FOR IMMEDIATE RELEASE:

Date: Tuesday, May 15, 2018
Updated: Monday, July 23, 2018

2018 FESTIVAL OF CONTEMPORARY MUSIC, BSO ARTISTIC PARTNER
THOMAS ADÈS, DIRECTOR, TO TAKE PLACE THURSDAY, JULY 26-MONDAY, JULY 30

NEW INFORMATION: ON MONDAY, JULY 30, CONDUCTOR STEFAN ASBURY AND THE TANGLEWOOD MUSIC CENTER ORCHESTRA WILL PERFORM SONGS AND A SEA INTERLUDE FROM OLIVER KNUSSEN'S OPERA, WHERE THE WILD THINGS ARE, PERFORMED IN TRIBUTE TO MR. KNUSSEN, WHO DIED EARLIER THIS MONTH AT AGE 66

THE FESTIVAL OF CONTEMPORARY MUSIC ALSO FEATURES THE U.S. PREMIERE OF KNUSSEN’S REFLECTION FOR VIOLIN AND PIANO ON SUNDAY, JULY 29

NEW INFORMATION: CLICK HERE TO DOWNLOAD A PDF OF THE 2018 FESTIVAL OF CONTEMPORARY MUSIC PROGRAM BOOK

2018 FCM TO FEATURE FELLOWS FROM THE TANGLEWOOD MUSIC CENTER AND GUEST ARTISTS IN WORKS BY JAVIER ÁLVAREZ, GERALD BARRY, HARRISON BIRTWISTLE, FRANCISCO COLL, JONATHAN HARVEY, VERONIKA KRAUSAS, GYÖRGY KURTÁG, OLIVER CHRISTOPHER LEITH, CONLON NANCARROW, PER NØRGÅRD, ANDREW NORMAN, POUH RUDERS, REBECCA SAUNDERS, SEAN SHEPHERD, JUDITH WEIR, AND CHEN YI, AMONG OTHERS; CLOSING TMCO CONCERT OF FESTIVAL TO INCLUDE WORKS BY OLIVER KNUSSEN, THOMAS ADÈS, GERALD BARRY, AND WITOLD LUTOSŁAWSKI

CLICK HERE FOR A 2018 FESTIVAL OF CONTEMPORARY MUSIC LISTING; CLICK HERE FOR A DETAILED 2018 TANGLEWOOD SEASON LISTING

GENERAL ADMISSION PASSES WITH ACCESS TO ALL FIVE CONCERTS ARE PRICED AT $40 AND ARE AVAILABLE THROUGH WWW.TANGLEWOOD.ORG AND 888-266-1200

Tanglewood’s 2018 Festival of Contemporary Music, taking place this Thursday, July 26-Monday, July 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—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 features the world premiere of Dream Horse, 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, and Witold Lutosławski. Rounding out the roster of composers are Niccolò Castiglioni, Jonathan Harvey, Conlon Nancarrow, Andrew Norman, Poul Ruders, and Sean Shepherd.

The year’s festival will also honor Oliver Knussen—one of the great figures in Tanglewood history as a Fellow, faculty member, and director of the Festival of Contemporary Music for many years—who died earlier this summer at age 66. On Sunday, July 29, at 10 a.m., Tanglewood Music Center Fellows will perform the United States premiere of Knussen’s recent Reflection, for violin and piano (2016), a piece originally scheduled for the Festival of Contemporary Music. Knussen’s Songs and a Sea-Interlude from the opera Where the Wild Things Are has been added to the Tanglewood Music Center Orchestra program of Monday, July 30, at 8 p.m. as a tribute to the composer (replacing Poul Ruders’s Thus Saw St. John). Stefan Asbury, head of the TMC conducting program and himself a former Knussen student, conducts, and the work will also feature two TMC vocal fellows.

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. Adès 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. On August 1, at 8 p.m. in Ozawa Hall, Mr. Adès and 2018 Koussevitzky Artist Kirill Gerstein perform a two-piano recital of works by Debussy, Ravel, Stravinsky, and Adès. 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 Nørgård’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 The Fromm Concert at Tanglewood, featuring the New Fromm Players, TMC Fellows, and Festival Director and BSO Artistic Partner Thomas Adès, who performs in two-piano versions of Conlon Nancarrow’s Studies Nos. 6 and 7. 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 winds, 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 American composer and TMC alumnus, 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 a wide range of recent chamber music. A highlight of the program is the United States premiere of Oliver Knussen’s recent Reflection, for violin and piano (2017). Knussen—one of the great figures in Tanglewood history as a Fellow, faculty member, and director of the Festival of Contemporary Music for many years, died earlier this summer at age 66. Along with works on this year’s FCM, his music will be featured in other TMC chamber music concerts for the rest of the summer. The 7/29 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, Niccolò Castiglioni’s 1990 Cantus planus, a series of sparkling miniatures for two sopranos and ensemble, and György Kurtág’s Officium breve in memoriam Andreae Szervánszy, for string quartet, Op. 28 (1989), one of the composer’s seminal works.

Monday, July 30, 8 p.m., Ozawa Hall
On Monday, July 30, at 8 p.m., BSO Artistic Partner Thomas Adès leads the musicians of the Tanglewood Music Center Orchestra in a performance that concludes the 2018 Festival of Contemporary Music, the first of two with Adès as Festival Director. The program features a late addition to the Festival, Oliver Knussen’s Songs and a Sea Interlude from his opera Where the Wild Things Are, led by former Knussen
student and longtime TMC faculty member Stefan Asbury, and performed in tribute to Mr. Knussen, who died this month at age 66. The concert also features 2018 Koussevitzky Artist pianist Kirill Gerstein as soloist in Adès’s piano concerto In Seven Days, led by the composer; Gerald Barry’s Diner, and, also conducted by Mr. Adès, Lutoslawski’s Symphony No. 3.

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 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, Aïnadamar (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, Joan Tower, George Lewis, 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, Mark-Anthony Turnage, 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 Rite (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 Zaide (in 1955).

Widely recognized as one of the nation’s foremost events in the field of new music, Tanglewood’s Festival of Contemporary Music, which first took place 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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**PRESS CONTACT:**

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

Taryn Lott, Assistant Director of Public Relations (tlott@bso.org) 617-638-9283
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 Trompaturfarria 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 Szervánszy, for string quartet, Op. 28

Monday, July 30, 8 p.m., Ozawa Hall
Tanglewood Music Center Orchestra
Thomas Adès, conductor
Stefan Asbury, conductor (Knutson)
TMC Conducting and Vocal Fellows
Kirill Gerstein, piano
KNUSSEN Songs and a Sea Interlude from Where the Wild Things Are
Thomas ADÈS In Seven Days, for piano and orchestra
Gerald BARRY Diner
LUTOSŁAWSKI Symphony No. 3
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