

EMBARGOED UNTIL MAY 26, 2011

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## POST-CLASSICAL ENSEMBLE ANNOUNCES 2011–2012 SEASON

Guest artists include pianist Jeremy Denk, baritone William Sharp, flamenco singer Esperanza Fernandez, choreographer Igal Perry and trombonist David Taylor

**May 26, Washington, D.C.** – Post-Classical Ensemble ([www.post-classicalensemble.org](http://www.post-classicalensemble.org)) today announced its 2011–2012 performance season—its ninth, and its first full season linked to a multi-year grant from the Andrew W. Mellon Foundation supporting ongoing collaborations with major cultural and educational institutions, including Strathmore, Georgetown University, and the National Gallery of Art. The season includes:

- **The Ives Project** – November 3–5, 2011  
A three-day celebration of one of America’s defining musical geniuses, presented by Strathmore and featuring pianist **Jeremy Denk**.
- **Falla/Stravinsky** – December 3–4, 2011  
A fully-staged double bill of music, dance and theatre at Georgetown University exploring the links and mutual influences of Manuel de Falla and Igor Stravinsky, including a restoration of Falla’s original *El amor brujo*.
- **Schubert Uncorked** – March 24–31, 2012  
A startling re-examination of the life and legacy of one the canon’s most revered composers at Georgetown University, including two newly-commissioned world premieres.
- Both **Falla/Stravinsky** and **Schubert Uncorked** also link to unique film events to be presented at the National Gallery of Art in Washington, D.C.

From its inception in 2003, the Ensemble has concentrated on producing intensive, collaborative “immersion” experiences contextualizing music with film, dance and theater. Its programs question pre-conceived notions, and champion artists and compositions that expand the boundaries of what is traditionally considered to be “classical music”.

“We are thrilled to be working with artists that can truly be termed *unique*,” said Post-Classical Ensemble co-founders **Joseph Horowitz** and **Angel Gil-Ordóñez** in a joint statement. “**Jeremy Denk** is a pianist who breaks the mold, both in terms of repertoire and interpretation. The flamenco singer **Esperanza Fernandez** is a legend in her native Spain. We’re introducing her to audiences in the United States in collaboration with the master choreographer **Igal Perry**, who seamlessly integrates a wide range of styles. The talents of baritone **William Sharp** and the legendary trombonist **David Taylor** are well known to our audiences here in D.C. We’re looking forward to sharing their exceptional gifts with even more concert-goers this season.”

Post-Classical Ensemble has also commissioned two original works that will see their world premiere in 2011-12. Horowitz and Gil-Ordóñez expressed confidence that David Taylor’s commissioned arrangement of Schubert’s *Arpeggione* Sonata for bass trombone and strings, which will premiere as part of **Schubert Uncorked**, “will become the first ‘classical’ trombone concerto

performed internationally.” The Ensemble will offer both its **Schubert Uncorked** program with David Taylor, and its new staging of Falla’s *El amor brujo* with Esperanza Fernandez, for national and international touring.

Post-Classical Ensemble will formally announce its 2011-2012 season at a reception hosted by the Embassy of Austria in Washington, D.C. on Thursday, May 26 at 6:00pm. Remarks will be made by **Shelley Brown**, Vice President of Programming for Strathmore; **Angel Gil-Ordóñez**, Music Director for Post-Classical Ensemble, **Joseph Horowitz**, Artistic Director for Post-Classical Ensemble, and **Igal Perry**, Artistic Director of Peridance Ensemble. A short concert will follow featuring bass trombonist **David Taylor** performing arrangements of Schubert works with piano accompaniment by Joseph Horowitz.

“The most wonderful thing about Georgetown’s educational partnership with Post-Classical Ensemble is the deep collaboration that takes place between our students and Post-Classical Ensemble performers,” comments **Anna Celenza**, Thomas E. Caestecker Professor of Music at Georgetown University. “In 2011–12, our students will perform with Post-Classical Ensemble in Stravinsky’s *A Soldier’s Tale* and the Ives Project; study music journalism via courses linked to the Ives Project and Schubert Uncorked; and explore cross-cultural performance practices with Esperanza Fernandez and David Taylor. Post-Classical Ensemble gets our students out there, working and performing in the real world of live music.”

