

## Subscription Made Easy

Make your own ticket subscription package and receive a 10% discount if purchasing tickets for two or more performances.

Performance	Price	No. of Tkts	Tally
Carnival of Creatures, Oct. 26	\$32	x _____	= _____
The Mexican Odyssey, Nov. 6	35	x _____	= _____
Copland and the Cold War, Jan. 31	25	x _____	= _____
Iberian Inspirations, March 1	38	x _____	= _____
Encounters: John Adams, April 22	35	x _____	= _____

**Sub-Total** \_\_\_\_\_

10% discount if purchasing tickets for two or more performances:

**(Sub-Total x 10%)** \_\_\_\_\_ **minus** \_\_\_\_\_

**Handling fee: \$3.00 per order** \_\_\_\_\_ **\$3.00**

**Total Subscription Due:** \_\_\_\_\_

**Membership Level:** \_\_\_\_\_

**And/or Additional Contribution:** \_\_\_\_\_

**Total Due:** \_\_\_\_\_

Please complete the subscription and payment information and mail it or fax it to us promptly. You can also subscribe and send your contributions online: [www.post-classicalensemble.org](http://www.post-classicalensemble.org)  
Subscription tickets will be mailed out by October 10th.  
Please note: Discounted student tickets (current proof required) are available through the box office at some venues.

If you are unable to attend a performance, please return your ticket(s) at least 24-hours in advance for a donation credit.

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.

## Please complete the Payment Information

Check for \$ \_\_\_\_\_ enclosed. Please make checks payable to "Post-Classical Ensemble"

Charge \$ \_\_\_\_\_ to (circle one): VISA    MasterCard    AMERICAN EXPRESS

Name on Credit Card (if different from below): \_\_\_\_\_ Zip Code \_\_\_\_\_

Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Signature: \_\_\_\_\_ *Thank you!!*

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

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

NAME _____	TITLE _____
COMPANY _____	
STREET ADDRESS _____	
CITY _____	STATE _____ ZIP CODE _____
PHONE (INCLUDE AREA CODE) _____	FAX (INCLUDE AREA CODE) _____
EMAIL ADDRESS _____	
PROGRAM LISTING: <i>Please list exactly as you would like your name/company to appear in event materials.</i>	

## 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.

**Attend four great performances for \$126 or attend the two concerts at the Harman Center for \$63. If you want more for less, subscribe today!**

*"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*

Graphic Design by Research & Design, Ltd., Arlington, Virginia



**Post-Classical Ensemble**  
5104 44th St. NW  
Washington DC 20016

Angel Gil-Ordóñez, MUSIC DIRECTOR  
Joseph Horowitz, ARTISTIC DIRECTOR  
Tel: (202) 966-8778  
E: [info@post-classicalensemble.org](mailto:info@post-classicalensemble.org)  
W: [www.post-classicalensemble.org](http://www.post-classicalensemble.org)

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

**Five enlightening performances for under \$150!**

*"More than an orchestra"*

# Post-Classical Ensemble

[www.post-classicalensemble.org](http://www.post-classicalensemble.org)

*"More than an orchestra"*

# Post-Classical Ensemble

[www.post-classicalensemble.org](http://www.post-classicalensemble.org)

**P**ost-Classical Ensemble was created by Angel Gil-Ordóñez and Joseph Horowitz in 2001, and made its formal debut in 2003. "More than an orchestra," it breaks out of classical music, with its implied notion of a high-culture remote from the popular arts. Its concerts regularly incorporate folk song, dance, film, poetry, and commentary in order to serve audiences hungry for deeper engagement.

Beginning with the 2008–2009 season, the Ensemble has a principal venue—the new **Harman Center for the Arts** in downtown Washington, D.C. In addition, it begins an Educational Partnership with **Georgetown University**, whose first collaborations are a week-long Mexican festival and a program exploring the impact of the Red Scare on Aaron Copland. The Ensemble also returns to the **Kennedy Center** and the **Music Center at Strathmore**.

