



Advance Program Notes

Alarm Will Sound

1969

Thursday, January 25, 2018, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Alarm Will Sound 1969

Created and developed by Andrew Kupfer, Nigel Maister, and Alan Pierson

Directed by Nigel Maister

Projection Design by Peter Nigrini and Dan Scully

Sound Design by Daniel Neumann

Lighting Design by Aaron Black

Written by Andrew Kupfer

Conceived by Alan Pierson

Performed by Alarm Will Sound

Alan Pierson, conductor and artistic director

Robert Stanton, Jon Patrick Walker, and David Chandler, actors

1969 includes theatrical gunshots and is performed with one 15-minute intermission

A Day in the Life

Excerpt from *Stimmung*

Excerpt from *Traces*

Tomorrow Never Knows

Michelle II from *Beatles Songs*

O King

Word of the Lord from *Mass*

Excerpt from *Hymnen*

mit

Agnus Dei from *Mass*

The Beatles, arr. John Orfe

Karlheinz Stockhausen (1928-2007)

Luciana Berio (1925-2003), arr. Courtney Orlando

The Beatles, arr. Matt Marks

Berio

Berio, arr. Payton MacDonald

Leonard Bernstein (1918-1990), arr. Stefan Freund (1974-)

Stockhausen

Gavin Chuck (1970-)

Bernstein, arr. Freund

INTERMISSION

Star-Spangled Banner

Excerpt from *Hymnen*

mit

Pax Communion from *Mass*

Excerpt from *Traces*

Two Virgins (played over John Lennon and Yoko

Ono's electronic work, *Unfinished Music*)

Excerpt from *Sinfonia* mvt. III

Set Sail for the Sun from *Aus den Sieben Tagen*

Much Too Soon from *Oh! Calcutta*

John Stafford Smith, arr. Miles Brown after Jimi Hendrix

Stockhausen

Chuck

Bernstein, arr. Chuck

Berio, arr. Orlando

Miles Brown (1978-)

Berio; arr. Orlando

Stockhausen

Peter Schickele, Robert Dennis, and Stanley Walden, arr.

Orlando

The Beatles, arr. Marks

Freund

Revolution 9 from *The White Album*

Meeting

Program Notes

Just over 40 years ago, the Beatles and composer Karlheinz Stockhausen arranged to meet in New York City to plan a joint concert. No such performance would ever take place, but its tantalizing promise is the departure point for Alarm Will Sound's *1969*. Told through their own words, music, and images, *1969* is the story of great musicians—John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein—striving for a new music and a new world amidst the turmoil of the late 1960s.

PROGRAM NOTE BY ALAN PIERSON

The concept that became *1969* started out as something quite different. While brainstorming repertoire for an orchestral program, I noticed that Strauss' *Four Last Songs* and Messiaen's *Turangalila Symphony* were both composed in 1949. It seemed remarkable that two composers of apparently different eras with such divergent aesthetic outlooks were both writing these seminal works in Europe after World War II, and I wondered where else in history one could find such interesting confluences of musical thought and world events. A little Wikipedia research quickly turned up 1969 as a promising candidate for a rich concert about a single year: 1969 saw the moon landing, the Nixon inauguration, the Stonewall riots, Woodstock, the final *Star Trek* episode, and the first Walmart. And there was more than enough beautiful and significant music from the year to make a terrific concert: Ligeti's *Chamber Concerto*, Glass's *Music in Similar Motion*, Shostakovich's 14th Symphony, Cardew's *Scratch Orchestra*, Reich's *Pulse Music*, Stravinsky's Hugo Wolf settings, Meredith Monk's *Juice*, and Laurie Anderson's *symphony for car horns*, amongst many others. I'd still love to hear a concert of all of those wonderful works from 1969; however, not a single one is included in tonight's program.

Early on in my research, I stumbled on an anecdote that moved the project in an entirely different direction: Michael Kurtz tells of a meeting that had been set up to plan a joint concert between Karlheinz Stockhausen and the Beatles. The notion that the period's most famous rock group would come together with one of its most powerful avant-garde composers was compelling. But there was little information about the meeting, and I received no response to my emails to the author asking for details. Curious and frustrated by the dearth of concrete information, I contacted Stockhausen's assistant to see if I could ask the composer himself a few questions, but she wanted me to do my homework and emailed me a list of books I needed to read before talking directly with Stockhausen. He died before I finished them.

