



Stockhausen

Abschnitte
(tracks)
CD (41)

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1. ex 61

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1. ex 61

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4. Track 3 Crashes (Abstürze)

The glissando sounds in track 3 take off between loudspeakers

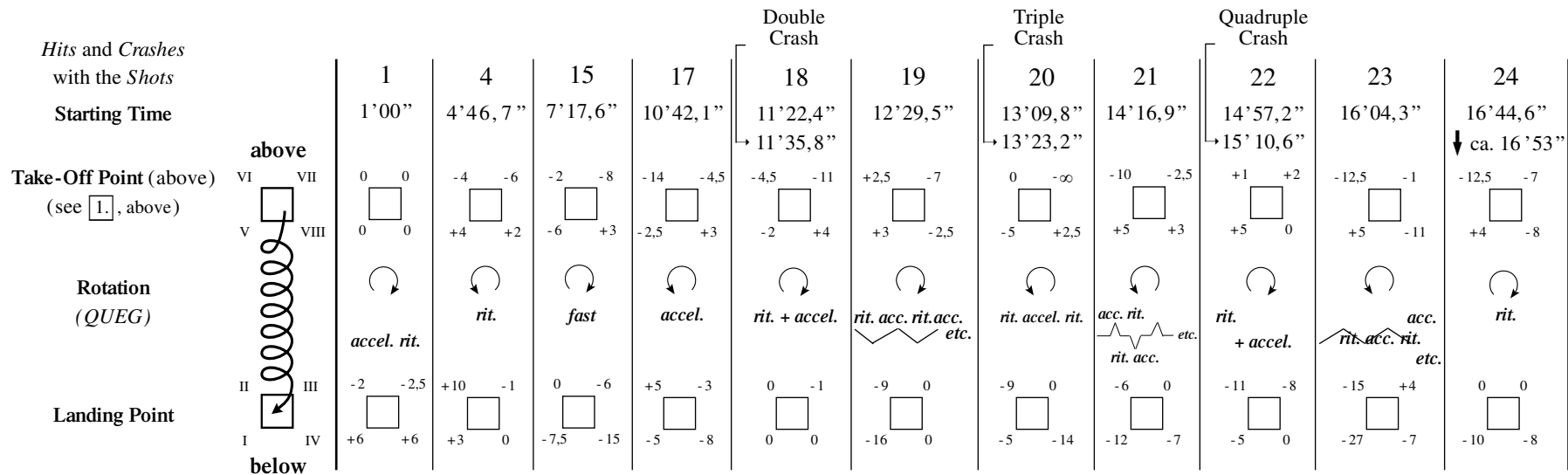
(above) at the target points of the corresponding shots from track 4, whose level-constellations were stored as a program from 1. (cf. 1.).

Additionally, they begin to rotate (↻ = to the right, ↺ = to the left) with downward rotations (from above to below) and each lands at a different landing point between the loudspeakers or move downwards or upwards corresponding to the glissando curves.

The rotations were realized using the above-mentioned QUEG unit.

4 group faders (VCA):

1st VCA	V / VI / VII / VIII	Take-Off Points
2nd VCA	rotation above ↻	V - VI - VII - VIII
	or ↺	VIII - VII - VI - V
3rd VCA	rotation below ↻	I - II - III - IV
	or ↺	IV - III - II - I
4th VCA	I / II / III / IV	Landing Points

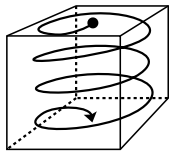


With the crash at shot 18 (11'22.4"), the sound remains overhead until 11'35.8", varying between a fixed position and rotation, and only at the beginning of the downward glissando (11'35.8") does the rotation and downward spiral set in. This occurs with the crash at shot 20 (13'09.8" – 13'23.2") and with the crash at shot 22 (14'57.2" – 15'10.6"). With the crash at shot 24 (16'44.6") the sound rapidly plunges with the 13th glissando.

Play-back of the previously recorded tracks 9–16, and with it before each crash, recall of the program for the 2 x 4 faders, manual control during the crash with 4 VCA faders and simultaneous manual control of the speed of the rotation on the QUEG.

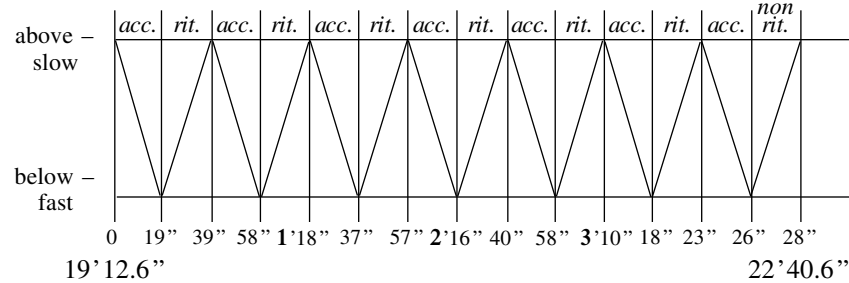
1st VCA OPEN, 2nd VCA < OPEN,
4th VCA < OPEN, 3rd VCA < OPEN,

1st VCA > CLOSED, 2nd VCA > CLOSED,
3rd VCA > CLOSED, 4th VCA stays the same.

