ACCLAIMED COMPOSER-CONDUCTOR-PIANIST THOMAS ADÈS LEADS BOSTON SYMPHONY ORCHESTRA PROGRAM TO INCLUDE HIS OWN IN SEVEN DAYS, FOR PIANO AND ORCHESTRA, WITH SOLOIST KIRILL GERSTEIN

MR. ADÈS ALSO CONDUCTS PROKOFIEV’S PIANO CONCERTO NO. 1, FEATURING MR. GERSTEIN, AND SIBELIUS’S SYMPHONY NO. 6 AND LUONNOTAR, FEATURING SOPRANO DAWN UPshaw

Performances to take place Thursday, November 15, and Saturday, November 17, at 8 p.m., and Friday, November 16, at 1:30 p.m.; for press tickets reply to this email or call 617-638-9283

English conductor Thomas Adès, who is also renowned as a composer and pianist, takes the podium for three concerts Thursday, November 15–Saturday, November 17 to lead the Boston Symphony Orchestra in a program including his own composition In Seven Days, for piano and orchestra, featuring Russian soloist Kirill Gerstein. Mr. Gerstein also performs Prokofiev’s Piano Concerto No. 1, a brief yet brilliant early work dating from the composer’s student years at the St. Petersburg Conservatory. Framing the program are two works by Sibelius—his tone poem for soprano and orchestra Luonnotar, a musical take on the Finnish creation story, featuring American soprano Dawn Upshaw, and his poetic, fantasia-like Symphony No. 6.

Mr. Adès and Mr. Gerstein also join the Boston Symphony Chamber Players at 3 p.m. on November 18 at Jordan Hall to perform Beethoven’s Grosse Fuge, transcribed by the composer for piano four-hands, Op. 134.

For complete programs, ticket information, photos, and artist bios, click here: https://www.box.com/s/bdc46390a330b3d7eba0.

PROGRAM DETAILS

This program is bookended with works by Sibelius. Opening the program is Luonnotar, a rarely performed symphonic poem for soprano and orchestra completed in 1913, between his third and fourth symphonies. A musical depiction of its title character, a maternal nature goddess who in Finnish mythology had a hand in the creation of the world, this is an ethereal, primeval work, featuring a punishingly difficult
part for the soprano, full of wide, swooping intervals and piercing exclamations. Of his Sixth Symphony, emerging a decade after *Luonnotar*, Sibelius said, “[It] always reminds me of the scent of the first snow.” Apart from partially justifying the fanciful Nordic associations made with this composer’s music, this quotation reveals the dedication Sibelius felt for and the inspiration he gained from his natural surroundings. Understated and slightly gloomy, the Symphony No. 6 rewards close attention with subtle strokes of genius and hidden depths of feeling.

The counterpart on this program to Sibelius’s *Luonnotar*, Thomas Adès’s *In Seven Days* is a musical take on the biblical creation myth, depicting, according to a note accompanying the work’s first recording, “the processes of the creation rather than the objects described in the movement titles, using simple elements in repeated and evolving contexts in a perpetual state of flux, change and growth.” The music is set in seven connected movements and, in the simplest terms, is structured as a continual set of variations.

Prokofiev’s angular, energetic Piano Concerto No. 1, written by the 20-year-old composer in 1911 and 1912, divided critics and professors upon its first performance at the St. Petersburg Conservatory, creating fierce controversy and assuring the young Prokofiev his first widespread publicity. In three brief and connected movements, the concerto lasts just 15 minutes but covers a wide swath of stylistic ground, from the full-throated, grandiose opening chords and the percussive scampering that follows, to the mysterious slow movement and the rambunctious, violent finale.

THOMAS ADÈS

Thomas Adès made his BSO debut March 25 and 26, 2011, leading the BSO and soloist in Tchaikovsky’s *The Tempest*, Sibelius’s Prelude and Suite No. 1 from *The Tempest*, his own scenes from his opera *The Tempest*, and his Violin Concerto, *Concentric Paths*.

