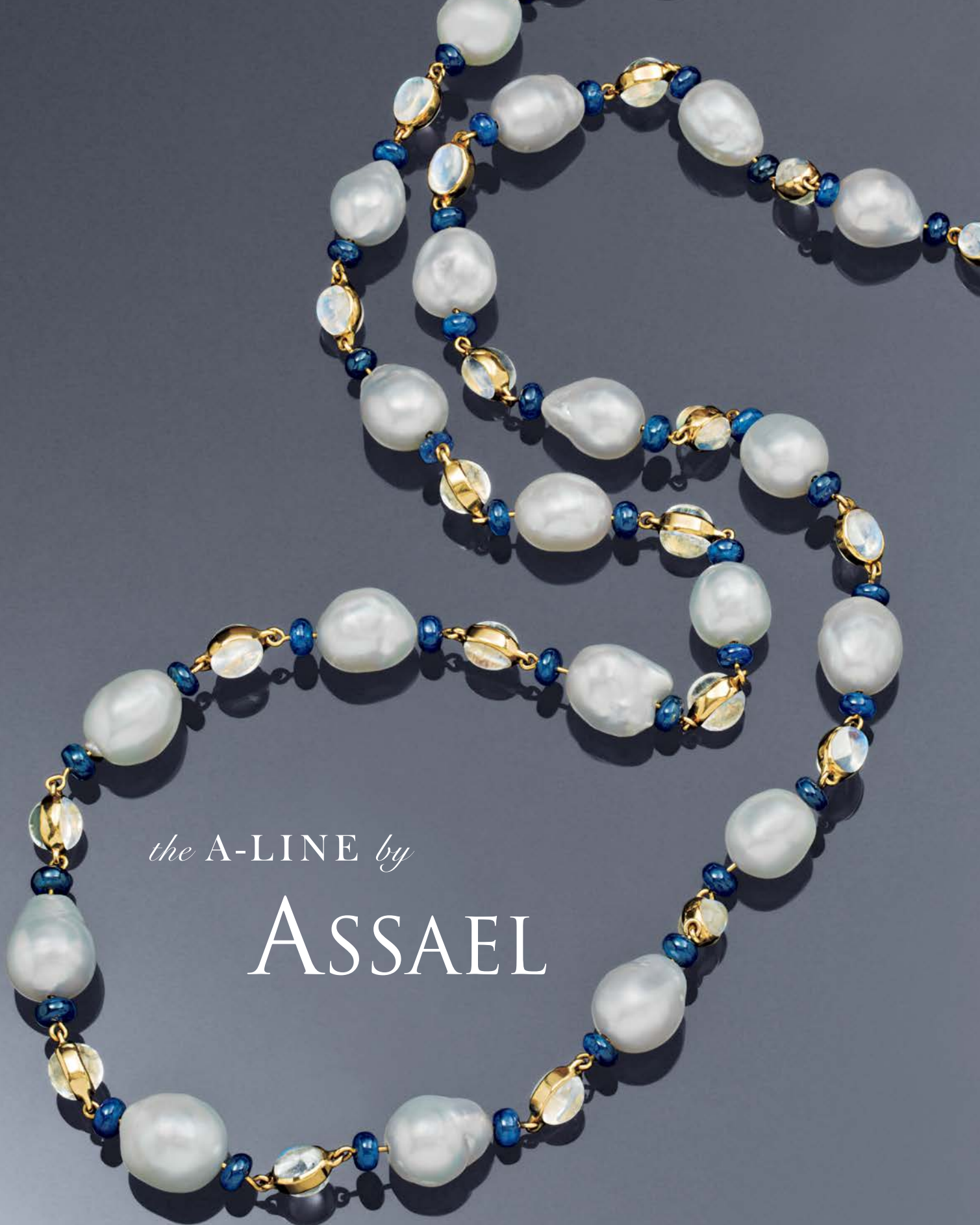


“A playground for the ears.”

—Stephan Moore, Curator and Artistic Director

in the garden of
**some
delights**

EXHIBITION CATALOGUE



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Caramoor

PRESENTS

15 commissioned,
site-specific works
by 16 sound artists in
six prestigious
locations across
Westchester County, NY.

Photo by Gabe Palacio

in the garden of
**sonic
delights**

June 7 – November 2, 2014

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All Artists and Artworks are subject to change without notice.
For updates visit gardenofsonicdelights.org

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(ARE YOU LISTENING?)

Sound is part of our everyday experience, yet how well do we actually understand sound? How often do we take the time to listen to its nuances? How can sound teach us more about the world around us...and even ourselves?

We are thrilled to explore the world of sound in an inspiring new way with *In the Garden of Sonic Delights* at Caramoor and at our five partner sites throughout Westchester County. Enjoy walking through gardens and historic architecture to hear (and sometimes see) a new world of sound.

In the Caramoor tradition, experience work by today's most innovative emerging artists alongside of the legends of our time. Also discover the connections between sound, music, science, environment, architecture, math, history, landscape, and so much more.

We invite you to enjoy the gardens at Caramoor, tour the Rosen House with its storied history, enjoy a picnic, stay (and return often!) for a performance, and...most importantly...LISTEN to a lush world of sound.

Please tell us about your experience while you're here, or online.

Enjoy!

Jeffrey P. Haydon
Chief Executive Officer
Caramoor Center for Music and the Arts



Photo by Gabe Palacio



Photo by Gabe Palacio

**"OPEN YOUR EARS
AND YOUR MIND
WILL FOLLOW."** —Trimpin

Just a few words on what I think is most special about sound art, and this exhibition: by its nature, sound art is very sensitive to its environment. I am especially proud that each of the fifteen artworks we are presenting are newly commissioned, inspired by and in dialogue with the locations where you find them. As spring becomes summer and summer becomes autumn, that dialogue will be in continual evolution. I invite you to return again and again, in morning, midday, and evening, to witness this progression.

Also, like music, sound art is a medium that unfolds in time. As a consequence, this exhibition cannot be fully appreciated by casually strolling through it. Please allow yourself to slow down and spend a while with each work. Your attention will be rewarded by discoveries — altered perceptions, details brought into focus, and previously unnoticed connections revealed. As one of our artists, Trimpin, says, "Open your ears and your mind will follow."

It has been an immense pleasure as well as a privilege to work with the artists, and with the dedicated staff at Caramoor and each of the partner organizations, to bring this exhibition to life. Please join us in celebrating and enjoying this unique exhibition for what it is — a playground for the ears!

Stephan Moore
Curator and Artistic Director,
In the Garden of Sonic Delights

On behalf of everyone whose hard work is represented here, I am proud and excited to welcome you to *In the Garden of Sonic Delights*. Like the famous Hieronymous Bosch painting whose title we have adapted, the landscape across Westchester County is now teeming with new creations both strange and wonderful. Visiting the entire exhibition is encouraged — the journey you undertake will afford you an up-close look at six of the region's most unique and exceptional cultural institutions, each with much to offer and providing many reasons to return.

When I began work on this project, now more than six years ago, I became entranced with Caramoor's beauty and fascinated with its history. Learning of Caramoor founder Lucie Rosen's commitment to the theremin, and her enthusiastic patronage of new expression in the arts, convinced me that sound art already had a home at Caramoor, if only we could bring the artists. The grounds that she and Walter Rosen designed are festooned with quiet corners, secret paths, and mysterious spaces, each ready to provide inspiration and collaboration. Accordingly, my role as a curator has happily focused less on fulfilling a philosophical brief and more on brokering good relationships between excellent artists and these amazing locations. The opportunity to partner with five additional organizations has only made the boundaries for our creativity larger, and our collective experience richer.



July 26 Cécile McLorin Salvant



June 28 Rosanne Cash



August 2
Pat Metheny Unity Group (↔)
Bruce Hornsby with Sonny Emory
Campfire Tour 2014



July 31, August 1 and August 3
Alisa Weilerstein

June 21
Opening Night: Joshua Bell, Orchestra of St. Luke's, Cristian Măcelaru, conductor
Ligeti; Sibelius; Bizet
Opening Night Gala

June 22
Manuel Barrueco & Beijing Guitar Duo: China West

June 25
Dancing at Dusk (Family Fun)

June 26
The Intimate Donizetti: Chamber Music and Vocal Ensembles
Bel Canto Young Artists/
Edward Arron & Friends,
Edward Arron,
cello and Artistic Director

June 27
Edward Arron & Friends, A Joyful Reunion of Evin Rising Stars Alumni
Turina; Mendelssohn; Taneyev

June 28
American Roots Music Festival featuring Rosanne Cash
The American Roots Music Festival is a full day of fun for the whole family!

June 29
Juilliard String Quartet
The world-renowned Quartet performs a wide variety of chamber music, from Bach's Art of Fugue to Alban Berg's *Lyric Suite* to Beethoven's classic Op. 59, No. 3 (*Razumovsky*)

July 3
Introductions: Sybarite5

July 4
Pops, Patriots & Fireworks
Westchester Symphonic Winds with Broadway's Ryan Silverman
Curt Ebersole, *conductor*
An evening of patriotic music, picnics on the lawn, and fireworks after the concert.

July 5
Patti LuPone: Far Away Places
The two-time Tony Award winner takes us on a musical journey, accompanied by a five-piece band.