**Margaret Parsons**, director of the Film Department at the National Gallery of Art, comments, “The collaborations between Post-Classical Ensemble and the National Gallery’s film department have been highly successful in terms of subject matter, and very fruitful in terms of new audience development for both organizations. These collaborations have provided genuinely inspiring material for an intelligent public—more and more, audiences want and need to discover intellectually challenging content within our public institutions. This year, the partnership between Post-Classical Ensemble and the Gallery included the six-hour “Stravinsky and Film” event and the world premiere of Eva Soltes’ new film, *Lou Harrison: A World of Music*. The Stravinsky program also incorporated live performance into an afternoon of film and discussion. These have been extremely successful projects for the Gallery, our audiences, and the cultural life of our nation’s capital.”

## ABOUT POST-CLASSICAL ENSEMBLE

Post-Classical Ensemble is an experimental musical laboratory, expanding the boundaries of orchestral programming. Founded in 2003 by Joseph Horowitz and Angel Gil-Ordóñez, the Ensemble aspires to embrace collaborative and educational activities not normally associated with orchestras. Little standard repertoire is included in Post-Classical Ensemble performances; special emphasis is placed on music of the Americas and of Spain. Film, dance, theatre and educational “immersion” experiences are frequent components of Post-Classical Ensemble productions, as are unclassifiable soloists who explode traditional notions of “classical music”.

For more information, visit [www.post-classicalensemble.org](http://www.post-classicalensemble.org).

Support for Post-Classical Ensemble has been generously provided by:



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**The Andrew W. Mellon Foundation**  
**The Aaron Copland Fund for Music**  
**The Charles Ives Society, Inc.**

**The Morris & Gwendolyn Cafritz Foundation**  
**Dallas Morse Coors Foundation**  
**MARPAT Foundation**

## THE IVES PROJECT

STRATHMORE – BETHESDA, MD

NOVEMBER 3–5, 2011

Artistic Director **Joseph Horowitz** comments: “Though regarded by many as America’s pre-eminent concert composer, Charles Ives (1874–1954) remains little-known to the concert-going public. His music retains an esoteric flavor. In part, this results from its belated discovery by modernists who cherished complexity.

“Today, in post-modern times, the opportunity is ripe to rediscover Ives as a turn-of-the-century Connecticut Yankee rooted in Transcendentalism and Progressivism—a product (however original) of his own time and place. Ives’s vivid personality, and a plethora of vivid writings (essays and letters), reinforce this opportunity.”

### CHARLES IVES: A LIFE IN MUSIC

Thursday, November 3<sup>rd</sup> at 8:00pm

The Music Center at Strathmore

5301 Tuckerman Lane, Bethesda, MD

**Tickets on sale in June:** \$15.00–25.00 [www.strathmore.org](http://www.strathmore.org)

A scripted concert with chamber works, songs, and readings derived from Ives’ letters, *Essays Before a Sonata*, and *Memos*.

Jeremy Denk, *piano*

William Sharp, *baritone*

Floyd King, *actor*

Post-Classical Ensemble conducted by Angel Gil-Ordóñez

Written and produced by Joseph Horowitz

#### Program

*The Unanswered Question* (orchestra)

*The Circus Band, Memories* (baritone/piano)

*In the Inn* (orchestra)

*Feldeinsamkeit, Ich grolle nicht* (baritone/piano)

*The Housatonic at Stockbridge* (baritone/piano)

*Largo Cantabile* (orchestra)

*Over the Pavements* (orchestra)

*General Booth Goes to Heaven* (baritone/orchestra)

*The Alcotts* (solo piano)

*Thoreau, Down East, Cradle Song, At the River, Serenity* (baritone/orchestra, arr. by John Adams)

## BEETHOVEN AND IVES

Friday, November 4<sup>th</sup> at 8:00pm

Music Center at Strathmore

5301 Tuckerman Lane, Bethesda, MD

**Tickets on sale in June:** \$15.00–45.00 [www.strathmore.org](http://www.strathmore.org)

Jeremy Denk performs Beethoven's *Hammerklavier* Sonata and Ives' *Concord* Sonata, incorporating readings culled from Ives' *Essays Before a Sonata* and writings by Emerson and Thoreau.