Renowned as both a composer and a performer, Thomas Adès works regularly with the world’s leading orchestras, opera companies and festivals. Appointed to the Richard and Barbara Debs Composer Chair at Carnegie Hall for 2007/8, he was featured as composer, conductor and pianist throughout that season. Adès’ most recent works include a ‘Piano concerto with moving image’ entitled *In Seven Days*, a collaboration with video artist Tal Rosner, commissioned by the Los Angeles Philharmonic and London’s Southbank Centre. A number of international festivals have chosen to present special focuses on his music. Among these were Helsinki’s Musica Nova (1999), Salzburg Easter Festival (2004), Radio France’s Festival Présences (2007), the Barbican’s ‘Traced Overhead’ (2007), the Mariinsky Theatre’s New Horizons Festival in St Petersburg (2007) and the Royal Stockholm Philharmonic Orchestra’s composer festival (2009). Recent conducting engagements include a tour with the Britten Sinfonia, concerts with the Chamber Orchestra of Europe and the Gulbenkian Orchestra as part of his Gulbenkian Foundation Residency, the London Symphony and Sao Paulo State Symphony Orchestras, his debut with the Royal Concertgebouw Orchestra, the Los Angeles Philharmonic, the City of Birmingham Symphony Orchestra, the Philharmonia Orchestra, Mariinsky Theatre Orchestra, the Royal Stockholm Philharmonic Orchestra, the BBC, Finnish and Danish Radio Symphony Orchestras, the Birmingham Contemporary Music Group (whose Music Director he was between 1998 and 2000), the London Sinfonietta, Ensemble Modern and the Athelas Ensemble.

DAWN UPSHAW

Dawn Upshaw last performed with the BSO at Tanglewood on August 20, 2010, performing selections from Cateloube’s *Songs of the Auvergne* and Golijov’s Three Songs for Soprano and Orchestra, led by Ludovic Morlot. Her last appearance at Symphony Hall was October 6, 7, and 8, 2005, when she performed Lukas Foss’s *Time Cycle*, for soprano and orchestra, led by James Levine.

Joining a rare natural warmth with a fierce commitment to the transforming communicative power
of music, Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her both the devotion of an exceptionally diverse audience, and the awards and distinctions accorded to only the most distinguished of artists. In 2007, she was named a Fellow of the MacArthur Foundation, the first vocal artist to be awarded the five-year "genius" prize, and in 2008 she was named a Fellow of the American Academy of Arts & Sciences. Her acclaimed performances on the opera stage comprise the great Mozart roles (Pamina, Ilia, Susanna, Despina) as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg, Paris and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, Dawn Upshaw has also championed numerous new works created for her including The Great Gatsby by John Harbison; the Grawemeyer Award-winning opera, L'Amour de loin and oratorio La Passion de Simone by Kaija Saariaho; John Adams's Nativity oratorio El Niño; and Osvaldo Golijov's chamber opera Ainadamar and song cycle Ayre. A four-time Grammy Award winner, Dawn Upshaw is featured on more than 50 recordings.

KIRILL GERSTEIN

Kirill Gerstein made his BSO debut at Tanglewood on July 30, 2010, performing Tchaikovsky's Piano Concerto No. 1 with the orchestra and conductor Charles Dutoit. This is his BSO subscription series debut.

After coming to the attention of vibraphonist Gary Burton, Russian pianist Kirill Gerstein came to the United States at 14 to study jazz piano as the youngest student ever to attend Boston’s Berklee College of Music. After completing his studies in three years and following his second summer at the Boston University program at Tanglewood, Mr. Gerstein moved to New York City to attend the Manhattan School of Music, where he studied with Solomon Mikowsky. Mr. Gerstein’s parents now reside in Newton, Massachusetts, where he visits frequently.

Mr. Gerstein has quickly proven to be one of today's most intriguing young musicians. His masterful technique, musical curiosity and probing interpretations have led to explorations of classical music and jazz, advanced degrees by the age of 20, a professorship in piano by the age of 27, and a full performance schedule at the world’s major music centers and festivals. In January 2010 Mr. Gerstein was named the recipient of the 2010 Gilmore Artist Award. Only the sixth pianist to have been so honored, the Gilmore Award is made to an exceptional pianist who, regardless of age or nationality, possesses broad and profound musicianship and charisma and who desires and can sustain a career as a major international concert artist. He was also honored by being awarded a 2010 Avery Fisher Career Grant in April 2010. Mr. Gerstein’s recent engagements in North America include performances with the Los Angeles Philharmonic, Cleveland Orchestra, and the Chicago, Atlanta, St. Louis, Dallas, Indianapolis, Baltimore, Milwaukee and Vancouver symphonies among others; festival appearances at Chicago’s Grant Park, the Mann Music Center and Saratoga with the Philadelphia Orchestra, Tanglewood with the Boston Symphony and Blossom with the Cleveland Orchestra; and recitals in Boston, New York’s Town Hall, Cincinnati, Detroit and Washington's Kennedy Center.

