Tanglewood’s 2018 Festival of Contemporary Music, July 26-30, is the first of two directed by Boston Symphony Orchestra Artistic Partner Thomas Adès, one of today’s most accomplished and acclaimed composers. The 2018 festival features five programs—four performances by small and large chamber ensembles and a final concert featuring the full Tanglewood Music Center Orchestra—all of which have been curated by Mr. Adès. Pianist Kirill Gerstein and Mr. Adès himself join the talented young musicians of the Tanglewood Music Center for selected performances. The festival boasts the world premiere of a newly commissioned work by English composer Oliver Christophe Leith for two voices and large chamber ensemble, as well as the first Tanglewood performances of any music by Javier Álvarez, Gerald Barry, Francisco Coll, Veronika Krausas, and Rebecca Saunders. Some of the contemporary music world’s most prominent composers are also represented, with works by Per Nørgård, György Kurtág, Harrison Birtwistle, Oliver Knussen, and Witold Lutosławski. Rounding out the roster of composers are Niccolò Castiglioni, Jonathan Harvey, Conlon Nancarrow, Andrew Norman, Poul Ruders, and Sean Shepherd.

Thomas Adès was appointed the BSO’s first-ever Deborah and Philip Edmundson Artistic Partner beginning with the BSO’s 2016-17 Symphony Hall season. As director of the Festival of Contemporary Music in 2018 and 2019, Mr. Ades will work closely with the Tanglewood Music Center Fellows as composer, conductor, pianist, and teacher. During the 2018 Tanglewood season, Mr. Adès also conducts the BSO in a suite from his opera Powder Her Face on July 22, on a program that also includes two works
by Sibelius—the Violin Concerto, featuring Christian Tetzlaff as soloist, and Symphony No. 5. Click here for the press release from April 2016 announcing Mr. Adès as the BSO’s first-ever artistic partner.

QUOTE FROM BSO ARTISTIC PARTNER THOMAS ADÈS, DIRECTOR OF THE 2018 FESTIVAL OF CONTEMPORARY MUSIC

“I am delighted to lead the 2018 Festival of Contemporary Music at Tanglewood and to have the opportunity to share so many of my musical enthusiasms with the talented students and informed listeners who comprise the Tanglewood community. It’s crucial to the well-being of the art form that we meet its newest voices, learn how the culture is influencing them, and hear how they respond. To me, this is Tanglewood at its best, combining the finest classics and the boldly new, with both landing on so many thousands of thoughtful ears. It’s a musical heaven, and I look forward to it immensely.”

2018 TANGLEWOOD SEASON

The 2018 Festival of Contemporary Music takes place at Tanglewood, this country’s leading summer music festival and the summer home of the Boston Symphony Orchestra, located in Lenox, MA. Founded in 1937, Tanglewood features performances by the Boston Symphony and Boston Pops orchestras, ensembles of the Tanglewood Music Center, and internationally renowned guest artists from the worlds of Classical, Jazz, American Songbook, Broadway, Pop, Rock, Dance, and Film, June 15 through Labor Day weekend. Complete details of the 2018 Tanglewood season are available here.

2018 FESTIVAL OF CONTEMPORARY MUSIC, JULY 26-30: Program descriptions

Thursday, July 26, 8 p.m., Ozawa Hall

The 2018 Festival of Contemporary Music kicks off Thursday, July 26, at 8 p.m. in Ozawa Hall, with a program that includes the world premiere of Dream Horse, a new work by English composer Oliver Christophe Leith for two voices and large chamber ensemble, commissioned by the Tanglewood Music Center. Opening the concert is Danish composer Per Nørård’s Voyage into the Golden Screen, for chamber orchestra (1968). Also on the program are Four Studies for player piano (Nos. 2, 3c, 5 and 9) by Conlon Nancarrow (1912–1997), arranged for chamber orchestra by Yvar Mikhashoff; Analemma for 11 musicians (2006), an astronomically inspired work by Canadian composer Veronika Krausas; and Four Iberian Miniatures for solo violin and chamber ensemble (2015) by Spanish-born composer Francisco Coll.

