



## PARK AVENUE ARMORY ANNOUNCES SPRING - FALL 2016 LINEUP

**Encompassing Opera, Music, Visual and Performance Art,  
Engagements Include World and North American Premieres,  
Major Site-Specific Commissions, and Intimate Artistic Encounters:**

- The North American stage premiere of Dutch composer **Louis Andriessen's *De Materie***, reconceived by visionary director **Heiner Goebbels** and featuring the **International Contemporary Ensemble**
- A new site-specific absurdist installation by visual artist and musician **Martin Creed**, commissioned by the Armory, that takes over the entire first floor of the building
- The world premiere of ***An Occupation of Loss*** by artist **Taryn Simon**, which explores rituals of grief and mourning through sculpture, sound, architecture, and performance
- ***Circle Map***, two evenings of composer **Kaija Saariaho's** immersive music performed by the **New York Philharmonic** and conducted by **Esa-Pekka Salonen**
- The launch of **The Artists Studio**, an intimate artistic series presenting concerts across a range of genres in the newly renovated Veterans Room, curated by jazz pianist and composer **Jason Moran**
- The expansion of the Armory's acclaimed **recital series** in the Board of Officers Room

**New York, NY**—December 7, 2015 (Updated August 25, 2016)—Park Avenue Armory announced today its 2016 spring-fall lineup of programming, a diverse array of world and North American premieres, commissions, and multi-disciplinary collaborations that reflect the institution's ongoing dedication to providing artists with opportunities to create work that defies traditional categorization and demands audience participation. Engagements will be presented in the Armory's historic interiors, and include programs in the soaring Wade Thompson Drill Hall as well as two of the Armory's most opulent historic reception rooms: an expansion of the recital series in the Board of Officers Room, and a new series in the revitalized Veterans Room, which will reopen to the public in February 2016.

The acclaimed recital series in the Board of Officers Room will kick off the spring-fall offerings, with rising star **Lisette Oropesa** in a concert of Spanish art songs and works by Schumann and Schubert. Programs in the drill hall include the North American stage premiere of Louis Andriessen's ***De Materie***, directed by composer **Heiner Goebbels** and featuring **the International Contemporary Ensemble** in a visually dramatic production incorporating music, dance, and spoken word; a new commission by visual artist and musician **Martin Creed** that marks his largest installation in the U.S. to date and reimagines the Armory's drill hall and period rooms in a surprising meditation on existence; a major new work by artist **Taryn Simon** that explores rituals of grief and mourning; and ***Circle Map***, a program of ambitious spatial works by composer **Kaija Saariaho** that features the **New York Philharmonic**. Additional recital programs include the Grammy Award-winning **Roomful of Teeth** in a performance exploring vocal music of the 21<sup>st</sup> century, and a recital by the **JACK Quartet** performing the world premiere of Pulitzer Prize-winning composer Roger Reynolds' ***FLIGHT***.

The Armory will also launch the **Artists Studio**, a series of intimate concerts curated by Grammy-nominated jazz musician and MacArthur "Genius" **Jason Moran** presented within the Veterans Room. The Room will join the Board

of Officers Room as one of the city's premier cultural salons when it reopens in February, following a renovation and restoration by Herzog & de Meuron. The Armory's upcoming **recital series** performances mark an expansion of the celebrated series, with 10 intimate programs by a range of rising and renowned talent in the Board of Officers Room.

"With the reopening of the Veterans Room, the Armory is activating one of the most important historic interiors in the country and adding a new platform for artistic presentations that will become integral to our programming," said Rebecca Robertson, President and Executive Producer of Park Avenue Armory. "With the expansion of our intimate performance series, together with an exciting lineup of large-scale productions in our drill hall, our spring-fall 2016 lineup will see the Armory challenging artists to push the boundaries of their practice ever further, and use our historic building in dynamic new ways."

"The Armory strives to provide its audiences with the opportunity to experience masterful and thought-provoking works that are in dialogue with the sweep of the Armory's unique spaces," said Artistic Director Pierre Audi. "Our upcoming programming truly exemplifies this mission—from the dreamlike and grandiose *De Materie*, to the immersive compositions of Kaija Saariaho, who has always wanted to perform these works at the Armory, to the launch of The Artists Studio in the Veterans Room, a new artistic series in a cabaret-style setting curated by Jason Moran. We are thrilled to present such a spectacular breadth of artists and performers from around the globe."

Subscriptions go on sale December 7 at [www.armoryonpark.org](http://www.armoryonpark.org) / (212) 933-5812. For additional ticketing details see page 10 of the release.

## PARK AVENUE ARMORY SPRING-FALL 2016 PROGRAMMING

### *De Materie*

March 22 – 30, 2016

Tuesday-Thursday: 7:30 p.m.

Friday-Saturday: 8:00 p.m.

North American stage premiere  
by Louis Andriessen, composer  
Heiner Goebbels, director  
International Contemporary Ensemble (ICE)  
Peter Rundel, conductor  
Klaus Gruenberg, stage and lighting designer  
Florence von Gerkan, costume designer  
Norbert Ommer, sound designer  
Matthias Mohr, dramaturg  
ChorWerk Ruhr

A production of Ruhrtriennale – Festival of the Arts  
Adapted by Park Avenue Armory

#### Principals:

Gorlaeus (tenor): Pascal Charbonneau

Hadewijch (soprano): Evgeniya Sotnikova

Dancer / Madame Curie: Catherine Milliken

Boogie-Woogie Dancers: Gauthier Dedieu, Niklas Taffner

Visionary director Heiner Goebbels takes the reins of the North American stage premiere of *De Materie*, the visually dramatic and experimental music theater work by Louis Andriessen. Goebbels, known for his stagings of *Stifters Dinge* (presented by the Armory in 2009) and *Delusion of the Fury* (presented by Lincoln Center Festival 2015), will

incorporate music, dance, and spoken word in a highly imaginative production that employs a series of non-narrative tableaux in an exploration of the relationship between matter and spirit. Featuring an expanded International Contemporary Ensemble, a cast of over 30 actors and dancers, as well as a flock of sheep, *De Materie* will take full advantage of the drill hall's 55,000-square-foot footprint with dynamic staging and choreography.