In January 2009, Naxos releases a second Post-Classical Ensemble DVD, featuring the classic 1939 documentary *The City* with a newly recorded soundtrack of Aaron Copland's most remarkable film score.



**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 2007–08 Season

National Endowment for the Arts; The Morris and Gwendolyn Cafritz Foundation; D.C. Commission on the Arts and Humanities; The Aaron Copland Foundation; MARPAT Foundation; Ministry of Culture of Spain; National Council for Culture and the Arts of Mexico; Dallas Morse Coors Foundation for the Performing Arts; Embassy of Spain Cultural Office; Research & Design, Ltd.; Thomas B. Wolff; Ida C. & Morris Falk Foundation; Anheuser-Busch, Inc.; Weaver Bros. Insurance Association

## Corporate and Institutional Sponsors 2008–09 Season

The 2008-09 Season is made possible with support from the National Endowment for the Arts, Ministry of Culture of Spain, CONACULTA, The Embassy of Mexico, The Mexican Cultural Institute, and the Aaron Copland Fund for Music.



## Benefit Gala May 2009

A gala benefit for Post-Classical Ensemble will be hosted by His Excellency the Ambassador of Mexico and Mrs. Arturo Sarukhan held at the Mexican Cultural Institute. The precise date will be announced soon.

## 2008–2009 Season

NON-PROFIT ORGANIZATION PAID PERMIT NO. 621 WASHINGTON, DC

"More than an orchestra"

# Post-Classical Ensemble

www.post-classicalensemble.org

## Carnival of Creatures A Scary Family Concert

Sunday, October 26, 2008, at 1:00 pm

The Music Center at Strathmore  
5301 Tuckerman Lane  
North Bethesda, MD  
www.strathmore.org

George Vatchnadze and Genadi Zagor, pianos  
Maggie Yin Horowitz, ballerina  
Amy Chai Miller and Mona Lisa Arias, readers  
Angel Gil-Ordóñez, conductor

Since children adore being scared, we've concocted a children's concert with a hair-raising second half. The first half is Saint-Saens, including "The Swan" danced by an 11-year-old ballerina. And we'll have a 15-year-old narrator reading Ogden Nash's ingenious animal poems.

Camille Saint-Saens: *The Carnival of the Animals*  
Henry Cowell: *The Banshee, The Tiger*  
Maurice Ravel: *Scarbo*  
A scary improvisation  
Silvestre Revueltas: *Sensemaya*



## 2008-2009 Season

Subscribe today  
@ www.post-classicalensemble.org  
or fax your order form to 202-966-8778.



## The Mexican Odyssey

Thursday, November 6, 2008, 7:30 pm to 10:30 pm

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

Pedro Carboné, piano  
Roberto Limón, guitar  
Georgetown University Chamber Singers  
Gregorio Luke, commentator  
Angel Gil-Ordóñez, conductor

Mexico's explosive cultural saga—from stark Mayan ceremonies to the torrid revolutionary art of Diego Rivera and Frida Kahlo—also produced centuries of dynamic music. This unique program, combining music, history, and visual art, includes the intense Aztec temperament captured by Carlos Chávez, the florid reverence of Mexican Baroque, and the shrill trumpets and booming tubas recollected by Silvestre Revueltas from his rural childhood.



Frida (Frida) Kahlo, *Frida and Diego Rivera*, 1931. © Banco de México Diego Rivera & Frida Kahlo Museums Trust.

- Pre-Hispanic culture:** *Xochipili* by Carlos Chávez (with pre-Hispanic instruments)
- Mexican Baroque:** Choral works by Juan Gutiérrez de Padilla
- Romantic/Post-Romantic:** piano music by Ricardo Castro and Manuel Ponce; guitar music by Ponce
- Nationalism:** Three Pieces for solo guitar by Carlos Chávez; *Homenaje a Federico García Lorca* by Silvestre Revueltas
- High modernism:** *Three Secular Dances* for cello and piano by Mario Lavista; *Serenata* by Ana Lara (East Coast premiere)

November 1: Free and open to the public: "Mexico's Cultural Borders: Past and Present," an all-day conference followed by a choral concert by the Georgetown University Chamber Singers at 7:30 pm in McNeir Hall (New North Building), Georgetown University.



