ENGLISH COMPOSER/PIANIST/CONDUCTOR **THOMAS ADÈS** BEGINS HIS NEW ROLE AS THE FIRST EVER BSO ARTISTIC PARTNER IN THREE VARIED PERFORMANCES, OCTOBER 28-NOVEMBER 5

MR. ADÈS LEADS THE **BOSTON SYMPHONY ORCHESTRA** AND SOLOISTS **CHRISTIANNE STOTIJN** AND **MARK STONE** IN HIS OWN CRITICALLY ACCLAIMED *TOTENTANZ*, FOR MEZZO-SOPRANO, BARITONE, AND ORCHESTRA; BRITTEN’S *SINFONIA DA REQUIEM*; AND SIBELIUS’S *TAIOLA*, NOVEMBER 3-5

**IAN BOISTRIDGE** AND MR. ADÈS PERFORM SCHUBERT’S *WINTERREISE* AT JORDAN HALL IN JOINT PRESENTATION BY BSO AND CELEBRITY SERIES OF BOSTON, OCTOBER 28

**MR. ADÈS** ALSO JOINS **BOSTON SYMPHONY CHAMBER PLAYERS** AND MEZZO-SOPRANO **KELLEY O’CONNOR** TO OPEN THE ENSEMBLE’S 2016-17 SEASON OCTOBER 30 WITH A PROGRAM THAT INCLUDES ADÈS’S OWN *COURT STUDIES FROM THE TEMPEST*, SCHUBERT’S *TROUT* QUINTET, AND BRITTEN’S SINFONIETTA FOR WINDS AND STRINGS, PLUS MUSIC OF STRAVINSKY, BRAHMS, AND PURCELL

MR. ADÈS WILL PARTICIPATE IN THE FREE “**CONVERSATIONS WITH CREATORS**” EVENT, WEDNESDAY, NOVEMBER 2, AT THE GOETHE-INSTITUT; STUDENT COMPOSERS FROM SELECT BOSTON-AREA MUSIC SCHOOLS WILL HAVE THE OPPORTUNITY TO ATTEND MR. ADÈS’S REHEARSAL WITH THE BSO ON NOVEMBER 3 AND PARTICIPATE IN A Q&A WITH THE COMPOSER
British composer/pianist/conductor Thomas Adès officially joins the BSO family as the first ever BSO Artistic Partner during the 2016-17 season, collaborating with the orchestra and its musicians in a variety of capacities. In his first appearances with the BSO in the role, he and the orchestra are joined by mezzo-soprano Christianne Stotijn and baritone Mark Stone Thursday, November 3-Saturday, November 5, for three performances of a program that includes Adès’s own Totentanz. Premiered in 2013 at the BBC Proms, Totentanz sets a 15th-century text telling of a charismatic and gleefully macabre Grim Reaper and the procession of his many victims, whom the audience meets in descending order of social standing. Adès also leads the BSO in 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 score since 1976.

For what is sure to be a highlight of the recital offerings in Boston in 2016-17, Mr. Adès joins frequent collaborator, English tenor Ian Bostridge, for a performance of 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 and conductor with the Boston Symphony Chamber Players in a program of Britten’s Sinfonietta, Schubert’s Trout Quintet, Mr. Adès’s Court Studies from The Tempest, and chamber-music arrangements of Shakespeare-oriented songs by Brahms, Stravinsky, and Purcell.

In addition to his concert activities with the BSO, Thomas Adès will participate in the first of two “Conversations with Creators” Wednesday, November 2, at 7 p.m., presented by the Goethe-Institut in collaboration with the BSO. On Thursday, November 3, student composers from a number of Boston-based music schools will be invited to observe Mr. Adès’s rehearsal with the BSO, which will be followed by a Q&A with the composer.

As the Boston Symphony Orchestra’s Deborah and Philip Edmundson Artistic Partner, Thomas Adès’s rich commitment to the BSO over the next three years will span a wide range of activities reflecting his many gifts as one of the greatest musical minds of the 21st century; he will become an integral figure at the BSO—both in Symphony Hall and Tanglewood—as composer, conductor, performer, and teacher. Further details about Mr. Adès’s role as BSO Artistic Partner, announced in March 2016, are available here.

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THOMAS ADÈS, CHRISTIANNE STOTIJN, AND MARK STONE WITH THE BOSTON SYMPHONY ORCHESTRA
Performances take place Thursday, November 3, and Saturday, November 5 at 8 p.m., and Friday, November 4 at 1:30 p.m.