*De Materie* weaves together disparate moments from history—the Dutch Declaration of Independence of 1581, a list from a book on shipbuilding published in 1690, a philosophical and scientific essay dated 1651, the religious and erotic vision of a 13<sup>th</sup>-century nun, a manifesto on the history of art, a private note about Piet Mondrian, a poem, a diary, and a public speech by Marie Curie. Andriessen's composition, itself a journey through eras and styles of music history from early Renaissance, to the roaring 20s, to contemporary music of today, attempts to merge the clash of these different perspectives into a kind of simultaneity within a large-scale musical and philosophical essay: the private, the political, physics and love, the history of humanity, and the fate of individuals.

### **About Louis Andriessen**

Louis Andriessen, born in 1939, is one of the world's outstanding composers and a key figure on the contemporary Dutch art scene. His music, influenced by Stravinsky but open to many genres of popular music, is marked by the combination of forward propulsion, sparseness, and clarity of material, as well as characteristic sound inventions often dominated by the sharpness of wind and brass instruments, pianos, and electric guitars. Andriessen came to a broader audience's attention through his opera works with Peter Greenaway, performed during the 1990s at the Opera of the Netherlands in Amsterdam.

### **About Heiner Goebbels**

Heiner Goebbels is a German composer and director and has brought a number of productions to New York audiences over the years: concerts with his art-rock-trio Cassiber in *The Kitchen* 1988 and with *The Man in the Elevator* at the Next Wave Festival 1989 were followed by several productions at Lincoln Center Festival in 2001 with *Black on White*, *Eislermaterial* in 2003, and *Eraritjaritjaka* in 2006. *Hashirigaki* was presented at BAM in 2003 and *I went to the house but did not enter* was performed by the Hilliard Ensemble as a part of the 2012 White Light Festival. *Songs of Wars I Have Seen* had its New York premiere performed by the London Sinfonietta and the Orchestra of the Age of Enlightenment at 2011's Tully Scope Festival. In 2015 he brought his production of *Delusion of the Fury* by Harry Partch again to the Lincoln Center Festival. With *Stifters Dinge*, featured during Lincoln Center's 2009 Great Performers season, he had entered the Park Avenue Armory for the first time.

In 1976 he was one of the founders of the Sogenanntes Linksradikales Blasorchester ("So-called Left Radical Brass Band"). He composed experimental music for film and theater, and performed with the Duo Goebbels/Harth (1975–88) and Cassiber (1982–92). Since the 1980s he composed radio works, compositions for ensemble and big orchestra (*Surrogate Cities*), and developed the genre of "staged concerts" with works including *The Man in the Elevator* (1987) and *The Liberation of Prometheus* (1993). In the 1990s he started creating works for music theater, including *Ou bien le débarquement désastreux*, *The Repetition*, *Max Black*, *Landscape with Distant Relatives*, and *When the Mountain Changed its Clothing*. Goebbels' works have been performed by many ensembles and orchestras, f.e. the Ensemble Modern, Ensemble Intercontemporain, Asko Ensemble, Junge Deutsche Philharmonie, Berlin Philharmonics, and Brooklyn Philharmonic, among others.

He has created sound and video installations for Paris' Pompidou Center, Musée d' Art Contemporain Lyon among other museums and contributed with performances to documenta 7, 8, and 10. He has been awarded numerous international prizes, including the Prix Italia, the European Theater Prize, and the International Ibsen Award (2012). His music theater work *Eraritjaritjaka* (2004, based on texts by Elias Canetti), earned him six theater awards. He was resident composer for the Lucerne Festival in 2003, at the Bochum Symphonics (2003–04), and artist-in-residence at Cornell University 2010. From 2012–2014 he was artistic director of the Ruhrtriennale - International Festival of the Arts, which he opened by directing John Cage's *Europas 1&2*. Goebbels is professor at the Institute for applied Theater Studies at the Justus Liebig University in Gießen (Germany) and president of the Hessian Theater Academy. He lives in Frankfurt/Main. His Book *Aesthetics of Absence—Texts on Theatre* was published this spring.

### **About International Contemporary Ensemble (ICE)**

The International Contemporary Ensemble (ICE) is dedicated to reshaping the way music is created and experienced. With a modular makeup of 35 leading instrumentalists performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and new strategies for audience engagement. ICE redefines concert music as it brings together new work and new listeners in the 21<sup>st</sup> century. Since its founding in 2001, ICE has premiered more than 500 compositions—the majority of these new works by emerging composers—in venues ranging from alternative spaces to concert halls around the world. The ensemble received the American Music Center's Trailblazer Award in 2010 for its contributions to the field, and received the Chamber Music America/ASCAP Award for Adventurous Programming in 2005 and 2010. ICE was ensemble-in-residence at the Museum of Contemporary Art Chicago through 2013. The ICE musicians also serve as artists-in-residence at the Mostly Mozart Festival, curating and performing chamber music programs that juxtapose new and old music. ICE has released acclaimed albums on the Nonesuch, Kairos, Bridge, Naxos, Tzadik, New Focus, and New Amsterdam labels, with several forthcoming releases on Mode Records. Recent and upcoming highlights include performances at Lincoln Center Festival, Musica Nova Helsinki, Wien Modern, Acht Brücken: Music for Cologne, and Cité de la musique in Paris, plus tours of Japan, Brazil, and France. ICE has worked with conductors Ludovic Morlot, Matthias Pintscher, John Adams, and Susanna Mälkki. With leading support from the Andrew W. Mellon Foundation, ICE launched ICElab in early 2011. This program places teams of ICE musicians in close collaboration with six emerging composers each year to develop works that push the boundaries of musical exploration. ICElab projects will be featured in more than 100 performances from 2011-14 and will be documented online through ICE's blog and DigitICE, an online venue. ICE's commitment to building a diverse, engaged audience for the music of our time has inspired the Listening Room, an educational initiative for public schools without in-house arts curricula. Using team-based composition and graphic notation, ICE musicians lead students in the creation of new musical works, nurturing collaborative creative skills and building an appreciation for musical experimentation.

