

**PARK AVENUE  
ARMORY  
PRESENTS**



**HOUSE  
PROGRAM**

# **TUNE-IN MUSIC FESTIVAL**

**FEBRUARY 16 – 20, 2011**

# PARK AVENUE ARMORY IS NEW YORK CITY'S MOST EXCITING NEW ARTS CENTER, DEDICATED TO VISUAL AND PERFORMING ART THAT CANNOT BE MOUNTED IN TRADITIONAL MUSEUMS AND PERFORMANCE HALLS.

## TUNE-IN MUSIC FESTIVAL SCHEDULE

### WEDNESDAY, FEBRUARY 16

6:00-7:00 pm **Artists' Talk:**  
Paul Haas, Paul Fowler, Bora Yoon

7:30 pm **Concert: ARCO**  
*with Sympho, New York Polyphony, and Charles Perry Sprawls*

### THURSDAY, FEBRUARY 17

6:00-7:00 pm **Artists' Talk:** Lisa Kaplan and Tim Munro (eighth blackbird) and David T. Little

7:30 pm **Concert: powerFUL**  
*with eighth blackbird, red fish blue fish, Newspeak, and guest artists*

### FRIDAY, FEBRUARY 18

6:00-7:00 pm **Artist Talks':** Matt Albert (eighth blackbird), Steven Schick, and Michel Galante (Argento Chamber Ensemble)

7:30 pm **Concert: powerLESS**  
*with eighth blackbird, Argento Chamber Ensemble, red fish blue fish, Steven Schick, and guest artists*

### SUNDAY, FEBRUARY 20

10:00 am-noon **Family Educational Workshop: Tuning-In to the Music around Us: An Interactive Exploration of *Inuksuit***  
*Email [artseducation@armoryonpark.org](mailto:artseducation@armoryonpark.org) for more information*

2:30-3:30 pm **Artists' Talk:** John Luther Adams, Doug Perkins and Lisa Kaplan (eighth blackbird)

4:00 pm **Concert: INUKSUIT**  
*with members of eighth blackbird, Newspeak, red fish blue fish, and guest artists*

Follow the conversation on Twitter: [#PAATuneIn](https://twitter.com/PAATuneIn)

*This program is supported by the New York City Department of Cultural Affairs in partnership with the City Council, The Reed Foundation, and The Amphion Foundation, Inc.*



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# 2011 TUNE-IN MUSIC FESTIVAL

**Welcome.** Like the many festivals dedicated to deepening our connection with music, Park Avenue Armory's inaugural Tune-In Music Festival joins a potent and fulsome arena of expressive musical activity. And in a city that many define as music itself—one where we enjoy dizzying access to virtually every form of music imaginable—we are thrilled to do so. The festival signals Park Avenue Armory's commitment to enhancing opportunities for contemporary musicians and composers, within a facility that is certainly singular. In this festival, place matters, and the unique properties of the drill hall itself are featured ingredients of these concert experiences.

The programming is informed by several values—rigor, idealism, great talent and connection. I want to dwell on the latter, as connection in this context has many layers. Musically, the connection between the past and present in the repertoire is important and has informed much of the curatorial through lines (eighth blackbird), and for Paul Haas and Sympho, the composition itself. There are connections being explored between acoustic and amplified instrumentation, the technology of the crafted instrument and technology as instrument.

The festival is underpinned by the impassioned commitment of ensembles to various composers, and certainly composers to these ensembles. Considered altogether Tune-In is an immersive and ebullient festival of purposeful intent and is offered to connect all of us to an incredible range of musical thought and talent.

As you will likely experience, the festival brings together close to 200 musicians from around the country to join forces in service to specific compositions and the live concert experience. Beginning with Sympho's world premiere of *ARCO*, throughout the powerFUL/LESS events, and culminating in the New York premiere of John Luther Adams' *Inuksuit*—musicians, whether soloists, ensemble members or as an orchestra—are in collaboration with the material and the space itself to ensure our connection to an array of rarely performed and extraordinary works.

Our acknowledgement and appreciation for all involved in making Tune-In move from an idea to an event that won't soon be forgotten.

—**Kristy Edmunds**

*Consulting Artistic Director, Park Avenue Armory*

## EIGHTH BLACKBIRD: POWERLESS?

Park Avenue Armory is a space like no other. With its improbably gargantuan drill hall, lavish anterior rooms, eventful past and current prominence as a venue for unmissable artistic events, this is truly one of America's most fascinating venues. As *Tune-In* curators, it was important for us to develop a program that matched its awesome size and scope.

*“Music is, by its very nature, essentially powerless to express anything at all.”*

Igor Stravinsky's provocative statement provides the seed for the festival. Stravinsky rejects what many take to be the value, meaning and purpose of art, and cuts to the very heart of what we do as artistic creators. Can music only be “about” music? Can it have no social value?

Each festival event challenges Stravinsky's statement by taking radical position: for the negative (powerFUL), and for the affirmative (powerLESS). The concluding event (INUK-SUIT) provides musical (or spiritual) balm after the fray.

*“Art for art's sake is just another piece of deodorized dog shit.”*

Chinua Achebe's angry dismissal inspires our musical argument for the negative, **powerFUL**, a concert based around the belief that art can be a political tool. Here is music that gives an impassioned, disruptive clarion call for social consciousness and action.

Frederic Rzewski's blistering *Coming Together* sets a prescient text by a victim of the Attica prison riot, and Louis Andriessen's ear-shattering *Workers Union* combines freedom and discipline to “express collective solidarity.” John Cage intended his percussion work *Credo in US*, with its satirical use of phonograph records, as a pointed critique of American society, while Matt Marks paints a musical portrait of Glenn Beck and David T. Little sings a love song to crude oil.

We welcome two young, virtuoso groups from opposite sides of America to help eighth blackbird throw these musical grenades. Newspeak is a New York-based ensemble that straddles the dividing line between music and politics, while red fish blue fish in is an experimental percussion laboratory based in San Diego and led by a musical force of nature, Steven Schick.

**powerLESS** delights in the teeming, multifaceted world of Stravinsky's beloved “absolute music”: music with no external, explicit “meaning.” The works on this program, in the words of composer Luciano Berio, “can't stop the wars, can't make the old younger or lower the price of bread, make tulips grow in my garden and alter the flow of the ocean currents.”

Two compelling musical edifices bookend a marathon program that traces a hypnotic path from darkness into light.

The Armory's vast drill hall descends into darkness for Georg Friedrich Haas's otherworldly, hour-long *in vain*. Circling, spiraling wisps grope their way through the cavernous dark, searching “in vain” for safe musical home. This is the masterpiece of a sonic magician, and no American group is as well-qualified to play this music as New York's Argento Chamber Ensemble, which has Haas's music in its blood.