July 6
Orchestra of St. Luke's; Jeffrey Kahane, pianist, conductor
Copland's *Appalachian Spring*;
Shostakovich's Chamber Symphony;
Beethoven's Piano Concerto No. 1

July 9
Dancing at Dusk (Family Fun)

July 10
Introductions: Benjamin Beilman, violin; Andrew Tyson, piano
Dvorák; Debussy; Beethoven

July 11
Dover Quartet, 2013-14 Ernst Stiefel String Quartet-in-Residence
Haydn; Ludwig (World Premiere); Ullmann; Beethoven

July 12
Opera: Lucrezia Borgia by Gaetano Donizetti,
with Angela Meade, *soprano*
Orchestra of St. Luke's
Will Crutchfield, *conductor*

July 13
Igudesman & Joo: A Little NIGHTMARE Music
Violinist Aleksey Igudesman & pianist Hyung-ki Joo combine comedy with classical music and popular culture.

July 17
Bel Canto Showcase: Daniel Mobbs, bass-baritone
Songs by Mozart, Schubert and Wagner, plus ensembles with the Bel Canto Young Artists

July 18
Opera: Lucrezia Borgia by Gaetano Donizetti (Repeat Performance)

July 19
Opera: Rigoletto by Giuseppe Verdi, Bel Canto at Caramoor
with Georgia Jarman, *soprano*
Orchestra of St. Luke's
Will Crutchfield, *conductor*

July 20
In the Garden of Sonic Delights
A large-scale art exhibition that explores the relationships between sound, nature, history, and architecture through 15 commissioned, site-specific works by 16 sound artists. The day's events include special guided tours, performances and conversations.

July 23
Dancing at Dusk (Family Fun)

July 24
Guitar in the Garden: Jason Vieaux

July 25
American Roots: An Evening with the David Grisman Sextet

July 26
Club Caramoor Presents: Cécile McLorin Salvant

July 27
2014 Jazz Festival A full day of Jazz that begins with 12-year-old piano sensation Emily Bear and closes with headliner Arturo O'Farrill and his Grammy-winning Afro-Latin Jazz Orchestra.

July 31
Alisa Weilerstein, cello, 2014 Artist-in-Residence
Britten; Golijov; J.S. Bach; Z. Kodaly

August 1
Alisa Weilerstein with Ariel Quartet
Boccherini; Arensky; Schubert

August 2
Pat Metheny Unity Group (↔) Bruce Hornsby with Sonny Emory
Campfire Tour 2014

August 3
Festival Finale: Alisa Weilerstein, cello; Orchestra of St. Luke's, Pablo Heras-Casado, conductor
Wagner; Elgar; Dvorák

August 6
Dancing at Dusk (Family Fun)

September 19
Brooklyn Rider with Béla Fleck, banjo

September 20
The Knights with special guest The Joshua Redman Quartet

September 21
The Knights with Gil Shaham, violin

All Artists and Programs are subject to change without notice.

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KILLEARN FARM - Circa 1832 Center Hall Colonial by Tristram Coffin on 68 acres. Hand-gilded formal rooms, six bedrooms, nine fireplaces, pool, cottage, formal gardens and new stables. WEB# CS857390 MILLBROOK \$11,500,000 Millbrook Brokerage 845.677.6161



TROUTBECK - On 45 acres, this renowned hotel and conference center is set in the foothills of the Berkshire Mountains. The 42 guest rooms are housed within an English Manor, a Farmhouse and a garden house. WEB# CS905990 AMENIA \$8,750,000 Brewster Brokerage 845.279.6800



ARGYLE FARM - Fabulous 1920's country estate on seventeen spectacular acres, skillfully restored and expanded. Five bedroom stone Manor offers sparkling pool, pool house, carriage house and tennis court. WEB# CS892200 BREWSTER \$4,995,000 Bedford/Pound Ridge Brokerage 914.234.9099



ELDESLIE - Beautifully restored seven bedroom, 1902 Manor house. On four acres with pool, pool house and guest house bordering Trump National Golf Club. WEB# CS1069246 BRIARCLIFF MANOR \$4,975,000 Bedford/Pound Ridge Brokerage 914.234.9099



HILLHOLME MANOR - This new estate enclave of custom shingle-style residences features generous floor plans, top-grade finishes, luxurious amenities, three-car garage and pool sites. WEB# CS903844 CHAPPAQUA \$4,500,000 Chappaqua Brokerage 914.238.4766



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THE JOHN J. JUNE HOUSE - Historic June Farm. Rare Greek Revival mansion restored and expanded in 2008. Wonderfully scaled rooms with 11 foot ceilings and fine architectural details. WEB# CS1071096 NORTH SALEM \$3,600,000 Bedford/Pound Ridge Brokerage 914.234.9099



HEAPTAQUUA LAKE - This home evokes the splendor of Italian Renaissance architecture. Magnificent craftsmanship, formal courtyard entry, original classical stone staircase and boathouse aside the lake. WEB# CS903879 CHAPPAQUA \$3,600,000 Chappaqua Brokerage 914.238.4766



THE OVERLOOK - Architectural splendor unfolds at every turn at this dazzling turn-of-the-century estate. Glorious setting designed by legendary landscape architect Frederick Law Olmstead. WEB# CS906453 SOUTH SALEM \$2,500,000 Bedford/Pound Ridge Brokerage 914.234.9099



STONE RIDGE - This sun-drenched Center Hall Colonial enjoys an idyllic country setting. Surrounded by open level grounds with a pool, barn/studio, and spectacular flowering trees. WEB# CS934331 SOUTH SALEM \$1,895,000 Bedford/Pound Ridge Brokerage 914.234.9099

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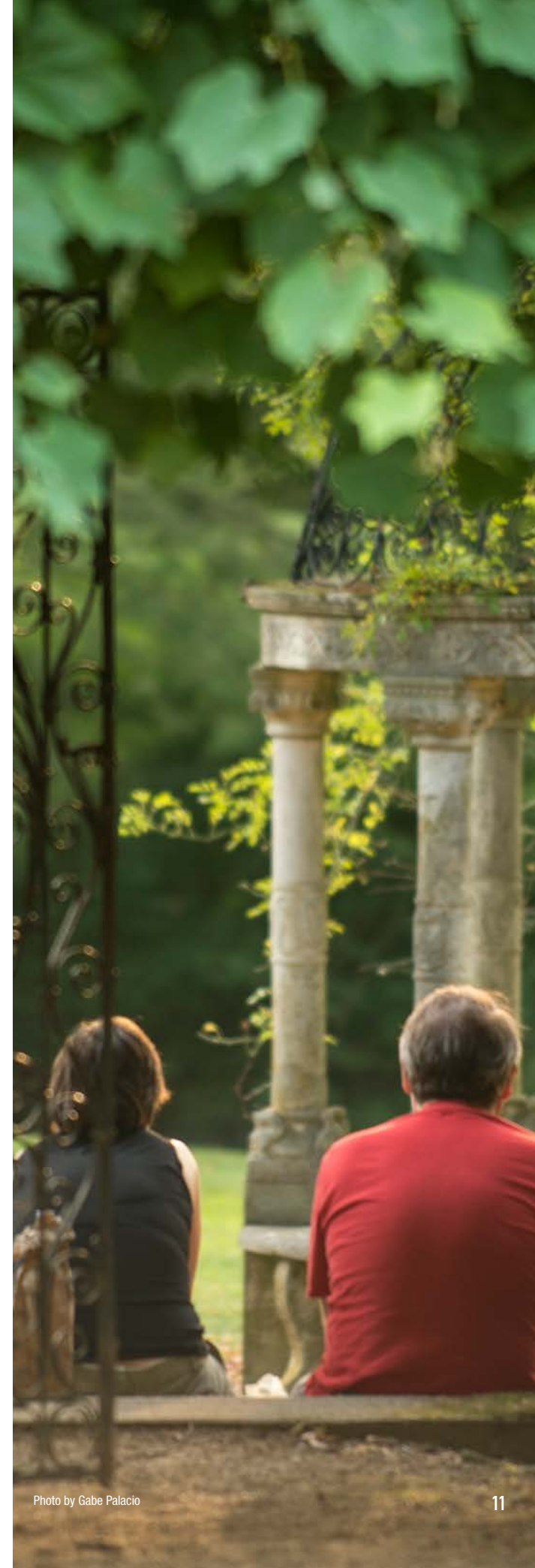
About the Presenter

Caramoor Center for Music and the Arts is a destination for exceptional music, captivating programs, spectacular gardens and grounds, and wonderful moments with friends and family. For over half a century, visitors have enjoyed all that makes Caramoor a unique and treasured experience.

Caramoor enriches the lives of its audiences through innovative and diverse musical performances, including classical, opera, jazz, American roots, Broadway, and family shows. Visitors can discover new favorites in the unparalleled settings of the Venetian Theater, Spanish Courtyard, Music Room of the Rosen House, and the magnificent gardens. Caramoor's 90 acres of beautiful grounds offer the ideal space in which to picnic, stroll, and relax.

Visitors can tour the historic Rosen House, the legacy of Walter and Lucie Rosen, who established the estate and built this great house as its centerpiece, filling it with treasures collected on their travels. The legendary musical evenings at the Rosens' were the seeds of today's annual Summer Music Festival. While carrying on this tradition, Caramoor continues to inspire new generations by mentoring young professional musicians and creating music-based programs for children.

