BSO ARTISTIC PARTNER **THOMAS ADÈS** LEADS THE ORCHESTRA JANUARY 25-27 IN MUSIC OF BEETHOVEN, LIGETI, AND STRAVINSKY, AND THE SUITE FROM HIS OWN OPERA, **POWDER HER FACE**

**VIOLINIST AUGUSTIN HADELICH** JOINS MR. ADÈS AND THE BSO FOR LIGETI’S VIOLIN CONCERTO

Performances take place Thursday, January 25, and Saturday, January 27, at 8 p.m., and Friday, January 26, at 1:30 p.m.

**TICKETS FOR THE 2017-18 BSO SEASON ARE AVAILABLE FOR PURCHASE THROUGH WWW.BSO.ORG OR BY CALLING 888-266-1200**

For press releases, downloadable photos, and artist bios, visit bso.org/presskit; for press tickets, email nbanks@bso.org or call 617-638-9283

Composer, conductor, pianist, and BSO Artistic Partner **Thomas Adès** returns to the Symphony Hall podium for the only time during the Boston Symphony Orchestra’s 2017-18 season Thursday, January 25-Saturday, January 27 to lead a lighthearted program featuring one of his own compositions, works from the 20th century, and a Classical selection. The program opens with Beethoven’s Symphony No. 8, the composer’s most jovial and jubilant work in the genre, followed by Ligeti’s five-movement Violin Concerto, which will feature soloist **Augustin Hadelich** and a cadenza composed by Mr. Adès. After intermission, the program continues with the suite from Mr. Adès’s stylistically eclectic 1995 opera **Powder Her Face**, and concludes with Stravinsky’s Divertimento from *The Fairy’s Kiss*, which draws on music of and is inspired by Tchaikovsky.
Mr. Adès appears again with the BSO as piano soloist February 8-10 for Bach’s Concerto in D minor for three keyboard instruments, BWV 1063 (led by BSO Music Director Andris Nelsons and part of the BSO’s first “Leipzig Week in Boston,” February 5-11), and he joins the Boston Symphony Chamber Players for the fourth time (following performances in 2012, 2013, and 2016) on January 21, as pianist for Janáček’s Concertino for piano and ensemble and Schubert’s Notturno, D. 897.

In addition to his work with the BSO at Symphony Hall, Mr. Adès will also play a prominent role at Tanglewood, where he will be the Director of the Festival of Contemporary Music in 2018 and 2019. This summer, in the first of two seasons to be led by Mr. Adès, chamber music programs for large and small ensembles featuring Fellows of the Tanglewood Music Center and special guest artists will include works by Gerald Barry, Harrison Birtwistle, Francesco Coll, Veronica Krausas, György Kurtág, Andrew Norman, Sean Shepherd, Conlon Nancarrow, and Per Nørgård, among other composers to be announced soon. The Festival will also present the world premiere of a newly commissioned work by English composer Oliver Leith, for two voices and large chamber ensemble. The final program of the 2018 Festival will feature the TMC orchestra in works of Poul Ruders, Thomas Adès, Gerald Barry, and Witold Lutosławski.

PROGRAM DETAILS
Generally considered the composer’s most jovial work in the genre, Beethoven’s Symphony No. 8 was composed in 1811 and 1812, hot on the heels of the Seventh, which had caused a sensation and was still ringing in the ears of Viennese concertgoers. Consequently, the Eighth received a lukewarm reception, so different was its brevity and seeming simplicity compared with the scope and overt innovativeness of Beethoven’s previous three symphonies. But the Eighth packs a prodigious amount of wit, ingenious craft, and simply thrilling music into its four relatively brief, classically proportioned movements. Legend has it that when Beethoven’s pupil Carl Czerny asked the composer why the Symphony No. 8 failed to achieve the success of the Seventh, Beethoven replied, “because the Eighth is so much better.”

Composed between 1989 and 1993, with several extensive revisions along the way, Ligeti’s Violin Concerto eventually took on a five-movement form. The kaleidoscopic piece uses a variety of compositional techniques and effects to create a unique sound, including microtonality, alternate instrument tunings, folk-inflected writing, and diverse and rapidly changing textures, rhythms, dynamics, and harmonic structures. Like his late concertos for horn and for piano, the Violin Concerto is a kind of synopsis of Ligeti’s iconoclastic musical genius. Brilliantly virtuosic and often compellingly melodic, the Violin Concerto calls for a solo cadenza near the very end of the finale. In these performances, Augustin Hadelich plays a cadenza composed by Thomas Adès himself.

Thomas Adès first opera, Powder Her Face, is a musical setting of the scandalous affair of the Duchess of Argyll’s 1963 divorce and all the salacious accusations and revelations that arose from it. Its eclectic musical language, which achieves dramatic force and a modern sensibility by the assimilation of and seamless transition between a wide variety of styles and atmospheres, established Adès as one of the most promising contemporary composers of opera, a promise fulfilled in his more recent The Tempest and The Exterminating Angel. The concert suite derived from Powder Her Face, assembled in 2017, incorporates four newly orchestrated sections
of the opera, interpolated between new orchestrations of the existing Dances from Powder Her Face, an earlier concert arrangement.

In 1928, impresario and former ballerina Ida Rubinstein approached Stravinsky with an offer to commission a work for her new Parisian ballet company that would draw upon music by Tchaikovsky to mark the 35th anniversary of the legendary Russian composer’s death. Stravinsky titled the resulting one-act ballet La Baisser de la fée (The Fairy’s Kiss) and based the scenario on Hans Christian Andersen’s fairy tale The Ice Maiden, in which an ice fairy kills a boy’s mother and kisses the child’s heel, marking him as her own; 20 years later, on the night before his wedding, she returns to kiss him once again, drowning him in freezing-cold water and claiming him forever. For the ballet’s music, Stravinsky derived and adapted material from mostly lesser-known songs and piano music by Tchaikovsky. In addition to doing the orchestration, Stravinsky reworked much of the music, added transitions, and composed some portions of the score from scratch.