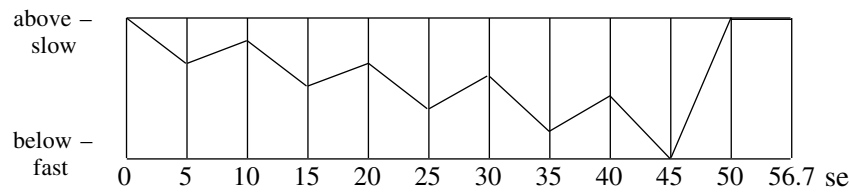


The rotations roughly follow the pitch contour of the glissandi: in the case of a downward glissando the rotation descends, in the case of an upward glissando it climbs again, more or less parallel with the glissando, and so on.

From 19'12.6" to 22'40.6" in track 3 rotation ↻ with PAN 3, above–below and accelerando–ritardando parallel with the glissandi:



The crash from 22'40.6" to 23'37.3" was correspondingly controlled by rotation ↻ PAN 3 with the following accelerando-curve:



Recording-tracks 17 through 24 with full levels.

For the 8 superimposed crashes from 25'02.3" to 26'42.3", 8 individual rotations were controlled manually.

These 8 glissandi were – like the others – recorded on tracks 9–16. Tracks 9–12 were copied onto tracks 17–20. For tracks 9–12 4 panorama knobs were slowly turned by hand, listening to the result over loudspeakers V–VIII. Each of the panorama controls continuously repeated its own cycle of gradual loudspeaker transitions. The hand movements were as follows:

4 adjacent panorama knobs ↻ ↻ ↻ ↻ turned by a continuous latitudinal hand movement along the knobs; a cyclic changing of contact points – in this case three or four per turn – could be previously programmed, and then constantly repeated.

play-back track	9	10	11	12
recording-tracks	[: 17 – 18 – 20 :]	[: 18 – 17 – 20 – 19 :]	[: 19 – 18 – 18 – 17 :]	[: 20 – 18 – 19 – 17 :]

Afterwards, tracks 13–16 were correspondingly copied onto tracks 21–24.

play-back track	13	14	15	16
recording-tracks	[: 22 – 23 – 23 – 24 :]	[: 21 – 22 – 24 – 23 :]	[: 24 – 23 – 21 :]	[: 23 – 24 – 24 – 21 – 22 :]

A safety copy was made of all tracks 9–24 from circa 24'30" to 27'10" on a 24-track analogue tape (with Telcom) having identical track distribution 9–24 starting at 0'39". This is dated 25. X. 1990 and is located in the studio archives.

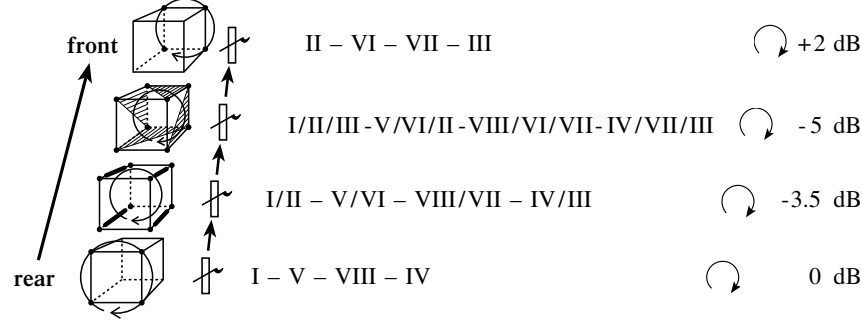
After this, tracks 17–24 of the production original were copied onto tracks 9–16, steering the crash movements from above (tracks 17–24 on tracks 13–16) → below (tracks 17–24 on tracks 9–12) with 4 group faders, as described above.

Finally, track 4 (soprano voice) was copied onto tracks 17–20 and track 5 with the movements of shots 30–37 (see top of page O XXI track 5) starting at 25'01.6") was copied simultaneously with the 8 glissando rotations of tracks 9–16 onto tracks 17–24.

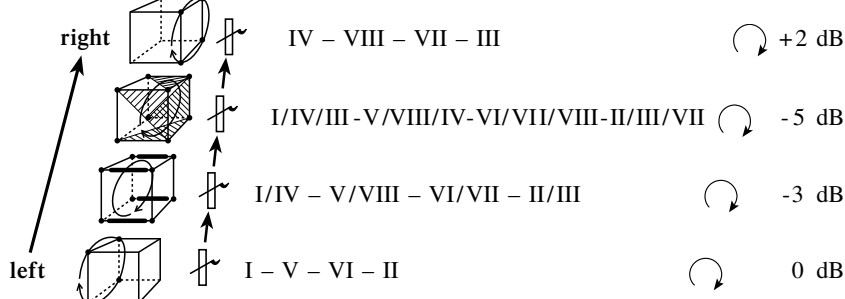
Recording-tracks 17 through 24.