The more I learned about the year 1969, the more the Stockhausen-Beatles meeting seemed to resonate with the ideas and spirit of the time, and the lack of information about the meeting only made it more tantalizing. It was Ara Guzelimian at Carnegie Hall who first suggested that, rather than a catalogue of events and music from the whole year, *1969* might focus on this single, provocative tale. (He also argued that—as an homage to the famous naked scene in 1969's Broadway sensation *Oh! Calcutta!*—Alarm Will Sound should perform nude in Carnegie Hall. We haven't pursued this idea, though we have included a song from the musical.)

And so the Stockhausen-Beatles meeting became the focal point of *1969*. To tell its story, I imagined a unique multimedia piece that would juxtapose the artists' own words with fragments of music, images, and film from the period. (This format was inspired by the music that these composers were writing: collage was current in 1969, and most of the pieces at the center of our story—Stockhausen's *Hymnen*, Lennon's and Yoko Ono's *Unfinished Music*, Bernstein's *Mass*, Berio's *Sinfonia*, and the Beatles's *Revolution 9*—all shocked their initial listeners by juxtaposing bits of disparate material in wholly original sorts of collages.) Andrew Kupfer, Nigel Maister, and I worked over several years to turn these fragments into a coherent narrative. The texts we've drawn on come from many sources: letters, interviews, diaries, and phone conversations. Some have never been published. We've stuck closely to the composers' own words: with the exception of two scenes that bookend the show, all of the lines are based on what they wrote or said. However, the juxtaposition of those lines into dialogue is our own invention, and many lines have been rephrased in order to turn something that was, say, jotted down on a page of notes into a text that would make sense spoken on stage.

This is not a conventional concert; for example, you will hear only a few of the works played in their entirety. But despite this—perhaps because of it—I want to share the following notes about the works that are most

Program Notes, continued

central to 1969. Each of these works is intriguing and adventurous, and each aspires to push music in—what was at the time—a new direction. And that’s much of what tonight’s show is about: the aspirations, victories, and defeats of these fascinating artists at the close of the 1960s. In 1969 these composers’ works and words are used—like Berio did in *Sinfonia*—as material for creating something new, to tell the story of a remarkable moment in history.

KARLHEINZ STOCKHAUSEN

Stimmung

Stimmung is unique. Not even Stockhausen himself made another work that incorporated overtone singing, erotic poetry, and mythological incantations in an open-ended format determined by the performers. Perhaps the most striking aspect of the piece is the technique in which the voice is used to produce two kinds of tones at the same time: a low fundamental pitch and higher overtone pitches that sound like quiet whistling above the fundamental. Performers must train carefully to produce this overtone effect; likewise, listeners must focus intently to hear it. Performing and listening to this piece therefore feel like a ritual of drones and repeated musical patterns. It is a ritual that focuses inward, very much like meditation, composed at a time when the outside world was embroiled in revolutionary fervor.

—Gavin Chuck

LUCIANO BERIO

Traces

In 1961 Luciano Berio received a commission from the Library of Congress to write an instrumental piece for chamber ensemble, but something happened to him before he began his work. He moved from Milan to Oakland, began teaching at Mills College, and discovered American politics, which, at a time when Congress was debating the Civil Rights Act, meant the politics of race. What he submitted to the Library of Congress was a chamber opera about race called *Traces*. Berio meant the work to be highly provocative and confrontational to a white audience, featuring a large chorus of black singers, half of whom wear white masks, and language that is often profane. It had the intended effect on the chief of the library’s music division, who expressed shock at the text, declared the piece inappropriate for presentation at the Library of Congress, and cancelled the performance. Berio completed the commission to receive his fee and submitted the full orchestral score to the library. There, deep within the archives, it remained for more than four decades, until it was rediscovered by Tiffany Kuo of the Yale School of Music as she conducted research for her doctoral dissertation on Berio’s American years. *Traces* was performed once, at the University of Iowa in 1969, with the published libretto and a reduced orchestral score, and Berio quoted the first scene in *Opera* (1970). However, the full version of *Traces* has never been performed, and its orchestral score remains unpublished.