Jeremy Denk, *piano*

William Sharp, *reader*

## INTERPRETING IVES

Saturday, November 5<sup>th</sup> from 3:30pm to 6:30pm

The Music Center at Strathmore

5301 Tuckerman Lane, Bethesda, MD

**Tickets on sale in June:** \$15.00 [www.strathmore.org](http://www.strathmore.org)

An intimate immersion experience including:

**Joseph Horowitz** on "Ives and the 21<sup>st</sup> Century"

**Jeremy Denk** on "Ives and Beethoven" (lecture/performance)

**William Sharp** on the sources of Ives' songs (lecture/performance)

**Tom Owens** on Ives' letters

Additional **Ives Project** events presented by Strathmore include a Masterclass with **Jeremy Denk** on November 3<sup>rd</sup> at 4:00pm; "Ives Plays Ives," recordings of Ives performing his own music on November 3<sup>rd</sup>; and the **JACK Quartet** performing "Ives and Other Innovators" in the Mansion on November 5<sup>th</sup> at 7:30pm.

*As part of Strathmore's community outreach program, tickets for "Charles Ives: A Life in Music" are underwritten by Strathmore's Artistic Initiatives Fund.*

*"The Ives Project" is presented in collaboration with Strathmore, with support from the NEA, the Andrew W. Mellon Foundation, the Charles Ives Society and Strathmore's Artistic Initiatives Fund.*

## FALLA/STRAVINSKY

GEORGETOWN UNIVERSITY + NATIONAL GALLERY OF ART – WASHINGTON, DC

DECEMBER 3–4, 2011

Post-Classical Ensemble co-founders Joseph Horowitz and Angel Gil-Ordóñez comment on their new production of Manuel de Falla's masterwork *El amor brujo*: "This piece is famous and yet incompletely known. A 25-minute orchestral suite (1916), including the popular Ritual Fire Dance and three vocal numbers, is commonly performed. The piece originated, however, as a 35-minute *gitaneria* (gypsy entertainment) with dialogue, song, and dance, supported by a small pit orchestra. This original 1915 version, premiered by the gypsy entertainer Pastora Imperio and her troupe, bristles with the grit and passion of flamenco. But the 1915 version is rarely revived for a reason: it lacks a clean musical/dramatic trajectory, and the plot is over-complicated.

"When he created the 25-minute suite for full orchestra a year later – the *amor brujo* we hear today – Falla skillfully solved these problems. But the loss of a dance component, and of a narrative dimension, remains regrettable. The Fire Dance, for instance, originates as a climactic rite of exorcism; as a symphonic number, it risks trivialization. In fact, *El amor brujo* has long been condemned to 'pops' status in the United States. It registers as an exotic diversion and little more. In short: no staged version of this work has ever been fully presented. The goal of our new production is to restore the narrative power and elemental gypsy flavor of the original version, unburdened by extensive dialogue and superfluous plot detail."

### SEEKING SPAIN

November 26–27, 2011

National Gallery of Art

4<sup>th</sup> and Constitution Ave NW, Washington, DC

**Free Admission:** [www.nga.gov](http://www.nga.gov)

Curated by the National Gallery of Art, this two-day event features iconic, rarely-screened films exploring the spirit and the soul of Spain, including portrayals of the Spanish Civil War era and modern flamenco culture.

Saturday, November 26<sup>th</sup> at 2:00pm

*The Barefoot Contessa* (Joseph L. Mankiewicz, 1954),

*Behold a Pale Horse* (Fred Zinnemann, 1964)

Commentary by Josep Colomer

Sunday, November 27<sup>th</sup> at 4:00pm

*The Devil is a Woman* (Josef von Sternberg, 1935)

*El amor brujo* (Carlos Saura, 1986)

Commentary by Josep Colomer and Antonio Muñoz Molina

## FALLA/STRAVINSKY

December 3–4, 2011

Davis Performing Arts Center, Gonda Theatre

Georgetown University

37<sup>th</sup> and O Street NW, Washington, DC

**Tickets:** \$25.00 (\$5 Students) [www.post-classicalensemble.org](http://www.post-classicalensemble.org)

A double-bill featuring newly-staged productions of two seminal music-theatre works from the early 20<sup>th</sup> century, with the participation of the legendary Spanish *cantaora* Esperanza Fernandez and the master choreographer Igal Perry. Featuring pre-concert discussions with Igal Perry and one of Spain's most celebrated writers, Antonio Muñoz Molina.