## Copland and The Cold War

Saturday, January 31, 2009, at 7:00 pm

Davis Performing Arts Center, Gonda Theatre, Georgetown University  
http://performingarts.georgetown.edu/DAVIS/

A Post-Classical Production with Benjamin Pasternack, pianist; Georgetown University Concert Choir and Chamber Singers; and actors from Georgetown's Theater and Performance Studies Program.

In 1953 Aaron Copland was subpoenaed by Senator Joseph McCarthy. How did the Red Scare impact on the artistic and national identity of America's most famous concert composer? Our program traces his compositional odyssey: from student years to modernism, to 1930s populism and radicalism, to an apolitical "late style."

Aaron Copland: *Cat and Mouse*; Piano Variations; Piano Fantasy; "Into the Streets May First" (audience sing-along)  
Plus a re-enactment of Copland's testimony before Senator Joseph McCarthy's Subcommittee on Special Investigations, and excerpts from the new Post-Classical Ensemble Naxos DVD of the classic 1939 documentary film *The City*, with music by Copland.

"The sheer explosion of ideas, coupled with an astonishing array of keyboard variety, holds the attention completely... Playing of razor-sharp clarity and precision."  
—MusicWeb International on Benjamin Pasternack's Naxos recording of the Copland Piano Fantasy



Composer Aaron Copland. Provided by courtesy of the Aaron Copland Fund for Music, Inc., copyright owner.



Senator Joseph McCarthy. Courtesy of the U.S. Senate Historical Office



## Iberian Inspirations

Sunday, March 1, 2009, at 7:30 pm

The John F. Kennedy Center for the Performing Arts, Fortas Chamber Music Concerts on the Terrace Theater  
www.kennedy-center.org/programs/fortas/

Harolyn Blackwell, soprano  
Angel Gil-Ordóñez, conductor

As the major presenter of Spanish concert music in Washington, D.C. and New York City, Post-Classical Ensemble has long made a cause of the lesser-known works of Manuel de Falla and of the master Catalan modernists Montsalvatge and Gerhard. We return to the Kennedy Center with a program that includes the American premiere of a Montsalvatge Sinfonietta inspired by the paintings of Salvador Dalí.

Manuel de Falla: *Psycbé*  
Joaquín Turina: *Poema en Forma de Canciones*  
Xavier Montsalvatge: Sinfonietta *Folia Daliniana* (U.S. premiere)  
Joaquín Rodrigo: *Cuatro Madrigales Amatorios*  
Heitor Villa-Lobos: *Choros No. 7* (Septet)  
Roberto Gerhard: *Cancionero de Pedrell*

"Deeply expressive... impossible to resist"

—The New York Times on Harolynn Blackwell



Sheet music cover, Salvador Dalí, *Mar empordanesa*, 1947 (detail). Frito Ediciones, design of Maya Roland

Photo by Susan Kelly



## Encounters: A John Adams Snapshot

Wednesday, April 22, 2009 at 7:30 pm

The Harman Center for the Arts, Lansburgh Theatre  
450 7th Street NW  
Washington, DC  
www.harmancenter.org

David Krakauer, clarinet  
Benjamin Pasternack, piano  
Angel Gil-Ordóñez, conductor

A rare opportunity for Washington, D.C. audiences to hear cutting-edge compositions by an indispensable American original, John Adams. *Phrygian Gates* is a landmark of keyboard minimalism, a 30-minute kaleidoscope of swirling colors and textures. *Gnarly Buttons* is a sizzling clarinet concerto distilling swing, blues, and jazz. These works will be performed for the first time by two great American instrumentalists.

John Adams: *American Berserk*, *Phrygian Gates*, *Gnarly Buttons*

"Astonishing bravura and a deeply inquisitive and distinctive musical mind."

—The Boston Globe on Benjamin Pasternack

"A combination of soulfulness and electrifying showiness."

—The New York Times on David Krakauer



David Krakauer, photo by Bogdan Krezel