5. Track 1 High Chords

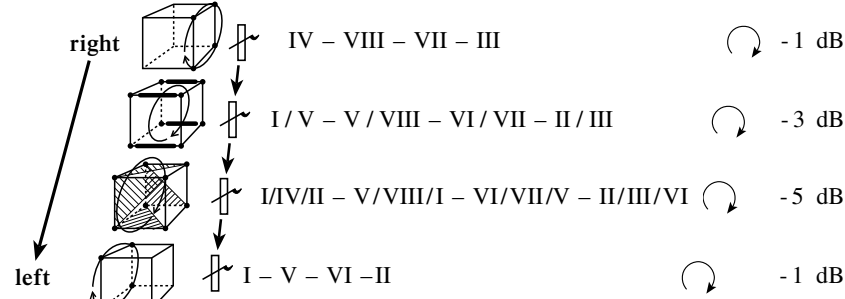
From 1'00" to 10'42.1" slow spiral rotation ↻ as a constant movement from the rear to the front, with 4 x 4 individual faders, controlled by 4 group-faders.



From 10'42.1" to 16'58" this slow spiral rotation is correspondingly controlled as a constant movement from left to right:



From 16'58" until about 23' the slow spiral rotation ↻ is correspondingly controlled as a constant movement from right to left:



The 4 group faders were slowly cross-faded in succession, always starting again at the rear, respectively at the left, then right. This resulted in flowing movements. Mixed with this, the play-back of tracks 17–24.

Recording-tracks 9 through 16.

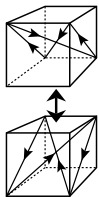
6. Track 2

From 1'00" until 36'18" (from 31' continued on track 1) 2 looping movements were alternately cross-faded over long spans of time (with the DMP 7), with 2 x 4 faders, regulated quite softly by two group-faders:

1st VCA [: V – III – VIII – II :] ca. 20" per loop, constantly repeated

2nd VCA [: I – VII – IV – VI :]

Mixed with this, the play-back of tracks 9–16.



Recording-tracks 17 through 24.

7. Track 8

From 1'00" to 33'00" very slow clockwise rotation

[: I – II – III – IV :] constantly repeated, controlled manually.

<> at 4'42" | 7'13" | 10'35" | 11'32" | 23'55" | 24'01" | 29'35" | 32'50" >

Mixed with this, the play-back of tracks 17–24.

Recording-tracks 9 through 16.

The final mix of the 24-track tape 1 to 36'18" is thus on tracks 9 through 16.

Spatialisation of the 24-track tape 2

The time code and CTL track of the second 24-track original tape start at 3'00", and continue to 34'55". They are therefore always 3 minutes ahead of all timing indications in the score, which begins with 0'00" again at the PIETÀ continuation and is notated to 31'55". Unfortunately, in this original tape 2, there is an interruption in the time code at 12'58". In addition, the time code does not correspond to the CTL timings. The timings in the score correspond to those of the CTL track, taking the 3 minute difference into account, but they do NOT correspond to the time code.

The following timings are identical with the score-timings.

PIETÀ: score 0'00" to 10'00"

1. Track 7

From 0'00" to 10'00" track 7 copied onto tracks 9–16 at equal level without movement for all 8 channels and mixed with this: track 6 to 5'00", track 5 from 5'00" to 8'06", track 6 from 8'06" to 10'00" with very slow spiral rotation ↻ (DMP 7, PAN 1) circa 20" rotation-rate, and during this, slowly alternating (manually using 2 x 4 faders):

above [: V – VI – VII – VIII :] constantly repeated,

below [: I – II – III – IV :]

at irregular time intervals, with lateral distortion of the circular movement (by varying the levels of the 2 x 4 faders).

Recording-tracks 9 through 16.

2. Track 4

From 0'00" to 10'00" slow counter-clockwise rotation ↺ of track 4 (DMP 7, PAN 1)

[: II/IV – III – II/VII – I/VI :] constantly repeated,

and mixed with this, play-back of tracks 9–16.

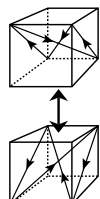
Recording-tracks 17 through 24.

3. Track 1

From 0'00" to 10'00" track 1 with 2 slow looping movements (DMP 7, PAN 1), moved slightly slower than track 4:

[: V – III – VIII – II :] constantly repeated,

[: I – VII – IV – VI :]



the two loops constantly repeated manually with 2 x 4 faders, slowly cross-faded into each other and thus alternated.

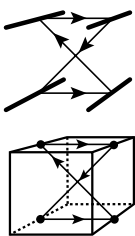
Mixed with this, play-back of tracks 17–24, and at 9'58.4" track 5 at full level on I/II/III/IV.

Recording-tracks 9 through 16.

4. Track 8

From 0'00" to 10'00" track 8 with very slow cross-rotation (DMP 7, PAN 1)

[: I/II – III/IV – V/VI – VII/VIII :] constantly repeated,



tempo variation with Fadermaster 12 - 11 - 13 - 12 etc.

Mixed with this, play-back of tracks 9–16.

Recording-tracks 17 through 24 (result PIETÀ).