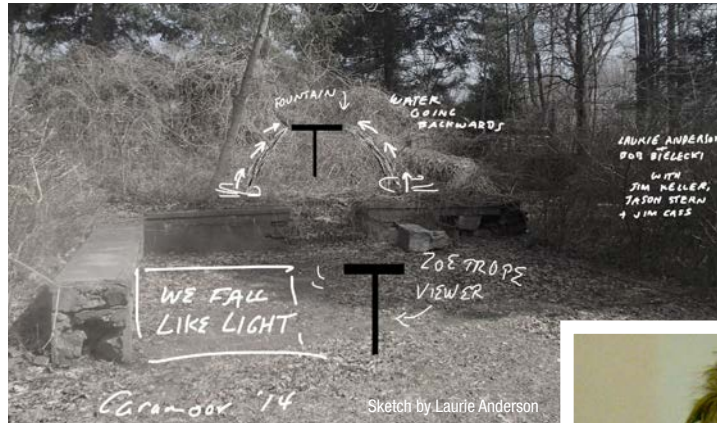
In keeping with its commitment to the cultural community, Caramoor is pleased to present *In the Garden of Sonic Delights*. Exhibition works will be accompanied by public discussions, performances, workshops, a digital guide, this catalogue, and maps for conducting self-guided tours. To learn more, visit gardenofsonicdelights.org



L A U R I E A N D E R S O N
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WE FALL LIKE LIGHT

Backwards Sound
Fountain with Viewer



We Fall Like Light is designed by a group of designers and builders who all made unique contributions to the fountain and the viewing device: my collaborator Bob Bielecki, and designer/fabricators Jim Keller, Jason Stern and Jim Cass.

—Laurie Anderson

ABOUT THE ARTISTS

Laurie Anderson is one of America's most renowned — and daring — creative pioneers. She is best known for her multimedia presentations and innovative use of technology. As a writer, director, visual artist and vocalist she has created groundbreaking works that span the worlds of art, theater, and experimental music.



Photo by Laurie Anderson

EVER SINCE I SAW THE YOUTUBE clip of water being manipulated by sound — “Amazing Sound and Water Experiment #2” — I have wanted to make a fountain that would flow backwards.* Maybe it's because I am interested in stories that have a peculiar relation to time and are animated by their opposites.

The Beginning of Memory There's a story in an ancient play about birds called “The Birds.” And it's a short story from before the world began. From a time when there was no earth- no land. Only air and birds everywhere. Birds making huge patterns in the air.

But the thing was there was no place to land. Because there was no land! So they just circled around and around. Because this was before the world began.

And the seasons were running and the light was expanding. And the sound was deafening and light was rising and falling. And song birds were everywhere. Billions and billions of birds.

And one of these birds was a lark and one day her father died. And this was a really big problem because what should they do with the body? And it was a big question- a new question. There was no place to put the body because there was no earth. And it went on for five or six days and they were all trying to think of what to do with the body.

And finally the lark had a solution. She decided to bury her father in the back of her own head. And this was the beginning of memory. Because before this no one could remember a thing. They were just constantly flying in circles. Constantly flying in huge circles.

In '05 I worked on Expo in Japan with the landscape designer Shirou M. Wakui who designed the royal gardens in Kyoto. Time has a unique function in his gardens and in the collaborations we did together for Expo. In the Kyoto Royal Gardens for example if you sat in one position for a whole year you would see the color yellow trace a time-lapsed path through the garden. In the early spring the path was made of bright forsythia, then yellow tulips. In the summer the path was continued into the middle distance and was made of yellow roses and in the fall the distant path was made of goldenrod and yellow maples.

“I am interested in stories that have a peculiar relation to time and are animated by their opposites.”

worldwide tour of her performance piece, “Homeland,” which was released as an album on Nonesuch Records in June, 2010. Anderson's solo performance “Delusion” debuted at the Vancouver Cultural Olympiad in February, 2010 and toured internationally throughout 2011. In 2010 a retrospective of her visual and installation work opened in São Paulo, Brazil and later traveled to Rio de Janeiro.

In 2011 her exhibition of all-new work titled “Forty-Nine Days In the Bardo” opened at the Fabric Workshop and Museum in Philadelphia. Her piece “Landfall,” a performance with the Kronos Quartet, debuted in February of 2013. She is currently artist-in-residence at CAP in UCLA in Los Angeles, and EMPAC in Troy, New York. Anderson lives in New York City.

Information about Bob Bielecki can be found on page 14.

This work was generously sponsored by Peter and Katherine Kend.

*http://www.youtube.com/watch?v=uENITui5_jU

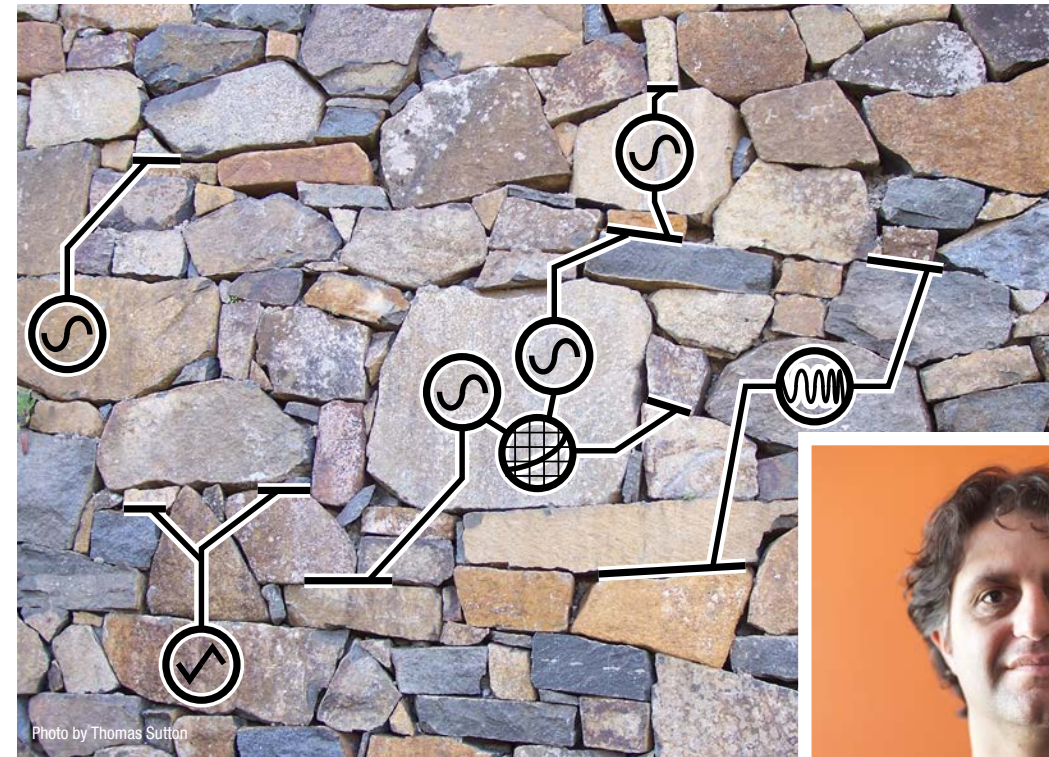


Photo by Thomas Sutton



Photo by Keira Heu-Jwyn Chang

“When I look at an old stone wall, I think about how the seemingly solid form has shifted and settled over time ...”

R A N J I T B H A T N A G A R
STONE SONG

When I look at an old stone wall, I think about how the seemingly solid form has shifted and settled over time, through weathering and the erosion and compression of the soil. In order to explore this process through sound, *Stone Song* is laced with pressure sensors and strain gauges, and sensors for humidity, temperature, and barometric pressure. All this information feeds into a drone synthesizer, whose fundamental tones shift slowly over the months as the stones settle. Daily weather and seasonal changes will produce smaller, shorter-term changes in the stones' song, as will the weight of visitors who stop to sit on it and listen.

I've designed *Stone Song* in collaboration with Hilary Martin, Akira Inman, and Evan Oxlund.

—Ranjit Bhatnagar

ABOUT THE ARTIST

Ranjit Bhatnagar is a sound artist who works with technology, language, and found materials to create interactive installations and musical instruments. His works have been exhibited across the United States and in Europe. In an annual project, he creates a new homemade musical instrument each day of the month of February — the Instrument-a-Day project is now in its seventh year.

Last summer, Bhatnagar worked with the art collectives Flux Factory and Rabid Hands to build a large-scale musical installation at the Palais de Tokyo Museum in Paris. His interactive sound work “Singing Room for a Shy Person,” commissioned by Amsterdam's Métamatic Research Initiative, premiered at New York City's Clocktower Gallery last spring, and moved to the Jean Tinguely Museum in Basel, Switzerland in October for the Métamatic Reloaded exhibition. He performed in the Uncaged Toy Piano Festival and Qubit's Machine Music festival this winter, and is working with David Chang on a calligraphy- and gesture-based score for the Brooklyn Ballet.

Information about the Neuberger Museum of Art can be found on page 31.

BOB BIELECKI (MULTIPLE WORKS)



Cedar Walk
Photo by Gabe Palacio

ABOUT THE ARTIST

BOB BIELECKI HAS WORKED IN THE MEDIA ARTS FIELD FOR MORE THAN FORTY YEARS, creating unique instruments and

sound designs for installation and performance. He is known for his innovative use of technology to develop distinctive electronic effects and environments and is engaged in ongoing research in psychoacoustics, sound localization, and 3-D audio.

Bob Bielecki has worked with many artists including John Cage, Alvin Lucier, La Monte Young and Pauline Oliveros. His association with Laurie Anderson dates from the mid-1970s and he has worked with Stephen Vitiello and Annea Lockwood since the 1980s.

He produced and engineered the groundbreaking media-arts residency program, ZBS/AIR, and helped to pioneer the field of binaural radio. A recipient of grants from the Andy Warhol Foundation and the New York State Council on the Arts, he is an Associate Professor of Music at Bard College and serves on the faculty of the Bard MFA Program.

Bob Bielecki collaborated on multiple projects for *In the Garden of Sonic Delights*. Further information can be found on page 12 (*We Fall Like Light* with Laurie Anderson), page 18 (*Wild Energy* with Annea Lockwood), and page 27 (*You Are The Sweet Spot* with Stephen Vitiello).



