



PARK AVENUE ARMORY PRESENTS
TUNE-IN MUSIC FESTIVAL
FEBRUARY 16-20, 2011

Contemporary Festival Curated by Grammy Award-Winning **eighth blackbird**
Features Performances by **red fish blue fish**, **Argento Chamber Ensemble** and **Newspeak**

Programming Highlights Include
Steve Reich's *Music for 18 Musicians*, *ARCO*: World Premiere by Paul Haas,
Paul Fowler and Bora Yoon, Performed by **SymphoNYC**;
the New York (and Indoor) Premiere of John Luther Adams' *Inuksuit*

New York, NY - December 17, 2010 - As part of its first full artistic season, Park Avenue Armory will launch the Tune-In Music Festival February 16-20, 2011, a contemporary music festival bringing together some of today's leading new music performers and re-establishing the Armory as a thrilling and distinctive space for new music. The Armory's soaring 55,000-square-foot Wade Thompson Drill Hall, with its cathedral-like acoustics and informal character, will create an environment that is at once both immersive and informal. For some of the performances, musicians will be scattered throughout the vast hall and on the balcony encircling the room, erasing the confines and eliminating the formalities of traditional concert halls.

Curated by Grammy Award-winning **eighth blackbird**, who will also perform, the Festival brings together a diverse array of composers and performers for four concerts, including: **red fish blue fish**, the percussion lab out of San Diego; **Argento Chamber Ensemble**; and **Newspeak**.

"The Tune-In Festival offers adventurous musicians and composers the ability to play with musical spatiality in a way that is not possible in a traditional concert hall. With more than 200 extraordinary musicians participating in the Festival, it will be an experience not to be missed. We are also thrilled to present the Armory's first music commission, which, like our visual commissions, will interplay with the Armory's vast space and character," stated Rebecca Robertson, President and Executive Producer of Park Avenue Armory.

The Festival begins with the world premiere of *ARCO*, performed by New York based contemporary ensemble **SymphoNYC**, vocal quartet **New York Polyphony**, and bass **Charles Perry Sprawls**. *ARCO* was commissioned by the Armory to respond to its storied history and dramatic space and is co-composed, or "sculpted," by **Sympho** conductor **Paul Haas**, **Paul Fowler** and **Bora Yoon**. Performed in four sections, *ARCO* is a mix of old and new. Beginning with a

performance of Arvo Pärt's *Cantus in Memory of Benjamin Britten*, the piece works its way through music by composers from Perotin and Monteverdi to Beethoven and Byrd, from both Western and Eastern Classical traditions.

For the second and third concerts, curators **eighth blackbird** and guest soloists and ensembles will bring a tailored version of the group's new, politically-charged, two-part program - *PowerFUL* and *PowerLESS*. Igor Stravinsky once wrote, "Music is, by its very nature, essentially powerless to express anything at all." *PowerFUL* and *PowerLESS* address this provocative statement questioning the meaning and power of art. Part one, *PowerFUL*, presents music freighted with passionate political beliefs—Frederic Rzewski's intense *Coming Together* (1972), John Cage's *Credo in US*, Matt Marks' *A Portrait of Glenn Beck*, Stefan Weisman's *I Would Prefer Not To*, as well as works by Louis Andriessen and Newspeak's David T. Little. Part two, *PowerLESS*, celebrates the rich and multifaceted world of "absolute" music that seeks no meaning beyond its own internal structures—Reich's seminal *Music for 18 Musicians* (1974-76), Bach's timeless *Chaconne*, Kurt Schwitters' *Ur-Sonate* for solo speaker (1922-32), and *in vain* by Georg Friedrich Haas (2000).

The concluding performance of the Festival will be the New York—and indoor—premiere of John Luther Adams' *Inuksuit*, first performed outdoors amongst the Canadian Rockies. Featuring dozens of percussionists arranged in concentric circles, spreading out, appearing and disappearing throughout the performance, *Inuksuit* makes use of the Armory's grand space to envelop the audience in the experience.

Before each concert, the Armory will present Artists' Talks moderated by Consulting Artistic Director Kristy Edmunds, whose vision shaped the Festival.

"Tune-In signals Park Avenue Armory's commitment to enhancing opportunities for contemporary musicians and composers, within a facility that is singular and dramatic," noted Kristy Edmunds. "In this Festival, place matters and the unique properties of the Drill Hall itself are a featured ingredient of these concert experiences, as is the impeccable artistry of the featured ensembles and their exceptional commitment to contemporary music."

Tune-In Music Festival Calendar of Events

Wednesday, February 16

Artists' Talk: 6:00pm

Paul Haas, Paul Fowler and Bora Yoon, the trio of composers making up Sympho, discuss the creative process that informed the creation of *ARCO*, a Park Avenue Armory commission. Moderated by Kristy Edmunds.

Concert: 7:30pm
SymphoNYC, Paul Haas Artistic Director and conductor
New York Polyphony
Charles Perry Sprawls, bass

Paul Haas, Paul Fowler, Bora Yoon: *ARCO* (World Premiere)

Thursday, February 17

Artists' Talk: 6:00pm

Members of eighth blackbird, along with composer David T. Little, discuss *PowerFUL* and introduce the ensembles performing the evening's program. Moderated by Kristy Edmunds.