Friday, July 27, 2:30 p.m., Ozawa Hall

FCM 2018 continues Friday, July 27, at 2:30 p.m., with Festival Director and BSO Artistic Partner Thomas Adès joining the TMC Fellows for Conlon Nancarrow’s Studies Nos. 6 and 7, performed on 2 pianos. The remainder of the program is dominated by works for string quartet: Fletch, for string quartet (2012), by English composer Rebecca Saunders; Danish composer Poul Ruders’s String Quartet No. 4 (2012), and the late English composer Jonathan Harvey’s String Quartet No. 3 (1995). The concert also features Chinese-born composer Chen Yi’s As in a Dream, for soprano, violin, and cello, written in 1988.

Saturday, July 28, 6 p.m., Ozawa Hall

As in past seasons, FCM includes a Prelude Concert before a Saturday BSO performance—this season on Saturday, July 28, at 6 p.m. The program focuses on music for woodwinds, including Javier Álvarez’s Trompatufarria al Pastor, for horn quartet (2005), British composer Judith Weir’s Wake your wild voice, for bassoon and cello (2008), and Light Screens, for flute, violin, viola, cello, and piano, a 2002 work by American composer Andrew Norman. Eminent Hungarian composer György Kurtág’s Életút Lebenslauf, Op. 32, for two basset horns and two pianos (1992), and the music of another young American composer, Sean Shepherd’s Oboe Quartet written in 2011, round out the program.
Sunday, July 29, 10 a.m., Ozawa Hall
The Sunday, July 29, performance, at 10 a.m. in Ozawa Hall, features six works, five written by living composers in the last 30 years. A highlight of the program is the United States premiere of Oliver Knussen’s new composition Reflection, for violin and piano (2017), his first new work since 2010. The program also features two other works written since the turn of the 21st century: Harrison Birtwistle’s Cortege, for fourteen musicians (2007), and Per Nørgård’s String Quartet No. 10 (2005). Joining these on the program are Irish composer Gerald Barry’s 1993 Sextet, for clarinet, trumpet, two marimbas, piano, and double bass, Nicolò Castiglioni’s 1990 Cantus Planus, for two sopranos and ensemble, and György Kurtág’s Officium breve in memoriam Andreae Szervánszky, for string quartet, Op. 28 (1989), one of the composer’s seminal works.

Monday, July 30, 8 p.m., Ozawa Hall
Tanglewood’s 2018 Festival of Contemporary Music comes to a close on Monday, July 30, with an 8 p.m. Tanglewood Music Center Orchestra concert in Ozawa Hall. Festival Director Thomas Adès and Tanglewood Music Center Conducting Fellows conduct, and at the heart of the program is his own 2008 piano concerto In Seven Days, featuring outstanding guest pianist Kirill Gerstein. Maestro Adès also leads the orchestra in the great Polish composer Witold Lutosławski’s sweeping Symphony No. 3. Rounding out the program are Danish composer Poul Ruders’ Thus Saw Saint John (1984) and Gerald Barry’s Diner.

The Festival of Contemporary Music has been endowed in perpetuity by the generosity of Dr. Raymond H. and Mrs. Hannah H. Schneider, with additional support for the 2018 Festival from the Aaron Copland Fund for Music, the Amphion Foundation, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.

AN OVERVIEW OF CONTEMPORARY MUSIC AT THE TANGLEWOOD MUSIC CENTER
Contemporary music has a long and distinguished history at the TMC through its entire 76 years, beginning with the appointment of Aaron Copland and Paul Hindemith to the original Berkshire Music Festival faculty in 1940. The TMC’s first world premiere was Randall Thompson’s Alleluia, commissioned by Koussevitzky for the very first opening exercises. Over the decades hundreds of significant contemporary composers have taught, studied, or had works premiered at the TMC. The Tanglewood Music Center has commissioned hundreds of works and TMC Fellows have given countless premieres, including Benjamin Britten’s Peter Grimes in 1946, a Koussevitzky commission given its American premiere by the TMC; world premieres of Charles Wuorinen’s Chamber Concerto for flute and ten players (1964) and the cantata It Happens Like This (2011); Bruno Maderna’s Giardino Religioso (1972); Lee Hyla’s Pre-Pulse Suspended (1984) and The Triadic Coast (2005); Osvaldo Golijov’s first opera, Ainadamar (2003); Michael Gandolfi’s Impressions from “The Garden of Cosmic Speculation” (2004); Elliott Carter’s Sound Fields and Mad Regales (2008); and Helen Grime’s Clarinet Concerto (2009), to name just a fraction.