—Andrew Kupfer

LEONARD BERNSTEIN

Mass

Bernstein’s *Mass* functions as a cry for peace during a turbulent time. Its eclectic batch of styles ranges from Broadway to the avant garde. Massive forces (including an actor, multiple choirs, orchestra, and rock bands) come together to represent the disparate forces colliding in 1969. Rather than serving as a celebration of the Eucharist, *Mass* questions the need for God, climaxing with the celebrant desecrating the Holy Sacrament. While *The Epistle* extols *The Word of the Lord* as being sacred and eternal, the *Agnus Dei* questions God’s inaction during crisis and demands intervention: “We’re fed up with your heavenly silence, and we only get action with violence.”

—Stefan Freund

Program Notes, continued

KARLHEINZ STOCKHAUSEN

Hymnen

National anthems are the most familiar music imaginable. Everyone knows the anthem of his own country, and perhaps those of several others, or at least their beginnings. When familiar music is integrated into a composition of unknown, new music, it is possible to hear especially well how it was integrated: untransformed, more or less transformed, transposed, modulated, etc. The more self-evident the What, the more attentive one becomes to the How. Naturally, national anthems are more than national anthems: they are “charged” with time, with history—with past, present and future. They accentuate the subjectivity of peoples in a time when uniformity is all too often mistaken for universality. One must also make a clear distinction between subjectivity and interaction among subjective musical objects on the one hand and individualistic isolation and separation on the other. The composition *Hymnen* is not a collage.

—Karlheinz Stockhausen

JOHN LENNON AND YOKO ONO

Unfinished Music

Unfinished Music No. 1: Two Virgins is perhaps the clearest example of the effect of Ono’s Fluxus background on John Lennon’s music. While *Revolution 9* and *What’s the New Mary Jane* were exercises in sonic exploration, *Unfinished Music* is more of an exercise in conceptual exploration. The piece, which is technically an Ono/Lennon collaboration, invites the listener to contribute to, subtract from, or even remix the piece—all that is necessary to experience the work is to keep it alive and unfinished. The content of the original recording is an avant-garde sonic collage filmed at Lennon’s house in Kenwood, full of domestic sounds of the home as well as various instruments he happened to have lying around. While some might attribute this informality to laziness, as the disorganized nature of the music suggests, one could argue that the piece itself is a deliberately casual invitation to the consumer to “come and play,” to keep the piece unfinished and in a state of constant potential.

—Matt Marks

LUCIANO BERIO

Sinfonia

Sinfonia was composed for and premiered by the New York Philharmonic and Leonard Bernstein, who said it was “representative of the new direction classical music was taking after the pessimistic decade of the ‘60s.” Contrary to Berio’s own insistence, the third movement, *In ruhig fließender Bewegung* (*In quiet flowing motion*), is, indeed, a collage. Based primarily on the Scherzo movement from Mahler’s second symphony, Berio elegantly Frankenstein’s together musical quotations of Schoenberg, Ravel, Stravinsky, R. Strauss, Bach, Debussy, Stockhausen, and Boulez, among others. The effect is that of a constantly undulating sea of *grosse Klangfarbenmelodie* intermingled with quotes from Samuel Beckett’s *The Unnamable*, James Joyce, and Berio’s own diary. The composer himself described the movement as a musical “Voyage to Cythera,” in which a ship filled with gifts is traveling toward the island dedicated to the goddess of love.

—Courtney Orlando

THE BEATLES

Revolution 9

Lennon described *Revolution 9* as “an abstract picture of revolution.” I’d further describe it as an abstract expression of revolution, rather than some sort of sonic representation or abstract set of instructions, as some—most notoriously, Charles Manson—believed it to be. In his far more accessible companion piece, *Revolution 1*, Lennon sings, “but when you talk about destruction, don’t you know that you can count me out (in).” The “in” was left out of the popular single version, but the apparent contradiction in the original version displays

Program Notes, continued

Lennon's indecisiveness on the matter of violent revolution and indeed his honesty about that indecisiveness. The lack of clarity in his position was endemic in much of the revolutionary impulses shared at the time, but this doesn't mean that those impulses were wasted. *Revolution 9* epitomizes our program because it is essentially a pure expression of the feelings of revolution that enveloped much of the world in 1969. What did or didn't result aside, that intangible desire for revolution is what produced this groundbreaking work and many of the works on this program.