Steve Reich lets the light shine in, as his *Music for 18 Musicians*, a pulsating, joyous ode to musical abstraction, leads listeners on a mesmerizing musical road trip. America's finest young performers will be involved in this fitting tribute to the composer's 75th birthday. An inventive arrangement of J.S. Bach's elaborate miracle of musical construction, the D minor *Chaconne*, introduces and leads directly into Reich's work.

Speaking with a still small voice between the twin monuments of Haas and Bach/Reich is *UrSonate*, Kurt Schwitters's uncategorizable work for solo speaker, which makes compelling musical drama out of an invented, nonsensical language. Steven Schick's virtuoso performance is the stuff of legend.

*Inuksuit* is a new evening-length work by John Luther Adams that, while not explicitly political, is deeply influenced by the composer's belief that “music can contribute to the awakening of our ecological understanding. By deepening our awareness of our connections to the earth, music can provide a sounding model for the renewal of human consciousness and culture.”

This colossal work for 72 percussionists will use every inch of the Armory's Drill Hall, utilizing the sounds of the Manhattan streets to evoke a vast urban jungle.

—**eighth blackbird**

*Festival Curators, 2011 Tune-In Music Festival*

Wednesday, February 16

## ARCO

90 minutes, no intermission

**Paul Haas, Paul Fowler, Bora Yoon:** *ARCO* (2011)

*World premiere*

Performed by: Sympho, New York Polyphony, and Charles Perry Sprawls

### ABOUT THE WORK

Sympho's *ARCO* is a modern creation myth that speaks of the human condition, at once a musical exploration of an architectural icon and a sonic voyage through time and space. Rich with metaphor, the title is the Italian word simultaneously meaning "bow" as a weapon, a tool used to play a stringed instrument, and "arch" or "arc". An arch represents a gateway often symbolic of transition or transformation; an arc is a section of a circle, a universal symbol for the divine. Created in four sections, *ARCO* travels through the experiences of human development, searching for meaning and purpose along multiple emotional and spiritual paths.

Performing composers Paul Fowler, Bora Yoon, and Sympho Artistic Director Paul Haas are sculptors of sound whose work sonically and visually accentuates the unique spatial design of the Armory's vast drill hall. *ARCO* is the convergence of their distinct voices that have created a visionary soundscape reflective of the notion of human transformation and the infinite inclusivity of universal cycles: creation, reincarnation, resurrection, and the continual process of redefinition. Utilizing the architecture and history of Park Avenue Armory with site-specific intention, *ARCO* at times iconographically calls forth the idea of the Ark in the biblical flood as a symbol of safety, while also encountering the cavernous space of nothingness.

The music blends time periods and styles from Western and Eastern Classical traditions. Old and new, each piece is contextualized within the grand journey devised by Fowler, Haas, and Yoon. The evening begins with Arvo Pärt's epic *Cantus in Memory of Benjamin Britten*, and weaves through music drawn from composers ranging from Perotin and Monteverdi to Beethoven and Byrd. Each section has been created and is directed by one or more of the primary composers who composed new music,

while additionally selecting pre-composed pieces for inclusion and inviting the other composers to create simultaneous voices. The result is a multi-layered experience.

The first section, directed by Haas, exposes the fragility of the human soul in its unevolved beginnings, hopelessly lost yet haunted by the seeds of memory and the notion of redemption. The audience's spatial awareness emerges from a point in the center of the drill hall, expanding gradually to include the entire breadth of this enormous space.

The second section, directed by Fowler, employs the second movement of Beethoven's 7th Symphony as both a point of departure and a guide. Using the most rigorous of musical forms—imitation, canon, fugue and passacaglia—Fowler's music witnesses mankind as he forms his singular identity, his perspective and his world, interrupted by the divine (*deus ex machina*) as sung by New York Polyphony. As divine grace pours from the balconies, man turns to covetousness and militantly protects that which he has created.

The third section begins with the explosion of Fowler's music. The soundscape is interrupted by something akin to a classical *intermezzo*: a musical battle between the warlike ego, personified in bass-baritone Charles Perry Sprawls, and the ecstatic realized self, performed by Yoon. These two voices personify the evolution of a being: the power and strength of the ego versus the virtues of wisdom and grace. During the height of violence, the music shifts audibly into the fourth and final section of epiphany and ecstasy, written by Haas.

Then, using binaural frequencies, soprano voice, and looped electronics, Yoon creates a phantasmic sound journey in which hope overcomes despair. Yoon embodies a dove, flying over the Ark as a sign of salvation and the freedom that comes when the human being achieves divine evolution.

*ARCO* arrives at its end in hushed ecstasy, encompassing the vastness of the drill hall and the music of multiple times and places. Haas' music envisions a state of enlightenment and pure potential, known in Indian traditions as Samadhi. Having traced the lines of the arc through which the archetypal life traverses, the evening's journey culminates in a meditative silence and stillness that invites the audience to inhabit a moment of contemplation.

—**Ruth Pongstaphone**

*ARCO Staging and Visual Design Director*

### ABOUT THE COMPOSERS

**Paul Haas** (USA, b.1971)

According to *The New York Times*, Paul Haas "is surely on the brink of a noteworthy career." He is the newly-appointed Music Director of the Symphony of Northwest Arkansas (SoNA), and his conducting engagements have included performances with the Orchestra of St. Luke's, San Antonio Symphony, and the Fort Worth Symphony Orchestra, among others. Recently, Paul's performance with the National Symphony Orchestra and Itzhak Perlman as soloist caused the *Washington Post* to write: "The young conductor Paul Haas was all about fresh thinking and visceral engagement ... Haas is headed for a significant podium career." As former Music Director of the renowned New York Youth Symphony, which performs regularly at Carnegie Hall, Haas and the NYYS were awarded the ASCAP-League of American Orchestras Bernstein Award for Educational Programming. Recently, Haas was selected out of hundreds to perform in the League of American Orchestras' prestigious National Conductor Preview. Haas also enjoys an active composing career, having received the Selden Memorial Award and Friends of Music Composition Prize of Yale University. He conducted the premiere of his *Matthew Says* for orchestra, chorus, and two violin soloists at Carnegie Hall in 2007 and premiered three other orchestral pieces in New York City during recent seasons. Other works include an a cappella *Mass*, as well as various orchestral and chamber works. Currently, he is working on a large-scale commission from San Francisco-based Hope Mohr Dance, to be premiered in March 2011. Paul Haas is a graduate of Yale University and the Juilliard School. He also studied opera conducting in Dresden, Germany, at the Hochschule für Musik.