Britten’s dramatic early orchestral work, Sinfonia da Requiem, was written in 1940 in response to a commission from the Empire of Japan for use in a celebration of the 2,600th anniversary of its founding. The Japanese government, however, found the work’s Christian underpinnings, use of Latin movement titles, and introspective, contemplative mood to be unacceptable for its intended usage and rejected it. By the time it was finally premiered by the New York Philharmonic in 1941, Japan had allied with Nazi Germany and attacked Pearl Harbor, and Britten had taken up residence in the U.S. as a conscientious objector. “I’m
making it just as anti-war as possible,” wrote the pacifist composer while writing the *Sinfonia da Requiem*. “I don’t believe you can express social or political or economic theories in music, but by coupling new music with well-known musical phrases, I think it’s possible to get over certain ideas.” The work’s performance later in 1940 by Serge Koussevitzky and the BSO led directly to Koussevitzky’s commissioning Britten’s opera *Peter Grimes*.

Sibelius’s symphonic poem *Tapiola*, his last completed major work, was written in 1926, and its subject is the frigid, forbidding Finnish pine forests and Tapio, the fierce god-spirit of this wilderness, who rules over the trees and wildlife contained within. After a blustery opening, all sense of time is suspended, and for nearly twenty minutes, the music creates a remarkable picture of this stark landscape via the composer’s archetypical use of the orchestra: breezy sighs and freezing gusts from the strings and high winds rustling leaves on branches and on the forest floor, brasses and timpani creating a shifting sense of three-dimensional space..

Thomas Adès’s *Totentanz* (“Dance of Death”) for mezzo-soprano, baritone, and orchestra was written in 2013 and sets a text that accompanied a 15th-century German frieze depicting Death (represented by the baritone) dancing with individuals from all strata of humanity (represented by the mezzo-soprano), from Pope and Cardinal to maiden and child. The work is both macabre and funny and reminds the listener that the dance of death is the one dance none of us may refuse—“It’s the one we all have to join in,” the composer says. “[The music] is 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.”

**THOMAS ADÈS AND TENOR IAN BOSTRIDGE PERFORM SCHUBERT’S WINTERREISE**

**Performance takes place Friday, October 28, at 8 p.m.**

On Friday, October 28, at 8 p.m. in New England Conservatory’s Jordan Hall, Mr. Adès joins frequent collaborator, English tenor Ian Bostridge, for a performance of Schubert’s *Winterreise*, as part of a joint presentation by the Boston Symphony Orchestra and the Celebrity Series of Boston. A song cycle for voice and piano set to 24 poems by German lyric poet Wilhelm Müller, *Winterreise* depicts the journey of a lonesome, grief-stricken traveler who regretfully leaves love behind him and contemplates his mortality on a frozen winter road. The song cycle, considered one of the masterpieces of the genre, was one of Schubert’s final works before his death in 1828.

**THOMAS ADÈS AND THE BOSTON SYMPHONY CHAMBER PLAYERS**

**Performance takes place Sunday, October 30, at 3 p.m.**

The Boston Symphony Chamber Players open their 2016-17 season on Sunday, October 30, at 3 p.m. in Jordan Hall on the campus of New England Conservatory. The BSO’s Deborah and Philip Edmundson Artistic Partner, brilliant English pianist-composer-conductor Thomas Adès, joins the ensemble as pianist and conductor to kick off the season with a program that features one of his own works—the *Court Studies from The Tempest*, for violin, cello, clarinet, and piano comprising six excerpts from the composer’s 2004 opera *The Tempest*. Also on the program are three other Shakespearean-inspired works: Brahms’s *Ophelia-Lieder*, arranged by John Woolrich for voice and chamber ensemble; Stravinsky’s Three Shakespeare Songs; and Two
Songs from Purcell’s *The Tempest*, arranged by Mr. Adès for voice and piano. All three feature mezzo-soprano Kelley O’Connor.

To open the program, the Chamber Players perform music by another groundbreaking English composer: Britten’s three-movement Sinfonietta for winds and strings, Op. 1, written in 1932. Occupying the entire second half of the program is Schubert’s surpassingly tuneful *Trout* Quintet for piano and strings, D. 667, which the composer completed when he was just 22 years old and which remains one of the most familiar works in the chamber-music repertoire.