### **About Peter Rundel**

Peter Rundel has conducted the world premieres of opera productions at the Bavarian State Opera, Wiener Festwochen, Deutsche Oper Berlin, Bregenz Festival and Schwetzingen SWR Festspiele collaborating with such widely respected directors as Peter Konwitschny, Peter Mussbach, Philippe Arlaud, Heiner Goebbels, Reinhild Hoffmann, Carlus Padrissa (La Fura dels Baus), and Willy Decker. His work in opera includes traditional repertoire (he has conducted *Die Zauberflöte* at the Deutsche Oper Berlin and *Der König Kandaules*, *Hansel and Gretel*, and *The Marriage of Figaro* at the Volksoper Vienna) as well as groundbreaking contemporary music theater productions such as Stockhausen's *Donnerstag aus Licht*, *Massacre* by Wolfgang Mitterer, and the world premieres of Georg Friedrich Haas' *Nacht*, Isabel Mundry's *Ein Atemzug - die Odyssee*, and Emmanuel Nunes' operas *Das Märchen* and *La Douce*. The spectacular production of *Prometheus*, which he conducted at the Ruhrtriennale, was awarded the Carl-Orff-Preis in 2013.

From 1984 until 1996 Rundel was a violinist in Ensemble Modern, to which he remains closely affiliated as a conductor. In the contemporary music world, he has enjoyed long associations with Ensemble Recherche, the Asko | Schönberg Ensemble, and Klangforum Wien. He is also a regular guest with Ensemble intercontemporain and Ensemble Musikfabrik. Peter Rundel has been artistic director of the Royal Philharmonic Orchestra of Flanders, as well as the founding artistic director of the Kammerakademie Potsdam. In January 2005, he was appointed artistic director of the Remix Ensemble Casa da Música in Porto and has since enjoyed great success with the contemporary music ensemble. Following the great international success of the 2011 production of the *Ring Saga* (Richard Wagner/Jonathan Dove), which was documented by the ARTE television channel, Peter Rundel is leading the world premiere of the Italian composer Francesco Filidei's new opera *Giordano Bruno* in autumn 2015 in Porto, which is once again an international co-production with the Remix Ensemble and T&M Paris.

### **About ChorWerk Ruhr**

ChorWerk Ruhr, founded in 1999, is a professional and highly flexible vocal ensemble with a repertoire that stretches from early Western homophony and polyphony to the important oratorios and beyond. Award-winning conductor Florian Helgath has been artistic director of ChorWerk Ruhr since 2011, following in the steps of his predecessors

Frieder Bernius and Rupert Huber. His work spotlights new choral music in the context of traditional musical forms, thus allowing them to have an impact on the listener against the backdrop of a rich music history. Together with this first class ensemble of young and flexible voices, he is able to produce choral music of the highest quality. ChorWerk Ruhr has become one of the top artistic trademarks of the Ruhr Region and one of North Rhine-Westphalia's top choruses. Since its founding, the ensemble has performed concerts, ranging from early music to new music and working with prominent conductors such as Sylvain Cambreling, Reinhard Goebel, Robin Gritton, Susanna Mälkki, Kent Nagano, Peter Neumann, Emilio Pomarico, Peter Rundel, Bruno Weil, and Hans Zender, and with prominent orchestras like Deutsche Kammerphilharmonie Bremen, Concerto Köln, Ensemble Resonanz, Ensemble Musikfabrik, Asko | Schönberg Ensemble, Cappella Coloniensis, Ensemble Modern, Junge Deutsche Philharmonie, Sinfonieorchester Baden-Baden und Freiburg, and Symphonieorchester des Bayerischen Rundfunks.

### **ANOJNI: HOPELESSNESS**

**May 18 - 19, 2016**

8:00 p.m.

Co-presented with Red Bull Music Academy

Park Avenue Armory and Red Bull Music Academy present the world premiere of *HOPELESSNESS*, the new live show and album from Anohni. Featuring original films, and a band that includes Oneohtrix Point Never, the celebrated signer, composer and visual artist brings her politically charged masterpiece to audiences in an environment unlike any other within the vast Wade Thompson Drill Hall. A collaboration with Hudson Mohawke and Oneohtrix Point Never, *HOPELESSNESS* is a dance record with soulful vocals and lyrics addressing subjects including surveillance, drone warfare and ecocide. The album seeks to disrupt assumptions about popular music through the collision of electronic sound and highly politicized lyrics.

### **The Back Door by Martin Creed**

**June 8 - August 7, 2016**

Tuesday-Thursday: 12:00 p.m.-8:00 p.m.

Friday: 12:00 p.m.-10:00 p.m.

Saturday-Sunday: 12:00 p.m.-7:00 p.m.

Commissioned by Park Avenue Armory

Co-curated by Tom Eccles and Hans Ulrich Obrist

In his largest installation in the U.S. to date, Turner Prize-winning British artist Martin Creed will continue his ongoing exploration of rhythm, scale, and order with a survey of his work, from its most minimal moments to larger-than-life installations. Taking over the Wade Thompson Drill Hall and the historic interiors of the building, Creed will transform the Armory into a multi-dimensional space with a life of its own. *The Back Door* features the opening and closing of doors, curtains, a slamming piano, and balloons, amongst other sculptural interventions, installations, and performances, including the first complete showing of Creed's films and video works and a major new commission for the Armory's drill hall. Known for his minimalistic approach that strips away the unnecessary while preserving an abundance of wit, humor, and joy, Creed's newest installation will create a playful spectacle within a framework that provides the viewer with a fascinating way to counter our visually overloaded, choice-saturated culture.

### **About Martin Creed**

Martin Creed is a British sculptor and installation artist known for his use of a diverse range of materials, including everyday objects, to create humorous and experimental multimedia works. Creed's work has been shown at prominent arts institutions around the world, including solo exhibitions at Tate Britain (2014, 2013, 2009, 2008, 2006, 2000); Museum of Contemporary Art Chicago (2012); Cleveland Art Museum, Cleveland, Ohio (2012);

Musée d'Art Moderne et d'Art Contemporain, Nice, France (2011); Nasher Sculpture Center, Dallas, Texas (2011); Scottish National Gallery of Modern Art, Edinburgh, Scotland (2009); and Kunsthalle Bern, Berne, Switzerland (2003). Select group exhibitions include shows at Aspen Art Museum, Aspen, Colorado (2015); Fondazione Prada, Venice, Italy (2014); Galleria dell'Accademia, Musei del Polo, Florence, Italy (2012); Tate Liverpool, Liverpool, England (2012); Venice Biennale (2011); Singapore Biennale (2011); Palais de Tokyo, Paris, France (2010); and MOMA - Museum of Modern Art, New York, USA (2009, 2008, 2006, 2002); among others.