**Paul Fowler** (USA, b.1978)

Sourcing materials parsed from the world's spiritual traditions and natural beauty, Paul Fowler's music occupies a unique space that invokes our shared human experience. Drawing on his fascination with esoteric systems of harmony and pitch theory and his regular work as an improvising pianist, vocalist, and electronic musician, Fowler's music straddles old and new in a highly personal and integrative way. Recent projects for the composer include a work for overtone singer and orchestra, a film score collaboration with Grammy winner, Robert Mirabal, and a large choral work for Donald Nally and The Crossing which will be released on CD this spring. His works have been

performed at Carnegie Hall, Weill Recital Hall, the National Concert Hall of Taiwan, and Japan's Suntory Hall among others, and been featured at Music from Angel Fire, Norway's Borealis Festival, the MATA Festival, and Belgium's International Marimba Festival. His music has been awarded the First Music Award, the ASCAP Morton Gould Young Composer Award, the Louis Smadbeck Composition Award and the Swan Composer Award (Honorable Mention). Fowler has degrees from Ithaca College and the University of Michigan and teaches at Naropa University.

**Bora Yoon** (USA, b.1980)

Bora Yoon is an experimental multi-instrumentalist, composer and performer, who creates architectural soundscapes from voice, found objects, chamber instruments, and digital devices. Featured in *WIRE* magazine and the front page of *The Wall Street Journal* for her musical innovations, Yoon explores where sound connects to the subliminal with modern and antiquated instruments and technologies that plays with sensory associations and spatial idiosyncrasies with much spontaneity and little regard to the classifying genres of instrumentation. Yoon has presented her original soundwork ( (( PHONATION )) ) at Lincoln Center, the Nam June Paik Museum in Seoul, Brooklyn Academy of Music, Roulette Intermedium, Bang on a Can Marathon, and with Samsung, and TED Conferences. She has been awarded fellowships in Music/Sound from the New York Foundation for the Arts, and Asian American Arts Alliance, Sorel Music, Billboard, BMI; and is published by Boosey and Hawkes, and the *Journal of Popular Noise*. She is currently scoring and performing the live music for Haruki Murakami's "*Wind Up Bird Chronicle*"—an interdisciplinary multimedia theatre adaptation presented by the Barshynikov Art Center and Asia Society, headlining the Edinburgh International Arts Festival this August 2011. [www.borayoon.com](http://www.borayoon.com)

### ABOUT THE PERFORMERS

**Sympho**

Paul Haas, *Artistic Director*

Sarah Kidd, *Assistant Conductor*

Geoffrey McDonald, *Assistant Conductor*

## ABOUT THE PERFORMERS (CONTINUED)

**Violin I** Nurit Pacht, Concertmaster; Keats Dieffenbach; Erin Benim; Heesun Shin; Chi-Young Hwang; Jennifer Curtis; Kristi Helberg; Rebecca Cherry

**Violin II:** Victoria Paterson; Alessandra Jennings Flanagan; Joan Plana; Rachel Golub; Erica Dicker; Amanda Lo  
Viola Jessica Meyer, Principal; David Fallo; Miranda Sielaff; Angela Pickett; Entela Barci

**Cello** Arash Amini, Principal; Jane Cords O’Hara; Leigh Stuart; Sofia Nowik

**Bass** Roger Wagner, Principal; Bradley Lovelace; Nicholas Lenchner

**Flute/Piccolo** Sato Moughalian, Principal; Lance Suzuki; Andrew Rehrig

**Oboe** James Austin Smith, Principal; Carl Oswald; Nicholas Masterson

**English Horn** Nicholas Masterson

**Clarinet** Todd Palmer, Principal; Nicholas Gallas; Benjamin Fingland

**Bass Clarinet** Benjamin Fingland

**Bassoon** Rebekah Heller, Principal; Brad Balliett; Natalie Pilla

**French Horn** David Byrd-Marrow, Principal;

Jacquelyn Adams; Jason Sugata; Rachel Drehmann

**Trumpet** Gareth Flowers, Principal; Joshua Frank; Nathan Botts

**Trombone** Brian Mahany, Principal; Brian Reese

**Bass Trombone** Mark Broschinsky

**Tuba** Dan Peck, Principal

**Percussion** Eric Beach, Principal

**Timpani/Percussion** Jeffrey Irving, Principal

**Piano** Blair McMillen, Principal

**Piano/Laptop/Overtone Singing** Paul Fowler

**Harp** Kirsten Agresta Copley, Principal

**Soprano/Tibetan Bowl/Sound Design** Bora Yoon

Sympho is dedicated to revitalizing the classical music concert experience for a modern audience. Sympho has created a new performance concept, more accessible and visceral, that enriches the musical experience and connects audiences to the vitality of the music itself. The success of this concept was evident with the reception of Sympho’s first concert production, *Rewind*, which was performed to sold-out audiences in New York City and San Francisco, and *Traces*, which soon followed. According to *The New York Times*, Sympho “refits the classical experience for a new century”. “Something momentous has occurred,” rejoined the *San Francisco Chronicle*. And *Symphony* magazine declared,

“Something important was happening, something with emotional stakes.” Sympho’s *Flection* and *Tweetheart* concerts premiered in New York City in May 2009 and 2010, respectively, to widespread acclaim. [www.symphoconcerts.org](http://www.symphoconcerts.org)

### New York Polyphony

New York Polyphony is establishing itself as one of the finest classical vocal ensembles of a new generation. With “beautifully blended voices of individual distinction” (*The Independent*), the four men deliver dynamic performances in a wide range of styles. Their debut CD *I sing the birth* was released on Avie Records in 2007. For their second release, *Tudor City*, New York Polyphony turned to the sacred music of the Tudor England. The result is a compelling synthesis of ancient and contemporary vocal music that *All Music Guide* calls “a very beautifully sung and considered selection.” Since its founding in 2006, New York Polyphony has maintained an active performing schedule. The ensemble has participated in major concert series and festivals throughout the U.S. and Europe, including Lincoln Center’s Mostly Mozart, the Pipeworks Festival, Ardee Baroque and Five Boroughs Music Festival in New York City.

### Charles Perry Sprawls

Bass-baritone Charles Perry Sprawls, a native of Atlanta, Georgia, enjoys a busy solo career as well as being in-demand for a wide range of operatic, choral and small ensemble projects. Recent performances include Beethoven’s *Missa Solemnis*, Raphael in Haydn’s *Die Schöpfung*, the Szymanowski *Stabat Mater*, and Rossini’s *Petite Messe Solennelle*, the Mozart *Requiem* on the Great Performances series at St. Bartholomew’s Church, roles in Chausson’s *Le Roi Arthur* and Dallapiccola’s *Volo di notte* with the American Symphony Orchestra, and his Carnegie Hall debut in the Beethoven *Mass in C* with Oratorio Society of New York. He has performed as a soloist with the Berkshire Bach Society and at the Bard Music Festival. In previous seasons, Sprawls has performed on stage as a member of the associate chorus at both the Metropolitan Opera and New York City Opera. He has appeared as a member of the ensemble of *Sweeney Todd in Concert* with the New York Philharmonic and the Lincoln Center Festival production of Goldenthal’s *Grendel*. Recent performances include the Bloch *Sacred Service* with the Desoff Choir and the premiere performances and recording of Harold Farberman’s *Diamond Street* at the historic Hudson Opera House.