One of the world’s most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra’s principal players, the Boston Symphony Chamber Players feature first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. The October 30 concert features Boston Symphony Orchestra players Malcolm Lowe, violin; Haldan Martinson, violin; Steven Ansell, viola; Mihail Jojatu, cello; Edwin Barker, bass; Elizabeth Rowe, flute; John Ferrillo, oboe; William R. Hudgins, clarinet; Michael Wayne, clarinet; Richard Svoboda, bassoon; and James Sommerville, horn.

For further information about the Boston Symphony Orchestra, visit [www.bso.org](http://www.bso.org) or click here for complete programs, ticket information, photos, press documents, and artist bios.

**THOMAS ADÈS ADDITIONAL ACTIVITIES IN BOSTON**

On Wednesday, November 2, at 7 p.m., Thomas Adès will participate in the first of two “Conversations with Creators” presented by the Goethe-Institut Boston in collaboration with the Boston Symphony Orchestra. Mr. Adès will discuss his dramatic *Totentanz*—which the BSO will perform November 3-5 at Symphony Hall under his direction—with Harvard art historian Professor Joseph Koerner and Harvard music historian Dr. Drew Massey. The “Conversations with Creators” events are designed to give attendees an even deeper insight and understanding into the composer’s creative thought process. “Conversations with Creators” with Thomas Adès will take place at the Goethe-Institut Boston at 170 Beacon Street, Boston, with a wine and cheese reception to follow the conversation. Admission is free, but space is limited. Attendees are encouraged to make reservations by visiting the Goethe-Institut’s website, calling 617-262-6050, or emailing info@boston.goethe.org.

On Thursday, November 3, student composers from a number of Boston-area music schools will be invited to observe Mr. Adès’s rehearsal with the BSO. Mr. Adès will participate in a Q&A with the young composers following the rehearsal.

**THOMAS ADÈS**

Thomas Adès was born in London in 1971. His compositions include three operas: *Powder Her Face*, *The Tempest*, and *The Exterminating Angel*, which premiered this past August at the Salzburg Festival. His orchestral works include *Asyla*, *Tevot*, *Polaris*, the Violin Concerto *Concentric Paths*, *In Seven Days* (Piano concerto with moving image), and *Totentanz* for mezzo-soprano, baritone, and orchestra. The Boston Symphony Orchestra has performed a number of his works, including *Asyla*, his brilliant early work *Living Toys*, *In Seven Days*, *Concentric Paths*, and excerpts from *The Tempest*, and he has appeared as conductor with the orchestra on several occasions.
His chamber works include the string quartets Arcadia (1993) and The Four Quarters (2011), Piano Quintet (2001), and Lieux retrouvés for cello and piano (2010). Solo piano works include Darknesse Visible (1992), Traced Overhead (1996), and Three Mazurkas (2010). Choral works include The Fayrfax Carol (King's College, Cambridge 1997), America: a Prophecy (New York Philharmonic, 1999), and January Writ (Temple Church, London 2000).

From 1999 to 2008 Mr. Adès was Artistic Director of the Aldeburgh Festival. As a conductor he appears regularly with, among others, the Los Angeles Philharmonic, Boston Symphony, London Symphony Orchestra, the Royal Concertgebouw, Melbourne and Sydney Symphonies, BBC Symphony, and City of Birmingham Symphony Orchestra. In opera, he has conducted Stravinsky’s The Rake’s Progress at the Royal Opera House, London, and Zürich Opera, and The Tempest at the Metropolitan Opera, New York. He made his debut at the Vienna State Opera in 2015 with the Vienna Philharmonic, conducting The Tempest. Future plans include Totentanz with the Boston Symphony, Los Angeles Philharmonic, and the Concertgebouworkest, Amsterdam.


His many awards include the Grawemeyer Award for Asyla (1999); Royal Philharmonic Society large-scale composition awards for Asyla, The Tempest, and Tevat; the Ernst von Siemens Composers’ Prize for Arcadia; and the British Composer Award for The Four Quarters. His CD recording of The Tempest from the Royal Opera House (EMI) won the Contemporary category of the 2010 Gramophone Awards; and his DVD of the production from the Metropolitan Opera was awarded the Diapason d’Or de l’année (2013), Best Opera recording (2014 Grammy Awards), and Music DVD Recording of the Year (2014 ECHO Klassik Awards). In 2015 he was awarded the prestigious Léonie Sonning Music Prize. He coaches Piano and Chamber Music annually at the International Musicians Seminar, Prussia Cove. Further details about Thomas Adès are available at http://thomasades.com/

TICKET, SPONSORSHIP, AND OTHER PATRON INFORMATION

TICKET INFORMATION
Subscriptions for the BSO’s 2016-17 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, available from $25-165, 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 $6.50 service fee for all tickets purchased online or by phone through SymphonyCharge. Mastercard is the Preferred Card of the Boston Symphony Orchestra.