Creed was born in 1968 in Wakefield, England. From the age of three he lived in Glasgow, Scotland. Between 1986 and 1990 he studied at the Slade School of Fine Art, London. He currently lives and works in London and Alicudi, Italy. In 2001 he was the winner of the Turner Prize.

### ***An Occupation of Loss* by Taryn Simon**

**September 13 – 25, 2016**

Performances held Tuesdays– Sundays at 6:20 pm, 7:10 pm, 8:00 pm, 8:50 pm, 9:40 pm, 10:30 pm, 11:20 pm

Artistic Concept and Direction: Taryn Simon

Installation Design and Architecture: Taryn Simon in collaboration with OMA/ Shohei Shigematsu

Lighting Design: Urs Schönebaum

World Premiere; Commissioned by Park Avenue Armory and Artangel

Park Avenue Armory and Artangel, London, have co-commissioned artist Taryn Simon to create a major new work for the Armory's Wade Thompson Drill Hall, *An Occupation of Loss*. A conceptual artist working primarily with image and text, Simon breaks form with her first-ever directed performance in a monumental sculptural setting, in which she considers the anatomy of grief and the intricate systems that we devise to contend with the irrationality of the universe.

Each evening at sundown, more than 30 professional mourners from many parts of the globe activate the installation of eleven concrete pipes, each measuring 48 feet in height, designed by the artist in collaboration with architecture firm OMA/ Shohei Shigematsu. Like Zoroastrian "towers of silence," the installation makes explicit the never-ending human need to give structure to death in order to understand it. Within each towering structure, the mourners enact rituals of grief that resound throughout the vast drill hall. Their rituals are orchestrated by the collective presence, absence, and movement of the audience within the installation.

Simon's large-scale sculpture of inverted wells functions as a discordant instrument. During the daytime, visitors are invited to activate the sculpture with their own sounds and performances, as a subtle drone created from recordings of the mourners' rituals provides echoes of the evening performances.

### **About Taryn Simon**

Taryn Simon (b. 1975) is a multidisciplinary artist working in photography, text, sculpture and performance. Her practice involves rigorous research and investigation into the power and structure of secrecy and the precarious nature of survival. Often highlighting moments of collapse in authority and seemingly functional systems, she underscores our operational and emotional vulnerabilities. Simon's works have been the subject of exhibitions at Garage Museum of Contemporary Art, Moscow (2016); Jeu de Paume, Paris (2015); Ullens Center for Contemporary Art, Beijing (2013); Museum of Modern Art, New York (2012); Tate Modern, London (2011); Neue Nationalgalerie, Berlin (2011); and Whitney Museum of American Art, New York (2007). Permanent collections include Metropolitan Museum of Art, Tate Modern, the Guggenheim Museum, Centre Georges Pompidou, and the Los Angeles County Museum of Art. Her work is included in the 56<sup>th</sup> Venice Biennale (2015). She is a graduate of Brown University and a Guggenheim Fellow. Simon lives and works in New York. [www.tarynsimon.com](http://www.tarynsimon.com)

***Circle Map***  
October 13 - 14, 2016  
7:00 p.m.

Kaija Saariaho, composer  
New York Philharmonic  
Esa-Pekka Salonen, conductor  
Kari Kriikku, clarinet  
Jennifer Zetlan, soprano  
Pierre Audi, mise-en-espace  
Jennifer Tipton, lighting designer  
Mark Grey, sound designer  
Jean-Baptiste Barrière, projection designer and video operator

Program:

*Lumière et Pesanteur* (2009, NY Premiere)  
*D'om le Vrai Sens* (2010, NY Premiere)  
*Lonh* (1996)  
*Circle Map* (2012, NY Premiere)

Park Avenue Armory will present *Circle Map*, two evenings of immersive spatial works by internationally acclaimed Finnish composer Kaija Saariaho performed by the New York Philharmonic under the baton of its Marie-Josée Kravis Composer-in-Residence Esa-Pekka Salonen on October 13 and 14, 2016. Conceived by Pierre Audi to take full advantage of the Wade Thompson Drill Hall, the engagement marks the orchestra's first performance at the Armory since 2012's *Philharmonic 360*, the acclaimed spatial music program co-produced by the Armory and Philharmonic.

A program of four ambitious works that require a massive, open space for their full realization, *Circle Map* will utilize the vast drill hall in an immersive presentation that continually shifts the relationship between performers and audience. The staging will place the orchestra at the center of the hall, with audience members in a half-round seating arrangement and performances taking place throughout. Longtime Saariaho collaborator Jean-Baptiste Barrière will translate the composer's soundscapes into projections that include interpretations of literary and visual artworks from which inspiration for specific compositions are drawn.

### **About Kaija Saariaho**

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg, and Paris, where she has lived since 1982. Her studies and research at Institut de Recherche et Coordination Acoustique/Musique have had a major influence on her music, and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, since the mid-'90s she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de Loin* and *Adriana Mater* and the oratorio *La Passion de Simone*. Saariaho's *L'Amour de Loin* will make its debut at the Metropolitan Opera in December of 2016.

### **About the New York Philharmonic**

The New York Philharmonic plays a leading cultural role in New York City, the United States, and the world. This season's projects will connect the Philharmonic with up to 50 million music lovers through live concerts in New York City and on its worldwide tours and residencies; digital recording series; international broadcasts on television, radio, and online; and as a resource through its wide range of education programs and the New York Philharmonic Leon Levy Digital Archives. In the 2016-17 season the New York Philharmonic celebrates its 175<sup>th</sup> anniversary and Alan Gilbert's farewell season as Music Director.

The Orchestra has commissioned and/or premiered works by leading composers from every era since its founding in 1842—including Dvořák's *New World* Symphony; John Adams's Pulitzer Prize-winning *On the Transmigration of Souls*, dedicated to the victims of 9/11; and Magnus Lindberg's Piano Concerto No. 2.

Renowned around the globe, the Philharmonic has appeared in 432 cities in 63 countries—including the groundbreaking 1930 tour of Europe; the unprecedented 1959 tour to the USSR; the historic 2008 visit to Pyongyang, D.P.R.K., the first there by an American orchestra; and the Orchestra's debut in Hanoi, Vietnam, in 2009. The New York Philharmonic serves as a resource for its community and the world. It complements its annual free concerts across the city—including the Concerts in the Parks, Presented by Didi and Oscar Schafer—with Philharmonic Free Fridays and a wide range of education programs, among them the famed, long-running Young People's Concerts and Philharmonic Schools, an immersive classroom program that reaches thousands of New York City students.