### Staging and Visual Design by Ruth Pongstaphone

Thursday, February 17

## powerFUL

80 minutes, no intermission

**Frederic Rzewski: *Coming Together*** (1972)

(arr. Matt Albert ) Performed by: eighth blackbird

**John Cage: *Credo in US*** (1942)

Performed by: red fish blue fish

**David T. Little: *sweet light crude*** (2007)

Performed by: Newspeak

**Stefan Weisman: *I Would Prefer Not To*** (2007)

Performed by: Newspeak

**Matt Marks: *A Portrait of Glenn Beck*** (2009)

Performed by: Newspeak

**Louis Andriessen: *Worker’s Union*** (1975)

Performed by: eighth blackbird, Newspeak, red fish blue fish, Doug Perkins, Lisa Moore, Blair McMillen,

Josh Rubin, Kamala Sankaram, Abby Fischer, Nina Faia

## ABOUT THE WORKS

**Frederic Rzewski** (USA, b.1938) writes: “*Coming Together* was written in response to the 1971 Attica prison riot. Governor Rockefeller ordered state police to retake the prison, and in the ensuing violence 43 people were killed. Among the dead was Sam Melville, a prisoner who helped organize the rebellion. Before the riot Melville wrote to a friend; this letter was published after his death. I was impressed both by its poetic quality and cryptic irony: the simple language was ambiguous, concealing a hidden message.” Rzewski fragmented and re-ordered the text of this letter, which is narrated above a stubborn, slowly intensifying instrumental argument.

**John Cage** (USA, 1912-1992) composed *Credo in US* as nearly the last work in a series of revolutionary works for percussion ensemble between 1939 and 1943. Scored for piano, two percussionists and a radio or phonograph player, *Credo* has been seen variously as a comment on popular culture, a reaction to the bombing of Pearl Harbor, or a love letter to the chaos of noise. More than anything else though *Credo*, lives up to its name. Here Cage says with his famously light touch, “I believe:” in the promise of chance, in the richness of noise, in the joy of the simple actions like playing a drum or dropping a needle onto a record.

**David T. Little** (USA, b.1978) draws upon his experience as a rock drummer, fusing classical and popular idioms to dramatic effect in his theatrical, often political music. His music has been performed by the London Sinfonietta, the Baltimore Symphony under Marin Alsop, eighth blackbird, and Todd Reynolds, among others. Little’s *sweet light crude* is about love and addiction; about misery; about the perversity of loving your captor. It’s a love song to oil.

**Stefan Weisman** (USA, b.1970) creates playful and brooding soundscapes, specializing in vocal pieces that explore edgy and compelling topics. He has written two operas (*Darkling* and *Fade*) and works for Bang on a Can, Sequitur, and the Empire City Men’s Choir. Weisman’s *I Would Prefer Not To* is inspired by Melville’s *Bartelby, the Scrivener*, in which Bartelby gradually stops performing his duties as a scribe, and after being fired even refuses to leave the premises. Actually, Bartelby never “refuses” anything... he simply and repeatedly states, “I would prefer not to.”

**Matt Marks** (USA, b.1980) is a composer/performer of emotionally manipulative pop songs and acoustic works. A founding member of Alarm Will Sound, he also performs as a French hornist with ICE, Signal, and ACME. Marks’s *A Portrait of Glenn Beck*, based on text from Beck’s [in] famous 9/12 Fox News special, exists as a type of theme music for the man, his mission, and his ideals. This speech in particular is a brilliant work of propaganda. The music is blindly sympathetic and deliberately avoids commentary on the rightness or wrongness of Glenn Beck’s politics and opinions.

**Louis Andriessen** (Netherlands, b.1939) drew inspiration in the 1960s and 70s from figures as diverse as Miles Davis, Terry Riley, Che Guevara, Igor Stravinsky, Charles Ives, Piet Mondriaan and Plato to create loud, stark, brutal musical protests that would “express collective solidarity.” Andriessen writes that “*Workers Union* (for any loud sounding instruments) was written for the orchestra De Volharding (“Perseverance”), an ensemble comprising mainly of brass instruments. This piece is a combination of freedom and discipline: its rhythm is fixed, its pitch is approximate. It is difficult to play in an ensemble and to remain in step, like organizing and carrying out political action.”



## ABOUT THE PERFORMERS

### **eighth blackbird**

**Flutes** Tim Munro

**Clarinets** Michael J. Maccaferri

**Violin & Viola** Matt Albert

**Cello** Nicholas Photinos

**Percussion** Matthew Duvall

**Piano** Lisa Kaplan

eighth blackbird is widely lauded for its unusual performing style—often playing from memory with theatrical flair—and for its efforts to make new music accessible to wider audiences. Since its founding in 1996, the sextet has actively commissioned and recorded new works; recent commissions include a concerto from Jennifer Higdon and pieces from Steve Reich, Mark-Anthony Turnage, Steven Mackey, David Lang, Stephen Hartke, and Bruno Mantovani. The group’s CD *strange imaginary animals* won two Grammy Awards in 2008, including one for Best Chamber Music Performance. Now celebrating its 15th season, eighth blackbird showcases music by the two most recent Pulitzer Prize-winning composers in its 2010-11 recording and performing repertoire, featuring new and recent works (written expressly for the ensemble) by both Jennifer Higdon and Steve Reich. Other highlights of the ensemble’s season include performances at Carnegie Hall and London’s Barbican Hall and a new CD featuring Reich’s prize-winning *Double Sextet* on the Nonesuch label, released in September 2010. Highlights of past seasons have included performances in South Korea, Mexico, the UK, the Netherlands, and at nearly every major chamber music venue in North America. eighth blackbird was honored in 2007 with the American Music Center’s Trailblazer Award and a Meet The Composer Award, and the group’s numerous competition wins include the Grand Prize at the Concert Artists Guild International Competition and the Naumburg Chamber Music Award. eighth blackbird has recorded for the Cedille, Nonesuch and Naxos labels, and is represented by Opus 3 Artists. [www.eighthblackbird.com](http://www.eighthblackbird.com)

### **red fish blue fish**

Steven Schick, *Artistic Director*

S. Leah Bowden, Eric Derr, Dustin Donahue,

Stephen Solook, Jennifer Torrence, Bonnie Whiting Smith

red fish blue fish is the resident ensemble of percussionists of the University of California, San Diego. The group serves as a laboratory for the exploration of new work for percussion and tours this work regularly. red fish blue fish has played in

New York on the Bang on a Can Festival (at Lincoln Center and the Henry Street Settlement), the Agora Festival (Paris), the Centro des Bellas Artes (Mexico City), the Los Angeles County Museum of Art, and as a regularly featured ensemble on the Los Angeles Philharmonic’s Green Umbrella series, sharing a concert with percussionist Evelyn Glennie in the Disney Hall in Los Angeles. In 2006 red fish blue fish released a 3 CD set of the percussion music of Iannis Xenkis to great critical acclaim. Two DVDs—of the early percussion music of Karlheinz Stockhausen and of Roger Reynolds’s Sanctuary—will be released by Mode Records in 2011.