TICKET, SPONSORSHIP, AND OTHER PATRON INFORMATION

TICKET INFORMATION

Subscriptions for the BSO’s 2012-13 season are available by calling the BSO Subscription Office at 888-266-7575 or online through the BSO’s website (http://www.bso.org/subscriptions). Single tickets are priced from $30 to $124. Regular-season Boston Symphony Orchestra concerts on Tuesday and Thursday evenings are priced from $30 to $114; Friday afternoons are priced from $31 to $107; concerts on Friday and Saturday evenings are priced from $33 to $124. 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 $6.25 service fee for all tickets purchased online or by phone through SymphonyCharge.

A limited number of Rush Tickets for Boston Symphony Orchestra subscription concerts on Tuesday 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, Thursday, and Friday evening concerts Rush Tickets are available beginning at 5 p.m.

The BSO’s <40=$20 program allows patrons under the age of 40 to purchase tickets for $20. Tickets are available on a first-come, first-served basis on both the orchestra and balcony levels. There is a limit of one pair per performance, but patrons may attend as many performances as desired.

The Boston Symphony Orchestra offers groups advanced ticket reservations and flexible payment options for BSO concerts at Symphony Hall. Groups of 20 or more may take advantage of ticket discounts, backstage tours, clinics, and master classes. Pre- and post-concert dining options and private function space are available. More information is available through the group sales office at groupsales@bso.org

The BSO College Card and High School Card are the best way for students and aspiring young musicians to experience the BSO on a regular basis. For only $25 (College Card) or $10 (High School Card) students can attend most BSO concerts at no additional cost by registering the card online to receive text and email notifications of real-time ticket availability.

American Express, MasterCard, Visa, Diners Club, and Discover (in person or by mail) and cash (in person only) are all accepted at the Symphony Hall Box Office. Gift certificates are available in any amount and may be used toward the purchase of tickets (subject to availability) to any Boston Symphony Orchestra or Boston Pops performance at Symphony Hall or Tanglewood. Gift certificates may also be used at the Symphony Shop to purchase merchandise.

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

EDUCATIONAL INITIATIVES AT SYMPHONY HALL

As part of the BSO’s ongoing initiative to make classical music programming and education widely available to listeners, the orchestra is offering adult educational initiatives for the 2012-2013 season.

UnderScore Fridays is a uniquely formatted concert series. At all Friday-evening concerts, subscribers will hear comments from the evening’s conductor, guest artists, or other important guests speaking from the stage about the program. Tickets for UnderScore Fridays range from $33 to $123.

BSO 101: Are You Listening? returns in 2012-2013, offering seven Wednesday-evening sessions with BSO Director of Program Publications Marc Mandel and members of the Boston Symphony Orchestra designed to enhance your listening abilities and general appreciation of music by focusing on works from the BSO’s repertoire. No prior musical training, or attendance at any previous session, is required, since each session is self-contained. BSO: 101: An Insider’s View also returns in 2012-2013, offering four Tuesday-evening sessions with BSO administrative staff and musicians in discussions of such behind-the-scenes activities as program planning, auditions, and the rehearsal process, as well as player perspectives on performing with the BSO. All “BSO 101” sessions take place from 5:30-6:45pm at Symphony Hall, and each is followed by a complimentary reception. Full details of the 2012-2013 “BSO 101” schedule will be announced at a later date.

The popular Friday Preview Talks, during which sandwiches and beverages are available for purchase, run from 12:15pm to 12:45pm and the Symphony Hall doors open at 11:30am. Given by BSO Director of Program Publications Marc Mandel and Assistant Director of Program Publications Robert Kirzinger, these informative half-hour talks incorporate recorded examples from the music to be performed.
BSO MEDIA OFFERINGS

The Boston Symphony Orchestra’s extensive website, BSO.org, is the largest and most-visited orchestral website in the country, receiving approximately 7 million visitors annually and generating over $70 million in revenue since its launch in 1996. The Boston Symphony Orchestra is on Facebook at Facebook.com/BostonSymphony and on Twitter at Twitter.com/BostonSymphony. Video content from the BSO is also available at YouTube.com/BostonSymphony.