—Matt Marks

STEFAN FREUND

Meeting

Alarm Will Sound's *1969* focuses on the possibility of John Lennon and Karlheinz Stockhausen coming together from their disparate musical worlds to plan a joint concert. More generally, all of *1969*'s characters imagine and reach for a future like Bernstein's "great new age of eclecticism," in which all different kinds music are connected with one another. In many ways, that vision has been realized in the 40 years since 1969. *Meeting* attempts to illustrate the kind of meeting that *1969* imagines, mashing together a variety of musical elements from *1969* through the conduit of my own contemporary voice: big hits from *Sinfonia*, a variety of Beatles tunes, the mixed meter lick from Bernstein's *Agnus Dei*, a funk version of *O King!*, and figures from *Revolution 9*, including the chant "Hold that line!" and an explosive presentation of the piano theme. The piece ends by recalling the Beatles' *A Day in the Life* that opens *1969*, providing a musical resolution today where one might have been missing immediately after the political and cultural tumult of the late 1960s. *Meeting* was commissioned by the New Spectrum Foundation.

—Stefan Freund

ACKNOWLEDGEMENTS

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Biographies

ALARM WILL SOUND

Alarm Will Sound is a 20-member band committed to innovative performances and recordings of today's music. It has established a reputation for performing demanding music with energetic skill. The ensemble's performances have been described as "equal parts exuberance, nonchalance, and virtuosity" by the *Financial Times of London* and as "a triumph of ensemble playing" by the *San Francisco Chronicle*. *The New York Times* says that Alarm Will Sound is "one of the most vital and original ensembles on the American music scene."

The versatility of Alarm Will Sound allows it to take on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-influenced. Alarm Will Sound has been associated since its inception with composers at the forefront of contemporary music, premiering pieces by John Adams, Steve Reich, David Lang, Michael Gordon, Aaron Jay Kernis, Augusta Read Thomas, Derek Bermel, Benedict Mason, and Wolfgang Rihm, among others. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound is the resident ensemble at the Mizzou International Composers Festival. Held each July at the University of Missouri in Columbia, the festival features eight world premieres by emerging composers. During the weeklong festival, these composers work closely with Alarm Will Sound and two established guest composers to perform and record their new work.

Alarm Will Sound may be heard on nine recordings, including the most recent, *Splitting Adams*, a collaboration with *Meet the Composer*, a Peabody Award-winning podcast, as well as the premiere recording of Steve Reich's *Radio Rewrite*. The genre-bending, critically acclaimed *Acoustica* features live performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks to the experimental approaches developed by the performers.

In 2016 Alarm Will Sound, in a co-production with Opera Theatre of St. Louis, presented the world premiere of the staged version of Donnacha Dennehy's *The Hunger* at the BAM Next Wave Festival and the Touhill Performing Arts Center. Featuring *sean-nós* singer Iarla O'Lionáird and soprano Katherine Manley with direction by Tom Creed, *The Hunger* is punctuated by video commentary and profound early recordings of traditional Irish folk ballads mined from various archives, including those of Alan Lomax. Alarm Will Sound's performance was lauded for its "intonation and balance" (*Musical America*) and "vitality and confidence" (*The Log Journal*).

In 2013-2014 the musicians of Alarm Will Sound served as artists-in-residence at the Metropolitan Museum of Art. During that season, the ensemble presented four large ensemble performances at the Met, including two site-specific productions staged in museum galleries (*Twinned*, a collaboration with Dance Heginbotham, and *I Was Here I Was I*, a new theatrical work by Kate Soper and Nigel Maister), as well as several smaller events in collaboration with the Museum's educational programs.

In 2011 at Carnegie Hall the group presented *1969*, a multimedia event that uses music, images, text, and staging to tell the compelling story of great musicians—John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein—striving for a new music and a new world amidst the turmoil of the late 1960s. *1969's* unconventional approach combining music, history, and ideas has been critically praised by the *New York Times* ("...a swirling, heady meditation on the intersection of experimental and commercial spheres, and of social and aesthetic agendas.")