Photo by Marcella Robinson

SUNKEN GARDENS is a performative audio installation, in which a new layer of sound — a sonic underwater world full of bubbling noises, creaky technology, sonar sounds, oddly vibrating chords, surprising fragments of text, and so on — is added to the existing landscape. These sounds will be inaudible to the naked ear, but visitors, with the help of special receivers amplifying this sound field, will be able to sonically navigate this invisible landscape, creating their own musical form by walking amidst the many musical elements which make up its sonic and geographical structure. Like a piece of music, *Sunken Gardens* will contain fragments of narrative and harmonic structure; unlike traditional music, visitors will play the piece non-linearly simply by walking through it.

“... visitors will play the piece non-linearly simply by walking through it.”

The technology for *Sunken Gardens* — ‘induction loops’ or ‘hearing loops,’ as they are more popularly called — is decades old, but is regaining popularity because it’s so helpful for those with hearing loss. Most hearing aids (and the receivers visitors will use) are equipped with telecoils, which amplify the electromagnetic waves given off by the induction loops, and enable the listener to hear concerts, lectures and in this case, an invisible sunken garden.



Photo by Caryn Waechter

BETSEY BIGGS

SUNKEN GARDENS

ABOUT THE ARTIST

Betsey Biggs is a composer and interdisciplinary artist whose work in music, sound, video, and installation aims to expose the beautiful in the everyday, to actively engage the audience, and to transform place into creative interface through psychogeographic practice. *The New Yorker's* Alex Ross has described her work as “psychologically complex, exposing how we orient ourselves with our ears.” She received her Ph.D. in Music Composition at Princeton University, writing about public sound art, held a postdoctoral fellowship at Brown University, and is currently a Sawyer Fellow at Harvard University.

This work was generously co-sponsored by Faith Rosenfeld and Jaime Castro.



Photo by Michael Sarff



Italian Pavilion
Photo by Gabe Palacio

ELI KESZLER
CATENARY

BY OBSERVING the way instruments, architecture, and ensemble performances interface, *Catenary* is both a stand-alone installation and a framework for performance. Using tuned and stretched piano wire on a massive environmental scale, it pushes the notion of an instrument towards architecture. The scale ruptures conventional structure and allows multiple vantage points of the piece. Viewers experience unique readings of the installation as they move around it.

The score is cut into the front panel of the boxes, juxtaposing instrumental and environmental design with musical notation. The boxes are patterned with coded notation, presented in the form of irregular but gridded dots. These circular marks are the score for the mechanical piece, which is transferred into code and struck by the motors. Doubling as a speaker grating, the incised patterns create a distinct relationship between image and sound. The amplified sound is directed physically through the patterns. The score produces the sound, which then exits through the score — layering sound production and sound notation.

The piece is anchored into the ground with rectangular concrete supports bolted to poles, which are raised over nine feet in the air. Dozens of wires span over hundreds of feet and across multiple trees and mounting points. The internal structure of the piece is built with a piano pin block made of laminated maple. Piano wire is tensioned by tuning pins and is struck by a motorized system with padded felts housed inside the metal boxes. The rhythmic divisions notated on each box sonically overlap, creating endless connections and levels of rhythmic patterns — mirroring both the visual design and the nature of the work itself.

“I like to work with raw material, simple sounds, primitive or very old sounds; sounds that won’t get dated in any way.” —Eli Keszler



Photo by Artur Ratton

ABOUT THE ARTIST

Born in Brookline, Massachusetts, and currently based in New York City, Eli Keszler began playing drums at eight, and composing at twelve. He played in rock and hardcore bands, and his work retains an intense physicality and churning, often ferocious energy. Keszler’s installations and visual work employ piano wires of varying lengths which are struck, scraped, and vibrated by microprocessor-controlled motors. These installations are heard on their own and with accompanying ensemble scores, or solo performance, with Keszler’s aggressive, jarringly rhythmic, and propulsive drumming. His most recent project used 16 wires ranging from 100 to 800 feet long which were mounted off of the Manhattan Bridge. In an NPR *All Songs Considered* interview he said, “I like to work with raw material, simple sounds, primitive or very old sounds; sounds that won’t get dated in any way.” Often his work will appear accompanied by scores, drawings, and writings. A large body of his diagrams, screen prints, and detailed drawings was recently compiled in a collection ‘NEUM’ which accompanied his installation at the South London Gallery.

His installations and visual work have appeared at the Victoria & Albert Museum, South London Gallery, Tectonics Festival (Harpa Hall) Reykjavik, Centraal Museum in Utrecht, LUMA Foundation (Zurich), Boston Center for the Arts, and Barbican — St. Luke’s, amongst other places.

Keszler has toured extensively throughout Europe and the U.S., performing solo and in collaboration with artists such as Christian Wolff, Phill Niblock, Tony Conrad, Oren Ambarchi, Joe McPhee, Jandek, Roscoe Mitchell, Anthony Coleman, T Model Ford, Ran Blake, and Ilan Volkov with the Icelandic Symphony Orchestra. He has performed at venues including Muziekgebouw (Amsterdam), Barbican, ICA Boston, and Moma PS1 and has recorded solo releases for several labels. He has received commissions and awards from MATA, Gaudeamus, and String Orchestra of Brooklyn, and funding from the Foundation for Contemporary Arts, and is also a Meet the Composer Grant recipient. Eli Keszler is a graduate of the New England Conservatory of Music.

This work was generously sponsored by the Gaines and Annie Wehrle Foundation.

Sketch by Eli Keszler

SUARA SINAR is a site-specific installation that transforms a vast, windowless, abandoned warehouse on the Peekskill, New York waterfront into a sanctuary of light and sound. In the middle of a pitch-dark 10,000 square-foot space, there is an oasis of couches, pillows and rugs. Spiraling out from the oasis in concentric circles stretching across the entire space are instruments from a Balinese Gamelan orchestra retrofitted with mechanical mallets mounted to the ceiling trusses. Twenty four bronze kettle-shaped gongs called Reyong and Trompong, four hanging gongs ranging in size from 23 to 35 inches in diameter, four pairs of nine-inch bronze hand cymbals (Kopyak), and two dragon turtles with eight four-inch hand cymbals (Ceng-Ceng) robotically play day-long sequences of music composed specifically to allow the entire warehouse to function as a resonating chamber. With each sound, a pulsation of light bursts from the instrument and fades as the tone diminishes, briefly illuminating a spot in the vastness. Movements of music become a choreographed panoramic dance of light.

Suara Sinar is a refuge, it is a universe unto itself; it is an offering, a respite, an escape and a confrontation.

— Aaron Taylor Kuffner

ABOUT THE ARTIST

The Gamelatron Project is the marriage of Indonesian sonic and ritual tradition with modern robotics. A Gamelatron is a sound-producing kinetic sculpture featuring instruments from Balinese and Javanese gamelan orchestras, retrofitted with mechanical mallets on sculptural mounts strategically arranged into stand-alone artworks and immersive installations. MIDI sequences control up to 100 robotic striking mechanisms that produce intricately woven melodic and rhythmic sound. The Gamelatron Project’s mission is to innovatively bring the legacy and creative cultural power of gamelan to new shores, new people and communities, and create a context for it to become a resource for people’s lives. Learn more at gamelatron.com

Aaron Taylor Kuffner, Co-Creator and Artistic Director of The Gamelatron Project, is a conceptual artist, sculptor, and composer. His pieces often take the form of long-term multi-year projects that involve in-depth research, collaboration with field experts, and development of specialized skill sets. Each project is uniquely attached to the idea of providing conceptual tools that further the evolution of consciousness through experiences of beauty and the sublime. In doing so he reaches far outside of conventions, pushing the role of art to be a form of service to society. Through his work Kuffner has become a noted composer, kinetic sculptor, electronic music maverick, a machinist, installation artist, ad-hoc engineer, and an ambassador of Indonesian culture. He has performed or presented work more than 400 times in 19 countries in the last 15 years. Learn more at aarontaylorkuffner.com

Information about Hudson Valley Center for Contemporary Art can be found on page 30.

“Suara Sinar is a refuge, it is a universe unto itself ...”



Photo by Pascal Charles Petit



Photo by Aaron Taylor Kuffner

A A R O N T A Y L O R K U F F N E R

GAMELATRON SANCTUARY:
SUARA SINAR
(The Sound of Light)

WILD ENERGY

ANNEA LOCKWOOD
AND
BOB BIELECKI

WILD ENERGY GIVES ACCESS TO THE INAUDIBLE: vibrations in the ultra and infra ranges emanating from sources which affect us fundamentally, but which are beyond our audio perception. Many are creating our planet's environment: the sun, the troposphere and ionosphere, the earth's crust and core, the oxygen-generating trees – everything deeply integrated, forming an inaudible web in which we move, through which we live and on which we depend. It is our sense that through these sounds one can feel the energies generated, not as concepts but as energy-fields moving through one's body. A generating image for the piece is of the Cedar Walk's trees funneling these energies into the oxygen we breathe as we walk near them, or lie under them.

Wild Energy is a 50 minute loop which begins with solar oscillations recorded by the SOHO spacecraft, sped up 42,000 times, and ends with ultrasound recorded from the interior of a scots pine tree, slowed down 10 times, to make them audible to us. Silences between the groups of sounds allow the ambient sounds of Caramoor to move into the foreground.

—Annea Lockwood and Bob Bielecki

ABOUT THE ARTISTS

Annea Lockwood is known for her explorations of natural acoustic sounds and environments, in works ranging from sound installations to concert works; she has worked with Bob Bielecki a number of times over the years. Her music has been presented in many venues, including the Whitney Museum, MACBA Barcelona, the Sonic Acts Festival Amsterdam, Roulette, and The Kitchen, NY. She is a recipient of the American Music Center's Henry Cowell Award for composers exemplifying "Henry Cowell's spirit of innovation and experimentation..." and a professor emerita of Vassar College. annealockwood.com

Information about Bob Bielecki can be found on page 14.



