IN ONE OF THE MOST ANTICIPATED APPEARANCES OF THE SEASON, ENGLISH COMPOSER/CONDUCTOR THOMAS ADÈS MAKES HIS BSO DEBUT LEADING TWO OF HIS OWN WORKS ON A PROGRAM INSPIRED BY SHAKESPEARE’S THE TEMPEST

Performances to take place Friday, March 25, at 7 p.m., and Saturday, March 26, at 8 p.m.

THE 7 P.M. FRIDAY, MARCH 25, PERFORMANCE IS THE THIRD IN A NEW BSO SERIES: UNDERSCORE FRIDAYS FEATURES EARLY START TIME, A CHANCE TO HEAR DIRECTLY FROM THE CONDUCTOR AND GUEST ARTISTS DURING THE CONCERT, AND A POST-CONCERT SUBSCRIBER RECEPTION WITH THE ARTISTS

In one of the most anticipated appearances of the BSO’s 2010-11 season, Thomas Adès—the talented English composer, conductor, and pianist—will make his BSO conducting debut in a program inspired by Shakespeare’s The Tempest, Friday and Saturday, March 25 and 26. Central to the program are scenes from Mr. Adès’s Shakespeare-inspired opera The Tempest—featuring baritone Christopher Maltman and the BSO debuts of Israeli soprano Hila Plitmann, English soprano Kate Royal and English tenor Toby Spence—and his violin concerto Concentric Paths, with Anthony Marwood, for whom it was written, also making his BSO debut as soloist. The other Tempest-themed works on the program are Tchaikovsky’s symphonic poem The Tempest, and the Prelude and Suite No. 1 from Sibelius’s incidental music to The Tempest.

The March 25 concert is the third and final in the new series of BSO UnderScore Fridays concerts. UnderScore Fridays offers concertgoers a chance to hear directly from the conductor about each program, a complimentary post-concert subscriber reception where patrons can interact with the evening’s guest artists while enjoying food and drink in the company of friends and fellow music lovers, and an earlier, 7 p.m., start time.
For complete programs, ticket information, photos, and artist bios, click here: www.bso.org/presskit.

PROGRAM DESCRIPTION

Thomas Adès (b. 1971) has established himself as one of the leading composers of our time. He burst on the scene in his early twenties with such brilliantly original works as his Living Toys and his audacious opera Powder Her Face. Mr. Adès is also a sought-after conductor and pianist, which provides him a unique ability to give definitive performances of his own works. Adès’s opera The Tempest, which was premiered at Covent Garden to great acclaim in 2004, does not set Shakespeare’s original text but rather a libretto by Australian playwright Meredith Oakes based on the original drama. Considered by many to be his finest achievement so far, the music of the opera is by turns edgy and lyrically beautiful, demonstrating Adès’s fluency in diverse forms of musical expression as well as his dramatic flair. The excerpted scenes in this performance are from the first and second acts, featuring interaction between the sorcerer Prospero and the spirit Ariel, and between the soon-to-be-sweethearts Ferdinand and Miranda. Adès’s Violin Concerto, Concentric Paths, was written in 2005 following the completion of The Tempest. As its subtitle suggests, this virtuosic work plays on circular forms —that is, repeating harmonic and rhythmic cycles, such as the traditional chaconne of the large middle movement, with a modern nod to Bach. The BSO has previously performed two Thomas Adès compositions: Living Toys in March 1999 and Asyla in November 2002.

Music by Tchaikovsky and Sibelius fills out the program and develops the theme of music inspired by Shakespeare’s last play. Written in 1873, Tchaikovsky’s overture-fantasy The Tempest is a lush, passionate work that musically depicts some of the play’s key scenes and events, such as the salty and tense journey on the sea, Ferdinand and Miranda’s love, and the villainy of Caliban. Sibelius’s incidental music to The Tempest, from late in the composer’s career, is even more expressly pictorial, using clearly identifiable instrumentations and orchestral sound effects to portray characters and action.