Concert: 7:30pm
eighth blackbird
Newspeak
red fish blue fish
Doug Perkins, percussion
Lisa Moore, piano
Blair McMillen, piano
Josh Rubin, clarinet
Kamala Sankaram, vocals
Mellissa Hughes, vocals
Abby Fischer, vocals

PowerFUL

Chinua Achebe's angry dismissal inspires *PowerFUL*, a concert of music that makes an impassioned clarion call for political action. Frederic Rzewski's blistering *Coming Together* sets a prescient text by a victim of the Attica prison riot, while Louis Andriessen's ear-shattering *Workers Union* combines freedom and discipline to "express collective solidarity."

Frederic Rzewski: *Coming Together* (1972)
arr. Matt Albert

John Cage: *Credo in US* (1942) for percussion ensemble

David T. Little: *sweet light crude* (2009)

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

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

Louis Andriessen: *Workers Union* (1975)

Friday, February 18

Artists' Talk: 6:00pm

Members of eighth blackbird and Argento Chamber Ensemble discuss *PowerLESS* and the history behind some of the composers whose works will be performed. Moderated by Kristy Edmunds.

Concert: 7:30pm

eighth blackbird

Argento Chamber Ensemble

Newspeak

red fish blue fish

Steven Schick, vocals

Ross Karre, video

Shahrokh Yadegari, electronics

Lisa Moore, piano

Josh Rubin, clarinet

Blair McMillen, piano

Mellissa Hughes, vocals

Kamala Sankaram, vocals

Abby Fischer, vocals

PowerLESS

PowerLESS delights in the teeming, multifaceted world of Stravinsky's beloved "absolute music": music with no external, explicit "meaning." Georg Friedrich Haas' *in vain* and Steve Reich's *Music for 18 Musicians* bookend a marathon program that traces a hypnotic path from darkness into light.

Georg Friedrich Haas: *in vain* (2000) for 24 players

Kurt Schwitters: *Ur-Sonate* (1922-32) for solo speaker
arr. Steven Schick and Shahrokh Yadegari

J.S. Bach: *Chaconne from the Partita in D minor* (1717-23)
arr. Matt Albert

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

Sunday, February 20

Artists' Talk: 2:30pm

John Luther Adams and members of eighth blackbird discuss the influences and ideas that have informed *Inuksuit*. Moderated by Kristy Edmunds.

Concert: 4:00pm

72 percussionists, including members of **eighth blackbird**, **Newspeak**, **Argento Chamber Ensemble**, and **red fish blue fish**

John Luther Adams: *Inuksuit* (New York and Indoor Premiere)

About the Artists

eighth blackbird

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.

Sympho

Sympho, under the artistic direction of Paul Haas, 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. Sympho's FLECTION and TWEETHEART concerts premiered in New York City in May 2009 and 2010, respectively, to widespread acclaim.

red fish blue fish

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 three CD set of the percussion music of Iannis Xenakis 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 2010.

Newspeak

Newspeak is an eight-piece amplified ensemble working under the direction of 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 also 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. They released their first album with New Amsterdam Records this past November.

Argento Chamber Ensemble

The performance arm of the Argento New Music Project, the Argento Chamber Ensemble consists of nine dedicated members. The ensemble regularly expands to perform and record chamber orchestra works of up to thirty musicians, and has established a reputation for delivering unforgettable performances. The Ensemble has toured widely in the US and abroad in festivals including the Norfolk Chamber Music Festival, the International Festival of Spectral Music in Istanbul, Turkey, the American Festival of Microtonal Music in New York, Sounds French Festival in New York, The Kilkenny Arts Festival, Ireland, and the International Festival of Electro-acoustic music, Shanghai. Tours to Asia and the Middle East included collaborations with non-Western musicians such as singer Kani Karaça. The group has worked closely with leading composers such as Pierre Boulez, Tania Leon, Tristan Murail, Elliott Carter, Philippe Hurel, Gerard Pesson, Joshua Fineberg, and Philippe Leroux, and has collaborated with younger emerging composers internationally and at leading universities such as Columbia, Princeton, and Stonybrook. The Ensemble's first recording, featuring the music of Tristan Murail, was released in January of 2007 on the AEON label with distribution through Harmonia Mundi. The recording immediately received critical acclaim worldwide. A recording of Philippe Hurel's *Quartre Variations* was released in the 2009 season. The ensemble has also recorded surround sound installation works, and has produced a complete video and audio recording of Arnold Schoenberg's *Pierrot Lunaire* for online education.

Paul Haas

Paul Haas was recently appointed Music Director of the Symphony of Northwest Arkansas (SoNA), and his conducting engagements have included performances with the San Antonio Symphony, the Rochester Philharmonic Orchestra, and the Fort Worth Symphony Orchestra, among others, as well as festival appearances. Recently, Paul conducted the National Symphony Orchestra with Itzhak Perlman as soloist. In addition to his orchestral engagements, Mr. Haas is the founder and Artistic Director of Sympho, a groundbreaking concert production company. Sympho's first concert, REWIND, is a revolutionary visual and sonic experience that has been lauded by critics. Mr. 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. He is currently working on, among other projects, 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, where he studied conducting as a Bruno Walter Fellow with Otto-Werner Mueller. He also studied conducting in Dresden, Germany, at the Hochschule für Musik.