Photo by Nicole Tavenner

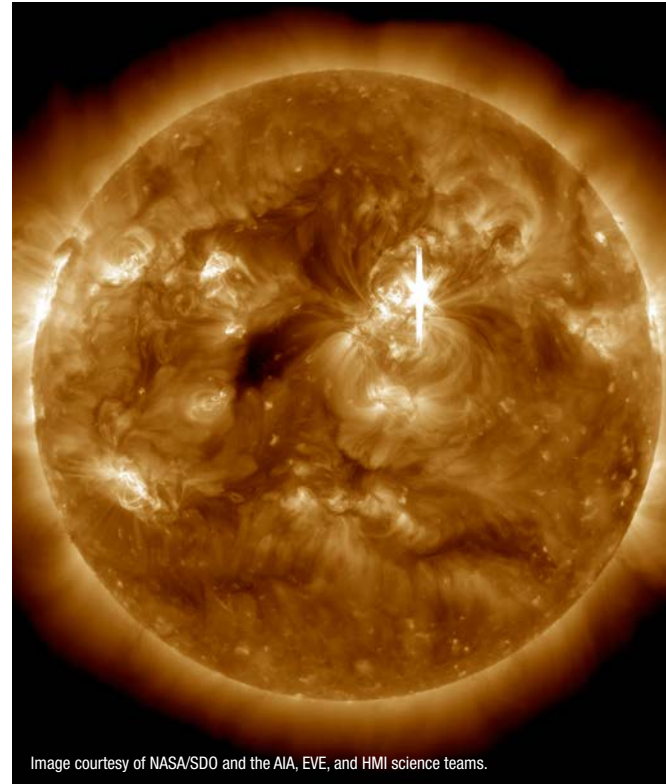


Image courtesy of NASA/SDO and the AIA, EVE, and HMI science teams.

We are most grateful to the scientists who generously gave us access to their sound files and permission to use them. The sounds and their sources are listed below, in order of initial appearance. More detailed descriptions of these phenomena with links for further information may be found on the exhibition website, gardenofsonicdelights.org

The sun / pressure waves: Alexander Kosovichev, Stanford University

Gas vents and tremors, Kilauea: Milton Garces, Infrasound Laboratory, University of Hawaii

VLF chorus (radio) waves and whistlers: Craig Kletzing, University of Iowa

Sei whale: Arthur Newhall, Woods Hole Oceanographic Institution

Earthquakes: the U.S.G.S; Ben Holtzman, L.D.E.O., Columbia University and Jason Candler

Trees, cavitations and other ultrasound: Melvin Tyree; Roman Zweifel and Marcus Maeder, Swiss Federal Research Institute and Institute for Computer Music and Sound Technology, Zurich

Hydrothermal vents: Timothy Crone, L.D.E.O., Columbia University

Bats: pipistrelle, California myotis, silver-haired, big brown bats, and a tiger moth: Shockwave-Sound.com; Aaron Corcoran, Wake Forest University

Auroral Kilometric Radiation (radio) waves: Craig Kletzing

This work was generously sponsored by the Gaines and Annie Wehrle Foundation.



Photo by Francisco Lopez

"I frequently hear music in the very heart of noise"

— George Gershwin

"I, for my part, frequently hear noise in the very heart of music."

— Francisco López



Photo by Francisco Lopez

The Music Room of the Rosens' house—the room itself—witnessed many an evening of music being executed in it by Walter Rosen (piano) and Lucie Bigelow Rosen (theremin) themselves. *The [Music] Room*—the sound installation piece—manifests as an apparently immanent state of eternal quasi-presence. The performers and the audience have already left the room. The involuntary sonic presence of both the instruments and of those who attended the concert, however, refuses to leave. It will resonate forever within these confines as a quasi-music that somehow surpasses the original; with its own self-sufficient presence, beauty and pride. Or, seen in a different light: that "original" situation of performers and audience is probably being reenacted now — in front of us — in a parallel realm of which we can only sense its most alluring aspect: the noise in the music.

ABOUT THE ARTIST

Francisco López is internationally recognized as one of the major figures of the sound art and experimental music scene. For more than thirty years he has developed an astonishing sonic universe, absolutely personal and iconoclastic, based on a profound listening of the world: destroying boundaries between industrial sounds and wilderness sound environments, shifting with passion from the limits of perception to the most dreadful abyss of sonic power, proposing a blind, profound and transcendental listening, freed from the imperatives of knowledge and open to sensory and spiritual expansion.

He has realized hundreds of concerts, projects with field recordings, workshops and sound installations in over seventy countries on the five continents. His extensive catalog of sound pieces (with live and studio collaborations with over 150 international artists) has been released by more than 300 record labels / publishers worldwide. He has been awarded honorary mentions at the competition of Ars Electronica Festival four times and is the recipient of the Quartz Award 2010 for best sound anthology.

Yamaha Disklavier Piano provided courtesy of Faust Harrison Pianos and Yamaha Artist Services, Inc.

This work was generously sponsored by Nina and Michael Stanton and co-sponsored by Angela and William Haines.

FRANCISCO LÓPEZ THE [MUSIC] ROOM



Lucie Rosen

The automatic piano performs compositions taken from Walter Rosen's preferred classical repertoire. The theremin performing sounds have been evolved from original recordings by Lucie Bigelow Rosen on the theremin.

—Francisco López



Photo by Stephan Moore

STEPHAN MOORE

DIACOUSTICON

ABOUT THE ARTIST

Information about Stephan Moore can be found on page 29.

This work was generously sponsored by Angela and William Haines.

DIACOUSTICON

is, at one level, a system for machine listening and improvisational performance. Equipped with a full complement of microphones, loudspeakers, and simple robotic musical instruments, distributed in 360 degrees around the dove-cote atop Caramoor's Sense Circle fountain, *Diacousticon* is capable of both listening to its surroundings and generating sonic responses to what it hears.

Diacousticon is also a platform for experimentation. Several different algorithms will be deployed to govern its decisions and behaviors, which will range from the poetic to the animalistic, from lyrical to game-like, and from subtle to frantic. Each of these algorithms is in essence a composition that becomes realized in the interaction between the piece and its surroundings, according to the rules adopted. Information about the results of each algorithm will be collected over the course of the exhibition and periodically used to enact further refinements.

“*Diacousticon* takes into account a post-Edward Snowden reality.”

Finally, *Diacousticon* takes into account a post-Edward Snowden reality, which must embrace the interchangeability of “interaction” and “surveillance.” We can no longer assume that the actions of any technological system – even an artwork – that is listening and attempting to comprehend its surroundings are benign. Aspects of *Diacousticon*'s behavior may emerge which call into question its purpose and its relationship to its environment.

— Stephan Moore



Photo by Chance D. Muehleck

A GROUP OF PLEASANTVILLE HIGH School students at the Jacob Burns Film Center's Media Arts Lab have collaborated with John Morton and Adam Rokhsar to design and install *Usonia* in Nonna Square, a small urban green in downtown Pleasantville, NY adjoining the train station. The interactive installation focuses on the sonic placement and manipulation of field recordings, film clip audio, and interviews made in Pleasantville to create a “visionless cinema”—sonic events describing a narrative that is heard but not seen, and contrasting with the visual activity passing in front of listeners in the park. The installation is activated by two hand-cranked music boxes mounted on a metal pedestal and surrounded by four speakers. Each music box, run by visitors to the installation, controls a different aspect of the sonic mix.

“*Usonia*,” a term first coined by writer James Duff Law in 1865, refers to his notion of a more inclusive United States and recognizes the growing country's broad cultural backgrounds. In 1945, Frank Lloyd Wright participated in the creation of Usonian Homes, a neighborhood adjacent to Pleasantville, based on Wright's ideas of community and landscape integration.

The collaborative process in creating this installation has evolved over many months of discussions, workshops, and experiments, culminating in a “pop-up” installation. A careful balance of directed activities and an expanding awareness of sonic details and interplay have encouraged a sense of ownership in the students.

Usonia has been created by John Morton, composer, in collaboration with Adam Rokhsar, Dylan Franks, Kate O'Brien, Jack Butler, and Jacob Nemeč.

JOHN MORTON

ABOUT THE ARTISTS

As a composer, instrument builder, and sound installation artist, John Morton has presented his music throughout the United States, and has participated in collaborations at The Kitchen, The Playwright's Center, and at the Kohler Arts/Industry Program. His CD, *Outlier: New Music for Music Boxes*, was the subject of a feature and live performance on National Public Radio's *Weekend Edition Sunday* (“Music Box Man”), and he received NYFA Fellowships in 2002 and 2006. In 2010, he was a fellow at the Bellagio Study Center in Italy and was in residence at the Bogliasco Foundation in Genoa, Italy in October 2011. He was awarded a McKnight Visiting Composer Fellowship, where he explored the compositional and sculptural possibilities of abandoned farm equipment in western Minnesota.

For the last 12 years, Morton has been composing with music boxes by altering the internal mechanisms and overlapping multiple music boxes simultaneously. Working with simple tools, he frees up the music box's inner works, expanding the variety of available sounds and thus generates a method for the continual layering and variation of musical material. The repetitive nature of music boxes and their ability to evoke musical associations are employed, and, through the use of digital technology, the music box sound is directly merged into the compositional process. These works have led to the creation of sound installations that embrace the randomization of sonic choices and utilize site-specific sounds and other mechanical music-making devices.

“... a ‘visionless cinema’—sonic events describing a narrative that is heard but not seen ...”