THOMAS ADÈS

Renowned as both a composer and a performer, Thomas Adès, who makes his BSO debut in these performances, works regularly with the world’s leading orchestras, opera companies and festivals. Appointed to the Richard and Barbara Debs Composer Chair at Carnegie Hall for 2007/8, he was featured as composer, conductor and pianist throughout that season. Adès’ most recent works include a ‘Piano concerto with moving image’ entitled In Seven Days, a collaboration with video artist Tal Rosner, commissioned by the Los Angeles Philharmonic and London’s Southbank Centre. The world premiere, with the composer conducting the London Sinfonietta, was given at the Royal Festival Hall in April 2008, and in May 2008 the work received its U.S. premiere at Walt Disney Concert Hall in Los Angeles. A number of international festivals have chosen to focus on his music. Among these were Helsinki’s Musica Nova (1999), Salzburg Easter Festival (2004), Radio France’s Festival Présences (2007), the Barbican’s ‘Traced Overhead’ (2007), the Mariinsky Theatre’s New Horizons Festival in St Petersburg (2007) and the Royal Stockholm Philharmonic Orchestra’s composer festival (2009). Born in London in 1971, Thomas Adès studied piano and composition at the Guildhall School of Music and Drama, and read music at King’s College, Cambridge.

ANTHONY MARWOOD

Anthony Marwood was named Instrumentalist of the Year by the Royal Philharmonic Society in 2006. Making his BSO debut this month, Mr. Marwood is a frequent soloist with orchestras around the world. This season and next he also debuts with the Saint Louis Symphony, the New Zealand Symphony, the Melbourne
Symphony, the Netherlands Radio Chamber Orchestra and has re-invitations to the Los Angeles Philharmonic Orchestra, the Chamber Orchestra of Europe, the Bournemouth Symphony, the BBC National Orchestra of Wales, the BBC Scottish Symphony Orchestra, and the Australian Chamber Orchestra at the Maribor Festival. He has had many works written for him, including Sally Beamish’s 1995 concerto, subsequently televised for BBC4 and recorded on the BIS label. In the 2009-10 season Anthony Marwood premieres two new concertos written for him, one by American composer Steve Mackey (a concerto for violin and electric guitar, commissioned jointly by the Academy of Saint Martin in the Fields and the Irish Chamber Orchestra) and one from New Zealander Ross Harris, with the New Zealand Symphony Orchestra. Thomas Adès’s concerto Concentric Paths, which he premiered in September 2005 in Berlin and at the BBC Proms is the result of a fruitful musical partnership with the composer. He has since performed the work on numerous occasions giving the US premiere with the Los Angeles Philharmonic, the French premiere in Paris with the CBSO, and the Russian premiere in St Petersburg.

HILA PLITMANN

Born in Jerusalem, soprano Hila Plitmann has quickly become a glittering jewel on the international music scene, known worldwide for her astonishing musicianship and gossamer voice. She regularly premieres works by today’s leading composers while maintaining a vibrant and extraordinarily diverse professional life in film music, musical theatre, and songwriting. In constant demand as a singer of new and contemporary classical music, she has recently appeared as the soloist of several world premieres, including David del Tredici’s Paul Revere’s Ride with the Atlanta Symphony; Esa Pekka Salonen’s Wing on Wing with The Los Angeles Philharmonic, the composer conducting; John Corigliano’s Mr. Tambourine Man with The Minnesota Orchestra; and Two Awakenings and a Double Lullaby, a song cycle written for her by Aaron Jay Kernis. Ms. Plitmann received her Bachelor of Music and Master of Music degrees with high honors from The Juilliard School of Music, and has been awarded the coveted Sony ES Prize for her outstanding contribution to the vocal arts. She has a Black Belt in Tae Kwon Do.

