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Throat. Spinal column. Musical instrument. Myth and archetype. Journey, simultaneously ascending and descending. Contemplative space: inside yet outside, organic from inorganic materials.

Ann Hamilton's Tower, on whose interior double helix staircases you now sit, is one of the marvels of the modern world. No one can enter it without being altered, without a feeling of expanded consciousness. My collaborators and I have been given an extraordinary opportunity to enter the Tower, to engage it and to be engaged by it. The four of us have been deeply inspired by the time we have spent in the Tower, and it is with great anticipation that we present to you the interwoven story of our individual and collective journeys in this sacred space.

We fully embrace the fact that everyone in this audience will encounter both the Tower and our performance differently than we do as creators, yet we hope these program notes will shed insight into our artistic process and what our creations mean to us.

See you on the other side.

Yours,



Paul Haas
Artistic Director & Founder
Sympho, Inc.

TOWER Program

Christopher Bono | Paul Haas | Bora Yoon *composers*
Ruth Pongstaphone *theatrical director and visual design*

Haas	Opening
Yoon	Father Time
Bono	Bardo I: "Enter The Mystic"*
Yoon	SoriSori
Bono	Bardo II: "The End Of The Oligarchs" (Part 1)*
Yoon	Sanguine I : Insomnia
Bono	Bardo II (Part 2)*
Yoon	Sanguine II: Viscera
Bono	Bardo III: "Enter The Void"*
Yoon	Bangkok / In Paradisum
Bono	Bardo IV: "Clouds Blooming At The Thought Of Union"*
Yoon	O viridissima virga
Haas	The Call
Haas	Closing

* Dedicated to and in memory of Eric Galen Newman

TOWER is a sonic exploration of the power of architecture, iconography, and presence.

This performance takes full advantage of the dynamics of the Tower's structure, using its spiraling staircases to touch on notions of sacred geometry, systems of energy, and the processes of evolution. Through the intersection of music and visual design, the Tower's symbolism is brought to life. Using classical instruments, as well as the manipulation of ordinary objects and human voices, performers create a sonic atmosphere that is tangible and immediate. Musicians circulate throughout the Tower, enhancing the resonance of sound, imagery and narrative. The Tower itself becomes an instrument played by the ensemble.

The Tower has appeared throughout time as a symbol, steeped in mythology and history, with a multitude of interpretations. For the creators of Sympho's TOWER, the artistic process was one of discovery and experimentation: unleashing the dynamics of the Tower's form and structure as well as encountering the power of its archetypal symbolism. Following initial discussions and individual research, the collaborating artists visited the site to engage in a creative dialogue with the Tower itself. Experimenting with architecture, objects, instruments, gestures and rhythms, the form for this performance was born of their exploration of the sounds and visions that are suggested by the Tower's elegant and colossal structure. Communicating the vastness of experience that is the Tower became the challenge and the joy of this work.

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Sympho in collaboration with Classical Revolution

Christopher Bono *guitar, percussion, tuning forks, Tibetan bowl, cymbals, crystal bowls, chanting*

Paul Haas *conductor, multi-instrumentalist, voice*

Bora Yoon *soprano, Stroh violin, Tibetan bowls, turntable, vinyl, speaker boxes, chime sticks, percussion, found sounds*

Ruth Pongstaphone *staging and visual design*

Matthew Szemela *violin*

David Andai *violin*

Charith Premawardhana *viola*

Sam van Loon *cello*

Andrei Gorbatenko *bass*

Stacey Pelinka *flute, piccolo, alto flute*

Kyle Bruckmann *oboe and English Horn*

Bohdan Hilash *clarinets*

Paul Hanson *bassoon*

Scott Macomber *trumpet*

Hall Goff *tenor and bass trombones*

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TOWER is a story of transformation. Each section of the score reveals a perspective that is a component of an overarching narrative following the archetypal journey of a life cycle: birth, growth, destruction and regeneration.