In the fall of 2011, the BSO redesigned and updated its popular website at BSO.org. 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; audio concert preview podcasts; Emmy Award-winning audio and video interviews with guest artists and BSO musicians; music excerpts, of up to three minutes, highlighting upcoming programs as well as all self-produced albums by the BSO, Boston Pops, Boston Symphony Chamber Players, Tanglewood Festival Chorus, and Tanglewood Music Center Fellows, and complete program notes for all performances, which can be downloaded and printed or saved offline to an e-reading device such as a Kindle or Nook.

Paid content includes digital music downloads produced and published under the BSO’s music label BSO Classics and includes performances by the BSO, Boston Pops, Boston Symphony Chamber Players, Tanglewood Festival Chorus, and Tanglewood Music Center Fellows. Albums available include the BSO’s and James Levine’s Grammy-winning recording of Ravel’s complete Daphnis and Chloé, 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 most recent album released by BSO Classics in November 2011, is the Boston Symphony Chamber Players' Profanes et Sacrées: 20th-Century French Chamber Music. During the summer of 2012, BSO Classics will be releasing 75 archive recordings from Tanglewood’s storied history. These recordings will be released individually for the first 70 days of the Tanglewood season. Each release will be free to stream within the first 24 hours of release, and then available as a paid digital download after the streaming period is over. Digital music is available in standard definition MP3, and select content is also available in high definition (HD) stereo and surround formats. The Media Center can be visited by clicking on Media Center at bso.org.

In the Fall of 2012, BSO.org will also be available in a phone/mobile device format. Patrons will be able to use BSO.org Mobile 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.

In the late spring of 2012, BSO.org will also be available in a phone/mobile device format. Patrons will be able to use BSO.org Mobile to access performance schedules, purchase tickets as well as pre-performance food and beverages, download program notes, listen to radio broadcasts, music clips, and concert previews, watch video exclusives, and make donations to the BSO — all in the palm of their hand.

RADIO BROADCASTS AND STREAMING

BSO concerts are broadcast regularly on the stations of Classical New England, 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, and online — both live and archived — at www.classicalnewengland.org In addition, BSO concerts are now heard throughout New England and upstate New York, on a network of stations including WFCR/Amherst MA, WAMC/Albany NY, WCNH/Concord NH, Vermont Public Radio, and the Maine Public Broadcasting Network. BSO broadcasts on Classical New England begin at 7 p.m. on Saturday nights, and are repeated at 1 p.m. on Sunday afternoons. The full schedule is available at www.classicalnewengland.org/bso.
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 O’Block-Kay Room. Patrons can purchase appetizers at the bars or order in advance a pre-concert package that features an appetizer and half-bottle of wine and they can also take advantage of the hall-wide beverage service by purchasing beverage coupons in advance through the BSO’s website at www.bso.org/dining.

SYMPHONY HALL SHOP AND TOURS

The Symphony Shop, located in the Cohen Wing on Huntington Avenue, is open Thursdays and Saturdays from 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 http://www.bso.org/shop. The shop can be reached at 617-638-9383.

The Boston Symphony Association of Volunteers offers weekly public and private tours of Symphony Hall during the BSO and Pops seasons. For more information on taking 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

Bank of America and EMC Corporation are proud to be the Season Sponsors of the Boston Symphony Orchestra’s 2012-13 season. The Fairmont Copley Plaza Boston, celebrating its 100th anniversary in 2012, 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.

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

BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, NOVEMBER 15-17, 2012

**connotes BSO subscription debut

Thursday, November 15, 8 p.m.
Friday, November 16, 1:30 p.m.
Saturday, November 17, 8 p.m.
Thomas Adès, conductor
Dawn Upshaw, soprano
Kirill Gerstein, piano**
SIBELIUS Luonnotar, for soprano and orchestra
ADÈS In Seven Days, for piano and orchestra
PROKOFIEV Piano Concerto No. 1
SIBELIUS Symphony No. 6