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Encounters: David Taylor

October 1, 2009, Harman Center for the Arts
_____ ticket(s) at \$35, \$25, (\$10 Students only) (total) _____

Interpreting Liszt

February 12 and 13, 2010
_____ Feb. 12, ticket(s) at \$25, (\$10 Students only) (total) _____
_____ Feb. 13, ticket(s) at \$25, (\$10 Students only) (total) _____

The Magistrate and the Miller's Wife

April 23, 2010, Harman Center for the Arts
_____ Ticket(s) at \$45, \$35, \$25 (\$10 Students only) (total) _____

Sub-total tickets

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* For membership or contributions of \$250 and above that convey program listing, please state exactly as you would like your name/company to appear in event materials.

After completing ticket order and payment information, please mail or fax it to us promptly. You can also subscribe and send your contributions online: www.post-classicalensemble.org

Subscription tickets will be mailed out by September 15 or will be available at the Will Call window of the venues.

Please note: Discounted student tickets (current proof required) are available through the box office at the venues.

All sales are final and nonrefundable. Subscriptions are processed in the order in which they are received, and seats are assigned based on the time of your paid order.

Check here if you do not wish to receive membership benefits and have your entire contribution go to P-CE programming.

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Questions? Contact us by phone/fax: 202-966-8778 or e-mail: info@post-classicalensemble.org

Post-Classical Ensemble is a 501(c)(3) non-profit organization. All contributions are tax deductible to the full extent of the law.

Membership Gives You More!

Become a member of Post-Classical Ensemble and receive additional benefits to your subscription package including **preferred seating**. Contributions are tax deductible to the full extent of the law.

Contributor: \$100

- Preferred seating for subscription tickets
- E-Newsletter

Friend: \$250

- Benefits of the level above, plus
 - Invitation to a reception
 - Program listing

Supporter: \$500 donation.

- Benefits of the level above, plus
 - Invitation to a rehearsal
 - Program and website listing

Artist Circle: \$1,000 donation.

- Benefits of the level above, plus
 - Invitation to one additional reception
 - Invitation to one additional rehearsal
 - Meet the Ensemble backstage after a performance
 - Concierge services for tickets

Soloist Circle: \$2,500 donation.

- Benefits of the level above, plus
 - Invitation to all performance receptions
 - Two invitations to the Gala
 - Meet the soloists backstage after a performance
 - Prominent name recognition in program

Conductor Circle: \$5,000 donation.

- Benefits of the level above, plus
 - Four invitations to the Gala
 - Meet the conductor after a performance
 - Opportunity for name or company logo on our website

Please contact us to inquire about individual or corporate sponsorship and benefits at higher levels of support.

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*"The most thought-provoking
music group in town."
—Stephen Brookes,
The Washington Post*

*"Post-Classical Ensemble has
added a new and engaging
dimension to our musical life."
—Tim Page,
The Washington Post*

More than an orchestra...
**Post-Classical
Ensemble**

5104 44th St. NW
Washington DC 20016

Angel Gil-Ordóñez, MUSIC DIRECTOR
Joseph Horowitz, ARTISTIC DIRECTOR

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E: info@post-classicalensemble.org
W: www.post-classicalensemble.org

*"A welcome, edgy addition
to the musical life of Washington."
—The Washington Post*

More than an orchestra...

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2009–2010 Season

Encounters: David Taylor

October 1, 2009, The Harman Center for the Arts

Interpreting Liszt

February 12 and 13, 2010, Georgetown University

The Magistrate and the Miller's Wife

April 23, 2010, The Harman Center for the Arts

More than an orchestra...

Post-Classical Ensemble

www.post-classicalensemble.org

Since its debut in 2003, Post-Classical Ensemble has “added a new and engaging dimension to our musical life” (Tim Page, *The Washington Post*) as “the most thought-provoking music group in town” (Stephen Brookes, *The Washington Post*).