A NOTE FROM THE ARTISTIC DIRECTOR

WHEN OBJECTS BEGIN TO SING

When Karlheinz Stockhausen began writing *OKTOPHONIE* in 1990, he imagined this electronic composition to sonically represent the transformation of “war into art and of weapons into music.” It seems fitting to launch the Armory’s new season with this remarkable artistic statement.

Stockhausen was a true pioneer and the father of electronic music. His work has been far reaching, influencing a wide range of musical styles including classical, pop, and film scores. I first worked with Stockhausen twelve years ago in London, during a week-long presentation of his works alongside younger electronic composers such as Richard James (aka Aphex Twin). He was unable, however, to perform *OKTOPHONIE*, due to the standard limitations of a traditional concert hall. “For this kind of music,” he declared, “you need a far more flexible hall, one where the audience can be at the center, with the octophonic composition projected all around them.” Twelve years later, it is a delight to present *OKTOPHONIE* in the type of space he imagined for this groundbreaking work.

Stockhausen often projected a small moon during performances of many of his electronic works and envisioned outer space as the setting for *OKTOPHONIE*. Together with my dear colleague Hans-Ulrich Obrist, we invited the visual artist Rirkrit Tiravanija to stage this work in the Armory’s Drill Hall following the composer’s intention. Renowned for turning the quotidian into beautiful, ritualized events, Tiravanija has transformed the traditional concert situation into a unique environment in which the audience becomes an integral part of the performance.

We are extremely indebted to Karlheinz Stockhausen’s long-time artistic collaborators Kathinka Pasveer and Suzanne Stephens. They have expertly guided us in realizing Stockhausen’s vision at the Armory. I only wish he could have been here with us to witness the New York premiere of this monumental composition.

I hope you find these performances enriching.

Alex Poots
Artistic Director, Park Avenue Armory

PARK AVENUE
ARMORY
PRESENTS



OKTOPHONIE

Composer: Karlheinz Stockhausen
Visual Artist: Rirkrit Tiravanija
Sound Projectionist: Kathinka Pasveer
Sound Designer: Igor Kavulek
Lighting Designer: Brian Scott

PERFORMANCES

Wednesday, March 20 at 8:00pm
Friday, March 22 at 8:00pm
Saturday, March 23 at 4:00pm and 8:00pm
Sunday, March 24 at 8:00pm
Monday, March 25 at 8:00pm
Tuesday, March 26 at 8:00pm
Wednesday, March 27 at 8:00pm

Running time: 70 minutes
OKTOPHONIE is performed without an intermission.
There is no late seating.

Special thanks to the Stockhausen Foundation
for Music, Kürten, Germany.

ARTIST TALK

Saturday, March 23 at 6:00pm
Park Avenue Armory Artistic Director Alex Poots
moderates a discussion with longtime collaborators of
the composer: Kathinka Pasveer and Suzanne Stephens.



Cover Photo: Ryo Kato

ABOUT THE WORK

Karlheinz Stockhausen’s *Licht (Light)* cycle is more than a collection of just seven operas. Like a cathedral, it is in fact a repository for dozens of smaller pieces that aggregate into one giant structure. Should the cathedral fall into ruin, a surviving capital from a column or a gargoyle from the roof could easily stand alone as an independent work. Stockhausen’s modular concept for *Licht* meant that he could adapt any scene into sometimes multiple standalone works.

OKTOPHONIE (Octophony) is one of those works. In its simplest sense, it is the musical accompaniment for the second act of *Dienstag (Tuesday)*, the fourth opera in the cycle. Instead of an orchestra in a pit, the action is set to tape music. The music differs from many of Stockhausen’s other 8-channel works in that the audience is placed in a cube, with a square of four speakers at the base, and another square of four speakers about 45 feet overhead. This cube setup allows Stockhausen to move the music from point to point with extreme flexibility. It is a small-scale adaptation of the 360° sound field that Stockhausen was able to use in the spherical pavilion at the Osaka World Fair in 1970.

The movement of sound is a recurring feature of Stockhausen’s music. The whirling rotation of the giant chord in *Gruppen*, and the thunderous landing and takeoff of the flying saucers in *Sirius* are two of the more memorable examples of his ability to create the illusion of motion. Many of his electronic pieces are essentially cinema without pictures. One of the testaments to Stockhausen’s craftsmanship is his ability to create these mind trips with nothing other than pure sound manipulation.

The score for *OKTOPHONIE* reveals the painstakingly detailed choreography of sound that Stockhausen designed for the piece. Sound moves from front to back, side-to-side, in spirals, and erratic ascents. Part of the fun for the listeners is that how they hear these movements depends entirely upon where they are seated.

Dienstag focuses on the conflict between Michael and Lucifer. In the first act, the two angels engage in a battle of wits. Lucifer manages to stop the flow of time. Michael is able to restart it. In the second act, the two are in all out war. The first half of *OKTOPHONIE* is more frenetic, as it undergirds the massive battle between Lucifer’s platoon of trombones and Michael’s trumpeters.