Continuing in Aaron Copland and Paul Hindemith’s tradition of fostering of young careers, many TMC Fellows have returned as members of the composition faculty, notably the Pulitzer Prize-winning composers John Harbison, Jacob Druckman, William Bolcom, Shulamit Ran, and Charles Wuorinen, as well as Luciano Berio, Augusta Read Thomas, Steve Mackey, Bright Sheng, and Michael Gandolfi. Other distinguished faculty have included Elliott Carter, Roger Sessions, Olly Wilson, and Gunther Schuller. Tanglewood has also been instrumental in introducing European and international music to the United States through the Festival of Contemporary Music and with numerous visiting composers, including Henri Dutilleux, Tan Dun, Betsy Jolas, and George Benjamin. The synergy between the distinguished composers at the TMC and their young counterparts has fostered the careers of such TMC alumni as Leonard Bernstein, Michael Colgrass, Irving Fine, Lukas Foss, Norman Dello Joio, Alberto Ginastera, Osvaldo Golijov, Ned Rorem, David Lang, and Judith Weir.
In addition to the world premieres the Tanglewood Music Center has performed over the past 74 years, U.S. premieres have included Harrison Birtwistle’s *Down by the Greenwood Side* (1971), Peter Maxwell Davies’ *Blind Man’s Buff* (1973), Witold Lutosławski’s *Prelude & Fugue* for 13 solo strings (1977), HK Gruber’s *Frankenstein!* (1980), Pierre Boulez’s *Rituel* (1975), the American stage premiere of Elliott Carter’s opera *What Next?* (2006), and a concert performance of George Benjamin’s opera *Written on Skin* conducted by the composer (2013); the TMC also presented the first U.S. performances of Mozart’s *Idomeneo* (in 1947) and *Zaïde* (in 1955).

Widely recognized as one of the nation’s foremost events in the field of new music, the Festival of Contemporary Music, which first took place at Tanglewood in 1964, has presented hundreds of premieres and commissions, performed by Fellows, faculty, and prominent guest artists of the Tanglewood Music Center, the Boston Symphony Orchestra’s acclaimed summer music academy. In addition to featuring both famous and less-performed works of the most significant composers of the 20th and 21st centuries, the Festival has also introduced music from a wide spectrum of lesser-known composers, representing a wide variety of generations, cultural backgrounds, and compositional styles, and hailing from a multitude of places around the country and across the globe.

**BRIEF BACKGROUND ON THE TANGLEWOOD MUSIC CENTER**

The Tanglewood Music Center is the only summer music academy that operates under the auspices of a major symphony orchestra, with the membership of that orchestra, along with other prominent musicians, playing a key teaching role in preparing its Fellows for a future life in music and establishing the academy among the top programs of its kind in the world. Many of the most renowned classical music figures of the 20th and 21st centuries—including Claudio Abbado, Emanuel Ax, Luciano Berio, Leonard Bernstein, William Bolcom, Stephanie Blythe, Sarah Caldwell, Aaron Copland, Lukas Foss, Osvaldo Golijov, John Harbison, Lorin Maazel, Yo-Yo Ma, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Ludovic Morlot, Seiji Ozawa, Leontyne Price, Ned Rorem, Gunther Schuller, Peter Serkin, Bright Sheng, Sanford Sylvan, August Read Thomas, Dawn Upshaw, and John Williams—have passed through the TMC’s programs as Fellows or teachers/faculty since the academy’s founding in 1940.

Since its founding in 1940 by Serge Koussevitzky (BSO Music Director 1924-49), the Tanglewood Music Center has had a wide-ranging influence around the globe, with prominent alumni including, along with those mentioned above, Christoph von Dohnányi, Oliver Knussen, Cheryl Studer, Shirley Verrett, and David Zinman, among others. According to the most recent available estimates, 20 percent of the members of American symphony orchestras, and 30 percent of all first-chair players, studied at the Tanglewood Music Center. More than 10,000 Fellows and approximately 1,500 faculty members representing the very best of the classical music world have passed through the TMC’s programs since its founding in 1940. In 2015, the TMC celebrated its 75th anniversary year, paying tribute to many of the artists, mentors, and Fellows who have made the TMC the extraordinary academy it is today.