Committed to developing tomorrow's leading orchestral musicians, the Philharmonic has established the New York Philharmonic Global Academy, collaborations with partners worldwide offering training of pre-professional musicians, often alongside performance residencies. The Global Academy was created following the launch of the flagship collaboration with the Shanghai Symphony Orchestra and Shanghai Conservatory of Music, forming the Shanghai Orchestra Academy. Additional Global Academy partners include Santa Barbara's Music Academy of the West and The Shepherd School of Music at Rice University.

The oldest American symphony orchestra and one of the oldest in the world, the New York Philharmonic has made more than 2,000 recordings since 1917, including several Grammy Award-winners, and its self-produced digital recording series continues in the 2016–17 season. Music Director Alan Gilbert began his tenure in September 2009, succeeding a distinguished line of 20<sup>th</sup>-century musical giants that includes Leonard Bernstein, Arturo Toscanini, and Gustav Mahler.

### **About Esa-Pekka Salonen**

Esa-Pekka Salonen has a restless innovation that marks him as one of the most important artists in classical music. Salonen is the Principal Conductor and Artistic Advisor of the Philharmonia Orchestra and Conductor Laureate for the Los Angeles Philharmonic, where he was Music Director from 1992 until 2009. This season will find him as the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic, a three-year position. He is Artistic Director and cofounder of the annual Baltic Sea Festival, which invites celebrated artists to promote unity and ecological awareness among the countries around the Baltic Sea.

Salonen takes the Philharmonia Orchestra to the Edinburgh International Festival; the BBC Proms; on tour in Switzerland and France; and will lead the *Myths and Rituals* festival, an exploration of Stravinsky's work that continues into next season. He will make guest appearances with the North German and Bavarian radio symphony orchestras; the New York, Vienna, and Los Angeles philharmonics; the Orchestre de Paris; the Chicago Symphony Orchestra; and the joint forces of the Swedish Radio Symphony Orchestra and the Royal Stockholm Philharmonic Orchestra, united for the first time; in addition to conducting Strauss's *Elektra* at the Metropolitan Opera and Bartók's *Le Château de Barbe-Bleue* and Poulenc's *La Voix Humaine* at the Paris Opera.

Salonen's work combines intricacy and technical virtuosity with playful rhythmic and melodic innovations. His pieces for symphony orchestra include *LA Variations* (1996), *Foreign Bodies* (2001), *Insomnia* (2002), *Wing on Wing* (2004), and *Nyx* (2011), as well as two concertos: for pianist Yefim Bronfman and for violinist Leila Josefowicz. The latter was awarded the prestigious Grawemeyer Award and was featured in a 2014 international Apple ad campaign for iPad. In 2014 the Tonhalle Zurich Orchestra, where he was the first-ever Creative Chair, premiered *Karawane* for orchestra and chorus, to great acclaim. *Karawane* will be performed this season by the Swedish Radio Symphony Orchestra, the Bavarian Radio Symphony Orchestra, the Los Angeles Philharmonic, and the New York Philharmonic.

Salonen and the Philharmonia have curated landmark multi-disciplinary projects, such as the award-winning *RE-RITE* and *Universe of Sound* installations, which allow the public to conduct, play, and step inside the Philharmonia with Salonen through audio and video projections. Salonen also drove the development of an app for iPad, *The Orchestra*, which allows the user unprecedented access to the internal workings of eight symphonic works.

### **About Kari Kriikku**

A champion of contemporary music for the 2016/17 season, Kari Kriikku has looked to the more intimate-sized ensembles for new additions to his repertoire. For the Venice Biennale 2016 with Quatour Diotima and Finnish pianist Tuija Hakkila-Helasvuo, the sextet will perform a new chamber work of Kaija Saariaho's, *Figura*, which will be further premiered at the 2017 Présence Festival, Paris. He brings Michel van der Aa's *Hysteresis* to Tapiola Sinfonietta. Kriikku himself co-commissioned this work for small ensemble and electronics, giving the Finnish and Dutch premieres with Lapland Chamber Orchestra and John Storgårds, and returning to Amsterdam's Royal Concertgebouw with the Amsterdam Sinfonietta, later recording the work. As a member of the Toimii Ensemble he will perform Magnus Lindberg's *Kraft* in Luxembourg.

Highlights in the 2016/17 season also include *Circle Map* at Park Avenue Armory, marking his third performance with the New York Philharmonic, performing Kaija Saariaho's *D'om le Vrai Sens* with Esa-Pekka Salonen, and performances with RTÉ Orchestra Dublin/Sachio Fujioka, Swedish Radio Symphony with Susanna Mälkki, Iceland Symphony/Anna-Maria Helsing, and Lahti Symphony Orchestra with Dima Slobodeniouk.

Highlights of other new works Kriikku has premiered include Unsuk Chin's Clarinet Concerto (2014) with Gothenberg Orchestra and Kent Nagano. Performances continued with New York Philharmonic and Alan Gilbert for the U.S. premiere, WDR Cologne Orchestra, the Orquestra Sinfonica de Barcelona, and London's Philharmonia Orchestra with Nicholas Collon. He has performed it under the baton of Ilan Volkov, both with Glasgow's BBC Scottish Symphony Orchestra and Malmö Orchestra; with Finnish Radio Symphony and Jukka-Pekka Saraste; and in Amsterdam's Concertgebouw with Netherlands Radio Philharmonic under the baton of Xian Zhang.

Kaija Saariaho's *D'om le Vrai Sens* received its premiere performance with Finnish Radio Symphony and Sakari Oramo; Kimmo Hakola's colorful, mesmerising concerto under the baton of Semyon Bychkov (WDR Köln and La Scala, Milan); and Magnus Lindberg's concerto with a spectacular premiere at London's 2007 BBC Proms Festival with the BBC Symphony and Bychkov. Kriikku has recorded all these works for Ondine, including Jukka Tiensuu's *Missa* with the Helsinki Philharmonic and John Storgårds. Lindberg's Clarinet Concerto recording was nominated in the 2006 Gramophone Awards, and the new Saariaho work with Finnish Radio Symphony and Sakari Oramo won the Jury's Award at the BBC Music Magazine Awards 2013.

