUR AND MARCH 2012 CARNEGIE HALL PROGRAMS

Previously announced programs for the BSO’s four-city West Coast tour, December 6-10, and Carnegie Hall concert series, March 6, 7, and 9, have been updated since the March 2011 announcement that James Levine will be stepping down as Boston Symphony Music Director as of September 2011.

French conductor Ludovic Morlot will lead the BSO in its West Coast tour with performances at Davies Symphony Hall in San Francisco, December 6 and 7, Granada Theatre in Santa Barbara, December 8, McCallum Theatre in Palm Desert, December 9, and Walt Disney Concert Hall in Los Angeles, December 10. Repertoire for the West Coast tour will include Mozart’s Piano Concerto No. 25 in C, K.503, with Richard Goode, Elliott Carter’s Flute Concerto No. 25 with BSO principal flutist Elizabeth Rowe, Ravel’s Suite No. 2 from Daphnes and Chloé, Mahler’s Symphony No. 1, and Brahms’s Violin Concerto with Gil Shaham. An assistant conductor of the BSO from 2004 to 2007, Maestro Morlot has since appeared with major orchestras on both sides of the Atlantic, including the New York Philharmonic, Chicago Symphony Orchestra, London Philharmonic Orchestra, and Royal Concertgebouw, and is now Music Director Designate of the Seattle Symphony Orchestra.

The Carnegie Hall programs, March 6, 7, and 9, will feature Kurt Masur leading Beethoven’s Missa Solemnis, Christoph Eschenbach leading Berlioz’s Symphonie Fantastique and Ravel’s Piano Concerto in G with Cédric Tiberghien, and Stéphane Denève leading Shostakovich’s Symphony No. 5, Ravel’s Mother Goose Suite, and Stravinsky’s Concerto for Piano and Winds with Peter Serkin.

For further details about the BSO’s West Coast tour in December 2011 and Carnegie Hall concert series in March 2012, visit www.bso.org/presskit.

TICKET, SPONSORSHIP, AND OTHER PATRON INFORMATION

TICKET INFORMATION

Subscriptions for the BSO’s 2011-2012 season are available by calling the BSO Subscription Office at 888-266-7575 or online through the BSO’s website (www.bso.org). Single tickets, priced from $20 to
$120, with Open Rehearsals priced at $20 each (general admission), go on sale August 8. Regular-season Boston Symphony Orchestra concerts on Tuesday and Thursday evenings are priced from $30 to $110; Friday afternoons are priced from $30 to $105; concerts on Friday and Saturday evenings are priced from $32 to $120. The BSO’s 2011-12 Opening Night concert on September 30—featuring Anne-Sophie Mutter in Mozart Concertos Nos. 3 and 5, begins at 6 p.m.; the evening begins with a pre-concert gala reception and ends with a post-concert celebratory dinner for benefactors. Regularly priced Opening Night tickets are priced from $75 to $250.

Tickets may be purchased by phone through SymphonyCharge (617-266-1200 or 888-266-1200), online through the BSO’s website (www.bso.org), or in person at the Symphony Hall Box Office (301 Massachusetts Avenue, Boston). There is a $6.00 service fee for all tickets purchased online or by phone through SymphonyCharge.

American Express, MasterCard, Visa, Diners Club, and Discover, as well as personal checks (in person or by mail) and cash (in person only) are all accepted at the Symphony Hall Box Office. 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 on Fridays beginning at 10 a.m. and Tuesdays and Thursdays beginning at 5 p.m. 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.

The College Card and Young Musicians Club Card allow students and aspiring young musicians to experience the BSO on a regular basis. For only $25 (College Card) or $15 (Young Musicians Club Card) students can attend most BSO concerts at no additional cost! After purchase, simply register the card online to receive text and/or email notification of real-time ticket availability and special offers. More information is available at bso.org or 888-266-1200.

There are a limited number of Rush Tickets for BSO subscription-series concerts on Tuesday and Thursday evenings and Friday afternoons. Tickets are $9 each, cash only, one to a customer, and can be purchased at the BSO Box Office on Massachusetts Avenue on Fridays beginning at 10am, and on Tuesdays and Thursdays beginning at 5pm. Please note: no Rush Tickets are available on Friday or Saturday evenings.