In 2010 the group developed and performed the Dirty Projectors' *The Getty Address* in its new identity as a live performance piece at the Lincoln Center, Disney Hall, and the Barbican. Music that Dirty Projectors frontman David Longstreth created on a computer by meticulous and complicated sampling, looping, and layering is translated and arranged by Matt Marks, Alan Pierson, and Chris Thompson for 23 musicians of both bands.

Biographies, continued

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, (le) Poisson Rouge, Miller Theatre, the Kitchen, the Bang on a Can Marathon, Disney Hall, Kimmel Center, Library of Congress, the Walker Arts Center, Cal Performances, Stanford Lively Arts, Duke Performances, and the Warhol Museum. International tours include the Holland Festival, Sacrum Profanum, Moscow's Art November, St. Petersburg's Pro Arte Festival, and the Barbican.

The members of the ensemble have also demonstrated their commitment to the education of young performers and composers through residency performances and activities at the Community Music School of Webster University, Cleveland State University, University of Colorado at Boulder, University of Missouri, Eastman School of Music, Dickinson College, Duke University, the Manhattan School of Music, Harvard University, New York University, and the Massachusetts Institute of Technology.

For more information and to join the mailing list, visit Alarm Will Sound's website at alarmwillsound.com.

ALAN PIERSON

Alan Pierson has been praised as "a dynamic conductor and musical visionary" by the *New York Times*, "a young conductor of monstrous skill" by *Newsday*, "gifted and electrifying" by the *Boston Globe*, and "one of the most exciting figures in new music today" by *Fanfare*. In addition to his work as artistic director of Alarm Will Sound, Pierson is principal conductor of the Dublin-based Crash Ensemble, has served as artistic director of the Brooklyn Philharmonic, and has guest conducted the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, the London Sinfonietta, the Orchestra of St. Luke's, the Steve Reich Ensemble, Carnegie Hall's Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is co-director of the Northwestern University Contemporary Music Ensemble and has been a visiting faculty conductor at the Indiana University Jacobs School of Music, the Eastman School of Music, and at the Banff Centre for the Arts and Creativity. Pierson has collaborated with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Christopher Wheeldon, Akram Khan, and Elliot Feld. Pierson received bachelor degrees in physics and music from the Massachusetts Institute of Technology and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

NIGEL MAISTER

Nigel Maister is a director, writer, designer, and performer, and currently serves as the artistic director of the International Theatre Program at the University of Rochester. A founding member of Alarm Will Sound, Maister has staged, developed, and/or designed concerts at Columbia's Miller Theatre, The Kitchen, Zankel Hall, and Cal Performances, as well as in Korea and elsewhere. Maister co-developed, directed, and designed John Cage's *Song Books* for the River-to-River and Holland Festivals in 2012. At the Metropolitan Museum of Art, he wrote the libretto for and directed *I Was Here I Was I*, a site-specific theatrical work created for the Temple of Dendur, with music by Kate Soper. That same season with Alarm Will Sound, he staged two pieces in the Twinned concert and created a flashmob in the Metropolitan Museum of Art's Engelhard Courtyard. Maister has also performed in his own text, *Paper Trails*, with music by Stefan Freund at the In Your Ear Festival at Zankel Hall, curated by John Adams. His recent theatre credits include *In the Matter of J. Robert Oppenheimer* and a new musical version of Brecht's *Mother Courage and Her Children* with music by Alarm Will Sound member Matt Marks, among many others. Maister was a Drama League Directing Fellow, worked for two seasons as a staff director at Glimmerglass Opera, served as an assistant to and actor for the late Giorgio Strehler at Il Piccolo Teatro di Milano, and interned with Richard Foreman and Peter Sellers, among others.

Program Notes, continued

ANDREW KUPFER

Andrew Kupfer is a writer and editor. Over the course of 20 years on the staff of *Fortune* magazine, he wrote extensively about technology, industry, and policy. Before becoming a journalist, he was an urban planner in New York, his native city, and he holds graduate degrees in planning from the London School of Economics and Cambridge University. He began his first play, *The Maid's Room*, a drama about Russian émigrés in New York following World War II, while on a writing sabbatical in Bath, England. He lives and works in Manhattan.