As a German boy during WWII, Stockhausen experienced war firsthand. When he was sixteen, he was stationed at a field hospital in Bedburg, near the western battlefield. He recalls:

“I was carrying two buckets of steaming potatoes across the wide courtyard...when suddenly there was this screaming howl of a figher-bomber; everything was crackling, spattering, and exploding around me. I just shut my eyes tight and stood stock still till I heard the hornets whistling off, opened my eyes and looked at the criss-cross of bullet-holes all around me.”

The first half of *OKTOPHONIE* evokes this memory: the howling of approaching bombers, the sound of them whistling off into the distance, and the chaos of gunfire. One of the most striking features of the piece are the “sound bombs” and “shots.” The bombs are fired on the lower square of speakers, as though dropped from a plane. The shots are fired at the upper square of speakers, in the manner of anti-aircraft fire.

These are purely synthesizer creations, made in close collaboration with Stockhausen’s then 23-year old son Simon, who has a starring role in the last part of the act which *OKTOPHONIE* frames. Lucifer’s battle

with Michael culminates in a giant explosion about midway through the act. It obliterates the stage, revealing a kind of war room where bean counters tally the wins and losses of battle. Synthi-Fou, played by Simon, emerges with green elephant ears, sunglasses, and a long nose. He plays a solo on his bank of synthesizers that delights the room, which eventually transforms into a hall of mirrors, erasing the grisly business of war planning. At the end of *Dienstag*, Synthi-Fou is left alone onstage, the jester with the last laugh.

Stockhausen always preferred his electronic music to be heard in the dark or with the eyes closed, but he knew that could be difficult for many concertgoers. As a compromise, he often suggests projecting a small moon above the stage with a simple spotlight. Putting the audience on the surface of the moon is a solution that he would have probably loved.

—Joe Drew

Operas in the *Licht (Light)* Cycle

Title	Theme	Completed
<i>Donnerstag (Thursday)</i>	Michael’s day	1980
<i>Samstag (Saturday)</i>	Lucifer’s day	1983
<i>Montag (Monday)</i>	Eve’s day	1988
<i>Dienstag (Tuesday)</i>	Conflict between Michael and Lucifer	1991
<i>Freitag (Friday)</i>	Temptation of Eve by Lucifer	1994
<i>Mittwoch (Wednesday)</i>	Cooperation between Michael, Eve, and Lucifer	1997
<i>Sonntag (Sunday)</i>	Mystical union of Michael and Eve	2003

The CD of *OKTOPHONIE* and all other CDs, scores, and videos of Stockhausen’s works may be ordered at stockhausenCDs.com and stockhausen-verlag.com. For further information about Stockhausen and his works, visit stockhausen.org.

BIOGRAPHIES

Karlheinz Stockhausen (1928–2007) started composing in the early 1950s and created 375 individually performable works throughout the course of his life.

From 1977 to 2003 he composed the cycle of operas *Licht (Light)*, “The Seven Days of the Week,” which comprises about 29 hours of music. All of the seven parts of this music-theatre work have had their staged world premières: *Donnerstag (Thursday)* in 1981, *Samstag (Saturday)* in 1984, and *Montag (Monday)* in 1988, all three produced by the Teatro alla Scala in Milan; *Dienstag (Tuesday)* in 1993 and *Freitag (Friday)* in 1996, both at the Leipzig Opera, *Sonntag (Sunday)* in 2011, at the Cologne Opera. With *Mittwoch (Wednesday)*, the Birmingham Opera Company presented the last day of the Licht heptalogy on Wednesday, August 22, 2012.

After *Licht*, Stockhausen intended to compose the hours of the day, the minute, and the second. He began the cycle *Klang (Sound)*, “The 24 Hours of the Day,” and until his death in December 2007, he composed the 1st Hour *Himmelfahrt (Ascension)* to the 21st Hour *Paradies (Paradise)*.

Stockhausen personally conducted, directed, or performed as sound projectionist at nearly all world premières and in innumerable performances and recordings of his works. The majority of his works composed before 1970 were performed at the Osaka World Fair in 1970 in a spherical auditorium conceived by the composer. Over the course of 183 days for five hours daily, his oeuvre was interpreted by 20 instrumentalists and singers for an audience of over one million listeners.

In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed Professor for Composition at the Hochschule für Musik in Cologne in 1971. In 1996 he was awarded an honorary doctorate from the Freie Universität Berlin, and in 2004 received an honorary doctorate from the Queen’s University in Belfast. Among his many honors, Stockhausen became Commandeur dans l’Ordre des Arts et des Lettres, and received the UNESCO Picasso Medal, the Order of Merit of the State of North Rhine Westfalia, the Hamburg BACH Prize, the Cologne Culture Prize and, the Polar Music Prize with the laudation: “Karlheinz Stockhausen is being awarded the Polar Music Prize for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the fore front of musical development for fifty years.”

Rirkrit Tiravanija (Visual Artist) was born in Buenos Aires, Argentina. The Thai artist is widely recognized as one of the most influential creators of his generation, his work defies media-based description as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Winner of the 2005 Hugo Boss Prize awarded by the Guggenheim Museum, his exhibition there consisted of a pirate radio (with instructions on how to personally make one). Tiravanija was also awarded the Benesse by the Naoshima Contemporary Art Museum in Japan and the Smithsonian American Art Museum’s Lucelia Artist Award.