### Performances:

Saturday, December 3<sup>rd</sup> at 2:00pm

Saturday, December 3<sup>rd</sup> at 8:00pm

Sunday, December 4<sup>th</sup> at 2:00pm

Pre-concert presentations one hour prior to performances with Antonio Muñoz Molina and Igal Perry.

#### **A SOLDIER'S TALE** by Igor Stravinsky

Actors from Georgetown University's Department of Performing Arts

Directed by Anna Harwell Celenza

Lighting and set design by Robbie Hayes

Costume design by Deb Sivigny

Choreography by Igal Perry

Post-Classical Ensemble conducted by Angel Gil-Ordóñez

#### **EL AMOR BRUJO** by Manuel de Falla

Esperanza Fernandez, *cantaora*

Dancers from Peridance Ensemble (New York City)

Lighting and set design by Robbie Hayes

Costume design by Deb Sivigny

Directed and choreographed by Igal Perry

Post-Classical Ensemble conducted by Angel Gil-Ordóñez

*"Falla/Stravinsky" is presented in collaboration with Georgetown University and the National Gallery of Art, with support from the NEA, the Andrew W. Mellon Foundation and the Ministry of Culture of Spain.*

## SCHUBERT UNCORKED

GEORGETOWN UNIVERSITY – WASHINGTON, DC

MARCH 24–31, 2012

Who was Franz Schubert (1797–1828)? Cueing on the anguish and illness of his final years, we no longer think of him as a happy singer. Today’s “new Schubert” is a challenging and often harrowing creative force, anticipating Dostoyevsky and Kafka, and resisting categorization.

### SCHUBERT RECONSIDERED

Saturday, March 24<sup>th</sup> at 2:30pm

National Gallery of Art

4<sup>th</sup> and Constitution Ave NW, Washington, DC

**Free Admission:** [www.nga.gov](http://www.nga.gov)

The DC premiere of a startling and controversial revisionist film biography by Austria’s Fritz Lehner, in juxtaposition to an unintentionally hilarious Hollywood Schubert treatment – plus music in live performance.

Three Schubert songs performed by David Taylor (bass trombone) and Joseph Horowitz (piano)

*The Melody Master* (US, 1941)

*Mit meinen heißen Tränen* (Austria, 1986)

### SCHUBERT UNCORKED

Saturday, March 31<sup>st</sup> at 8:00pm

Gaston Hall, Georgetown University

37<sup>th</sup> and O Street NW, Washington, DC

**Tickets:** \$25.00 (\$5 Students) [www.post-classicalensemble.org](http://www.post-classicalensemble.org)

The unclassifiable David Taylor returns to perform two world premiere arrangements of works by Franz Schubert: the *Arpeggione* Sonata, recast as a concerto for bass trombone, and three late songs adapted for bass trombone and strings. “Taylor... left every brass player in the packed house shaking his head in disbelief.” – *Chicago Tribune*

David Taylor, bass trombone

Post-Classical Ensemble conducted by Angel Gil-Ordóñez

#### Program

Franz Schubert/Anton Webern: *Six German Dances*

Franz Schubert/David Taylor: *Arpeggione* Concerto (world premiere)

Anton Bruckner: *Adagio* from *String Quintet in F major* (arr. for string orchestra)

Franz Schubert/David Taylor: *Three Songs for bass trombone and strings* (world premiere)

*Der Doppelgänger, Die Stadt, Der Leiermann*

*“Schubert Uncorked” is presented in collaboration with Georgetown University and the National Gallery of Art, with support from the NEA and the Andrew W. Mellon Foundation.*