PETER NIGRINI

Peter Nigrini has designed projection on Broadway for *The SpongeBob Musical*, *Dear Evan Hansen*, *Amélie*, *A Dolls House Part 2*, *An Act of God*, *The Heidi Chronicles*, *The Best Man*, and *Fela!* Other designs include *Grounded* and *Here Lies Love* (Public), *Wakey Wakey* (Signature), *Real Enemies* (BAM), *Don Giovanni* and *Lucia di Lammermoor* (Santa Fe), *Notes From Underground* (Yale), the Grace Jones Hurricane Tour, and *Blind Date* (Bill T. Jones). For Nature Theater of Oklahoma, his credits include *No Dice* (2008 Obie Award), *Romeo and Juliet* (Salzburger Festspiele), and *Life and Times, Episode 1* (Burgtheater, Vienna), among others. Upcoming projects include *Orfeo and Euridice* (Opera Theater of St. Louis), *Ain't Too Proud* (Kennedy Center), *White Card* (A.R.T.), and *Beetlejuice* (Broadway).

DAN SCULLY

Dan Scully is a projection and lighting designer, who, through a background in the performing arts and computer engineering, explores the intersection of visual art, technology, and storytelling. Recent work includes *Peter and the Wolf* with John Lithgow (Carnegie Hall), *If/Then* (national tour), *Rocky* (Broadway), *Jedermann* (Salzburger Festspiele), *Untitled America* (Alvin Ailey/American Dance Theater), *A Charlie Brown Christmas* (New York Pops), and *Dearest Home* (Kyle Abraham/Abraham.In.Motion). Other projects include work with the Lincoln Center Chamber Orchestra Society, Trinity Repertory Theater, Asolo Repertory Theater, Cleveland Playhouse, La Jolla Playhouse, American Repertory Theater, Ars Nova, Hubbard Street Dance Chicago, Body Traffic, San Francisco Symphony, the Juilliard School, Red Bull Theatre Company, Geva Theatre, Hudson Valley Shakespeare Festival, Folksbeine Yiddish Theatre, Two River Theater Company, and Soho Rep. Scully holds a master of fine arts in design from Tisch School of the Arts at New York University.

DANIEL NEUMANN

Daniel Neumann is a Brooklyn-based sound artist, organizer, and audio engineer, originally from Germany. He holds a master's degree in media art from the Academy of Visual Art Leipzig and also studied electronic music composition under Emanuele Casale in Catania, Italy. In his artistic practice he is using conceptual and often collaborative strategies to explore sound, sound material, and its modulation through space, situation, and media. Curatorially he runs an event series in New York City and Berlin (CT::SWaM) that engages in spatial sound works and focused listening. As an audio engineer, a special field he has been tackling in the past years are concerts featuring electroacoustic music and multi-channel live audio. These concerts usually require a complex speaker setup, unusual miking techniques for instruments and high quality sound reinforcement. "Each piece has very different challenges and approaches, which is why I'm constantly fascinated by them," Neumann says.

Biographies, continued

AARON BLACK

Aaron Black is a lighting designer, whose credits with Alarm Will Sound include Benedict Mason's *ASKO Paradiso*, *The Fifth Music: Resume with C.P.E. Bach* (world premiere), *Out of Our Heads*, and the New York premiere of *1969*. Black's regional credits include Baltimore CenterStage, American Repertory Theater, Two River Theater Company, Florida Repertory Theater, the Repertory Theater of St. Louis, Warehouse Repertory Theater, the Institute for Contemporary Theatre in Boston, Pittsburgh Public Playhouse, People's Light and Theater Co., the Folger Shakespeare Library, the Carnival Center for the Performing Arts in Miami, and Carnegie Hall. His lighting design on tour has been featured at the University of Missouri, Dartmouth, Duke University, Middlebury College, Purdue University, the University of Tennessee, SUNY Purchase, Earlham College, and the University of Rochester. His opera lighting credits include *The Marriage of Figaro* for the Los Angeles Philharmonic with clothing by renowned couturier Azzedine Alaïa and architect Jean Nouvel, as well as productions for the Royal Opera House, New York City Opera, Portland Opera, Bard SummerScape, Glimmerglass Opera, Opera Montreal, Canadian Opera Company, Minnesota Opera, Chicago Opera Theater, Spoleto Festival USA, Opera Bilbao, Virginia Opera, Pittsburgh Opera, Opera Omaha, Boston Lyric Opera, Opera Boston, Virginia Opera Association, Kansas City Lyric Opera, Manhattan School of Music, Palm Beach Opera, Gothenberg Opera in Sweden, Royal Danish Gothenberg Opera in Sweden, and the Teatro Nacional de São Carlos Opera in Lisbon.