Paul Fowler

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. 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). At the end of 2010, The Crossing will release a recording featuring Fowler's recent 15 minute choral work, *Breath*, on the poetry of Philip Levine. With a keen interest in the computer as a creative instrument, Fowler has composed electronic works for dance, remixed Chaplin videos for his percussion ensemble piece, *Benzi: Chaplin*, and currently, he is developing a live laptop improvisational setup that incorporates a visual interface (Percussa's AudioCubes). For the last 3 years, Fowler has been exploring these ideas with the cutting edge orchestral ensemble, Sympho, conducted by Paul Haas. He's performed ambient transitional material made from sounds of the audience and orchestra with Sympho and the Des Moines Symphony, and has composed works that integrate live sampling directly into the orchestra.

Bora Yoon

Bora Yoon is an experimental multi-instrumentalist, composer and performer who creates architectural soundscapes from everyday found objects, chamber instruments, digital devices, and voice. Upcoming plans include recording remix projects with Meredith Monk, DJ Spooky, and early music group New York Polyphony; custom instrument design and performance collaborations with Brooklyn's League of Electronic Musicians & Urban Robots (LEMUR); and a wax cylinder record for UK phonograph artist Aleks Kolkowski's museum collection. An interdisciplinary composer, Yoon addresses the dimensionality of space and sound in her original works. She conceived the stereophonic sound mural *Doppler Dreams* in Brooklyn's 55,000-square-foot, abandoned McCarren Pool for dance piece *Agora II*, for seven sopranos on bicycles. Her music has been presented by the Electronic Music Foundation and electronics giant Samsung; commissioned by the Young People's Chorus of NYC and the SAYAKA Ladies Chorale of Tokyo; awarded by Billboard, BMI, and the Arion Foundation; and published by MIT Press, Swirl Records, and the Journal of Popular Noise. A graduate of Ithaca College's Conservatory of Music and creative writing program, she is classically trained in the school of studied thought and improvisational sciences, and is steeped in a first love of choral music, acoustics and frequencies. She is currently scoring and performing the live music for Haruki Murakami's *Wind Up Bird Chronicle*—an interdisciplinary theatre adaptation, directed by Stephen Earnhart and presented by the Barshynikov Art Center and Asia Society, and organized through Carnegie Hall for a city-wide Japanese theatre arts festival in March of 2011.

John Luther Adams

In his 16' x 24' cabin-studio outside Fairbanks, where 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 NEA and Rockefeller Foundation grantee has used any means necessary to communicate the power of the elemental forces he experiences daily. Adams' methods have included percussion ensembles, Alaska Native voices, orchestral residencies,

sound and light installations, and elegant prose writing collected in his book *Winter Music*. His music has been performed by Bang on a Can, the California E.A.R. Unit, and Percussion Group Cincinnati, among others. Mr. Adams works have been performed by the Chicago Symphony Orchestra, American Contemporary Music Ensemble, eighth blackbird, and American Composer's Orchestra.

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Ticket Information

ARCO. \$25
PowerFUL: \$30
PowerLESS: \$30
Inuksuit. \$30

Day-of Rush Tickets (subject to availability): \$20

Festival Pass: \$95

Tickets may be purchased at www.armoryonpark.org

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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 invites artists to draw upon its grand scale and distinctive character to both inspire and inform their work.

Since its first production in September 2007—Aaron Young's *Greeting Card*, a 9,216-square-foot "action" painting created by the burned-out tire marks of ten choreographed motorcycles presented with Art Production Fund—the Armory has organized a series of immersive performances, installations, and works of art that have drawn critical and popular attention, among them: Bernd Zimmermann's opera *Die Soldaten*, Ariane Mnouchkine's *les Éphémères* and Declan Donnellan's *Boris Godunov*, as part of the 2008 and 2009 Lincoln Center Festivals; the 2008 Whitney Biennial with site-specific installations and performances by 37 artists; and an evening of Stravinsky's *Sacred Masterpieces* presented in association with Columbia University's Miller Theatre. In 2009, the Armory launched its annual visual art commission with Ernesto Neto's *anthropodino*, which transformed the drill hall into a multi-sensory labyrinth of fabric and spice. *No Man's Land* by Christian Boltanski, the Armory's second commission, filled the drill hall with thousands of pieces of discarded clothing and a soundtrack of reverberating heartbeats. This December, the Armory opened its first full season of artistic programming with the epic installation, *Leonardo's Last Supper: A Vision by Peter Greenaway*. The season will include the

Armory's third visual arts commission, Ryoji Ikeda's *the transfinite*, five plays in repertory performed by the Royal Shakespeare Company; site-specific performances by Streb and Shen Wei Dance Arts; and the final performances by the Merce Cunningham Dance Company.

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