For further information about the Boston Symphony Orchestra, visit www.bso.org or click here for complete programs, ticket information, photos, press documents, and artist bios.

**Ticket, Sponsorship, and Other Patron Information**

**Ticket Information**

Subscriptions for the BSO’s 2017-18 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 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.

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, cash only, 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 for most performances. 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 has sold over 100,000 “$20 under 40” tickets since the program was created in 2008.

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. The orchestra has distributed over 135,000 College Cards since the program’s inception.

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 2017-18 season.

This season will continue the popular “Casual Fridays” program, which encourages both patrons and the orchestra to come dressed in comfortable clothing. The four evening “Casual Friday” concerts in on October 20, January 5, February 9, and April 6 will feature both a pre-concert reception and post-concert reception with live music until midnight. Each evening also features special Conductor Cam seating, which allows patrons to watch the conductor from the orchestra’s perspective on high definition screens.

BSO 101 returns in 2017-18, 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. These sessions take place from 5:30-7 p.m. at Symphony Hall; in addition, each session is followed by a free 1/2 hour tour of Symphony Hall. Click here for more information.

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, Associate 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 to ticket holders for the Friday-afternoon subscription concerts and Thursday-morning Open Rehearsals.

**BSO Media Offerings**
The Boston Symphony Orchestra’s extensive website, BSO.org, is one of the world’s largest and most-visited orchestral websites, receiving approximately 10 million visitors annually and generating over $128 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 Instagram at Instagram.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 media options. Offerings include WGBH radio broadcast streams of select BSO, Boston Pops, and Tanglewood performances (via www.bso.org/broadcast); free music streams throughout the year; 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. The BSO’s recent Grammy-winning albums from the Shostakovich: Under Stalin’s Shadow series are also available at www.bso.org.

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. BSO.org also features 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.

The BSO’s recently released tablet app—available on the iPad and Android tablets—offers users an array of concert-enhancing content, including program notes, audio podcasts and interviews with the musicians, and videos. The tablet app’s enhanced reality feature allows patrons to access additional content through image recognition software and beacons. Using the “discover what my camera sees” feature, patrons can point their tablet’s camera at certain landmarks around Symphony Hall to unlock audio and video content about the orchestra including biographical information about the BSO’s musicians and conductors. By using the “discover what is near me” feature, the tablet leverages beacons and push notifications to connect patrons’ tablet devices with content relevant specifically to different areas of Symphony Hall. The app also features an integrated social media experience, as well as a meme generator, allowing users to take a photo at Symphony Hall and post it as a meme to social media. Users can purchase single tickets or new subscriptions through the tablet app, save content to “my music,” and search for parking, dining, and lodging near Symphony Hall. The My Wallet feature keeps track of patrons’ ticket and purchase history, and allows users who’ve selected the “print at home” option to scan their tickets digitally when they arrive for a concert. The BSO’s tablet app is free and available for download and installation on iPad devices via the iTunes App Store. The BSO also offers an iPhone and Android app, 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, with encore broadcasts on Monday evenings. These broadcasts are also streamed live online at www.classicalwcrb.org.

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 & Prelude Restaurant. Patrons enjoy the convenience of pre-concert dining at the Café and Prelude in the unique ambiance of historic Symphony Hall. Symphony Café offers buffet-style dinner from 5:30 p.m. until concert time for all evening Boston Symphony concerts. In addition, Symphony Café will be open for
lunch at 11 a.m. prior to Friday-afternoon concerts. Prelude, the BSO’s newest dining experience, offers a delicious 3-course Prix Fixe Menu with elegant entrees and sensational flavors. Tables are available by reservation only, exclusively during Symphony season. The Café and Prelude are both located in Higginson Hall; near the Cohen Wing entrance on Huntington Avenue. Please call 617-638-9328 for reservations.

Additionally, casual pre-concert and intermission dining, including sandwiches, light appetizers, and desserts, is available at the snack bar outside the O’Block/Kay Room and Cabot-Cahners Room. Drink coupons, Light appetizers, entrees, desserts, and packages that features an appetizer and half-bottle of wine can also be ordered on the BSO’s Website at www.bso.org/dining. On the night of the concert, all pre-orders can be picked up at the Cabot-Cahners Room during.

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

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, or call 617-638-9390 to confirm specific dates and times. Schedules are subject to change.

**SPONSORSHIPS**
Bank of America is the Lead Sponsor and Takeda Pharmaceutical Company Limited is the Supporting Sponsor of the 2017-18 BSO Season. 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 returns for the 16th season as the Official Hotel of the BSO, and Delta Air Lines returns as the Official Airline of the BSO. Commonwealth Worldwide Chauffeured Transportation returns for its 15th season as the Official Chauffeured Transportation of the BSO.

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**PRESS CONTACT:**
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**BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, JANUARY 25-27**

Thursday, January 25
Friday, January 26, 1:30 p.m.
Saturday, January 27
**Thomas Adès, conductor**
**Augustin Hadelich, violin**
BEETHOVEN Symphony No. 8
LIGETI Violin Concerto (with cadenza by Thomas Adès)
Thomas ADÈS Suite from Powder Her Face
STRAVINSKY Divertimento from The Fairy's Kiss