Opening by Paul Haas introduces us to the Tower with a mood of innocence, fragile curiosity, and wonder. Musically suggesting the idea of growth and careful ascension, the Tower appears as a pattern: a strand of DNA revealing its genetic poetry, the spinal column of a developing child. Instruments are layered, one by one, and an otherworldly voice traverses an arch of long held tones.

Father Time

In the second section, Bora Yoon transforms the Tower into a sound world of mechanisms using its architecture as a geometric physical representation of time simultaneously experienced as cyclical and linear. Father time is a negotiation between realms -- an initiation, and inquiry. As if winding a clock back to the beginning of time, the audience is left in a state of anticipation as the third section plunges into an episodic journey through the stages of the Bardo composed by Christopher Bono.

Bardo I: "Enter The Mystic": (Earth, Ether, Air)

Using elements of Sacred Geometry, the Tarot System, The Tibetan Book Of The Dead, and Sound Healing, "The Four Bardos" by Christopher Bono is a musical dream drama telling the spiritual journey of the Fool (a character derived from the Major Arcana of the Tarot system).

In this first Bardo of desire, the Fool begins from a place of despair, loss and loneliness as he seeks the truth of divine union. He shifts back between this place of darkness and the inception of inspiration. Finally, a breakthrough occurs as the Fool gathers strength and faces his greatest challenge by turning away from the path of ignorance to travel the long, difficult way to light.

The Fool's journey brings him to a Tower, symbolizing the possessions and exploits of the egoist Oligarchs of mankind. These self-righteous men have climbed and built a place for themselves far above the embrace of the earth and its natural way.

Bardo II: "The End Of The Oligarchs" (Fire and Air)

The neutral sounds of air and ether are eerily interrupted by a low, dark energy. This harmonic collection defines the tonal field of Bardo II. The Fool becomes a witness to the power of Divine Destruction as it wages war against the arrogant Oligarchs.

Death's drive marks its way as we hear the "Song Of Separation", proclaiming the false power of these selfish Earth rulers. The Oligarchs cling to their bounties and struggle to secure their systems against unavoidable death, but the unknown energies of impermanence begin to break them down, striking

them in incessant, yet unpredictable, patterns.

SoriSori

Playful, and deviant — this work serves as a quickening and stirring of inevitable events — a foreshadowing of the downfall and ascension that progress and growth bring. Performed using -- found metal, taps, voice, rocks, gravity, water, ayoyote percussion, and movement.

Directly translated, "sori" means 'sound' in Korean. "SoriSori" is inspired by 'pansori' — a type of folkloric shamanistic music from the farming regions of South Korea where Yoon's parents originate.

Bardo II continues as the Destroyers' energy reawakens to attack the Egoistic Oligarchs by using the inherent energy of the physical Tower itself. As the Oligarch's maintain their hold on tyranny, more and more jagged, violent rhythms take a grave toll. Finally, The Divine Destroyer dispenses a furious pattern all together hammering through the afflicted walls of the Oligarch's and breaking their hold on the Collective Consciousness. The Tower, and all its inhabitants, are destroyed in one final series of brutal blows.

Sanguine I : Insomnia

Sanguine II : Viscera

"Sanguine I & II" explores the base element within us all -- blood, family, creation; an embryonic state of division, cells, and selves splitting and determining whose identity will be the one to emerge at birth, as circuitry, electricity, and nerves embroil to manifest a state of being. The poetry of Elizabeth Bishop illuminates the nature of duality: light and dark, ascent and descent, presence and negative space - initiating the descent into the underworld, where the paradox 'no way out, but in' holds truth.

Bardo III: "Enter The Void" (Water)

Bardo III begins at the moment of passage from an earthly death into what the Tibetans call the Chönyid Bardo, or the intermediate state between lives. Accompanied by music derived from the geometric structures of the pentagram, the Fool spirals through the hallucinations and obstacles of this labyrinth of karmic repercussions. As he experiences visions of terrifying deities, the assured musical sounds guide and urge him to fight back against weak inclinations which tempt him to find the path of least resistance. An instrumental "Kyrie Eleison" concludes this movement as a prayer to protect the lost loved one as he moves through the void.