This season, our Georgetown University Educational Partnership produces a Franz Liszt festival. At the Harman Center—our principal venue—we offer an “Encounter” with the world’s greatest bass trombonist, and the DC stage premiere of a major work of Manuel de Falla, imported from Spain. This program will also be performed at the Brooklyn Academy of Music.

Our “Beyond Flamenco” festival of 2007 travels to the University of Chicago as a “Post-Classical Production” in March 2010.

Our most recent Naxos DVD, “The City” (the classic 1939 documentary with the Aaron Copland soundtrack freshly recorded) was named “DVD of the week” by the *Chicago Tribune*.

“The crisp new recording sounds great.”

—Anne Midgette, *The Washington Post*



The Music Director, Angel Gil-Ordóñez,

made his name abroad as Associate Conductor of the National Orchestra of Spain.

“Mesmerizing” — The Washington Post



The Artistic Director, Joseph Horowitz,

pioneered in the creation of new concert formats as Executive Director of the Brooklyn Philharmonic at the Brooklyn Academy of Music.

“In a brief introduction, Joseph Horowitz, the artistic director of the Post-Classical Ensemble, said that crossing boundaries is what this group is about and may be a key to the future of classical music. This program showed exactly what he meant.”

—Joseph McLellan, *The Washington Post*



Photo by Tom Wolff

Corporate and Institutional Sponsors 2008–2009 Season

National Endowment for the Arts, MARPAT Foundation, DC Commission on the Arts and Humanities, The Ministry of Culture of Spain, National Council for Culture and the Arts of Mexico, The Morris and Gwendolyn Cafritz Foundation, The Aaron Copland Fund for Music, Mexican Cultural Institute, The Embassy of Mexico, Embassy of Spain Cultural Office, The Dallas Morse Coors Foundation, Fitzgerald and Co. P.C., Research & Design, Ltd., Ida C. & Morris Falk Foundation

Corporate and Institutional Sponsors 2009–2010 Season

The 2009–2010 Season is made possible with support from the National Endowment for the Arts and the Recovery Act.



NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
deserves great art.



Support Post-Classical Ensemble

The economic recession has encumbered us all. And yet Post-Classical Ensemble is determined to pursue its mission, highlighting the new and unfamiliar. Thanks in part to the loyal and generous support of our subscribers, plans for the an expanded 2010–2011 season, with additional partnerships, are well underway. Please consider making a special donation; please help us to remain *special*.

Joseph Horowitz *Angel Gil-Ordóñez*

Subscribe today

www.post-classicalensemble.org or fax the order form under “Subscription Made Easy” to 202-966-8778.

Benefit Gala May 2010

A gala benefit for Post-Classical Ensemble will be held in May 2010. Details will be available before the end of the year.

More than an orchestra...

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Encounters: David Taylor

Thursday, October 1, 2009, 7:30 pm

The Harman Center for the Arts,
Sidney Harman Hall
610 F Street NW
Washington, DC
www.harmancenter.org

David Taylor, bass trombone
William Sharp, baritone
Angel Gil-Ordóñez, conductor



Are you in the mood for something really edgy? Post-Classical Ensemble showcases one of the world's great instrumentalists: the bass trombonist **David Taylor**, whose flamboyant virtuosity and eruptive temperament astonishingly transfigure music of every stripe. With P-CE, Taylor performs a medley of harrowing late Schubert songs, plus a pair of jazzy and rambunctious Daniel Schnyder scores: *subZERO* Concerto for Bass Trombone and Orchestra (DC premiere) and *RoTor* (world premiere).

Schubert/Mahler: *Death and the Maiden* (string orchestra)
Schubert: *Doppelgänger* and other late songs
Stravinsky: Suite from *A Soldier's Tale*
Daniel Schnyder: Works for bass trombone and orchestra

Post-concert discussion with Daniel Schnyder.