KATE ROYAL

Born in London, Kate Royal studied at the Guildhall School of Music and Drama and the National Opera Studio. Her many awards include the 2004 Kathleen Ferrier Award, the 2004 John Christie Award and the 2007 Royal Philharmonic Society Young Artist Award. In concert she has appeared with the Orchestra of the Age of Enlightenment and Sir Simon Rattle (BBC Proms and Festspielhaus Baden-Baden), the Bach Akademie Stuttgart under Helmuth Rilling, at the Edinburgh Festival with Sir Charles Mackerras, the National Symphony Orchestra (Washington) under Helmuth Rilling, the Royal Liverpool Philharmonic and Vassily Petrenko, the Orchestra of La Scala Milan and Chung, the Los Angeles Philharmonic under Pablo Heras-Casado, Le Concert d’Astrée under Emanuelle Haim and the Berlin Philharmonic under both William Christie and Sir Simon Rattle. In opera she has sung Pamina (Die Zauberflöte) for the Glyndebourne Festival and the Royal Opera, Countess (Le nozze di Figaro) and Governess (The Turn of the Screw) for Glyndebourne on Tour, Helena (A Midsummer Night’s Dream) for both the Teatro Real, Madrid and the Glyndebourne Festival, Poppea for the English National Opera, Miranda (Ades’ The Tempest) for the Royal Opera, Handel’s L’Allegro for the Paris Opera, Micaela (Carmen) for the Glyndebourne Festival and Countess Almaviva for the Aix-en-Provence Festival.

TOBY SPENCE

An honors graduate and choral scholar from New College, Oxford, Toby Spence studied at the Opera School of the Guildhall School of Music and Drama. On the concert platform, he has sung with the Cleveland Orchestra under von Dohnányi, the Berlin Philharmonic under Rattle, the San Francisco Symphony under Tilson Thomas, the Rotterdam Philharmonic under Gergiev, Les Musiciens du Louvre under Minkowski, the London Symphony Orchestra under Rattle and Davis, the Accademia Nazionale di Santa Cecilia under
Pappano, the Orchestra of the Eighteenth Century under Brüggen, the Chamber Orchestra of Europe and Thomas Adès and has appeared in concert at the Salzburg and Edinburgh Festivals under Norrington and Mackerras. He has recorded for Deutsche Grammophon, Decca, BMG, Philips, Collins, Hyperion and EMI. His recital work has taken him to the Edinburgh Festival and, in London, to both LSO St Luke’s and the Wigmore Hall. He has established especially close links with English National Opera, the Paris Opera and the Royal Opera, Covent Garden. For the Paris Opera his appearances include Billy Budd, Les Boréades, Guillaume Tell, Alcina, Die Meistersinger von Nürnberg, Handel’s L’Allegro, Katja Kabanova, and Tom Rakewell in The Rake’s Progress. With English National Opera his roles include Fenton, Ferrando, Tamino, Paris (La Belle Hélène) and the title role in Candide. For the Royal Opera he has sung the Simpleton (Boris Godunov), Ferdinand, Count Almaviva, Kudryash and Ramiro (La Cenerentola).

CHRISTOPHER MALTMAN


Winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, Mr. Maltman read biochemistry at Warwick University and studied singing at the Royal Academy of Music. He recently made an acclaimed debut at the Salzburg Festival in the title role of Don Giovanni. He is a regular guest at the Royal Opera House, Covent Garden, where he has sung Papageno (Die Zauberflöte), Guglielmo (Così fan tutte), Marcello (La bohème), Ramiro (L’Heure espagnole), and Malatesta (Don Pasquale) and he created the role of Sebastian in the world premiere of Thomas Adès’ The Tempest. In the U.S. he has appeared at the Metropolitan Opera, New York as Harlekin (Ariadne auf Naxos) and Silvio (I Pagliacci); in San Francisco as Papageno; in Seattle as Guglielmo and in San Diego as Figaro (Il barbiere di Siviglia) and Laurent (Thérèse Raquin). A renowned recitalist, he has appeared at the Vienna Konzerthaus, Amsterdam Concertgebouw, Salzburg Mozarteum, the Alte Oper in Frankfurt, the Philharmonie in Cologne, in New York at both Carnegie Hall and at the Lincoln Center, and at the Aldeburgh, Edinburgh, and Cheltenham Festivals. He is a regular guest at the Wigmore Hall and at the Schwartzenberg Schubertiade Festival.