### **Newspeak**

**Violin/Voice** Caleb Burhans

**Voice** Mellissa Hughes

**Synthesizer** James Johnston

**Electric guitar** Taylor Levine

**Drums** David T. Little *Co-director*

**Clarinets** Eileen Mack, *Co-director*

**Cello** Brian Snow

**Percussion** Peter Wise

Newspeak is an eight-piece amplified ensemble working under composer David T. Little and clarinetist Eileen Mack. Named after the thought-limiting language in George Orwell’s *1984*, Newspeak explores the grey area where art and politics mix, seeking to reconsider, redefine, and ultimately reclaim the notion of socially engaged music. By embedding elements of a rock band into a classical new music ensemble, Newspeak confronts the boundaries between the classical and the rock traditions. Utterly committed to the music of its time, Newspeak has commissioned, work-shopped, and premiered work by some of the most exciting members of the new generation, including Oscar Bettison, Darcy James Argue, Corey Dargel, Ted Hearne, Caleb Burhans, Missy Mazzoli, Judd Greenstein, and David T. Little, as well as established masters like Frederic Rzewski and Paul Lansky. They have held multiple residencies at Princeton University, been featured on the MATA Festival, shared bills with The Fiery Furnaces as part of Wordless Music, and performed as part of John Zorn’s Full Force festival. Their recently released album on New Amsterdam Records has been hailed as “fearlessly aware, insightfully political, (and) resolutely defiant.” “If more groups played music with such life, power, and passion,” *Sequenza21* proclaims, “nobody would think (classical) music is “dead.”

### **Visual Projections by Ann Hamilton**

Friday, February 18

## powerLESS

3 hours, two intermissions

**Georg Friedrich Haas: *in vain*\*** (2000)

Performed by: Argento Chamber Ensemble

**Kurt Schwitters: *UrSonate*** (1922-32)

Vocals performed by: Steven Schick

Electronics composed and performed by: Shahrokh Yadegari

Video by: Ross Karre

**Johann Sebastian Bach: *Chaconne* from Partita in D Minor** (1717-23) (arr. Matt Albert)

Performed by: eighth blackbird, red fish blue fish,

Lisa Moore, Josh Rubin, Blair McMillen, Mellissa Hughes, Kamala Sankaram, Nina Faia, Abby Fischer

**Steve Reich: *Music for 18 Musicians*** (1974-76)

Performed by: eighth blackbird, red fish blue fish,

Lisa Moore, Josh Rubin, Blair McMillen, Mellissa Hughes, Kamala Sankaram, Nina Faia, Abby Fischer

*\*Please be advised that strobe lights will be used during the performance of in vain.*

## ABOUT THE WORKS

**Georg Friedrich Haas’s** (Austria, b.1953) *in vain* is inseparable from the special circumstance it requires in performance, that segments of the score be performed in total darkness. Not seeing the musicians, we may listen differently, perhaps more intently. But also, the musicians cannot see one another—or the conductor, or, indeed, their parts. Moreover, the changes from light to darkness and back again introduce a new kind of drama, which the music has to parallel. The title surely has something to do with the music’s formal strategies: the always similar wavelets and the reappearance of those wavelets in the middle and at the end, or the stepwise movement that, whether up or down, will lead back to the starting point, or the iron circle in which the music becomes confined at the end. Though this is a score with a striking freshness and clarity, as well as powerful forward energy, it repeats, too often for our comfort, the message that “progress” brings us ineluctably round to where we began. The title, not only in its meaning but also in Haas’s orthography, encapsulates that idea: in vain.

**Kurt Schwitters** (Germany, 1887-1948) called his mammoth, 30-minute long *UrSonate* a “sonata in primal sounds.” *UrSonate* celebrates the human voice as a progenitor of pure sound, unadulterated by meaning. In 1922, Schwitters might have thought he was nearly alone in the exploration of material for its own sake. He could not have known then that three great concerns of late 20th and early 21st century art—percussion and electronic music and video art—would follow the same path. Sound designer Sharokh Yadegari, video artist Ross Karre, and performer Steven Schick have created an *UrSonate* that reconsiders Schwitters’s original work through the lens of early 21st century sound and video art. New versions of old ideas emerge through a focus on rhythm, sound manipulation, image, and spatialization, becoming an expression of action and provocation.

**Johann Sebastian Bach’s** (Germany, 1685-1750) *Chaconne* is perhaps one of the most well-known and rigorous of violin solos. Matt Albert writes: “When we talked about what to program alongside *Music for 18 Musicians*, JS Bach’s *Chaconne* leaped out at me as an interesting complement. This set of variations over a four-bar bassline generates a sort of Baroque-era minimalism, and the *Chaconne’s* three part structural arc (minor-major-minor) reflects Reich’s own arc (major-minor-major). In my arrangement I preserved Bach’s harmonies, but strove to evoke Reich’s instrumental choices (alternating pulses at the first climax, using the vibraphone as the trigger for each new section) and bring to the fore ideas only suggested in the solo violin original.”

**Steve Reich** (USA, b.1936) transforms an intriguing technical puzzle into a celebration of communal music-making in *Music for 18 Musicians*. At the heart of the piece is a cycle of eleven chords, tracing a path from major-key confidence, through more disturbed, minor-key seascapes, and back. The cycle surfaces first in calm waves from voices, winds and strings, which wash over mechanical pulses in the pianos and marimbas. After this, the cycle sets out on a journey of eleven episodes, each based on a single chord. Reich was inspired by 12th century Organum, where “a single note in a chant melody might be stretched out for several minutes.” Each episode is suffused with a subtly different musical character: Section 3 hums with newly minted energy and life; Section 6 careens towards an ecstatic, maracas-driven climax; Section 11 wrenches us into unexpected darkness. There is only one soloist in this wild jam-session: the vibraphone. Placed directly behind the strings and winds, and inspired by the role of lead drummer in West

African music, the vibraphone marshals the troops, playing bell-like tones to herald each move to a new pattern or section.