Photo by Jacob Burns Film Center



Photo by Joshua Touster

JACOB BURNS
FILM CENTER
NONNA SQUARE,
PLEASANTVILLE, NY

USONIA

In 2009, “Central Park Sound Tunnel,” Morton's six-channel sound project, was installed in a pedestrian tunnel north of the Central Park Zoo (featured in *The New York Times* article “Sound Tunnel: Avant-Garde Park Portrait” by Randy Kennedy), and he collaborated on a music box sound installation with sculptor Jackie Shatz based on Darwin's writings for Glyndor Gallery at Wave Hill. “WaterWall,” a sound installation on Governors Island in collaboration with Jackie Shatz, was exhibited during the summer of 2011. He recently completed a commission for the Adirondack Museum, “Sonic Hotel — Lost and Found Sounds of the Adirondacks,” an 18-channel sound installation situated in a former log hotel on the museum campus. He also collaborated recently with composer David Simons on a motion-activated installation for “The Art of Video Games” at the Hudson River Museum.

Jacob Burns Film Center faculty member Adam Rokhsar is an artist and software developer. Working with sound, video, and code to create new tools of self-expression, Rokhsar has taught hundreds of classes across the country, most recently at New York University and Bennington College.

Dylan Franks, Kate O'Brien, Jack Butler, and Jacob Nemeč are seniors at Pleasantville High School.

Information about Jacob Burns Film Center can be found on page 30.

SEVEN BELLS FOR STONE BARN is a sonic treasure hunt of bells and sounds and acoustical ecosystems that together reveal the rhythms of life that make up the farm. The central experience is the “Bell Tower” where the Titanium nosecone of a solid fuel rocket from the 1950s is suspended in a 60-foot stone silo. It hangs in dynamic tension with the randomly oscillating movements of a heavy steel mallet, which strikes the titanium “bell” at unpredictable time intervals, causing the whole acoustic of the silo space to resonate for up to three minutes. The reverberation of this extraordinary object as it vibrates the column of air within the stone silo is a magnificent treat for the ears and the whole body.

From this central ear awakening, visitors can go on a sonic treasure hunt throughout the Stone Barns’ beautiful grounds to find other bells and systems of bells that reveal the complex interplay of rhythms and activities of the farm: bells rung in response to wind, water, sunlight, animals, and insects. Each experience reveals a rhythm, an acoustic space, and sonic information about the complex functioning systems of the farm.

BRUCE ODLAND

SEVEN BELLS FOR STONE BARN

ABOUT THE ARTIST

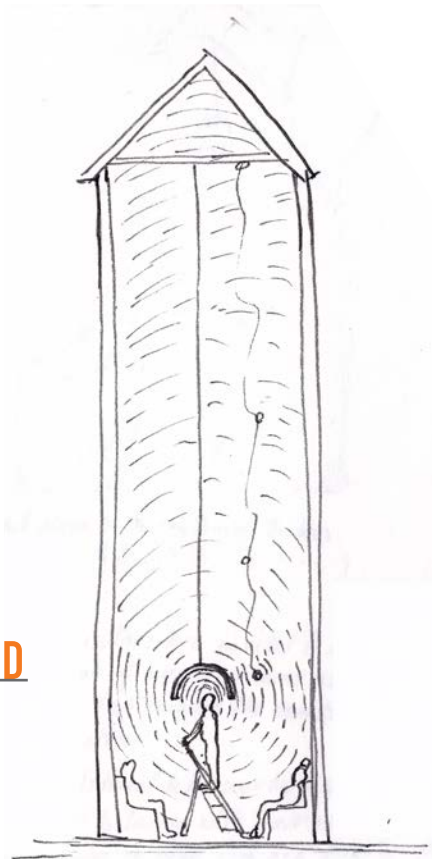
Bruce Odland is an artist who thinks with his ears. A pioneer in sound installations, his first public sound installation, “Sun Song,” broadcast a four-channel cloud of reverberant sound over an outdoor festival in Denver from the clock tower of East High, back in 1977. Since then, he has discovered resonance and beauty in the fractal music of nature, and in transforming vast industrial soundscapes of the cities into harmonic music. In 1987 he founded O+A with Austrian sound pioneer Sam Auinger. Together they have developed a hearing perspective of the culture we live in, and they have responded with installations that change the perception of public space. “Blue Moon” (2004) re-tuned the post 9/11 soundspace of the World Financial Center plaza by turning noise into harmony mixed by the tides and moon. “Requiem for Fossil Fuels” (2007-2010) brought together four virtuoso voices, the Latin Requiem Mass, and an eight-channel orchestra of tuned city resonances. “Sonic Vista” (2010), a permanent piece, united the north and south GreenBelts of Frankfurt, Germany at a new focal point of listening: a “tuned” railroad bridge crossing the Main river. “Harmonic Bridge” (1998) for MASS MoCA, reclaims an underutilized city space with harmonic resonances. Their latest collaboration is a permanent installation: “Hearing View” (2013), which contains a library of healing sounds for the Rheinau Psychiatric Clinic — the oldest psychiatric institution in Switzerland.

Over the years, Odland has lent his ears to many collaborative projects in film, dance, museum installation and theatre with artists such as Laurie Anderson, JoAnne Akalaitis, Wallace Shawn, Andre Gregory, Peter Erskine, The Wooster Group, Tony Oursler, Dan Graham, Robert Woodruff, Dave Davidson, Bill Morrison, Stacey Steers, and Ron Miles. He recently co-directed a major outdoor sound installation with Laurie Anderson for Novartis in Basel, Switzerland. Currently he is founding the TANK, a center for sonic arts and experimentation in a giant abandoned water tank in the high desert of Western Colorado.

Bruce Odland’s *Seven Bells for Stone Barns* was created with master of mechanical interaction Bill Ballou.

Information about Stone Barns can be found on page 31.

This work was generously sponsored by Mr. and Mrs. Kevin R. Davis.



Drawing by Bruce Odland

“... a sonic treasure hunt of bells and sounds and acoustical ecosystems ...”



Photo by David Guss



Photo by Ed Osborn

ED OSBORN

PALM HOUSE TRANSECT

PALM HOUSE TRANSECT IS A LARGE-SCALE, site-specific sound installation developed for the Greenhouse at the Lyndhurst Estate in Tarrytown, New York. Built in 1881, it is one of the earliest iron-frame greenhouses in North America and, at 376 feet long, one of the largest of its time. It ceased operation in the 1940s and today is maintained in a skeleton form without glass panes to enclose the interior spaces.

The piece consists of a generative sound composition built from field recordings and electronic tones, which are played through a set of thirty loudspeakers spread irregularly throughout the Greenhouse structure. The work is based around the concept of a line transect, or the path along which an observer counts and records occurrences of the phenomena of study (e.g. plants). This very specific, attentive mode of moving through space provides a model for visitor engagement with the piece and the site. The title comes from the name of the central area of the Greenhouse, a section where palm trees were cultivated. The sound composition is based on linear mapping of both the Greenhouse structure and elements of the surrounding estate. The shapes of these lines and the spacing of elements found along them are used as the underlying framework for the piece.

The movement of sound in the space is articulated visually by a set of brightly colored line cables that run from point to point among the speakers and between key structural elements of the greenhouse. These outline the paths and trajectories of the sonic material and illustrate the idea of a transect as it functions within the site.

Several live performances are scheduled to take place within the piece, and these will activate the site in specific ways throughout the five-month exhibition. The performances feature a rotating cast of sound artists and musicians, and they will interpret the composition and score in distinctive and idiosyncratic ways.

ABOUT THE ARTIST

Ed Osborn works with many forms of electronic media including installation, video, sound, and performance. His pieces feature a tactile sense of space, movement, image, and aurality combined with a precise economy of materials. Osborn has received grants from the Guggenheim Foundation, the Creative Work Fund and Arts International, and been awarded residencies from the DAAD Artists-in-Berlin Program, the Banff Centre for the Arts, Het Apollohuis (Eindhoven, Netherlands), STEIM (Amsterdam), and EMPAC (Troy, NY).

He has presented his work at SFMOMA (San Francisco, CA), the singuhr-hörgalerie (Berlin, Germany), the Berkeley Art Museum (Berkeley, CA), Artspace (Sydney, Australia), the Institute of Modern Art (Brisbane, Australia), ZKM (Karlsruhe, Germany), Kiasma (Helsinki, Finland), MASSMOCA (North Adams, MA), the Yale University Art Gallery (New Haven, CT), and the Sonic Arts Research Centre (Belfast, Northern Ireland).

He has taught at the School of the Museum of Fine Arts (Boston), the California College of Arts (Oakland, CA), and the University of California at Santa Cruz (Santa Cruz, CA). He is on the faculty of the Visual Arts Department at Brown University (Providence, RI), specializing in teaching sound and electronic media.

Information about Lyndhurst can be found on page 31.



Photo by Shirin Adhami



BROWN

Support for Palm House Transect provided by Office of the Vice President for Research at Brown University through the Richard B. Salomon Faculty Research Award and the Humanities Research Fund.



This project was produced in part at Harvestworks Digital Media Arts Center through the Artist-In-Residence Program.



Funding provided in part by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly, a grant from the National Endowment for the Arts and private funders.



Photo by Scott Smallwood

CORONIUM 3500 (LUCIE'S HALO)

SCOTT SMALLWOOD



Photo by Scott Smallwood

CORONIUM 3500 (Lucie's Halo) is a site-specific sound installation consisting of a multi-voiced generative composition based on solar-powered sound-making devices. There are twelve voices distributed in a grassy area, all of which are completely reliant on the sun for making sound. The eight smaller voices "wake up" very early, and are capable of making sounds at very low light levels, and will drastically change their song based on the amount of sunlight present. An additional set of four instruments, arranged in a circular orientation, activate only in direct sunlight. These will play a generative composition of melodic patterns based upon an equal-tempered pentatonic scale in the "3500 Hz" system, which will change throughout the day in response to the length of time they have been individually activated, as well as the general ambient light level. Every ten minutes, the four voices will "chime," coming together and playing a short piece in sync/harmony with each other, before going back to their individual characteristics.