TICKET INFORMATION

Tickets for the regular-season Boston Symphony Orchestra concerts on Tuesday and Thursday evenings are priced from $29 to $108, Friday afternoons, are priced from $29 to $103; concerts on Friday and Saturday evenings are priced from $31 to $118. 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 $5.50 service fee for all tickets purchased online or by phone through SymphonyCharge. American Express, MasterCard, Visa, Diners Club, and Discover, and cash (in person only) are all accepted at the Symphony Hall Box Office.

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 on Fridays beginning at 10 a.m. and Tuesdays and Thursdays beginning at 5 p.m. $20 tickets are available during the BSO season for patrons under 40 years of age. Tickets are available on a first-come, first-served basis for both the orchestra and balcony levels. There is a limit of one pair of tickets per performance. The $25 College Card allows students to attend up to 26 BSO programs through out the season at no additional cost. BSO College Card tickets will be available – one per cardholder, student ID required – on a first-come, first-served basis at the Symphony Hall Box Office beginning the Monday of the week of each concert date. High school students can attend up to 26 BSO programs through out the season for only $15 with the Young Musicians Club Card. Young Musicians Club tickets may be picked-up on a first-come, first-served basis at the BSO Box Office at
Symphony Hall beginning the Monday of the week of each concert date.

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

On October 6, 2010 the BSO announced the launch of the BSO Academy School Initiative, a new and innovative partnership with the Boston Public Schools created to support the expansion of music education in the city’s schools, with a pilot program at the Thomas A. Edison School in Brighton, MA. Serving the entire student body of 775 students at the Edison School, the BSO Academy School Initiative offers ongoing student interaction with professional musicians and access to the BSO’s extensive education programs, providing students at the Edison School with a high-level music program and an increased appreciation of their own school community. In addition, the BSO Academy School Initiative offers students an opportunity to experience multi-dimensional learning through an integrated music curriculum—an approach that has been widely proven to promote deep learning and student motivation in multiple areas.

As part of the BSO’s ongoing initiative to make classical music programming and education widely available to listeners, the orchestra is offering three new adult educational initiatives for the 2010-2011 season. UnderScore Fridays is a uniquely formatted three-concert series. Subscribers hear directly from the evening’s conductor about the program before the concert and a 7pm concert start-time allows attendees to socialize following the performance. The UnderScore Fridays concert series will feature commentary from Sir Mark Elder (January 14, 2011), Susanna Mälkki (February 11, 2011), and Thomas Adès (March 25, 2011). Ticket prices for the UnderScore Fridays three-concert subscription range from $90.00 to $336.00.

“BSO 101: Are You Listening?,” led by Boston Symphony Director of Program Publications Marc Mandel, consists of four informal sessions designed to enhance patrons’ listening ability while focusing on selected music to be performed by the BSO. Open to all who are interested, the sessions will take place on four Wednesdays at Symphony Hall from 5:30 to 6:45; each session will be followed by a reception offering beverages, hors d’oeuvres, and further time for attendees to share thoughts. There is no admission charge for “BSO 101: Are you Listening?,” though reservations are required and can be made by emailing customerservice@bso.org. After an initial, introductory session on classic works by Brahms, Mozart, and Haydn (Wednesday, October 27), the remaining sessions will focus on “Schumann as Innovator” (Wednesday, November 10), the music of Mozart (February 16), and the contrasting musical vocabularies of Liszt, Sibelius, Ravel, and Berlioz (Wednesday, March 30). No prior musical training is required for “BSO 101: Are You Listening?”