Kari Kriikku's musical inventiveness and fresh attitude towards traditional performances not only as a soloist and commissioner but also as Artistic Director of Avant! Chamber Orchestra, have been further recognized when in 2009, Kari Kriikku was announced recipient of the prestigious Nordic Council Music Prize.

### **About Jennifer Zetlan**

Soprano Jennifer Zetlan is swiftly garnering recognition for her artistry and captivating stage presence. She has debuted on the stages of the Metropolitan Opera, New York City Opera, Seattle Opera, Santa Fe Opera, and Florida Grand Opera. On the concert stage she has performed with the New York Philharmonic, St. Paul Chamber Orchestra, the Indianapolis Symphony, The Juilliard Orchestra, and has been heard at Carnegie Hall in recital and with Oratorio Society of New York, Musica Sacra, and the New York Youth Symphony.

In the 2015-16 season, Jennifer Zetlan makes her Broadway debut in a new production of *Fiddler on the Roof*, directed by Bartlett Sher. Ms. Zetlan also performs the role of Despina in *Così fan tutte* with the Milwaukee Symphony Orchestra. Last season included performances of Mozart/Donna Anna (a role Ms. Zetlan first created in 2014 at the Ojai Festival) in Steven Stucky and Jeremy Denk's opera *The Classical Style* at Carnegie Hall. She also performed in *The Tempest Songbook* with Gotham Chamber Opera and created the role of Fanny in the world premiere of *Morning Star* with Cincinnati Opera. Concert appearances included Ligeti's *Requiem* with the

American Symphony Orchestra at Carnegie Hall, and *Chichester Psalms* and *Carmina Burana* with the Oratorio Society of New York.

### **SPRING-FALL 2016 RECITAL SERIES**

Presented in the intimate Belle Époque salon setting of the Board of Officers Room, the Armory's recital series continues to present rising and celebrated talent from across the globe. Upcoming performances mark an expansion of the series, featuring 10 intimate programs that include new interpretations of enduring classics, avant-garde contemporary works, and multiple North American recital debuts.

**Lisette Oropesa, soprano**

**John Churchwell, piano**

Tuesday, January 12 at 7:30 p.m.

Wednesday, January 13 at 7:30 p.m.

Program to include works by Handel, Schubert, Schumann, Faure, and de Falla.

A winner of the Met's National Council Auditions in 2005, Cuban-American soprano Lisette Oropesa has been taking the opera world by storm with vocally commanding performances at opera houses across the U.S. and Europe, including at the Metropolitan Opera, Opéra National de Paris, and Grand Théâtre de Genève. A program of Spanish arts songs and works by Schubert and Schumann offers audiences the opportunity to hear this rising star within the intimacy of the Board of Officers Room.

**Roderick Williams, baritone**

**Susie Allan, piano**

**Jenny Agutter, actor**

Thursday, February 4 at 7:30 p.m.

Friday, February 5 at 8:00 p.m.

All-Schubert Program

*Schwanengesang, D. 957* ("Swan Song")

Baritone Roderick Williams has made a name for himself on both the opera and concert stage, singing a wide repertoire of rarely heard Baroque gems to contemporary music of today. The burnished baritone makes his North American recital debut with a performance of Schubert's final—and one of the most enduring—song collections, elucidating the songs with interspersed poetry and readings for a poignant and heartfelt evening that could only be felt in the perfectly intimate setting of the Board of Officers Room.

### **Lindemann Young Artist Concerts**

Tuesday, March 8 at 7:30 p.m.

Thursday, March 10 at 7:30 p.m.

With a roster of alumni that includes Stephanie Blythe, Nathan Gunn, and Dawn Upshaw, the Metropolitan Opera's Lindemann Young Artist Development Program has solidified its place in the opera world as a leader in nurturing the next generation of operatic superstars. Hear a preview of three of these soon-to-be opera greats from the program—soprano Clarissa Lyons, mezzo-soprano Rihab Chaieb, and tenor Kang Wang—in intimate evenings of song in the Board of Officers Room.

### **Roomful of Teeth**

Thursday, March 31 at 7:30 p.m.

Friday, April 1 at 8:00 p.m.

Program to include works by Elliot Cole and Michael Harrison.

The Grammy Award-winning *Roomful of Teeth* is a project dedicated to mining the expressive potential of the human voice, exploring singing traditions and techniques from around the world in an effort to commission new vocal works without borders. Having been heralded as “blazing a new trail” in choral music by *The New Yorker*, the group performs a program of works that include Elliot Cole’s *Hanuman’s Leap* and others that redefine vocal music for the 21<sup>st</sup> century.

**Kristóf Baráti, violin**

**Klára Würtz, piano**

Wednesday, April 27 at 7:30 p.m.

Thursday, April 28 at 7:30 p.m.

All-Beethoven Program

*Sonata for Violin and Piano No. 8 in G Major, Op.30, No.3*

*Sonata for Violin and Piano No. 2 in A Major, Op.12, No.2*

*Sonata for Violin and Piano No. 9 in A Major, Op.47 (“Kreutzer”)*

Beethoven’s 10 sonatas for violin and piano represent some of the most important works for the pairing, setting the standard to which all other composers aspired for many years to come. Having received rave reviews for their recording of these brilliant works, celebrated duo Kristóf Baráti and Klára Würtz arrive at the Armory to interpret a selection of these wondrous works.

**Andreas Scholl, countertenor**

**Tamar Halperin, harpsichord**

Saturday, May 21 at 8:00 p.m.

Sunday, May 22 at 3:00 p.m.

Program to include works by John Dowland, Thomas Campion, Henry Purcell, Robert Johnson, and William Byrd.

The countertenor voice came to prominence in the mid-17<sup>th</sup> century before falling from favor not even a century later. It has since enjoyed a powerful resurgence, with many countertenors now commanding praise on the world’s greatest concert and operatic stages. Andreas Scholl, who possesses one of the most beautiful countertenor voices of his generation, comes to the Board of Officers Room with a program that explores the poetry and artistic expression of the English Renaissance and Baroque at the height of the voice type’s original popularity.

**Andreas Ottensamer, clarinet**

**José Gallardo, piano**

Wednesday, September 8 at 7:30 p.m.

Friday, September 9 at 8:00 p.m.