"Left every brass player in the packed house shaking his head in disbelief"

—*The Chicago Tribune* about David Taylor

Support for this program has been provided by Pro Helvetia.

Interpreting Liszt

Friday, February 12 &
Saturday, February 13, 2010

Evening events at Georgetown University (37th and O Streets NW) in Gaston Hall (3rd floor of the Healy Building). Liszt Conference in McNeir Hall (New North Building). Parking: Street parking is available or patrons may park (for a fee on Friday) in the Leavey Center (entrance on Reservoir Road) or SWQ parking facilities (enter via Canal Road). On-campus parking is free all day Saturday. <http://performingarts.georgetown.edu>; 202-687-3838

A Post-Classical Ensemble Festival in collaboration with Georgetown University, exploring new perspectives on Romantic art and the Romantic artistic personality.

Friday, February 12, 7:30 pm

Liszt and Italy, an illustrated piano concert including poetry by Petrarch and Dante, visual art by Raphael and Michelangelo, Mykola Suk's exalted interpretation of Liszt's *Dante Sonata*, and Kumaran Arul's Lisztian improvisation on *St. Francis Walking on the Water*.

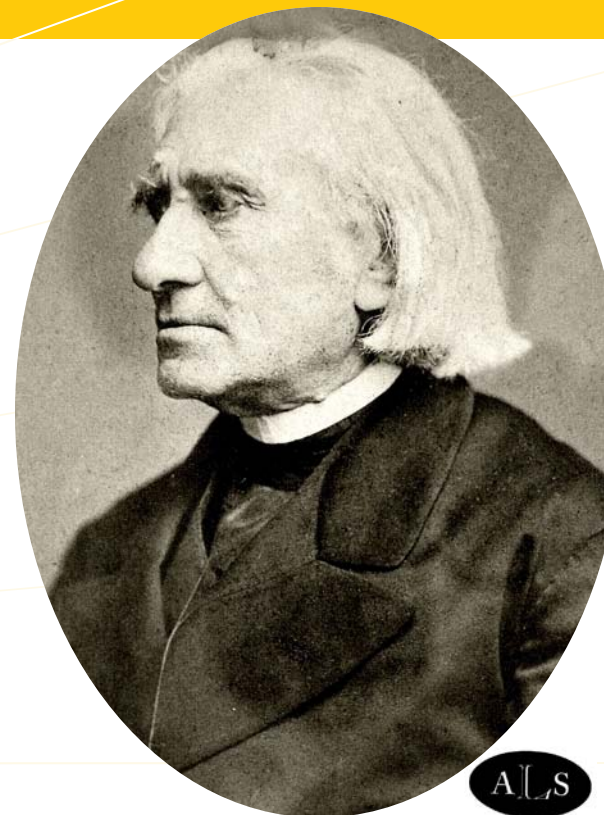
Saturday, February 13, 7:30 pm

Angels and Devils (Illustrated pre-concert talk on *Totentanz* by Anna Celenza at 6:30 pm)
Mykola Suk, piano
Georgetown University Chamber Singers
Frederick Binkholder, director
Angel Gil-Ordóñez, conductor

Liszt: *Hymne de l'enfant a son reveil* and *Inno a Maria Vergine*
Liszt: Piano Sonata in B minor
Liszt: *Pastorale* from *Christus*
Liszt: *Totentanz* for piano and orchestra



Mykola Suk



American Liszt Society

February 12, 1:15 pm to 5 pm, and
February 13, 10 am to 4:30 pm

Interpreting Liszt Conference including film, historic recordings, speakers Anna Celenza, Joseph Horowitz, and Thomas Mastroianni, and pianists Mykola Suk, George Barth, and Kumaran Arul. Free admission. For information: <http://performingarts.georgetown.edu>

"An astonishing blend of muscular power, poetry and utter control—one of the more formidable talents to have appeared in this country in years"

— *The American Record Guide* on Mykola Suk.