The BSO’s free Digital Music Seminars will assist patrons of all skill levels to harness the advantages of digital music. These 35-minute seminars will teach listeners how to download and play music, understand what music formats best suit their needs, and explore the BSO’s various new media initiatives. Presented by Rich Bradway, the BSO’s Associate Director of E-Commerce and New Media, each digital music seminar will start immediately after the evening’s pre-concert lecture and will end approximately 5 minutes prior to the start of the concert. Free digital music seminars will take place on Saturday, October 9; Thursday, October 21; Tuesday, October 26; Saturday, October 30; Thursday, January 13; Friday, March 11; and Tuesday, April 12. To reserve a place in one of these free seminars, please contact BSO Customer Service at customerservice@bso.org.

In addition to these new education initiatives, the popular Pre-Concert Talks, which provide valuable insight into the music being performed, will continue to be given by BSO Director of Program Publications
Marc Mandel and guest speakers from Boston’s musical community. The BSO offers Pre-Concert Talks at Symphony Hall prior to all BSO subscription-season concerts. Concert Previews are available online as podcasts for most BSO performances. The evening Pre-Concert Talks run from 6:45 p.m. to 7:15 p.m. and the doors open at 6:30 p.m. The Friday-afternoon talks run from 12:15 p.m. to 12:45 p.m. Doors open at 11:30 am. Sandwiches and beverages are available for purchase prior to the Friday concerts. Morning Open Rehearsal Talks run from 9:30 a.m. to 10 a.m. with doors opening at 9 a.m. The evening Open Rehearsal Talks run from 6:30 p.m. to 7 p.m., and the doors open at 6 p.m. The Pre-Concert Talks are supported by New England Coffee.

**BSO MEDIA CENTER**

The Boston Symphony Orchestra has released a new online Media Center, consolidating its numerous new media initiatives in one location on the orchestra’s website (www.bso.org). Modeled after the Symphony’s iPhone app, the Media Center is available free of charge and accessible from any computer via a web browser. The Media Center makes video content, interactive features, audio and written program notes, and digital music readily available over the internet. The Media Center can be visited by clicking on Media Center at bso.org.

Through the free Media Center, symphony fans can view the BSO’s award-winning Classical Companion, listen in and watch the BSO and Boston Pops Emmy-nominated podcasts, and view select WebTV episodes which offer a virtual concert-going experience. Additionally, users can stream all Saturday-evening broadcasts of the Boston Symphony Orchestra and Boston Pops from September through June and all July and August weekend concerts from the Koussevitzky Music Shed at Tanglewood by accessing WGBH’s (www.wgbh.org) broadcast stream link. Sunday-afternoon concerts from Tanglewood are also accessible through WAMC’s broadcast stream link (www.wamc.org).

The Media Center will also offer excerpts from all the albums released on the BSO’s own label, BSO Classics, and links to buy music directly through bso.org. Albums available include the BSO’s recordings of Mozart’s symphonies 14, 18, 20, 39, and 41; Ravel’s complete Daphnis and Chloé, Brahms’s A German Requiem; the Boston Pops’ The Dream Lives On: A Portrait of the Kennedy Brothers featuring Robert De Niro, Morgan Freeman, and Ed Harris, and The Red Sox Album; as well as the Tanglewood Festival Chorus’s 40th Anniversary CD.

Four new Classical Companion programs will be featured on the BSO’s new Media Center during the 2010-11 BSO season. One of a series of online initiatives in the BSO’s ongoing effort to make classical music programming and education widely accessible for listeners around the world, this season’s Classical Companions will focus on composers John Harbison, Gustav Mahler, Robert Schumann, and music influenced by William Shakespeare. Classical Companion programs incorporate engaging elements such as video lectures, essays, archival photographs, interactive music labs, and biographical information to enrich the concert-going experience. The BSO’s Classical Companion has had 1.5 million visitors to date and can be found online at [www.bso.org/classicalcompanion](http://www.bso.org/classicalcompanion).