Bangkok / In Paradisum

Menacing and peaceful, "Bangkok" illustrates a dark purple, warm, evening breeze in Thailand -- that is both violent and peaceful in resolve; a eulogy to the composer's father and his passing into the next realm. Gregorian antiphon 'In Paradisum' set by Maurice Duruflé from his Requiem echoes within the

immediately accessible. Deeply affected by memory and the senses, her works explore both the conflict and the meeting ground between the imagined and the "real" creating a symbology that is both unique and evocative.

Ruth has been a vital part of creative collaborations at BAM, Kasser Theater, American Dance Festival, the Chicago Museum of Art, Mass MOCA, Lincoln Center, La Mama, Classic Stage Co, The Public Theater, Soho Repertory, Ridge Theatre, American Repertory Theatre, Centerstage, Broadway, Disneyland and UNESCAP, the United Nations, and in Thailand. In 2001, she received an Obie Award in New York for Best Collaborative Design. Her recent collaborations include ARCO with Sympho at the Park Avenue Armory, New York (2011); Das ImaginareLand, Premier, Stadttheatre Hildburghausen, Germany (2010); "untitledLEAR", Alliance Francais, Burma (2010); Lilit Pralor Patravadi Theatre, Thailand (2009); and Lightening at Our Feet, BAM, Brooklyn, NY (2009).

From 2000 -- 2001, she was on the directing and design faculty at NYU. Starting in 2004, she developed and directed a cross-cultural ensemble training program for American students in Thailand, resulting in the 2006 foundation of Dhamma Theatre West, producing workshops for artists in Southeast Asia and Western countries. She has been Director of Design for The Patravadi Theatre, Thailand since 2001.

SYMPHO is a trailblazing orchestra and concert production company that creates powerful and emotional musical experiences, collaborating with leading artists and using unexpected performance methods and unorthodox venues. "Refits the Classical Experience for a New Century," proclaimed *The New York Times* headline for Sympho's first concert. "Something momentous has occurred," raved the *San Francisco Chronicle*. And *Symphony Magazine* declared, "Something important was happening, something with emotional stakes."

In February 2011, Sympho and Haas created a critically-acclaimed concert event for the opening night of the Park Avenue Armory's Tune-In Music Festival, ranked by New York's WQXR FM as the "Top New Music Event of 2011". According to salon.com, Sympho's January 2012 multimedia Green Lama concert "was like nothing I've ever seen before and, dare I say it, even bordered on the spiritual." For more information about Sympho, please visit www.SymphoConcerts.org.

CLASSICAL REVOLUTION has performed some 500 concerts in the San Francisco Bay Area in its five years of existence, using over 600 musicians, and its model has proved "so popular with musicians and audiences, especially young crowds, that there are now about two dozen Classical Revolution chapters worldwide, in cities including New York, Montreal and Amsterdam," according to *The New York Times*. Classical Revolution seeks to engage new audiences unaccustomed to the classical music concert experience, and it makes a point of performing in unconventional venues, including bars and nightclubs.

ambient and alternative rock with an ever-changing instrumentation influenced by popular, electronic, and classical styles.

2012 marks the release of Christopher's new contemporary instrumental album, "Invocations". His ambient song cycle album, entitled "Oia", will be released in fall 2012.

Christopher founded and directs *Our Silent Canvas*, a multimedia arts collective dedicated to collaboration between unique artists from different educational, cultural, and artistic backgrounds. www.christopherbono.com and www.oursilentcanvas.org

BORA YOON (composer, performer) explores the place where music connects to the subliminal, creating architectural soundscapes from everyday found objects, chamber instruments, digital devices, and voice.

Featured on the front page of *The Wall Street Journal* and in *WIRE* magazine for her musical innovations, Yoon's works include choral surround-sound *Semaphore Conductus*, "Doppler Dreams" for sopranos on bicycles in a historic WPA abandoned pool, live score for arial dance, and ARCO, the first symphonic commission for the vast Park Avenue Armory drill hall, with composers Paul Fowler, Paul Haas, and Sympho.