$20 tickets are available during the BSO season for patrons under 40 years of age. Tickets are available on a first-come, first-served basis on both the orchestra and balcony levels. There is a limit to one pair of tickets per performance, but you may choose as many dates as you like!

Patrons with disabilities can access Symphony Hall through the Massachusetts Avenue lobby or the Cohen Wing on Huntington Avenue. An access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance. For ticket information, call the Access Services Administrator at 617-638-9431 or TDD/TTY 617-638-9289.

**EDUCATIONAL INITIATIVES AT SYMPHONY HALL**

As part of the BSO's ongoing initiative to make classical music programming and education widely available to listeners, the orchestra is offering adult educational initiatives for the 2011-2012 season. UnderScore Fridays is a uniquely formatted concert series. Subscribers hear comments from the stage about the program and a 7pm concert start-time allows attendees to socialize following the performance. The UnderScore Fridays concerts series take place on November 21, November 11, January 13, January 27, February 24, March 2, April 13, and May 4. Tickets for UnderScore Fridays range from $32 to $120.
**BSO 101** returns on a regular, expanded basis in 2011-2012 offering sessions on Wednesday evenings from 5:30-6:45pm. Besides enhancing your listening abilities by focusing on upcoming repertoire, BSO 101 will now also feature presentations devoted to various behind-the-scenes aspects of the BSO. Each session is followed by a complimentary reception.

**BSO MEDIA CENTER**

The Boston Symphony Orchestra online Media Center, consolidates its numerous new media initiatives in one location on the orchestra’s website (www.bso.org). Modeled after the Symphony’s iPhone app, released in July, 2010, the Media Center is available free of charge and accessible from any computer via a web browser. The Media Center makes video content, interactive features, audio and written program notes, and digital music readily available over the internet. The Media Center can be visited by clicking on Media Center at bso.org.

Through the free Media Center, symphony fans can view the BSO’s award-winning Classical Companion, which incorporates engaging elements such as video lectures, essays, archival photographs, interactive music labs, and biographical information to enrich the concert-going experience, listen in and watch the BSO and Boston Pops Emmy-nominated podcasts, and view select WebTV episodes which offer a virtual concert-going experience. Additionally, users can stream all Saturday-evening broadcasts of the Boston Symphony Orchestra by accessing WGBH's broadcast stream link through www.wgbh.org.

The Media Center offers excerpts from all the albums released on the BSO’s own label, BSO Classics, and links to buy music directly through bso.org. Albums available include the BSO’s and James Levine’s most recent recordings of Mozart’s symphonies 14, 18, 20, 39, and 41; the BSO’s Grammy-winning recording of Ravel’s complete Daphnis and Chloë, Brahms’s A German Requiem; the Boston Pops’ The Dream Lives On: A Portrait of the Kennedy Brothers featuring Robert De Niro, Morgan Freeman, and Ed Harris, and The Red Sox Album; as well as the Tanglewood Festival Chorus’s 40th Anniversary CD.

The Boston Symphony Orchestra’s extensive website, www.bso.org, is the largest and most-visited orchestral website in the country, receiving more than 7 million visitors annually and generating over $63 million in revenue since its launch in 1996. BSO Concert Preview Podcasts, focusing on each of the programs of the BSO’s 2010-2011 season, are available through www.bso.org, Facebook, and iTunes, and the BSO Video Podcasts are available through www.bso.org, iTunes, Facebook, and YouTube.

**RADIO BROADCASTS AND STREAMING**

BSO concerts are broadcast regularly by 99.5 All-Classical, a service of WGBH. Saturday-evening concerts can be heard live on 99.5 FM, on HD radio at 89.7 HD2, and online at 995allclassical.org (http://995allclassical.org). Broadcasts begin with exclusive features and interviews at 7pm, followed by the concert at 8pm.