*Claude Debussy: Première rhapsodie*

*Alec Templeton: Pocket Size Sonata No. 2*

*Charles-Marie Widor: Introduction et Rondo*

*Béla Kovács: After You, Mr. Gershwin!*

*George Gershwin: 3 Preludes (Arr. by Stephan Koncz)*

*Jean Françaix: Theme and Variations*

*Claude Debussy: La fille aux cheveux de lin*

*Joseph Horowitz: Sonatina*

Born into a musical family in Vienna, clarinetist Andreas Ottensamer dabbled with the piano and cello before taking up the clarinet. The young Austrian prodigy has gone on to become principal clarinetist of the Berliner

Philharmoniker, capturing audiences and critics alike with his diverse musicality and the singular beauty of tone that he coaxes from the instrument. He makes his North American recital debut in the Board of Officers Room with a program the perfectly showcases what the clarinet can do in a space that highlights the sheer beauty of chamber music.

**Sonia Wieder-Atherton, cello**

**Bruno Fontaine, piano**

Friday, October 7 at 8:00 p.m.

Saturday, October 8 at 8:00 p.m.

*Little Girl Blue: From Nina Simone*

Having delighted Armory audiences in 2015 with her program of Benjamin Britten's powerful suites and Sylvia Plath's haunting poetry, renowned cellist Sonia Wieder-Atherton returns to the Board of Officers Room with the North American premiere of a program that boldly reimagines the radical, sometimes fierce music of Nina Simone. With her cello taking the role of the torch singer's voice, Wieder-Atherton digs deep into Simone's universe and delivers a kaleidoscope of emotions, from honey-sweet to raw and uncompromising, and an exploration of diverse styles in this musical tour de force.

**JACK Quartet**

Sunday, October 30 at 3:00 p.m.

Monday, October 31 at 7:30 p.m.

All-Roger Reynolds Program

*FLiGHT*

Known as "superheroes of the new music world" (*The Boston Globe*), JACK Quartet has emerged over the past decade as the go-to ensemble for contemporary music with their impeccable musicianship, intellectual ferocity, and a take-no-prisoners sense of commitment. This virtuosic young ensemble perform the world premiere of Pulitzer Prize-winning composer Roger Reynolds' *FLiGHT*, an exploration of humankind's aspirations to fly through musical composition for string quartet, real-time computer-derived sound, readings, and projections.

**Kate Royal, soprano**

**Joseph Middleton, piano**

Friday, November 18 at 8:00 p.m.

Sunday, November 20 at 3:00 p.m.

'Komm, Trost der Welt': a recital of Robert and Clara Schumann, Mahler and Barber

British lyric soprano Kate Royal has generated significant excitement among fans of great singing with appearances at the Metropolitan Opera, Glyndebourne Festival, Paris Opera, Royal Opera Covent Garden, and the English National Opera. Equally at home on the recital stage, the "elegant, thoughtful singer" (*The New York Times*) comes to the Armory to perform a program of British art songs in one of the most elegant and intimate spaces—the Board of Officers Room.

## THE ARTISTS STUDIO SERIES

Following the revitalization of the Armory's Tiffany-designed Veterans Room, the space will reopen with the launch of The Artists Studio, a new artistic series curated by acclaimed jazz musician, multi-media performer, and MacArthur "Genius" Jason Moran. Reflecting the eclectic design of the room and the inventive spirit of the designers who conceived it, the series will feature intimate concerts across a range of styles, including jazz and hip-hop, presented in a way that allows the listener to examine how and to what they listen.

**Jason Moran****Monday, March 7, at 7pm & 9:30pm**

Jazz pianist and composer Jason Moran has a rich and varied body of work that is actively shaping the current and future landscape of jazz. Having released nine of his own albums in addition to over 30 recordings with others, Moran has garnered international acclaim including a Grammy nomination for Best Jazz Album in 2014. He inaugurates the Veterans Room with a performance of works for solo piano, commemorating the auspicious occasion with a live recording for future release.

**Improvisations: Louis Andriessen and Jason Moran****Wednesday, March 23, at 8pm**

Dutch contemporary composer Louis Andriessen creates music that is carefully structured, strictly notated, and technically demanding; yet improvisation is very much part of his practice, and he is influenced and passionate about jazz as heard in many of his works. As a counterpoint to the visionary production of his monumental *De Materie* in the Armory's drill hall, he is joined by pianist Jason Moran for an evening spotlighting these jazz influences as well as other improvisations. This artfully curated set for two pianos gives a contemporary context to musical improvisation, moving this extemporaneous art form from its origins in the time of Bach and Beethoven to the modern age.

**Pauline Oliveros & Ione****Friday, April 1, at 7pm through Saturday, April 2 at 8pm**

Pauline Oliveros is an American composer and accordionist who is a central figure in the development of experimental and electronic art music, redefining the boundaries of music making for more than 50 years. She is joined by noted author and poet Ione in the Veterans Room to present a Deep Listening seminar conducted in multiple phases over two days. The seminar will explore the difference between the involuntary nature of hearing and the voluntary, selective nature of listening through bodywork, and conclude with a sonic meditation with Pauline Oliveros followed by a culminating concert with Jason Moran and The Bandwagon.

**Conrad Tao & Tyshawn Sorey****Friday, May 20, at 7pm & 9pm**

A thoughtful artist and dynamic performer, 21-year-old pianist and composer Conrad Tao has already garnered praise from audiences and critics alike for his imaginative performances of a wide range of classical and contemporary repertoire. Tao is joined by multifaceted percussionist and instrumentalist Tyshawn Sorey, a pivotal figure in contemporary improvisation practice in his own right who operates in a wide cross-section of musical idioms. Featuring both solo performances and dynamic dual improvisations that blend their unique talents and unparalleled artistic vision, this unique pairing allows both musicians to step outside their disparate styles to share the same space together for an exciting and rarely heard musical dialogue.

**Milford Graves & Deantoni Parks****Monday, June 13, at 8pm**

The art of music making gets examined through the lenses of science and technology in this double bill of music and projection by percussion pioneers. Seminal drummer and acupuncturist Milford Graves is an innovator of free jazz, liberating percussion from its timekeeping role to inform an entirely new sound. He has since gone on to build technologies for transforming human biorhythms into electronic sounds in order to explore their percussive link to music. The ever-evolving relationship between music and technology is explored by extraordinary drummer and musician Deantoni Parks, who augments his natural talents with the benefits of sampling and technology to fuel his own singular vision, as showcased on his newly released debut album *Technoself*.