The title is derived from the 3500 Hz "halo" that will pervade the sound of the space, acting as a kind of reverse fundamental pitch. The subtitle is an homage to Lucie Rosen, who, with her husband Walter, founded the Caramoor estate. In addition to her legacy of bringing great music to Caramoor, she was a renowned performer on the legendary electronic instrument, the theremin. Her curly blond hair was once described in the *New York Evening Journal* as a "wide halo around her delicate and ethereal face."

ABOUT THE ARTIST

Scott Smallwood is a sound artist, composer, and sound performer who creates works inspired by discovered textures and forms, through a practice of listening, field recording, and sonic improvisation. He also designs experimental electronic instruments and software, as well as sound installations and site-specific performance scenarios. Important to his process is exploring the subtleties of sonic texture through gradual transformations of timbre, particularly with sounds that may have originated from specific recordings of objects or spaces. His compositional and improvisational work makes use of space explicitly, and often involves multiple channel environments, found sounds, and non-conventional instrumentation. He has performed and collaborated with numerous artists, including Pauline Oliveros, John Butcher, Seth Cluett, Jennifer Mesch, Benton-C Bainbridge, and long-time collaborator Stephan Moore. His work has been published by Deep Listening, Static Caravan, Autumn Records, and Wowcool Records, among others. He has written for numerous instrumental ensembles, including recent works for the New York Virtuoso Singers, the Princeton Laptop Orchestra, and the Continuum Ensemble of Toronto. He has been active as an educator for over 20 years, and currently lives in Edmonton, Alberta, where he teaches composition, improvisation, and electroacoustic music at the University of Alberta.

This work was generously sponsored by Sara Lee and Axel Schupf.

"The subtitle is an homage to Lucie Rosen, who with her husband Walter founded the Caramoor estate."

LISTENING IS AS LISTENING DOES is a composition that simulates the principles of echolocation, a system of listening that allows bats, and other animals, to navigate. *Listening Is As Listening Does* is a dynamic sound work, composed to project a sound and listen for the echoed response. The piece emerges as information from echoes is mined, the data from which contributes to new compositional choices.

Listening Is As Listening Does asks how we listen and how we respond to listening, and posits what a performance of listening might sound like. It also positions the listener as a variable within the piece, as their presence will affect the reflections of sound amidst the architecture, compelling the work to navigate new compositional terrain.

But why echolocation, and why focus on bats? Bats are fascinating creatures, navigating the world with unique sensorial systems that beg exploration. However, the inspiration for *Listening Is As Listening Does* came from my first tour of Caramoor, when I learned that the bats, long time inhabitants of Caramoor's Spanish Courtyard, have been disappearing due to the spread of White Nose Syndrome. White Nose Syndrome is a disease that has, alarmingly, wiped out over five million bats in the Northeast. Caramoor's caretakers miss the night creatures for several reasons, including their voracious appetite for mosquitos and pollination capabilities. For Caramoor, and those of us intrigued by their strikingly poetic behaviors, I invite you to ponder what we can learn from bats, as well as their place within our ecosystem.

— Suzanne Thorpe

SUZANNE THORPE

LISTENING IS AS LISTENING DOES



Artwork Image: Julie Evanoff

ABOUT THE ARTIST

Suzanne Thorpe is a musician/composer who works in a spectrum of modalities, fixed and improvised, installed and recorded. She plays electro-acoustic flute through an ever-evolving array of analog and digital effects, incorporating

laptop upon whim. Her way is to listen for just-the-right sounds and timbres, and the appropriate moments to introduce them to each other.

Her composed works tend to be site-specific sound pieces that speak of, and with, their environment with an amalgam of sound sources, bringing forth moments of possibility and multiplicity. Her work has been shown and performed internationally, including All Tomorrow's Parties (UK and U.S.), Roskilde (DK), The New Museum (NYC), Issue Project Room's Floating Points Festival (NYC), Activating the Medium Festival (San Francisco), No Idea

Festival (Austin), High Zero Festival (Baltimore), and exhibited at Klieo Gallery (NYC), Exit Art (NYC), Mills College (Oakland), California College of the Arts (Oakland) and more.

As an improviser she has enjoyed performing with Pauline Oliveros, Zeena Parkins, Gino Robair, Chris Brown, Zbigniew Karkowski, Anti-matter, Ulrich Krieger, Miguel Frasoni, Jenny Walsh, Miya Masaoka, Nate Wooley and Mazen Karbaj among others. She also has recurring collaborations with Philip White, Stephan Moore, and Bonnie Jones.

She has released over 20 recordings on labels such as Sony, V2, Beggars Banquet, Geffen, Specific Recordings, and Tape Drift, and was a founding member of critically acclaimed Mercury Rev, with whom she performed, recorded and toured from 1989–2001, earning a gold record for 1998's *Deserter's Songs*. She can more recently be heard on J Mascis' solo record *Several Shades of Why* (Sub Pop) and Pauline Oliveros' *Primordial Lift* (Lovely Records).

Ms. Thorpe has been the recipient of residencies and fellowships from Harvestworks Digital Media Foundation, Meet the Composer, and NYFA. She also was awarded the Frog Peak Collective Award for innovative research in the electronic music field. Currently, she is pursuing a Ph.D. in Music/Integrative Studies at University of California San Diego.

Hardware Design by Paul Geluso

This work was generously sponsored by Mimi and Barry J. Alperin.



Photo by Shimpei Takeda

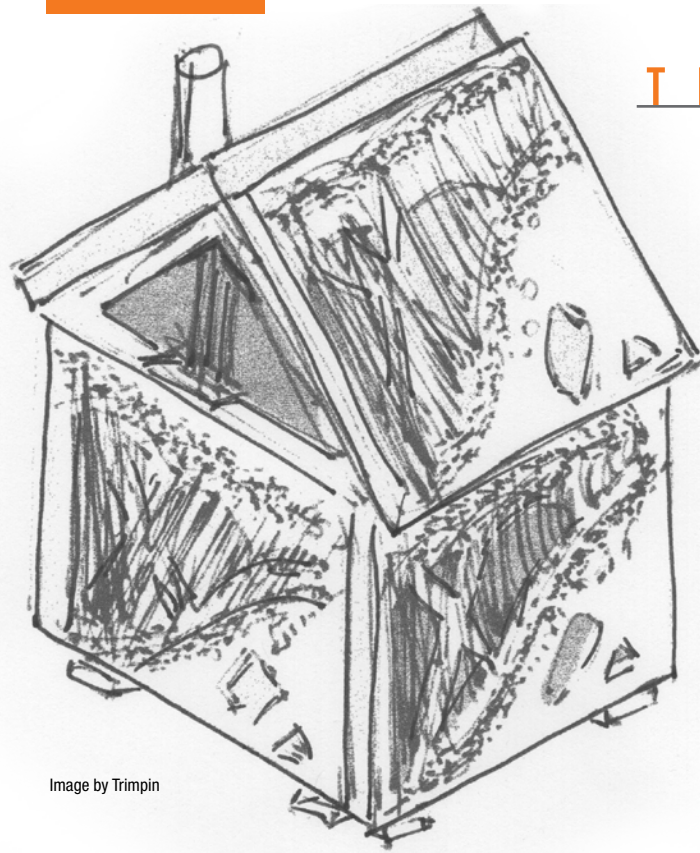


Image by Trimpin

T R I M P I N

THE PIANOHOUSE

THE PIANOHOUSE IS A SITE-SPECIFIC INTERACTIVE INSTALLATION, activated by visitors coming in close proximity. Six upright piano frameworks—string/harp cast iron structure, including the soundboard—configured in a house “look-alike,” are retained to be the essential components of *The Pianohouse*. As visitors approach the structure it plays music, accompanied by an array of kinetic electro-mechanical actuators which strike, bow, pluck or scratch the strings.

Over time, *The Pianohouse* will musically “deconstruct” itself, as a result of weather and other environmental conditions. The instruments will collectively experience these effects, slowly changing the pitch and other parameters. This metaphor plays very well into the philosophy and work of the late John Cage: prepared pianos are playing in an unpredictable fashion until the silence takes over.

This overall timeframe again is unpredictable. It could be several months or several years—only nature can affect this duration. A motion sensor activates different mechanical devices to play the designated compositions. Some compositions explore a more percussive path; others are based more on a harmonic spectrum, to be played on the piano strings.

My work is an ongoing exploration of the concepts of sound, vision and movement, experimenting with combinations that will introduce our senses of perception to a totally new experience. Although I use the latest technology available, I work with “natural” elements—water, air, light, fire, etc.—and reconfigure them in new and unusual applications, pushing them to the limits of what we traditionally think of as their role.

Many of my commissions have supported my interest in these new genres—encouraging the development of original ideas and exploration of multi-disciplined mediums. In most projects, I’ve had to develop my own components, because there was nothing commercially available that could be used for my particular expectation.

I am continually seeking new forms of expression, but often use methods that may actually be ancient in origin: a tuning system that may be a thousand years old, or a computer used to achieve acoustic, rather than synthesized, sound. It is these very contradictions which give my work an ambiguity that piques the imagination of viewers and continues to stimulate my own.