## ABOUT THE PERFORMERS

### Argento Chamber Ensemble

Michel Galante, *Conductor*

**Flute** Erin Lesser, Sooyun Kim

**Oboe** Christa Robinson

**Clarinet** Vasko Dukovski, Carol McGonnell

**Bassoon** Adrian Morejon

**Saxophone** Eliot Gattegno

**Horn** Chad Yarbrough, Alma Liebrecht

**Trombone** William Lang, David Nelson

**Percussion** Matt Ward, Alex Lipowski

**Harp** Jacqui Kerrod

**Piano** Taka Kigawa

**Accordion** William Schimmel

**Violin** Miranda Cuckson, Elissa Cassini, Clara Lyon

**Viola** Stephanie Griffin, Kyle Armbrust

**Cello** Karen Ouzounian, Hamilton Berry

**Bass** Kris Saebo

The Argento Chamber Ensemble is the performance arm of the Argento New Music Project. Founded in 2000 to perform compositions embodying pressing concerns in Western music, Argento consists of nine core members and regularly expands to up to 30 musicians. This fall, Argento spearheaded the *Lunar Movements* concert series, which explored modes of musical écriture stemming from Schoenberg's *Pierrot Lunaire*; upcoming events include a performance in the Cutting Edge Series at Symphony Space. Argento has toured in festivals including the Norfolk Chamber Music Festival, the International Festival of Spectral Music (Istanbul), and the International Festival of Electro-Acoustic Music (Shanghai). The group has worked closely with Pierre Boulez, Beat Furrer, Georg Friedrich Haas, Bernhard Lang, Fred Lerdahl, Fabien Lévy, and Tristan Murail. *Winter Fragments*, a recording of Murail's music on the Aeon label, received Japan's Record Geijutsu Academy Award in 2010; *Phonus* (2009) features music by Philippe Hurel. [www.argentomusic.org](http://www.argentomusic.org).

### Steven Schick

For the past thirty years, percussionist, conductor and author Steven Schick has championed contemporary percussion music by commissioning and premiering more than one hundred new works. He is Distinguished Professor of Music at the

University of California, San Diego and a Consulting Artist in Percussion at the Manhattan School of Music. He was the percussionist of the Bang on a Can All-Stars of New York City from 1992-2002, and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève. Schick is founder and Artistic Director of "red fish blue fish" and director of the percussion music course "Roots and Rhizomes," at the Banff Centre for the Arts. He is Music Director and conductor of the La Jolla Symphony and Chorus and the principal guest conductor of the International Contemporary Ensemble (ICE). In 2011 Schick became Artistic Director of the San Francisco Contemporary Music Players.

### Shahrokh Yadegari

Shahrokh Yadegari is on the faculty of the department of Theatre and Dance at the University of California, San Diego. He has worked at Institut de Recherche et Coordination Acoustique/Musique (IRCAM) and is a founder of Persian Arts Society and Kereshmeh Records, organizations dedicated to advancement and preservation of Persian traditional music. His music has been played internationally in various venues such as the International Computer Music Conference (ICMC), the Institut für Neue Musik und Musikerziehung, Darmstadt, and Contemporary Museum of Art, San Diego.

### Ross Karre

Ross Karre is a percussionist and visual artist interested in engaging a variety of temporal arts practices. A consistent goal of his work is an organic balance of practices and protocol from a variety of crafts in an interdisciplinary performance context. Karre has worked with many important figures in American and European contemporary music and performance artists including Pierre Boulez, Harrison Birtwistle, Helmut Lachenmann, Roger Reynolds, Fritz Hauser, Meredith Monk, and Mark Dresser and has participated in numerous venues and music festivals in the US and abroad.

**eighth blackbird** (see page 10)

**red fish blue fish** (see page 10)

### Visual Projections by Ann Hamilton

Sunday, February 20

## INUKSUIT

85 minutes, no intermission

**John Luther Adams: *Inuksuit*** (2009)

*New York premiere*

Performed by: members of eighth blackbird, Newspeak, red fish blue fish, and guest artists

## ABOUT THE WORK

"...to act in the capacity of the human"

My music has always been rooted in the earth. For over thirty-five years I've composed music inspired by the outdoors, to be heard indoors. After hearing my percussion cycle *Strange and Sacred Noise* performed in the Anza-Borrego desert, the New England woods, and on the tundra of the Alaska Range, I was moved to create a large-scale work conceived specifically to be performed outdoors.

*Inuksuit* is inspired by the stone sentinels constructed over the centuries by the Inuit in the windswept expanses of the Arctic. The Inuktitut word translates literally: "to act in the capacity of the human". This work is haunted by the vision of the melting of the polar ice, the rising of the seas, and what may remain of humanity's presence after the waters recede.

How does where we are define what we do and who we are? How do we understand the brevity of our human presence in the immensity of geologic time? What does it mean to act creatively with and within our environment?

The musicians of *Inuksuit* are dispersed over a large area. Listeners, too, are invited to move around freely and discover their own individual listening points. There is no preferred listening point, no "best seat in the house". Rather, every listening point is potentially the best seat. You may choose to root yourself in a central location for the entire performance, listening as the music gradually expands to fill the site. Or you may choose to wander freely, following wherever your ears may lead you, discovering musical moments and spaces that no other listener may ever hear.

*Inuksuit* has been performed at the Banff Centre in the Canadian Rockies, on the campus of Furman University in South Carolina, and at the Round Top Festival in Texas. This performance at Park Avenue Armory, the first ever to be presented indoors, features seventy-two percussionists—fifty-four in the drill hall and eighteen in the smaller rooms on the west end of the building. Microphones located around the exterior bring the sounds of the surrounding streets into the space, turning the Armory inside out, as *Inuksuit* becomes part of the never-ending music of this singular city.

—John Luther Adams

*Composer*

## ABOUT THE COMPOSER

**John Luther Adams** (USA, b.1953)

In his 16'x24' cabin studio outside Fairbanks, where John Luther Adams has worked for over two decades, the vastness of Alaska has swept through the distant reaches of his imagination and every corner of his compositions. In turn the United States Artists, Rasmuson and Nemmers Prize recipient has used any means necessary to communicate the power of the elemental forces he experiences daily. Adams' methods have included orchestras, percussion, mixed ensembles and sound installations, as well as elegant prose in his books *Winter Music* and *The Place Where You Go to Listen*. Adams' music is recorded on Cold Blue, New World, Cantaloupe, Mode and New Albion, and has been performed by the Chicago Symphony, eighth blackbird, the American Composers Orchestra, So Percussion, Percussion Group Cincinnati, Almeida Opera, and the Radio Netherlands Philharmonic.

