

**PARK AVENUE
ARMORY**



Circle Map

Program of Contemporary Classical Works by Kaija Saariaho to
Feature New York Premieres Performed by the New York Philharmonic

Site-Specific Realization by Armory Artistic Director Pierre Audi
Conducted by Esa-Pekka Salonen

Two Performances Only - October 13 and 14, 2016

New York, NY – August 16, 2016 – 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.

"Our drill hall is an ideal setting and partner for realizing spatial compositions, providing tremendous freedom for composers and performers," said Rebecca Robertson, President and Executive Producer of Park Avenue Armory. "After the New York Philharmonic's phenomenal performances in 2012, we are delighted to welcome these incomparable musicians back to our Wade Thompson Drill Hall for an evening of works by one of our most distinguished living composers."

"Kaija Saariaho is a composer of limitless imagination, whose vivid musical tapestries epitomize the spirit of artistic experimentation that we celebrate at the Armory," said Pierre Audi, Artistic Director of Park Avenue Armory. "We are so proud to present this interpretation of four of her most haunting compositions by one of the world's great symphony orchestras and within this exceptional setting, where Kaija has long wanted to have her spatial works performed."

The evenings will include interpretations of the following works:

- *Lonh* (1996), which serves as a prologue for Saariaho's opera *L'Amour de Loïn*, draws its text from a love poem attributed to the medieval troubadour Jaufré Rudel and will be sung by rising soprano Jennifer Zetlan in its original Provençal language. The electronic score includes French and English translations of the text, set against manipulated sounds from the natural world.
- *D'om le Vrai Sens* (2010), a musical exploration of the senses that takes a series of six medieval tapestries, *La Dame à la licorne* (The Lady and the Unicorn), as its inspiration. Composed for and performed by Kari Kriikku, the clarinetist will occupy different areas of the hall for each of the composition's six movements. This engagement marks the work's New York premiere.

- *Lumière et Pesanteur* (2009), a minimalist work composed as a gift to Esa-Pekka Salonen and inspired by his performance of Saariaho's *La Passion de Simone*. The composition, which takes its structure from the eight Stations of the Cross, will receive its New York premiere at the Armory.
- *Circle Map* (2012), a composition for orchestra and electronics inspired by six works of the 13th-century Persian poet Rumi, which will make its New York premiere at the Armory.

Circle Map continues the Armory's commitment to presenting groundbreaking realizations of contemporary, popular, and classical music that engage with audiences in innovative ways. In 2015, the Armory presented *Goldberg*, a collaboration between Igor Levit and Marina Abramović that reimagined the traditional concert experience; a radical re-staging of Bach's *St. Matthew Passion* performed by the Berliner Philharmoniker, conducted by Sir Simon Rattle, and directed by Peter Sellars; the New York and indoor premiere of John Luther Adams' *Inuksuit* performed by dozens of percussionists throughout the Armory's drill hall and historic head house; an intimate series of concerts by The xx blurring the boundaries between artist and audience; Karlheinz Stockhausen's electronic masterpiece *OKTOPHONIE* in a lunar environment created by Rirkrit Tiravanija; the New York Philharmonic performing Stockhausen's sonic masterpiece *Gruppen* and other works as part of *Philharmonic 360*, a program of spatial music conceived by Philharmonic Music Director Alan Gilbert; and Bernd Alois Zimmermann's harrowing *Die Soldaten*, in which the audience moved "through the music."

Circle Map
October 13-14, 2016

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)

Thursday, October 13 at 7:00 p.m.
 Friday, October 14 at 7:00 p.m.

Artist Talk: Circle Map

Friday, October 14 at 6:00 p.m.
 Composer Kaija Saariaho, video projection designer Jean-Baptiste Barrière, lighting designer Jennifer Tipton, and Park Avenue Armory Artistic Director Pierre Audi discuss the works on the program and their realization in the space.

Tickets are available at armoryonpark.org or (212) 933-5812.

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 175th 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 Schaffer—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 20th-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 Quatuor 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 Avanti! 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.

ARMORY 2016 SEASON SPONSORSHIP

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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 19th-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.

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