He has had a retrospective exhibition at the Museum Boijmans Van Beuningen in Rotterdam that then was presented in Paris and London. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project of artists, art historians, and curators. Tiravanija is also President of an educational and ecological project known as The Land Foundation, located in Chiang Mai, Thailand, and is part of a collective alternative space located in Bangkok, where he maintains his primary residence and studio.

Kathinka Pasveer (Sound Projection) was born in Zaandam, Holland. She studied at the Royal Conservatory in The Hague with Frans Vester and was presented with the Nicolai Prize when she received her performer’s diploma in 1983. During her final year of studies she was the principal flutist of the Gewestelijk Orchestra in Holland.

Kathinka’s Chant as Lucifer’s Requiem for flute and 6 percussionists (2nd scene of *Saturday* from *Licht*) was composed for her by Stockhausen in February and March of 1983, and in October 1983 she performed the world première during the Donaueschinger Musiktage. Since then, Stockhausen has composed many works especially for Kathinka. She performed in the world premières of all of them, and as a soloist in the world premières of *Samstag (Saturday)* from *Licht* (La Scala 1984); *Montag (Monday)* from *Licht* (La Scala, 1988); *Dienstag (Tuesday)* from *Licht* (Leipzig Opera, 1993); and *Freitag (Friday)* from *Licht* (Leipzig Opera, 1996); Orchestra Finalists, 2nd scene of *Mittwoch (Wednesday)* from *Licht* (Carré, Amsterdam, 1996); and Michaelion, 4th scene of *Mittwoch (Wednesday)* from *Licht* (Prinzregenten-Theater, Munich 1998).

Kathinka assisted Stockhausen from 1983 until 2007 in all realizations of his music in the Studio for Electronic Music of the WDR, at IRCAM, and in private studios. She also assisted in all mix-downs of his music and with the sound projection of all of his concerts worldwide.

Igor Kavulek (Sound Design) was born and raised in Slovakia. After studying electro-engineering, he started his career as a screen and sound engineer at a television studio in Bratislava. Since 1990, he has lived in Cologne where he designs the sound for concerts, several TV productions, theater shows, and WDR Big Band concerts and plays. He met Karlheinz Stockhausen for the first time during the premiere of *Dienstag (Tuesday)* from *Licht* in Leipzig in 1993. After this initial encounter, he began to work for Stockhausen more frequently, and in 2000, he became head engineer for all performances of Stockhausen’s compositions.

Brian Scott (Lighting Design) is based in New York City. At Park Avenue Armory, he designed lighting for Ann Hamilton’s *the event of a thread*. As a SITI Company member, he designed lighting for *Cafe Variations*, *Trojan Women* in association with the Getty Villa, *American Document* with the Martha Graham Dance Company, *Under Construction*, *WhoDoYouThinkYouAre*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), and *War of the Worlds Radio Play*. Recently, he designed lighting for Laurie Anderson and Kronos Quartet at University of Maryland, *Jackie* and *How The World Began* with The Women’s Project, *Oh Guru Guru Guru* and *Death Tax* with Actors Theatre of Louisville, and *Dead Man’s Cellphone* with Playwright’s Horizon. As a member of the Austin-based Rude Mechanicals, he has designed numerous productions including *Method Gun*, *I’ve Never Been So Happy*, *How Late It Was How Late*, *Lipstick Traces*, *Requiem for Tesla*, and *Matchplay*.

Stockhausen Foundation for Music

Led by chairwoman of the Board of Directors Suzanne Stephens, the Stockhausen Foundation for Music exists to advance musicology and stimulate musical culture based on the creative oeuvre of Karlheinz Stockhausen. The organization has an extensive archive documenting the composer’s work and life, including composition sketches, scores, recordings, instruments, costumes, photographs and films, and comprehensive written sources, all accessible for research. In addition, the foundation continues the Stockhausen Concerts and Courses Kürten, which have taken place every summer since they were initiated by Stockhausen in 1998 and combine concerts, master classes, composition seminars, and scientific symposia aimed at a large, international audience.

ABOUT THE ARMORY

Part industrial shed, part American palace, Park Avenue Armory is dedicated to the development and presentation of work in the visual and performing arts that can not be mounted in traditional museums and performance halls and would otherwise not be seen in New York City. These unconventional works shatter traditional expectations by allowing artists to freely create and audiences to freely consume their work in an entirely new way.

Built between 1877 and 1881, Park Avenue Armory has been hailed as containing “the single most important collection of nineteenth century interiors to survive intact in one building” by the New York City Landmarks Preservation Commission. The 55,000-square-foot Wade Thompson Drill Hall, with an 80-foot-high barrel vaulted roof, is one of the largest unobstructed spaces in New York City. The Armory’s magnificent reception rooms were designed by leaders of the American Aesthetic Movement, among them Louis Comfort Tiffany, Stanford White, Candace Wheeler, and Herter Brothers. The building is currently undergoing a \$200-million renovation and transformation by Herzog & de Meuron.