Yoon has performed internationally at Lincoln Center, Brooklyn Academy of Music, the Nam June Paik Museum (Seoul), Edinburgh International Festival, TED (Cannes Festival), Walker Art Center, Ringling Museum, and Singapore Arts Festival. She is currently performing the live score for Haruki Murakami's "Wind Up Bird Chronicle", directed by Stephen Earhart, which premiered at the Edinburgh International Festival last August.

Collaborators include DJ Spooky, Luke DuBois, Kaki King, the late poet Sekou Sundiata, electronics giant Samsung, and Michael Gordon. She has been commissioned by the Young People's Chorus of NYC, Sayaka Ladies Chorale of Tokyo and Sympho; awarded by the New York Foundation for the Arts, Asian American Arts Alliance, Billboard, BMI, and the Arion Foundation; and published by SubRosa, Innova, Boosey & Hawkes, and the *Journal of Popular Noise*.

Upcoming plans include the release of forthcoming record, 'Sunken Cathedral'; the development of gestural performance controller 'The Body Electric'; and one-woman performance piece, "Weights & Balances" (HERE Art Center, Beth Morrison Projects, 2014). www.borayoon.com

RUTH PONGSTAPHONE (design direction) is a multi-disciplinary theatre artist who creates, directs and designs original new works of visual theatre. Influenced by her own bi-cultural origins she traverses the borderlands between Asian and Western notions and aesthetics. Re-encountering classic motifs and narratives from both perspectives, she generates new visual and gestural vocabulary. She utilizes the powerful relationship and interaction between physical performance and design to transcend narrative dialogue, subjugating text to the non-linear realm of visceral experience that is directly expressive and

work: a chant traditionally sung in the services for the dead, in procession on the way from the final blessing of the corpse in church to the graveyard where burial takes place. Performed using voice, found percussion, weather radio, turntable, speaker boxes, movement, paper, air, and chime sticks.

Bardo IV: "Clouds Blooming At The Thought Of Union" (Water Ascending to Ether)

This final passageway is the portal of becoming, or transmigration. Our Fool, having moved through the cycle of spiritual despair to inspiration, determination, destruction and death, and on through the underworld, has come to a space where the blooming of new life is to occur. Gentle rhythmic shifts of the same intervallic material occur, suggesting glimmers of light shimmering through clouds in a celestial atmosphere. The old Fool, a Fool no longer, hovers above his new life and enters a Womb of fortunate rebirth, ready to begin anew.

O viridissima virga

"O Hail greenest branch" is a Latin chant by Hildegard von Bingen from the 11th century, celebrating the early buds of spring, and the glory of the heavens in the regeneration of life. Performed using: Buddhabox II, voice, Tibetan dorje, water, featuring the Manton Memorial Organ from the Church of Ascension, NYC.

The Call, by Haas, is a re-enactment of a timeless ritual of summoning. Voices and instruments participate in a series of layered fanfares, first building upwards and finally cascading down.

Closing, again composed by Haas, revisits the gentle tones of the opening section. The Tower is again bathed in innocence, but the pattern has matured. Awkwardness vanishes in fluidity and comprehension. The end suggests a return to the beginning, but, like a spiral, the next beginning is another level of evolution.

Inspired by M.C. Escher and Salvador Dali, Ruth Pongstaphone's visual direction exploits the physical surreality of the Tower and the conjures the sensation of being in a borderlands between reality and a lucid dream. With alluded imagery from Tarot, Orpheus, The Tibetan Book of the Dead and Dante's *Inferno*, the visual design of this work summons mythologies of archetypal characters inhabiting the narrative journey of the piece while laying an elegant, simple, and aesthetically classical canvas for this musical journey.

