BSO ARTISTIC PARTNER THOMAS ADÈS RETURNS MARCH 7–9 TO LEAD THE BOSTON SYMPHONY ORCHESTRA IN THE WORLD PREMIERE OF HIS NEW PIANO CONCERTO, FEATURING KIRILL GERSTEIN; THE PROGRAM ALSO INCLUDES LISZT’S MEPHISTO Waltz No. 1 AND TCHAIKOVSKY’S SYMPHONY NO. 4

THE BOSTON SYMPHONY ORCHESTRA AND MR. ADÈS ANNOUNCE THE EXTENSION OF MR. ADÈS’S CONTRACT AS THE BSO’S FIRST-EVER ARTISTIC PARTNER FOR AN ADDITIONAL TWO YEARS THROUGH THE 2020-21 SEASON

MR. ADÈS AND MR. GERSTEIN PERFORM A SPECIAL RECITAL OF TWO-PIANO MUSIC AT JORDAN HALL ON MARCH 15, PRESENTED IN PARTNERSHIP WITH CELEBRITY SERIES OF BOSTON

TICKETS FOR THE 2018-19 BSO SEASON, PRICED FROM $30-$147, 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 ecotten@bso.org or call 617-638-9283

Members of the press covering the performance can email ecotten@bso.org for perusal copies of Mr. Adès’s Concerto for Piano and Orchestra

BSO Artistic Partner Thomas Adès returns to the BSO podium Thursday, March 7–Saturday, March 9, for the highly-anticipated world premiere of his own BSO-commissioned Concerto for Piano and Orchestra, composed
for Russian-born pianist and frequent Adès collaborator Kirill Gerstein, who is soloist in these performances. The concerto is bookended by two symphonic showpieces that show off the virtuosity of the orchestra: Liszt’s lush and passionate tone poem Mephisto Waltz No. 1, which depicts a scene from Nikolaus Lenau’s take on the Faust myth, and Tchaikovsky’s emotionally intense Fourth Symphony, a tumultuous but ultimately victorious musical struggle against Fate. Mr. Adès, Mr. Gerstein, and the BSO also perform this program at New York’s Carnegie Hall on Wednesday, March 20.

On March 15, Mr. Adès and Mr. Gerstein join forces for a special evening of two-piano music presented in association with the Celebrity Series of Boston. The program includes works by Debussy, Ravel, Stravinsky, Lutosławski, and Mr. Adès.

The Boston Symphony Orchestra is pleased to announce the extension of Mr. Adès’s contract as the orchestra’s first-ever Artistic Partner for an additional two years, through the 2020-21 season. One of the most respected and sought-after composers and performers in the field of classical music, Mr. Adès assumed his position as the Boston Symphony Orchestra’s Deborah and Philip Edmundson Artistic Partner beginning with the BSO’s 2016-17 season. In addition to his work with the BSO at Symphony Hall, which will be announced with the rest of the BSO’s 2019-20 season in March, Mr. Adès will continue to play a prominent role at Tanglewood, where he will once again be the Director of the Festival of Contemporary Music in 2020 and 2021. Click here for the March 2016 press release announcing Mr. Adès’s appointment as BSO Artistic Partner beginning in the 2016-17 season.

MARCH 7-9 PROGRAM DETAILS: THOMAS ADÈS, KIRILL GERSTEIN, AND THE BSO
Franz Liszt was one of music history’s most ingenious composers in terms of orchestral shading and the representations in sound of places, events, people, and other works of art—a key component of the symphonic poem, a genre Liszt created, named, and excelled in. The Mephisto Waltz No. 1, composed between 1857 and 1861, depicts a rural wedding feast scene from Nikolaus Lenau’s Faust (the same writer whose Don Juan later inspired Richard Strauss’s great tone poem). In the scene at hand, with the dazzling backdrop of Liszt’s music, Mephistopheles rhapsodizes on a borrowed fiddle and Faust wildly dances with a beautiful woman from the village.

Thomas Adès’s piano concerto was not only commissioned by the BSO, but also was conceived during rehearsal for a Symphony Hall performance that brought the composer together with Kirill Gerstein. In 2012, Adès, Gerstein, and the BSO teamed up for the composer’s earlier piano concerto In Seven Days. During the rehearsal process, Gerstein asked Adès if he might write a new piano piece for him. The composer agreed but indicated that he’d like for the work to be a concerto. Gerstein was thrilled at the idea, and the BSO immediately signed on to commission the piece. Now, several years later, the project has come to fruition, and Boston audiences will have the first opportunity to enjoy the result of this exciting collaboration. (Mr. Adès has since also composed a solo piano piece for Mr. Gerstein—the Berceuse from the opera The Exterminating Angel.) Mr. Adès’s note on his new Concerto for Piano and Orchestra appears below. Members of the press covering the performance can email ecotten@bso.org for perusal copies of Mr. Adès’s Concerto for Piano and Orchestra.
Tchaikovsky’s emotionally intense Fourth Symphony, completed in 1878, represents the culmination of a traumatic period in the composer's life, having been written during and shortly after the disastrous failure of his marriage to Antonina Ivanovna Milyukova, which lasted just two months before the two separated. Tchaikovsky admitted the influence of Beethoven’s Fifth on this work, and even identified the fanfare that opens the piece and returns often throughout as a thematic representation of Fate.