## THE PERFORMERS

Doug Perkins, *Director*

**red fish blue fish** Steven Schick, S. Leah Bowden, Eric Derr, Dustin Donahue, Steven Solook, Jennifer Torrence, Bonnie Whiting Smith, Ross Karre

**eighth blackbird** Lisa Kaplan, Matthew Duval, Tim Munro, Matt Albert, Nicholas Photinos, Michael Maccaferri

**Newspeak** David T. Little, Peter Wise

**So Percussion** Adam Sliwinski, Josh Ouillen, Eric Beach

**Dartmouth Percussion Group** Eric Schecter,

Annie Laurie Mauhs-Pugh, Sarah Aronson

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**Stony Brook Percussion Group** Steve Sehman, Chris Graham, Ryan Nestor, Levy Lorenzo, Piero Guimares, Rafael Alberto, Nick Woodbury  
**Mantra Percussion** Mike McCurdy, Joe Bergen

Megan Arns, Michael Ward Bergman, Omar Camenartes, Sean Connors, Dennis DeSantis, Rob Esler, Matt Evans, Amy Garapic, Nick Gleason, Justin Hines, Tom Kozumplik, Payton MacDonald, Dave Mancuso, Devin Maxwell, Carson Moody, Morris Palter, Luke Rinderknecht, David Schotzko, Melanie Sehman, Bill Solomon, Dennis Sullivan, Christopher Swist, Lisa Tolentino, Owen Weaver, Jan Williams

**Special Thanks:**

Zildjian Music Company for their generous contribution to *Inuksuit*

**TUNE-IN MUSIC FESTIVAL  
ACKNOWLEDGEMENTS**

**PRODUCTION**

**Lighting Designer** Thomas Ontiveros  
**Sound Engineers** Ryan Ingebritsen & Chuck Moses  
**Staging Design** Fisher Dachs and Associates  
**Technical Director** Phil Hampton  
**Production Stage Manager** Anne Dechêne  
**Assistant Stage Manager** Karen Federer  
**Production Coordinator** Anne Dechêne  
**Production Assistant** Pip Gengenbach  
**Sympho Orchestra Contractor** Sato Moughalian  
**Sympho Orchestra Production** Antonio Tessitore  
**eighth blackbird Production Stage Manager** Rachel Damon  
**Argento Sound Technician** Ryan Beppel

**powerFUL/LESS**

**Program Notes:** Notes are by the composers, except *Workers Union* and *Music for 18 Musicians* (by Tim Munro), *in vain* (by Paul Griffiths), *UrSonate* (by Steven Schick), and *Chaconne* (by Matt Albert). Notes compiled and edited by Tim Munro.

**Visual Projections:** Ann Hamilton's artwork for the Tune-In Music Festival manipulates text, still photography and video to complement and enhance the overarching theme for the two PowerFUL/LESS concerts. Hamilton focuses on the concentrated, intense physicality of eighth blackbird in this work, using video and photographs taken during music rehearsals prior to the festival.

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Pianos by Steinway & Sons

Percussion provided by So Percussion, Inc., New York Percussion Service, and Ayers Percussion

*Music for 18 Musicians* by Steve Reich is published by Boosey and Hawkes

*in vain* by Georg Friedrich Haas is published by European American Music

*Worker's Union* by Louis Andriessen is published by Boosey and Hawkes

*Inuksuit* by John Luther Adams is published by Taiga Press

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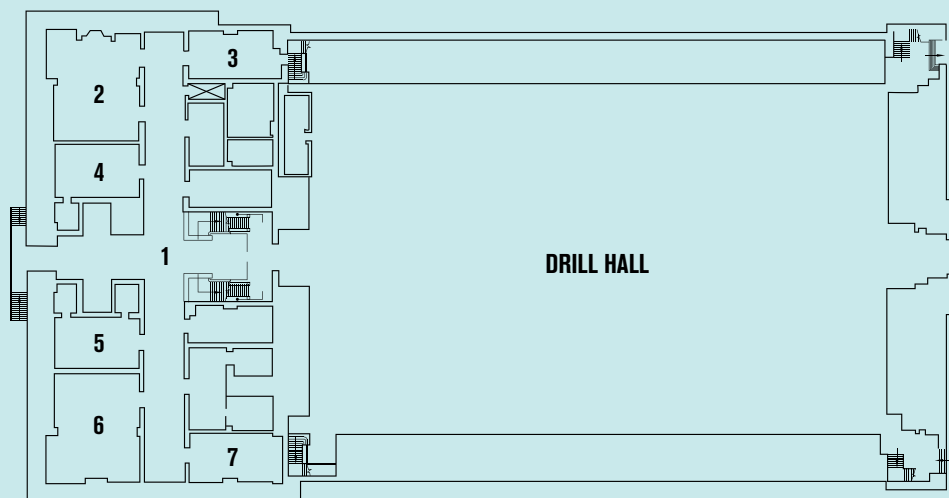
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## PARK AVENUE ARMORY FIRST FLOOR INTERIORS GUIDE



**The Wade Thompson Drill Hall**, at 55,000 square feet, is one of the largest unobstructed interiors in New York. Its 80-foot-high barrel vaulted roof is the oldest in America, featuring eleven elliptical wrought iron arches designed by Charles Macdonald. Since its construction over 130 years ago, the drill hall has been home to a range of epic events, including the May Music Festival in 1881 conducted by Leopold Damrosch; extravagant balls, including the Commonwealth Society Ball attended by a young Queen Elizabeth; and a performance by Luciano Pavarotti in staging designed by Valentino. Since 2007, the Armory has presented art works of scale that could not otherwise be experienced in New York.

**1. Hallways and Staircase:** George C. Flint & Co. designed the entrance hall, the staircase and the corridors in the Renaissance Revival style in 1880. A massive wrought iron and oak split staircase with original bronze torchère by Mitchell, Vance & Co. at the base is in the center. Other chandeliers in the halls date from 1897 when the building was electrified.

**2. Veterans Room:** Designed in 1880, this and the Library next door are the only fully extant interiors by Louis C. Tiffany, Associated Artists in the world. The Veterans Room has been described as “Greek, Moresque, and Celtic with a dash of the Egyptian, the Persian and the Japanese.”

**3. Field and Staff Room:** Designed by Pottier & Stymus in the Renaissance Revival style. The room’s original floral and geometric stencilwork at the wainscoting and frieze was recently revealed.

**4. Library** (now known as the Silver Room): The second room at the Armory designed by Louis C. Tiffany, Associated Artists with Stanford White. This room is largely thought to be White’s design except for the windows and lighting fixtures by Tiffany. It features a magnificent basketweave barrel vault originally painted salmon color with silvered discs.