JON PATRICK WALKER

Jon Patrick Walker is delighted to be playing John Lennon in *1969*. Walker has worked extensively on Broadway, off-Broadway, in film, and on TV. He is also a singer-songwriter, having released two full-length albums of original music, *The Guilty Party* (2013), and *People Going Somewhere* (2016). Both are available on all digital platforms. He will release his third album, a 6-song EP entitled *You & I*, in April. Walker will play King George III for the second national tour of Broadway smash *Hamilton*, which starts in February. For more information, please visit jpwalkermusic.com and follow Walker on Instagram @jonpatrickwalker.

ROBERT STANTON

Robert Stanton (Stockhausen) appeared on Broadway in *A Free Man of Color*, *Mary Stuart*, and *The Coast of Utopia*. Stanton's off-Broadway credits include *Dying for It* and *The Bald Soprano* (Atlantic Theater Company); *The Killer* opposite Michael Shannon (Theatre for a New Audience); Boyet and Dull in *Love's Labour's Lost*, Cloten in *Cymbeline*, *Rum and Coke*, and Froth in *Measure for Measure* (The Public Theater); *Love Child*, written and performed with Daniel Jenkins, and Obie and Clarence Derwent Awards for *All in the Timing* (Primary Stages); *The Resistible Rise of Arturo Ui* (National Actors Theatre); *Fuddy Meers* (MTC); *A Cheever Evening* (Playwrights Horizons); and *Owners and Traps* (New York Theatre Workshop). His regional credits include the Emery Battis Award for Mr. Puff in *The Critic* and Moon in *The Real Inspector Hound* and Charles Marsden in *Strange Interlude* (Shakespeare Theatre Company); *What the Butler Saw* (Westport); Lars Thorwald in *Rear Window* opposite Kevin Bacon (Hartford Stage); Arnolphe in *The School for Wives* (Two River); and Aguecheek in *Twelfth Night*, *Major Barbara*, *Once in a Lifetime*, and *The Homecoming* (American Repertory Theater). Film credits include *Jason Bourne*, *True Story*, *Arthur and the Invisibles II & III*, *Confessions of a Shopaholic*, *Find Me Guilty*, *The Stepford Wives*, *Head of State*, *The Quiet American*, *Mercury Rising*, *Next Stop Wonderland*, *Red Corner*, *Washington Square*, *Striptease*, *Dennis the Menace*, *Bob Roberts*, and *A League of Their Own*. TV credits include *Mr. Mercedes*, *Elementary*, *The Good Wife*, *Orange Is the New Black*, *Law & Order*, *Law & Order: Criminal Intent*, and *Frasier*. Stanton received a master of fine arts from the New York University's graduate acting program.

Biographies, continued

DAVID CHANDLER

David Chandler's (Berio) most recent New York appearance was in Playwrights Horizon's *For Peter Pan on Her 70th Birthday*. He appeared on Broadway in *Lost in Yonkers*, *Death of a Salesman*, and *American Clock*, as well as off-Broadway productions of *Underneath the Lintel* (Soho Playhouse); *Private Jokes, Public Places* (LaMama); *The Swan* (New York Shakespeare Festival); *Slavs!* (New York Theatre Workshop); *Phaedra* (Vineyard Theatre); *Black Sea Follies* and *Doris to Darlene* (Playwrights Horizon); *The Grey Zone* (Manhattan Class Company); and *Cellini* (Second Stage). Regionally, Chandler has worked at Berkeley Rep, The Guthrie, Long Wharf, McCarter, Yale Rep, Actors Theatre of Louisville, The Wilma, A.R.T., Berkshire Theater Festival, and Williamstown, among others. He appeared at London's Bush Theatre in *A Question of Mercy*. His film and television credits include *The Grey Zone*, *Hide and Seek*, *Death of a Salesman*, *Upheaval*, *The Portrait*, *Her Alibi*, *Seinfeld*, *Third Rock From the Sun*, *Arliss*, *The Undeserved*, and numerous *Law and Order* episodes.