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 for 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 selected 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](tel: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](http://www.bso.org/dining). During the night of the concert all pre-orders can be picked up at the Cabot-Cahners Room.

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](http://www.bso.org/shop). The shop can be reached at [617-638-9383](tel: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](http://www.bso.org). You may also email [bsav@bso.org](mailto:bsav@bso.org), or call [617-638-9390](tel:617-638-9390) to confirm specific dates and times. Schedules are subject to change.

**SPONSORSHIPS**
Bank of America is the Lead Sponsor and Dell EMC is the Supporting Sponsor of the 2016-17 BSO Season. Opening Night at Symphony is a Mastercard Priceless® experience. The Arbella Insurance Foundation is the sponsor of the BSO Casual Fridays Series, BSO College Card, Youth & Family Concerts, and the BSO Young Professionals (YoPro) program. Fairmont Copley Plaza begins its 15th season as the Official Hotel of the BSO, and Delta Air Lines returns as the Official Airline of the BSO. Commonwealth Worldwide Chauffeured Transportation begins its 14th season as the Official Chauffeured Transportation of the BSO.

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**PRESS CONTACT:**
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THOMAS ADÈS ACTIVITIES IN THE 2016-17 BSO SEASON, OCTOBER 28-NOVEMBER 5
*denotes BSO debut

BOSTON SYMPHONY ORCHESTRA AT SYMPHONY HALL
Thursday, November 3, at 10:30 a.m. (High School Open Rehearsal)
Thursday, November 3, at 8 p.m.
Friday, November 4, at 1:30 p.m.
Saturday, November 5, at 8 p.m.
Thomas Adès, conductor
Christianne Stotijn, mezzo-soprano
Mark Stone, baritone*
BRITTEN Sinfonia da Requiem
SIBELIUS Tapiola
ADÈS Totentanz, for mezzo-soprano, baritone, and orchestra

SPECIAL RECITAL PERFORMANCE PRESENTED IN ASSOCIATION WITH THE CELEBRITY SERIES OF BOSTON
Friday, October 28, at 8 p.m.
Jordan Hall, New England Conservatory
Ian Bostridge, tenor
Thomas Adès, piano
SCHUBERT Winterreise

FIRST BOSTON SYMPHONY CHAMBER PLAYERS CONCERT OF THE 2016-17 SEASON
Sunday, October 30, at 3 p.m.
Jordan Hall, New England Conservatory
Thomas Adès, conductor and piano
Kelley O’Connor, mezzo-soprano
Boston Symphony Chamber Players
BRITTEN Sinfonietta
  *Elizabeth Rowe, flute; John Ferrillo, oboe; William R. Hudgins, clarinet; Richard Svoboda, bassoon;
  *James Sommerville, horn; Malcolm Lowe and Haldan Martinson, violin; Steven Ansell, viola;
  Mihail Jojatu, cello; Edwin Barker, bass; Thomas Adès, conductor
ADÈS Court Studies from The Tempest
  William R. Hudgins, clarinet; Haldan Martinson, violin; Mihail Jojatu, cello; Thomas Adès, piano
BRAHMS Ophelia-Lieder
  William R. Hudgins and Michael Wayne, clarinets; Steven Ansell, viola, Mihail Jojatu, cello;
  Edwin Barker, bass; Kelly O’Connor, mezzo-soprano; Thomas Adès, conductor
STRAVINSKY Three Shakespeare Songs
  Elizabeth Rowe, flute; William R. Hudgins, clarinet; Steven Ansell, viola; Kelly O’Connor, mezzo-soprano;
  Thomas Adès, conductor
PURCELL Two Songs from The Tempest, arranged for voice and piano
  Thomas Adès, piano; Kelly O’Connor, mezzo-soprano
SCHUBERT Trout Quintet
   Malcolm Lowe, violin; Steven Ansell, viola; Mihail Jojatu, cello; Edwin Barker, bass;
   Thomas Adès, piano