**Lucy Raven****Thursday, September 29, at 7pm & 9pm****Friday, September 30, at 7pm & 9pm**

Lucy Raven is an artist whose practice encompasses a wide variety of forms, including animated films, sculptural installations, performative lectures, and interventions into live television. Connecting all of these disparate strands is

the artist's continuing exploration into the effects of technology on the world. She comes to the Veterans Room to reimagine her work *Tales of Love and Fear*, a unique instance of cinema that is as much a film as it is a kinetic sculpture performing the architecture of the space it inhabits. A single stereoscopic photograph is split by two projectors into left and right eye perspective, which slowly counter-rotates around the room – utilizing 3D film technologies to expand the perception of the cinematic beyond the screen through an art-historical lens.

**Camille Norment & Craig Taborn**  
**Sunday, October 16, at 5pm & 7pm**

Representing Norway at the 2015 Venice Biennial, multimedia artist Camille Norment uses the notion of cultural psychoacoustics to explore the perception of sound through installation, sculpture, and performance. She is joined by improvising pianist, composer, and electronic musician Craig Taborn for a performance that blends the pair's unique styles and instruments, from the piano to electronics to the rare glass armonica. Having known each other since their college days, the duo now partner for the very first time in a presentation that traces the fringes of sound, perception, and historical memory and perfectly marries with the varying aesthetics of the space.

**Ryan Trecartin & Lizzie Fitch**  
**Monday, November 21, at 7pm & 9pm**

Artist and filmmaker Ryan Trecartin's groundbreaking sound design – a densely layered mix of rapid-fire dialogue, electronic music, and live instrumentation – extends the depth, intensity, and insane hilarity of his art. He is joined by his principal collaborator Lizzie Fitch to present their buoyant, digitally inflected scores live for the very first time.

**About Jason Moran**

Jazz pianist and composer Jason Moran was born in Houston, TX in 1975 and earned a degree from the Manhattan School of Music, where he studied with Jaki Byard. He was named a MacArthur Fellow in 2010 and is the Artistic Director for Jazz at The Kennedy Center.

Moran has recorded nine critically acclaimed albums for Blue Note Records, the latest *All Rise: A Joyful Elegy for Fats Waller*. His rich and varied body of work is actively shaping the current and future landscape of jazz. He has recorded with Cassandra Wilson, Charles Lloyd, Bill Frisell, Sam Rivers, Meshell Ndegeocello, and many others. Moran scored Ava DuVernay's Oscar-nominated film *Selma*, and his cross-discipline collaborators include the artists Adrian Piper, Joan Jonas, Glenn Ligon, Stan Douglas, Adam Pendleton, Lorna Simpson, Theaster Gates, and Kara Walker; commissioning institutions of Moran's work include the Walker Art Center, Chicago Symphony Center, Philadelphia Museum of Art, Jazz at Lincoln Center, and Monterey Jazz Festival, among many others.

Moran has a longstanding collaborative practice with his wife, the singer and Broadway actress Alicia Hall Moran; as named artists in the 2012 Whitney Biennial, they together constructed *BLEED*, a five-day series of 30 performances featuring 95 participants. *BLEED* explored the power of performance to cross barriers and challenge assumptions, and it was widely hailed as groundbreaking in the music and performance realm. Their collaboration, *WORK SONGS*, was commissioned by the 72<sup>nd</sup> Venice Art Biennial along with his first mixed-media installations *STAGED: Savoy Ballroom 1* and *Three Deuces*. He continues to collaborate with choreographers Alonzo King and Ronald K. Brown, poets Elizabeth Alexander and Yusef Komunyakaa. Moran currently teaches at the New England Conservatory in Boston.

**Tickets**

Subscriptions go on sale December 7, 2015.

Single tickets for *De Materie* and recitals by Lisette Oropesa, Roderick Williams, the Lindemann Young Artists, Roomful of Teeth, Kristóf Baráti, and Andreas Scholl go on sale December 14 (December 7 for Armory members).

Single tickets for the remainder of performances go on sale May 9, 2016 (May 2 for Armory members and May 5 for subscribers).

To purchase tickets and for more information, please visit: [www.armoryonpark.org](http://www.armoryonpark.org) or call Park Avenue Armory Ticket Services at (212) 933-5812.

### **Sponsorship**

Citi; Pershing Square Capital Management, LP; and Bloomberg Philanthropies are the Armory's 2016 season sponsors.

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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, students to explore, and audiences to experience, unconventional work that cannot be mounted in traditional performance halls and museums. With its soaring 55,000-square-foot Wade Thompson Drill Hall—reminiscent of 19<sup>th</sup>-century European train stations—and an array of exuberant period rooms, the Armory offers a platform for creativity across all art forms. Together, these and other spaces within the historic building utilized for arts programming comprise the Thompson Arts Center, named in recognition of the Thompson family's ongoing support of the institution.

Since its first production in September 2007, the Armory has organized and commissioned immersive performances, installations, and cross-disciplinary collaborations in its vast drill hall that defy traditional categorization and challenge artists to push the boundaries of their practice. Programmatic highlights include Bernd Alois Zimmermann's harrowing *Die Soldaten*, in which the audience moved "through the music"; *the event of a thread*, a site-specific installation by Ann Hamilton; the final performances of the Merce Cunningham Dance Company across three separate stages; *WS* by Paul McCarthy, a monumental installation of fantasy, excess, and dystopia; an immersive *Macbeth* set in a Scottish heath and henge by Rob Ashford and Kenneth Branagh; a profound and radically inclusive staging of Bach's *St. Matthew Passion* staged by Peter Sellars and performed by Sir Simon Rattle and the Berliner Philharmoniker; and Louis Andriessen's *De Materie* in a highly imaginative staging by director Heiner Goebbels that included floating zeppelins and a flock of 100 sheep. The Armory also presents small-scale performances and programs in its historic period rooms, including its acclaimed recital series, which showcases musical talent from across the globe within the intimate salon setting of the Board of Officers Room; and the new Artists Studio series in the newly restored Veterans Room, which features innovative artists and artistic pairings that harken back to the imaginative collaboration and improvisation of the original group of designers who conceived the space.

The Armory offers robust arts education programs at no cost to underserved New York City public school students, engaging them with the institution's artistic programming and the building's history and architecture.

Concurrent with its artistic program, the Armory has undertaken an ongoing \$210-million revitalization of its historic building, designed by architects Herzog & de Meuron. [www.armoryonpark.org](http://www.armoryonpark.org).

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