JOIN THE ARMORY

MEMBERSHIP

Support Park Avenue Armory as a member and enjoy insider access to what *The New York Times* has called “the most important new cultural institution in New York City.”

Members have access to the best seats for Armory productions during exclusive presales, and are invited to experience the Armory and its artists through preview parties, open rehearsals, members-only viewing hours, building tours, and open houses.

For more information about membership, please email members@armoryonpark.org, call (212) 616-3952 or visit armoryonpark.org/join.

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- » Invitations to select open rehearsals
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- » E-invitations to members-only programs and events
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- » Free admission for guided tours of the Armory

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- » Special access to Artist Talks and tours

† *Benefits extend to children in household under 18 years of age.*

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- » Up to two ticket exchanges per season*
- » Special online ticket offers
- » One complimentary pass to an art fair**

** For same production; subject to ticket availability.*

***Certain restrictions apply.*

ASSOCIATE \$500 (\$400 IS TAX-DEDUCTIBLE)

All benefits of the Supporter membership plus:

- » Free admission for two additional guests to Armory visual art installations
- » Access to VIP lounge in one of the Armory’s historic rooms during performance intermissions*
- » Recognition in Armory printed programs
- » One additional complimentary pass to an art fair**

** When applicable.*

***Certain restrictions apply.*

BENEFACTOR \$1,000 (\$880 IS TAX-DEDUCTIBLE)

All benefits of the Associate membership plus:

- » Members concierge ticket service
- » Two complimentary tickets to the Under Construction Series

CHAIRMAN’S CIRCLE

The Chairman’s Circle is a vital group that supports groundbreaking artistic programming, immersive arts education, and the revitalization of the Armory’s historic building with gifts of \$2,500 or more annually. In addition to all benefits listed above, Chairman’s Circle members are provided intimate and exclusive opportunities, including invitations to private tours and VIP receptions with world-class artists; priority seating for Armory programs and performances; and an invitation for two to the annual Chairman’s Circle Reception, organized around the Armory’s history and unique programming.

Membership benefits, events, prices, and tax deductibility subject to change.

OTHER HAPPENINGS AT THE ARMORY

UNDER CONSTRUCTION SERIES

Get an inside look into the creative process of the Armory’s artists-in-residence, who set up studios and offer intimate public previews of works-in-progress in the Armory’s period rooms. Past participants have included performance artist Helga Davis, post-classical string quartet Ethel, soprano Lauren Flanigan, vocalist and songwriter Somi, sound artist Bora Yoon, and maverick musician and composer Meredith Monk. 📍 [#ArmoryUCS](https://twitter.com/ArmoryUCS)

ARMORY AFTER HOURS

Join us after select performances for complimentary libations with the artists and fellow attendees. Open to all ticket holders for that evening’s performance.

FAMILY PROGRAMS

Park Avenue Armory invites parents and children to participate in interactive art-making workshops in our historic rooms. Drawing upon the Armory’s castle-like setting and unique programmatic offerings, these programs are offered monthly during the school year and designed to spark the imagination of children of all ages.

ARTIST TALKS

Held in our historic period rooms, these insightful dialogues give audiences the opportunity to hear directly from the artists about the inspiration and ideas behind their work.

MALKIN LECTURES

Each fall, the popular Malkin Lecture Series presents scholars and experts on topics relating to the Armory and the civic, cultural, and aesthetic life of New York City in the 19th and early 20th centuries. Lecture topics have ranged from history makers like Abraham Lincoln and Theodore Roosevelt to Gilded Age society’s favorite restaurants and the Hudson River painters.

PRESERVATION TOURS

“[The Armory contains] the single most important collection of nineteenth century interiors to survive intact in one building.”

—New York City Landmarks Preservation Commission

Get an insider’s look at the Armory with a guided walking tour of the building with our staff historian. From the soaring 55,000-square-foot Drill Hall to the extraordinary interiors designed by Louis Comfort Tiffany, Stanford White, Herter Brothers, and others, see rooms not regularly open to the public, and learn about the design plans by acclaimed architects Herzog & de Meuron.

Go to armoryonpark.org for information on all of these programs.

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For the first time ever, audiences may purchase season tickets to experience the outside-the-box presentations that can only be seen at Park Avenue Armory. Be a part of our inaugural class of subscribers and get the best seats at the best prices for all of our staggering performing and visual arts productions—which shatter traditional expectations by allowing artists to freely create and audiences to freely consume their work in an entirely new way.

It’s not too late!—order tickets to the four remaining productions in the Wade Thompson Drill Hall and save 15%.

FOR SUBSCRIPTIONS, SINGLE TICKETS, AND MORE INFORMATION ABOUT THE SEASON: ARMORYONPARK.ORG OR (212) 933-5812

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Whether you need to change your address, require more information about a production, or have a question about Park Avenue Armory, our friendly staff is here to help at (212) 933-5812.

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A per-ticket service fee applies to all phone and web sales. All tickets will incur a facility fee of \$2.00 per ticket which is used to maintain and preserve Park Avenue Armory. All programs, artists, and prices are subject to change. Performances begin promptly at their scheduled times; late seating is solely at the discretion of house management.