**FOOD SERVICES AT SYMPHONY HALL**

The Boston Symphony Orchestra’s catering partner, Boston Gourmet, offers a fresh perspective on the food and beverage options offered at Symphony Hall before concerts, during intermission, and in the popular Symphony Café. Symphony Café offers buffet-style dining from 5:30 p.m. until concert time for all evening Boston Symphony Orchestra concerts. In addition, Symphony Café is open for lunch prior to Friday-
afternoon concerts. Patrons enjoy the convenience of pre-concert dining at the Café in the unique ambiance of historic Symphony Hall. The cost of dinner is $39 per person; the cost of lunch is $25. The Café is located in Higginson Hall; patrons enter through the Cohen Wing entrance on Huntington Avenue. Please call 617-638-9328 for reservations.

Additionally, appetizers will be available at the bars in Symphony Hall’s Cabot-Cahners Room and Hatch Room. Patrons can purchase these at bars or pre-order a pre-concert package that features an appetizer and half-bottle of wine through the BSO’s website at www.bso.org. BSO patrons can also take advantage of the hall-wide beverage service by purchasing beverage coupons in advance through the Symphony Hall Box Office.

**SYMPHONY HALL SHOP AND TOURS**

The Symphony Shop, located in the Cohen Wing on Huntington Avenue, is open Thursdays and Saturdays from 3pm to 6pm, and from one hour before concert time through intermission. A satellite shop, located on the first-balcony level, is open only during concerts. Merchandise may also be purchased by visiting the BSO website at www.bso.org.

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 a 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**

UBS will continue its partnership with the Boston Symphony Orchestra as its exclusive season sponsor, building on the mutually successful partnership that began in 2003. UBS’s season sponsorship of the Boston Symphony Orchestra is based on a shared passion for collaboration and excellence. In the same way musicians and a conductor rely on one another, UBS strives to work collaboratively with clients to deliver the tailored strategies that help them pursue their financial goals.

That is why UBS has a long history of supporting the arts around the globe. In addition to the BSO, the firm sponsors several outstanding symphony orchestras and festivals around the world, including the Ravinia Festival in Chicago and the London Symphony Orchestra and Lucerne Festival.

UBS believes the lasting success of the firm is linked to the well-being of the communities where it does business. Through grants and volunteer initiatives, UBS strengthens relationships with local organizations while focusing on education and creativity.

Building on our Season Sponsorship, UBS has partnered with the BSO to launch the BSO Academy School Initiative at Thomas A. Edison School. The three major goals of the BSO Academy School Initiative are to (1) provide high-level K-8 music education, (2) to create a school community with parents, teachers, and students through the use of music as a unifying element, and (3) to help students develop a skill set that can prepare them for success in high school, college and beyond.

UBS’ contribution allows the BSO to enhance the school’s basic music instruction through on-site performances, trips for Edison students to the Symphony Hall, individual lessons and coaching sessions.

“UBS is pleased to play a role in creating a thriving and sustainable partnership between professional musicians and the artists of the future” said Stephen Brown, New England Market Managing Director, UBS Wealth Management Americas. “We believe music education encourages a motivated, creative and confident student body and is a pathway to a better future. “

Corporate memberships at nearly 70 cultural institutions throughout the country allow UBS to offer support while encouraging community involvement among its employees. Last year, more than 5,600 U.S.-based employees volunteered over 35,000 hours as part of our Community Affairs programs. We view these activities as a reflection of our commitment to the communities in which we live and work.
Headquartered in Zurich and Basel, Switzerland, UBS draws on its 150-year heritage to serve private, institutional and corporate clients worldwide, as well as retail clients in Switzerland. We combine our wealth management, investment banking and asset management businesses with our Swiss operations to deliver superior financial solutions.

EMC Corporation is the supporting partner of the 2010-11 BSO season. The Fairmont Copley Plaza Boston, together with Fairmont Hotels & Resorts, is the Official Hotel of the BSO. Commonwealth Worldwide Chauffeured Transportation is the Official Chauffeured Transportation Provider of the BSO. The Evening Open Rehearsal series is supported by Harvard University Extension School and Harvard Summer School.

All programs and artists are subject to change. For current program information, dial 617-CONCERT (266-2378). For further information, call the Boston Symphony Orchestra at 617-266-1492. The Boston Symphony Orchestra is online at www.bso.org.

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