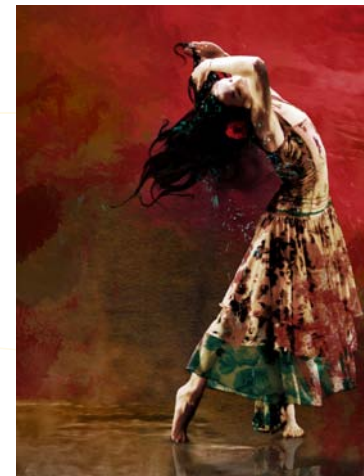
The Magistrate and the Miller's Wife

Friday, April 23, 2010, 7:30 pm

The Harman Center for the Arts, Sidney Harman Hall
610 F Street NW, Washington, DC
www.harmancenter.org
(Pre-concert film presentation on "Falla and Flamenco" at 6:30 pm)

Pedro Carboné, piano
Angel Gil-Ordóñez, conductor
Ramón Oller, choreographer
Dancers from Passatges Dansa (Barcelona)

Falla: *Fantasia Baetica* (solo piano)
Falla: *Nights in the Gardens of Spain* (piano and orchestra)
Falla: *The Magistrate and the Miller's Wife* (dance/pantomime; DC stage premiere)



Manuel de Falla, Spain's most famous composer, used flamenco to revitalize Spanish music after a century of somnolence. All the music on our program is infused with the haunting *cante jondo* of flamenco song, and the dramatic exuberance of flamenco dance. *The Magistrate and the Miller's Wife* (*El Corregidor y la Molinera*), a boisterous farce, is an early version of Falla's best-loved score, *The Three-*

Cornered Hat. This new production, also to be conducted by Angel Gil-Ordóñez at the Brooklyn Academy of Music, is Spain's major American cultural export in celebration of its Spring 2010 Presidency of the European Union.

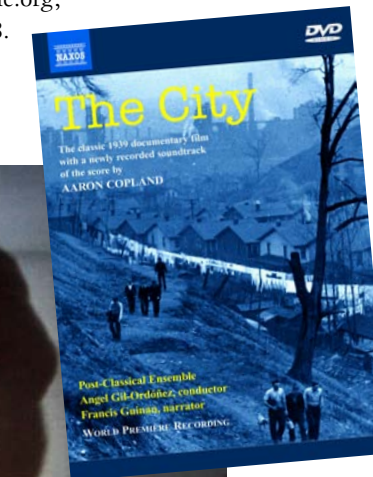
This program is co-produced by the Sociedad Estatal de Conmemoraciones Culturales (SECC), and is part of the international commemorations of Spain's presidency of the EU. Sponsorship provided by: Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Ministerio de Asuntos Exteriores y de Cooperación; Dirección General de Política e Industrias Culturales, Ministerio de Cultura.; Instituto Nacional de Artes Escénicas y de la Música (INAEM), Ministerio de Cultura; and Embassy of Spain in Washington, DC, Cultural Office.

Aaron Copland The City

The new Post-Classical Ensemble DVD

Made for the 1939 New York World's Fair ("The World of Tomorrow"), *The City* is a seminal documentary film distinguished for the organic integration of narration (scripted by city planner Lewis Mumford), cinematography (Ralph Steiner and Willard Van Dyke), and music (Aaron Copland). The score, arguably Copland's highest achievement in film, was also his ticket to Hollywood; it has been called "an astonishing missing link not only in the genesis of Copland's Americana style but in American music and cinema" (Mark Swed, *The Los Angeles Times*). As the film contains no dialogue, it is possible to create a fresh soundtrack and discover musical riches inaudible on the original monaural recording. Copland created no suite from *The City*; the new DVD marks the world premiere recording of the music in its entirety.

To order your copy, please visit our website: www.post-classicalensemble.org, or call us at 202-966-8778.



HARMAN CENTER FOR THE ARTS
SIDNEY HARMAN HALL 610 F Street NW



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