Insomnia

by Elizabeth Bishop

The moon in the bureau mirror looks out a million miles (and perhaps with pride, at herself, but she never, never smiles) far and away beyond sleep, or perhaps she's a daytime sleeper.	By the Universe deserted, she'd tell it to go to hell, and she'd find a body of water, or a mirror, on which to dwell. So wrap up care in a cobweb and drop it down the well	into that world inverted where left is always right, where the shadows are really the body, where we stay awake all night, where the heavens are shallow as the sea is now deep, and you love me.
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Kyrie eleison

Lord, have mercy

*In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Ierusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

May Angels lead you into paradise;
may the Martyrs receive you at your coming
and lead you to the holy city of Jerusalem.
May a choir of Angels receive you,
and with Lazarus, who once was poor,
may you have eternal rest.

O Viridissima Virga by Hildegard von Bingen translated by Marianne Richert Pfau

*O viridissima virga
que in ventoso flabro sciscitationis
sanctorum prodisti.
Cum venit tempus
quod tu floruisti in ramis tuis;
ave, ave sit tibi,
quia calor solis in te sudavit
sicut odor balsami.
Nam in te floruit pulcher flos
qui odorem dedit omnibus aromatis
que arida erant.
Et illa apparuerunt omnia
in viriditate plena.*

O greenest branch, hail,
who came forth in blowing wind
from holy wise men.
When the time came
that you bloomed in your branches
hail, hail to you,
the heat of the sun infused you
with balsamic fragrance.
The beautiful flourished in you
gave its aromatic fragrance
to all that was withered.
And thus all appeared
in full greenness.

Artists

PAUL HAAS (composer, conductor)

According to *The New York Times*, Sympho founder and artistic director **PAUL HAAS** "is surely on the brink of a noteworthy career." *Time Out New York* calls him a "visionary". He is the Music Director of the Symphony of Northwest Arkansas (SoNA), and his guest conducting engagements have included performances with major orchestras across the country. Recently, Paul's performance with the National Symphony Orchestra and Itzhak Perlman as soloist caused the *Washington Post* to write:

"The young conductor Paul Haas was all about fresh thinking and visceral engagement. His musicmaking...revealed a keen musical mind and an impressive feeling for the natural pulse and trajectory of a score... Haas's sensitivity to rhythmic and dynamic gradation, and his ability to marry heartfelt expression with disciplined playing from the NSO...would have been impressive in a conductor three times his age. If Thursday's concert was an accurate barometer of his talents, Haas is headed for a significant podium career."

As former Music Director of the renowned New York Youth Symphony, which performs regularly at Carnegie Hall, Mr. Haas and the NYYS were awarded the ASCAP-League of American Orchestras Leonard Bernstein Award for Educational Programming. Mr. Haas was also selected to perform in the League of American Orchestras' prestigious National Conductor Preview.

Haas conducted the premiere of his "Matthew Says" for orchestra, chorus, and two violin soloists at Carnegie Hall in 2007 and has premiered nine other orchestral pieces of his in New York City during recent seasons. San Francisco-based Hope Mohr Dance commissioned a large-scale score by Haas, premiering the work ("The Unsayable") in March 2011. Recently, *New York Magazine* singled out Haas as one of the "New New York School" of composers.

Paul Haas is a graduate of Yale University and The Juilliard School. His conducting teachers include Michael Tilson Thomas and Leonard Slatkin. He also studied opera conducting in Dresden, Germany, at the Hochschule für Musik. www.paulhaas.com.

CHRISTOPHER BONO (composer, performer) spent his youth chasing the American dream of baseball. After being drafted by the Seattle Mariners and signing to the University of South Carolina, he sustained career-ending injuries.

In the aftermath, Christopher discovered a passion for music. While recuperating from surgery, he began writing songs on a \$99 acoustic guitar. Soon after, he was performing at local clubs and open mics and recorded his first acoustic EP, entitled "Escape". His discography includes two other recordings: "Of Monkey and Man" and "Ten Senators and the Rebel Son".

His experimental chamber rock ensemble *Ghost Against Ghost*, which mixes various styles of psychedelic,