THOMAS ADÈS’S NOTE ON HIS NEW PIANO CONCERTO
The first movement Allegramente opens with a statement of the theme by piano and then tutti. A march-like bridge passage leads to the more expressive second subject, first played by the piano and then taken up by the orchestra. The development section interrogates the first theme before an octave mini-cadenza leads to the recapitulation ff. There is then a solo cadenza based on the second subject, first played tremolo and then over many octaves, the piano joined first by horn and then by the full orchestra. The movement ends with a coda based on the first theme and the march.

The second movement Andante gravemente consists of a chordal introduction and a melody, which is joined by a countermelody, and a second idea with a simple falling melody over rising harmony. The first melody reappears, leading to a fortissimo climax, subsiding to a final statement of the original theme and a coda based on the countermelody.

The finale Allegro giojoso begins with a three-chord call to arms, and then a tumbling theme for piano and orchestra, which is interrupted by the blustering entry of a clarinet solo, heralding a burlesque canon. There is here is a good deal of argument, with frequent differences of opinion as regards key, brought to an end by the call to arms. Eventually the piano takes up a new theme in the style of a ball bouncing downstairs and develops it to a choral climax. The tumbling material is developed, and the call to arms is heard in multiple directions leading to an impasse, a winding down of tempo, and a new slow (Grave) section in three time with a new falling theme. This leads to a precipice which the piano falls off with the original tumbling theme, and a coda lining up all the other themes for a final resolution on the call to arms.

MARCH 15: THOMAS ADÈS AND KIRILL GERSTEIN GIVE RECITAL OF MUSIC FOR TWO PIANOS
On Friday, March 15, Thomas Adès and Kirill Gerstein perform a special evening of two-piano music in Jordan Hall, presented in association with the Celebrity Series of Boston. The program—which the pair first performed at Tanglewood this summer—includes works by Debussy and Ravel: the former’s En blanc et noir and Lindaraja, and the latter’s Rapsodie espagnole, which concludes the concert. Also included are Dmitri Shostakovich's two-piano arrangement of Stravinsky’s Symphony of Psalms, Lutoslawski’s Variations on a Theme by Paganini (the same theme explored by Rachmaninoff in his Rhapsody), and Adès’s own brilliantly virtuosic Concert paraphrase on Powder Her Face.

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 AND OTHER PATRON INFORMATION

Ticket Information
Subscriptions for the BSO’s 2018-19 season are available by calling the BSO Subscription Office at 888-266-7575 or online through the BSO’s website (www.bso.org/subscriptions). Single tickets, priced $30-$147, 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 $10 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 2018-19 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 on November 2, February 22, January 11, and April 12 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. During the 2018-19 season, the BSO will continue to collaborate with the Massachusetts Institute of Technology (MIT) to offer concert attendees sitting in the Conductor Cam seats access to ConcertCue, an innovative app that presents contextual program notes and images on concert-goers’ mobile devices in real-time during the musical performance.

BSO 101 returns in 2018-19, again offering the opportunity to increase your enjoyment of BSO concerts. These free Wednesday sessions with BSO Director of Program Publications Marc Mandel and Associate Director of Program Publications Robert Kirzinger, joined by members of the BSO, are designed to enhance the audiences 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 half-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 $134 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 for select seasonal offerings; 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 offers a free tablet app, available for the iPad and Android tablets, and a free iPhone and Android app, which provide 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 at www.classicalwcrb.org. 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 & Prelude Restaurant. Patrons enjoy the convenience of pre-concert dining at the Café and Prelude in the unique ambience 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 three-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.

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 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/tours. You may also email bsav@bso.org, or call 617-638-9390 to confirm specific dates and times. Schedules are subject to change.

SPONSORSHIPS
Longstanding major corporate partner Bank of America returns as the BSO Season Lead Sponsor for the 2018-
19 Season. **Takeda Pharmaceutical Company Limited** is returning for their 2nd season as the BSO Season Supporting Sponsor and the BSO Community Chamber Concerts sponsor for the 2018-2019 BSO Season. The **Arbella Insurance Foundation** is the sponsor of the BSO College Card, Youth & Family Concerts, the BSO’s popular Casual Fridays series and the BSO Young Professionals (YoPro) program. The BSO welcomes **Audi of America** as the Official Luxury Vehicle of the BSO. **Delta Air Lines** returns as the Official Airline of the BSO. **Fairmont Copley Plaza** returns for its 17th season as the Official Hotel of the BSO, and **Commonwealth Worldwide Executive Transportation** returns for its 16th season as the Official Chauffeured Transportation of the BSO.

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**BOSTON SYMPHONY ORCHESTRA PROGRAM LISTING, MARCH 7-9**

Thursday, March 7
Friday, March 8, 1:30 p.m.
Saturday, March 9
**Thomas Adès, conductor**
**Kirill Gerstein, piano**
**LISZT Mephisto Waltz No. 1**
Thomas ADÈS Concerto for Piano and Orchestra (world premiere; BSO commission)
**TCHAIKOVSKY Symphony No. 4**

Friday, March 15, 8 p.m.
**Thomas Adès, piano**
**Kirill Gerstein, piano**
**DEBUSSY En blanc et noir,** for two pianos
**STRAVINSKY (arr. SHOSTAKOVICH) Symphony of Psalms,** for two pianos
**LUTOSŁAWSKI Variations on a Theme by Paganini,** for two pianos
**DEBUSSY Lindaraja,** for two pianos
**Thomas ADÈS Concert paraphrase on Powder Her Face,** for two pianos
**RAVEL Rapsodie espagnole,** for two pianos

*Presented in association with the Celebrity Series of Boston*