PERSONNEL (in order of appearance)

Jon Patrick Walker: John Lennon

Robert Stanton: Karlheinz Stockhausen

David Chandler: Luciano Berio

Miles Brown: Harold Spivacke, bass, and electric bass

Erin Lesser: reporter, flute, and vocals

Michael Harley: Leonard Bernstein, bassoon, and vocals

Michael Clayville: Hunter S. Thompson, Lukas Foss, trombone, and vocals

Caleb Burhans: Igor Stravinsky and violin

Stefan Freund: Paul McCartney, Hal Prince, cello, and vocals

Elisabeth Stimpert: Yoko Ono, clarinets, and vocals

Tim Leopold: Father Daniel Berrigan, trumpet, and crackle box

Karisa Antonio: Jacqueline Kennedy, Lester Bangs, Mrs. Lukas Foss, oboe, and vocals

Matt Marks: Maurice Peress, horn, glockenspiel, and vocals

Chris Thompson: Stephen Sondheim, percussion, and keyboard

Courtney Orlando: violin, keyboard, and vocals

Matt Smallcomb: Harold Schonberg and percussion

John Orfe: Donal Henahan and keyboards

Hideaki Aomori: Kenneth Auchinclass and clarinets

Isabel Hagen: viola and vocals

Gavin Chuck: vocals

Alan Pierson: conductor, guitar, and vocals

Nigel Maister: staging director

Daniel Neumann, audio engineer

Gavin Chuck, managing director

Jason Varvaro, production manager

Peter Ferry, assistant production manager

Chihiro Shibayama, librarian

Engagement Events

Wednesday, January 24, 2018

MASTER CLASS IN ARTS INNOVATION

During this session, teams of Virginia Tech students pitched their original ideas for innovative arts projects, which—much like ABC's *Shark Tank*—were critiqued by the directors of Alarm Will Sound.

Special thanks to Liesl Baum, Tracy Cowden, Matt Ebert, Ben Knapp, Derick Maggard, Lisa McNair, Amanda Nelson, and Sara Sweeney

DIG DEEPER

The Moss Arts Center Learning Guide is a resource for educators, students, and anyone who enjoys digging deeper into our programming. To engage even more fully with our season performances, view the full Learning Guide at bit.ly/LearningGuideMAC. Please use the following questions to spark your own contemplation about today's performance:

- What is the value of illustrating a fabled moment in history that did not exist?
- Reflect on the relationship between the music, acting, and video design in 1969. How did those media—individually and as a whole—contribute to the storytelling?
- In his *New York Times* review of 1969 titled *A Soundtrack to a Collaboration That Never Was*, Steve Smith describes the production as a “heady meditation on the intersection of experimental and commercial spheres, and of social and aesthetic agendas.” How does 1969 illustrate this nexus?
- Where did you see alignment and conflicts among the experimental, commercial, social, and aesthetic forces in the piece?

In the Galleries

RAY KASS

January 18-March 31, 2018

All galleries

Ray Kass, a prominent Virginia artist with a long record of national and international exhibitions, is well known not only for the quality and breadth of his art but as a pivotal, even catalytic figure in this region. Over the years Kass stood out as an exemplary artist, here and in the art world beyond, as well as a distinguished art professor at Virginia Tech. Among his many accomplishments was establishing and directing the Mountain Lake Symposium and Workshop programs, through which he brought art-world luminaries to this region—Clement Greenberg, Donald B. Kuspit, and John Cage, among others—and subsequently influenced generations of artists in Virginia and the southeast.

This exhibition highlights exemplary work from Kass' prolific career, ranging from his large scale, multi-panel *Polyptych* (1961-2003) paintings to his most recent *Still Lifes* (2015-2018), created with stencils in an inventive layering of water media, oil emulsion, and dry pigment on rag paper. Among the key works in the exhibition is the monumental painting *Broad Channel: Vorticella Polyptych*, 1991 from the permanent collection of the Nevada Museum of Art, which will be seen in Virginia for the first time in 20 years.

ALSO ON VIEW

Ray Kass: *Silk and Water*

January 16-March 3, 2018

Perspective Gallery, Squires Student Center

Primary Elements: Foundational Works by Ray Kass

January 18-February 16, 2018

Armory Gallery, 203 Draper Road

GALLERY HOURS

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu or 540-231-0840.