**TICKET INFORMATION AND BRIEF OVERVIEW OF TANGLEWOOD**

Tickets for the 2018 Tanglewood, season, $12-$160, are available through Tanglewood’s website, www.tanglewood.org, through SymphonyCharge at 888-266-1200, and at the Symphony Hall Box Office at 301 Massachusetts Avenue, Boston MA. Tickets will also be available for purchase in person at the Tanglewood Box Office at Tanglewood’s Main Gate on West Street in Lenox, MA, in June 2018. American Express, Visa, MasterCard, Diners Club, Discover, and cash are all accepted. For further information and box office hours, please call the Boston Symphony Orchestra at 617-266-1492 or visit www.tanglewood.org. $20 tickets for attendees under 40, one of the BSO’s most popular discount ticket offers, will be available for select BSO and Boston Pops performances in the Shed. In addition, Tanglewood continues to offer free lawn tickets to young people age 17 and under, as well as a variety of special programs for children, including Kids’ Corner, Watch and Play, and a special Young People’s Concert, conducted by Andris Nelsons and inspired by Leonard Bernstein, taking place on August 10.

**FESTIVAL OF CONTEMPORARY MUSIC PASS**
The Festival of Contemporary Music Pass allows general admission to five Festival performances, July 26-30 (including a lawn ticket only for the July 30, 8 p.m. concert). The Festival of Contemporary Music Pass is available for $40. Tickets for the Festival of Contemporary Music concerts on July 26-29 are individually priced at $13. Tickets for the Tanglewood Music Center Orchestra concert on July 30 are priced from $13-$57.

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2018 Festival of Contemporary Music, July 26-30
BSO Artistic Partner Thomas Adès, Director

Thursday, July 26, 8 p.m. Ozawa Hall
Tanglewood Music Center Fellows
Per NØRGÅRD Voyage into the Golden Screen, for chamber orchestra
Oliver Christophe LEITH Dream Horse for two voices and large chamber ensemble
(world premiere; TMC commission)
Francisco COLL Four Iberian Miniatures, for solo violin and chamber ensemble
Veronika KRAUSAS Analemma for 11 musicians
NANCARROW Studies nos. 2, 3c, 5, & 9, arranged for chamber orchestra by Yvar Mikhashoff

Friday, July 27, 2:30 p.m. Ozawa Hall
The Fromm Concert at Tanglewood
Tanglewood Music Center Fellows
The Fromm Players
Thomas Adès, piano
CHEN Yi As in a Dream, for soprano, violin, and cello
Rebecca SAUNDERS Fletch, for string quartet
Poul RUDERS String Quartet No. 4
NANCARROW Studies nos. 6 & 7, performed on 2 pianos
HARVEY String Quartet No. 3

Saturday, July 28, 6 p.m., Ozawa Hall
Tanglewood Music Center Fellows
Javier ÁLVAREZ Trompatufarria al Pastor, for horn quartet
György KURTÁG Életút Lebenslauf, Op. 32, for two basset horns and two pianos
Judith WEIR Wake your wild voice, for bassoon and cello
Sean SHEPHERD Oboe Quartet
Andrew NORMAN Light Screens, for flute, violin, viola, cello, and piano

Sunday, July 29, 10 a.m., Ozawa Hall
Tanglewood Music Center Fellows
Gerald BARRY Sextet, for clarinet, trumpet, two marimbas, piano, and double bass
Harrison BIRTWISTLE Cortege, for fourteen musicians
Niccolò CASTIGLIONI Cantus Planus, for two sopranos and ensemble
Per NØRGÅRD String Quartet No. 10
Oliver KNUSSEN Reflection, for violin and piano (U.S. Premiere)
György KURTÁG Officium breve in memoriam Andreae Szervánszky, for string quartet, Op. 28

**Monday, July 30, 8 p.m. Ozawa Hall**
Tanglewood Music Center Orchestra
Thomas Adès, conductor
TMC Conducting Fellows
Kirill Gerstein, piano*
Poul RUDERS Thus Saw Saint John
Thomas ADÈS In Seven Days, for piano and orchestra
Gerald BARRY Diner
LUTOSŁAWSKI Symphony No. 3

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