**5. Mary Divver Room** (originally a ladies reception room): One of three rooms by Herter Brothers, a top cabinet-making and interior design firm in the Gilded Age, on the first floor. The hearth is surrounded by Minton art tiles depicting Arthurian legends after Tennyson. The room was dedicated to Mary Divver, an orphan adopted by the Regiment in the 1850s.

**6. Board of Officers Room:** This is one five Herter Brothers interiors in the Armory. Herter Brothers also designed the Fifth Avenue mansion of William H. Vanderbilt (now demolished). This room retains the original painted ceiling and woodwork though the walls were overpainted in 1932.

**7. Colonel’s Reception Room:** Originally designed by Herter Brothers, this room was redecorated in the 1930s and 40s, including extensive additions to the wainscoting and overpainting the original Pompeian red walls and light blue ceiling. The room was further altered to accommodate two important portraits, George Washington by Rembrandt Peale and Colonel Lafayette presented by the French government.

## ABOUT PARK AVENUE ARMORY

Part palace, part industrial shed, Park Avenue Armory fills a critical void in the cultural ecology of New York by enabling artists to create, and the public to experience, unconventional work that could not otherwise be mounted in traditional performance halls and museums. With its soaring 55,000-square-foot Wade Thompson Drill Hall—reminiscent of 19th-century European train stations—and array of exuberant period rooms, the Armory inspires artists to draw upon its grand scale and distinctive character and captivates audiences with its ability to provide intense, dramatic, intimate, and immersive experiences.

## HISTORIC ROOM TOURS

The Armory is one of America’s finest landmarks, combining a rich social and military history with an extraordinary ensemble of 19th-century period rooms. The reception rooms on the first floor and the Company Rooms on the second floor were designed by the most prominent designers and artists of the day including Louis Comfort Tiffany, Stanford White, Herter Brothers and Pottier & Stymus.

During exhibition hours, the period rooms on the first floor are open to the public to view in a self-guided tour. There are printed guides available and information in each room. Group tours with Kirsten Reoch, the Armory’s historian, are available by appointment and last approximately 45 minutes. To request a tour, please email [tours@armoryonpark.org](mailto:tours@armoryonpark.org) or call (212) 616-3937.

## JOIN THE ARMORY

Park Avenue Armory members support the continuing preservation of one of America’s historic treasures and the development and presentation of groundbreaking arts and educational programming. Join today and enjoy advanced notice of ticket sales and exclusive previews of visual and performing art events before they are open to the public!

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**For more information about Park Avenue Armory membership, please contact:**  
[members@armoryonpark.org](mailto:members@armoryonpark.org) or call (212) 616-3952.

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## 2011 SEASON

In its first full season of artistic programming, the Armory presents:

### Tune-In Music Festival

(February 16-20, 2011)

A music festival curated by eighth blackbird that brings together today’s leading new music groups.

### Ryoji Ikeda: *the transfinite*

(May 20-June 11, 2011)

The Armory’s third annual visual art commission is a vast and immersive landscape of digital imagery.

### Royal Shakespeare Company

(July 6-August 14, 2011)

An unprecedented six-week residency, co-presented with Lincoln Center Festival in association with The Ohio State University.

### Shen Wei Dance Arts

(November 29-December 4, 2011)

Artist-in-residence Shen Wei restages two seminal works and presents a new work unhindered by traditional Western staging.

### STREB: *Essentialist Acts*

(December 14-22, 2011)

A powerful new work by MacArthur “genius” Elizabeth Streb that stretches the limitations of the human body.

### Merce Cunningham Dance Company

(December 29-31, 2011)

The celebrated dance company ends its two-year farewell Legacy Tour with an engagement at the Armory.

## BUY TICKETS FOR ARTISTIC PRODUCTIONS

Be the first to know when tickets go on sale! Sign up at [www.armoryonpark.org/tickets](http://www.armoryonpark.org/tickets) to receive notice of ticket sales and keep current with what’s happening at the Armory.

## STAY IN TOUCH

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Park Avenue Armory expresses its deep appreciation to the individuals and organizations listed here for their generous support for its annual and capital campaigns. Membership in Park Avenue Armory supports the continuing stabilization and meticulous care of the building and its innovative, immersive and ground-breaking arts programming.

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Mr. and Mrs. Ian R. Mackenzie Ms. Andrea Mann and Mr. Mitchell Scherzer Ms. Heather McNally Ms. Sally Minard and Mr. Norton Garfinkle Ms. Amanda Moszkowski Beth Goldberg Nash and Joshua Nash Mr. and Mrs. Michael D. Parry Anne Pasternak Mrs. Beverly Payeff-Masey and Mr. Jack Masey Ms. Beverly Perry Max Pine Ambassador and Mrs. Nicholas Platt Ms. Lisa Prager Mr. and Mrs. Loring G. Pratt Gladys P. Preston Mr. and Mrs. Jon Pruzan Samuel F. Pryor IV Anna Rabinowitz Ms. Doreen Reven and Mr. Steven Weiner Mr. and Mrs. Ira M. Resnick Ms. Sheila J. Robbins Ms. Charlotte Rosenblatt Mr. James H. Rosenfield Ms. Carla Ruben Ms. Maria E. Salgar Sapsis Rigging, Inc. Mr. and Mrs. Richard Scharf Mr. and Mrs. Rudy Schott Mr. and Mrs. Bruce D. Schlechter Patricia Bakwin Selch Ms. Rozita Shay Ms. Virginia W. Sheerin Eleanor Sheldon C & M Silver Mr. Robert Silvers Paul Soulellis Patricia and David Kenneth Specter Louisa C. Spencer Mr. Benjamin F. Stapleton Barbara Stewart and Erich Glanz John and Eliot Stewart Dr. and Mrs. Victor P. Szymis Ms. Andrea Vittorelli Teri and Barry S. Volpert Ms. Carol G. Walter Mr. and Mrs. Charles Warren Marie-Hélène Weill Ms. Jane Wenner George and Betsy White P. D. Wilson, M.D. Mr. Peter W. Wood
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*List as of January 20, 2011*  
\*Deceased

**PARK AVENUE  
ARMORY  
PRESENTS**



**PETER GREENAWAY**  
**DECEMBER 3, 2010 – JANUARY 6, 2011**

**TUNE-IN MUSIC FESTIVAL**  
**FEBRUARY 16 – 20, 2011**

**RYOJI IKEDA**  
**MAY 20 – JUNE 11, 2011**

**ROYAL SHAKESPEARE COMPANY**  
**JULY 6 – AUGUST 14, 2011**

**SHEN WEI DANCE ARTS**  
**NOVEMBER 29 – DECEMBER 4, 2011**

**STREB**  
**DECEMBER 14 – 22, 2011**

**MERCE CUNNINGHAM DANCE COMPANY**  
**DECEMBER 29 – 31, 2011**