NEXT AT THE ARMORY

PAUL MCCARTHY: WS

JUNE 19 — AUGUST 4

“...a maverick...a visceral visionary...” —*The Guardian* (London)

The “ribald, pop-culture obsessed provocateur” (*The New York Times*) Paul McCarthy unveils his largest installation in the U.S. to date, which continues his ongoing exploration of American myths and icons. Drawing inspiration from Grimms’ fairy tales and centuries-old mythologies of woodlands, this new work weaves together a massive, fantastical forest with towering trees, two off-scale houses, equipment and props from classic film-sets, and layers of film and sound. The result is a mind-bending, immersive experience by one of the most influential and important sculptors and artists of his generation.

This exhibition contains content that visitors may find challenging and unsuitable for children.

Single tickets on sale May 13. Free for Park Avenue Armory members.

THE MACHINE

SEPTEMBER 4 — 18

“[Playwright] Matt Charman...has had the kind of meteoric rise that usually happens only in the movies.” —*The New York Times*

“[Josie Rourke is] the next big thing...an exceptional force in British theatre.” —*The Financial Times* (London)

U.S. Premiere
In 1997, Garry Kasparov, one of the greatest grandmasters the chess world has ever produced, arrived in New York City for the match of his life against Deep Blue, conceived by IBM as the most powerful super-computer on the planet. British playwright Matt Charman explores Kasparov’s dramatic battle with Deep Blue and its wunderkind inventor Doctor Hsu as the world breathlessly watched on live television. Donmar Warehouse Artistic Director Josie Rourke stages this new work in an intensely intimate environment to capture every heart-wrenching moment of this epic struggle of man against machine.

Single tickets on sale June 17 (June 10 for Park Avenue Armory members and June 13 for subscribers).

MASSIVE ATTACK V ADAM CURTIS

SEPTEMBER 28 — OCTOBER 4

“A collective hallucination.” —Robert Del Naja of Massive Attack

“A musical entertainment about the power of illusion and the illusion of power.” —Adam Curtis

U.S. Premiere
An epic experience mixing music, film, politics, and breathtaking moments of illusion, this groundbreaking production includes performances by Massive Attack and places the audience at the center of arresting stories of politics and power over the past 30 years. Collaborating with filmmaker Adam Curtis and Robert Del Naja of music pioneers Massive Attack are a visionary team of artists and designers that also includes Punchdrunk director Felix Barrett (*Sleep No More*), radical set designer Es Devlin (stage and costume designer for the Royal Shakespeare Company, Kanye West, and Jay-Z amongst others), and the innovative art and design practice United Visual Artists (whose commissions for venues such as Tate Modern and the Victoria and Albert Museum intersect sculpture, architecture, live performance, and digital installation).

Single tickets on sale June 17 (June 10 for Park Avenue Armory members and June 13 for subscribers).

THE LIFE AND DEATH OF MARINA ABRAMOVIĆ

DECEMBER 12 — 21

“Stunningly lit with a coruscating soundtrack and a sublimely tender score...flow[ing] gorgeously past your eyes and ears...” —*The Independent* (London)

U.S. Premiere
Visionary director Robert Wilson creates a newly restaged version of this intersection of visual art, opera and theater, examining the extraordinary life and work of performance artist Marina Abramović. Beginning with her difficult childhood in former Yugoslavia and chronicling her journey to the present day, Abramović, who plays herself as well as her imposing mother, is joined by world-renowned actor Willem Dafoe and singer Antony. Premiered in Manchester and playing to sold-out audiences in Madrid, Basel, Antwerp, and Amsterdam, this breathtaking work makes its highly-anticipated U.S. premiere with a new staging by Wilson that uses the full sweep of the Wade Thompson Drill Hall to draw the audience in as though they are part of the story.

Single tickets on sale June 17 (June 10 for Park Avenue Armory members and June 13 for subscribers).

RECITAL SERIES

FALL 2013

Hear chamber music the way it was originally meant to be experienced in the newly restored Board of Officers Room, one of the most important American Aesthetic Movement interiors in the country. Enjoy a glass of wine and an intimate performance of classic repertoire by some of today’s leading interpreters in this splendid music salon.

CHRISTIAN GERHAHER, BARITONE GEROLD HUBER, PIANO

SEPTEMBER 27 — OCTOBER 1

All-Schumann Program

Myrthen, Op. 25
Liederkreis, Op. 39
Die Löwenbraut, Op. 31/1
Zwölf Gedichte, Op. 35

VILDE FRANG, VIOLIN MICHAIL LIFITS, PIANO

OCTOBER 21 — 23

All-Mozart Program

Sonata No. 24 in F Major, K. 376
Sonata No. 18 in G Major, K. 301
Sonata No. 22 in A Major, K. 305
Sonata No. 27 in G Major, K. 379
Sonata No. 33 in E-flat Major, K. 481

ANTON BATAGOV, PIANO

OCTOBER 25 — 27

Morton Feldman Triadic Memories

Single tickets on sale June 17 (June 10 for Park Avenue Armory members and June 13 for subscribers).

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