The Boston Symphony Orchestra’s extensive website, [www.bso.org](http://www.bso.org), is the largest and most-visited orchestral website in the country, receiving more than 7.3 million visitors annually and generating over $60 million in revenue since its launch in 1996. BSO Concert Preview Podcasts, focusing on each of the programs of the BSO’s 2010-2011 season, are available through [www.bso.org](http://www.bso.org), Facebook, and iTunes, and the BSO Video Podcasts are available through [www.bso.org](http://www.bso.org), iTunes, Facebook, and YouTube.

**RADIO BROADCASTS AND STREAMING**

BSO concerts are broadcast regularly by 99.5 All-Classical, a service of WGBH. Saturday-evening concerts can be heard live on 99.5 FM, on HD radio at 89.7 HD2, and online at [995allclassical.org](http://995allclassical.org). Broadcasts begin with exclusive features and interviews at 7 p.m., followed by the concert at 8 p.m.
FOOD SERVICES AT SYMPHONY HALL

The Boston Symphony Orchestra’s new 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 buffet-style 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 $35.00 per person; the cost of lunch is $22.00. The Café is located in Higginson Hall; patrons enter through the Cohen Wing entrance on Huntington Avenue. Please call 617-638-9328 for reservations.

Additionally, appetizers will be available at the bars in Symphony Hall’s Cabot-Cahners Room and Hatch Room. Patrons can purchase these at bars or pre-order a pre-concert package that features an appetizer and half-bottle of wine through the BSO’s website at www.bso.org. BSO patrons can also take advantage of the hall-wide beverage service by purchasing beverage coupons in advance through the Symphony Hall Box Office.

SYMPHONY HALL SHOP AND TOURS

The Symphony Shop, located in the Cohen Wing on Huntington Avenue, is open Thursdays and Saturdays from 3pm to 6pm, and from one hour before concert time through intermission. A satellite shop, located on the first-balcony level, is open only during concerts. Merchandise may also be purchased by visiting the BSO website at www.bso.org.

The Boston Symphony Association of Volunteers offers free public tours of Symphony Hall Wednesdays at 4:00 p.m. and the second Saturday of every month at 2:00 p.m. during the BSO season. Tours begin at the Massachusetts Avenue lobby entrance. Schedule subject to change. Please email bsav@bso.org, or call 617-638-9390 to confirm specific dates and times.

SPONSORSHIPS

UBS will continue its partnership with the Boston Symphony Orchestra as its exclusive season sponsor, building on the mutually successful partnership that began in 2003. EMC Corporation is the supporting partner of the 2010-11 BSO season. The Fairmont Copley Plaza Boston, together with Fairmont Hotels & Resorts, is the Official Hotel of the BSO. Commonwealth Worldwide Chauffeured Transportation is the Official Chauffeured Transportation Provider of the BSO. The Evening Open Rehearsal series is supported by Harvard University Extension School and Harvard Summer School.

All programs and artists are subject to change. For current program information, dial 617-CONCERT (266-2378). For further information, call the Boston Symphony Orchestra at 617-266-1492. The Boston Symphony Orchestra is online at www.bso.org.

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PRESS CONTACTS:
Bernadette Horgan, Director of Public Relations (bhorgan@bso.org) 617-638-9285
Kathleen Drohan, Associate Director of Public Relations (kdrohan@bso.org) 617-638-9286
Friday, March 25, 7 p.m.
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Thomas Adès, conductor
Anthony Marwood, violin
Hila Plitmann, soprano
Kate Royal, soprano
Toby Spence, tenor
Christopher Maltman, baritone

TCHAIKOVSKY The Tempest
ADÈS Violin Concerto, Concentric Paths
SIBELIUS Prelude and Suite No. 1 from The Tempest
ADÈS Scenes from The Tempest