Almost a quarter century’s pursuit of discovery and application has taken place in my development of a body of work. Early experiences in art, music, and technical training, theater set design, and kinetic sculpture have served as subtext for each successive project. The balance between visual and aural in my work is not coincidental—I’m not content to create something which merely functions technically or is pleasing to the eye—it is the complexity of dimensions which offers the most satisfaction. The time-space concept, which can be expressed musically as well as visually, has been brought to the point where we can visualize sound. There is a threshold between the two where the cognition process of the viewer is likely to recognize acoustics and perceptual movement simultaneously—a natural phenomena.

This relatively new art form has begun to feel at home within the arts community, but still holds enough uncharted territory to offer unlimited possibilities—a challenge that will undoubtedly keep me occupied for the next half of my life.

—Trimpin



Photo by Sheryl Ball

ABOUT THE ARTIST

Trimpin was born in 1951 in Germany and attended the University in Berlin. For the past 30 years he has been living and working as a sound artist in Seattle, Washington. Commissions, projects, and guest lecturer positions have been the primary focus of his profession as a sound artist. He has been a recipient of numerous grants and awards nationally and internationally.

*Special thanks to:
Chris Anderson
Ford Pianos, Peekskill, NY
Sarah Pike*

This work was generously sponsored by Angela and William Haines.

“Step into the space and listen to sounds that have been held within the Pavilion since its creation.”



Photo by Bob Bielecki

S T E P H E N V I T I E L L O A N D
B O B B I E L E C K I

YOU ARE THE SWEET SPOT

YOU ARE THE SWEET SPOT is a site-specific sound piece created for Caramoor’s Italian Pavilion. The Pavilion was inspired by the Italian architect Filippo Brunelleschi, one of the foremost architects and engineers of the Italian Renaissance. The open-air building is visually striking and includes many features designed to enhance its beauty, as well as a number of practical features such as the arched floor shaped to shed the rain. All of this is immediately visible, even from a distance. However, the remarkable acoustics of this space are every bit as striking as its appearance. Although invisible to the casual observer (and probably accidental to the original design), these sonic qualities have provided a unique opportunity to the composers.

The subtle variance in the dimensions of the space, due to the curve of the ceiling and the gentle contour of the floor, produces a myriad of resonances. Our composition is carefully tuned to the pitches suggested by these resonances. Measurements were taken and sounds chosen specifically to harmonize with these — the structure’s own preferred pitches. Synthetic tones slowly come and go, creating the underlying sound bed, over which a guitar—tuned to those same pitches—is played by the wind. When you enter the space, you’ll discover a highly localized acoustic experience. The sweet spot follows you. Then, when you step toward the perimeter of the space, all reverberation vanishes.

Step into the space and listen to sounds that have been held within the Pavilion since its creation.

—Stephen Vitiello and Bob Bielecki

ABOUT THE ARTISTS

Stephen Vitiello is an electronic musician and media artist. His sound installations have been presented internationally and are in the collections of museums including the Museum of Modern Art, the Museum of Contemporary Art, Lyon and the Whitney Museum of American Art. Past exhibitions include MASS MoCA, the 2002 Whitney Biennial, the 2006 Biennial of Sydney, the Cartier Foundation, Paris, and in public spaces including on the High Line in New York City. Vitiello has collaborated with such artists and musicians as Nam June Paik, Tony Oursler, Pauline Oliveros, Julie Mehretu, Taylor Deupree, and Ryuichi Sakamoto. Vitiello has received numerous awards including a Guggenheim Fellowship for Fine Arts, Creative Capital funding in the category of Emerging Fields, and an Alpert/Ucross Award for Music. Originally from New York, Vitiello is now based in Richmond, Virginia, where he is an Associate Professor in the department of Kinetic Imaging at Virginia Commonwealth University.

For over 20 years of performances, recordings and installations, Bob Bielecki has been a vital partner in many of Stephen Vitiello’s most ambitious projects.

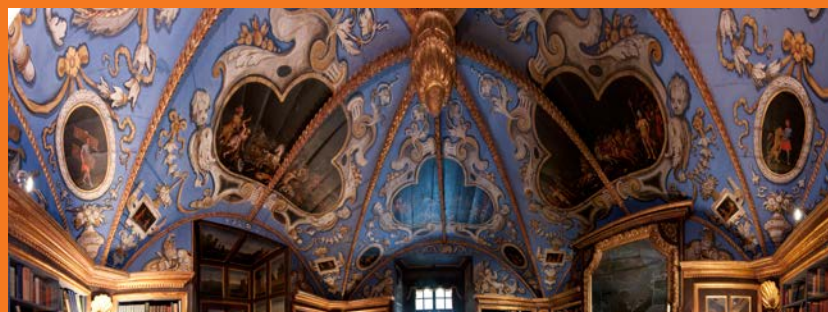
Information about Bob Bielecki can be found on page 14.

This work was generously sponsored by Nina and Michael Stanton.



Photo by Naoko Wowsugi

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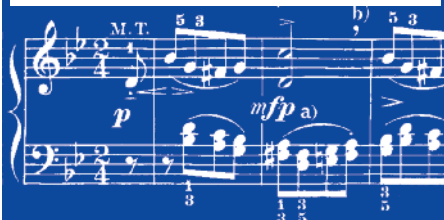
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Sound artist Stephan Moore has been working at the forefront of the contemporary experimental audio world for the past 15 years as a curator, improviser, composer, programmer, theatrical sound designer, loudspeaker builder, radio technician, installation artist, live sound engineer, and teacher. Based in Providence, RI, he is a Ph.D. candidate at Brown University in the Multimedia and Electronic Music Experiments program. He is presently the vice-president of the American Society for Acoustic Ecology.

His creative work currently manifests as electronic studio compositions, improvised solo performances, sound installation works, sound designs and scores for modern dance and theater performances, audio software, and the design of multi-channel sound systems for unusual circumstances. He develops his own performance software and builds Hemisphere loudspeakers for use in his own performances and sound installation work, which he also makes available through his company Isobel Audio. Significant ongoing collaborations include the Xenolinguistics performance project with visionary video artist Diana Reed Slattery, numerous scores and designs for the choreographer Yanira Castro, sound and technical design for the Nerve Tank theater collective, and the electronic music duo Evidence with sound artist Scott Smallwood.

STEPHAN MOORE

CURATOR

AND

ARTISTIC DIRECTOR



Photo by Diana Pozzi

From 2006 to 2012 he served as a curator of ISSUE Project Room in Brooklyn and as a founding member of their artistic advisory board. Most notably, he curated the month-long Floating Points Festivals there from 2006 to 2010, which made use of a large array of his Hemisphere speakers. His other curatorial activities have included the 2010 Mixology Festival at Roulette Intermedium and the Experiments in the Studio concert series at the Merce Cunningham Studios (2007–2009).

From 2004 to 2010 Moore was the Music Coordinator of the Merce Cunningham Dance Company,

where he worked and often performed with composers such as Gavin Bryars, John Paul Jones, Sigur Ros, Sonic Youth, Christian Wolff, David Behrman, Annea Lockwood, John King, Emanuel Pimenta, Mikel Rouse, and Takehisa Kosugi to realize full productions of their scores. He also oversaw the performances of several works by John Cage, David Tudor, Brian Eno, Radiohead, and others. In 2010 he collaborated with Animal Collective to create *Transverse Temporal Gyros*, a 40-channel sound installation at the Guggenheim Museum with visual elements by Danny Perez. He later created both a downloadable version of the piece, which is algorithmically generated at each playing, and artwork for the limited-edition vinyl release. Other recent notable projects include: audio programming for artist Anthony McCall's *Traveling Wave*; a tool for flexible sound distribution for artist Toni Dove's *Lucid Possession*; and technical consultation for the organizations EarFilms, Tellart, and Boston's Constellation Center.

PARTNER ORGANIZATIONS



LYNDHURST

635 South Broadway, Tarrytown, NY

Originally built in 1838, Lyndhurst is considered by many to be the most important American home of the 19th century. Designed by A.J. Davis, the Frank Lloyd Wright of the 19th century in Gothic Revival style, Lyndhurst was one of the first homes to be built in the Hudson Valley as a romantic retreat. Lyndhurst is situated on 67 magnificently landscaped acres on the widest part of the lower Hudson River. Lyndhurst is where the Hudson Valley begins.

For more information visit: lyndhurst.com

(Artwork: page 23)



HUDSON VALLEY CENTER FOR CONTEMPORARY ART

1701 Main St., Peekskill, NY (Exhibition site: 150 North Water St., Peekskill)

The Hudson Valley Center for Contemporary Art (HVCCA), located in Peekskill, NY, is a 501(c)(3) non-profit arts and education organization founded by the Marc and Livia Straus family. The Center is dedicated to the development and presentation of exhibitions and interdisciplinary programs that enrich our understanding of contemporary art, its contexts, and its relationship to social issues. HVCCA is also committed to the enrichment of Peekskill, a multicultural community that has recreated itself as a major arts destination. HVCCA operates a 12,000 square foot exhibition space and is the primary sponsor of the Peekskill Project, a bi-annual, city-wide exhibition of site-specific artwork. In keeping with its mission to do cutting edge exhibitions featuring emerging as well as established artists of world renown, HVCCA currently presents Art at the Core: The Intersection of Visual Art, Performance & Technology. This 2013-2014 exhibition features works that lend themselves to narrative interpretations. The selected artists employ traditional art materials as well as new technology, video and performance to look to art as addressing the very core of our everyday lives, our 'weltanschauung.' Visit HVCCA at 1701 Main Street, Peekskill or at HVCCA.org

(Artwork: page 17)



NEUBERGER MUSEUM OF ART OF PURCHASE COLLEGE, SUNY

735 Anderson Hill Road, Purchase, NY

Neuberger Museum of Art is an integral part of Purchase College, SUNY. The College was founded in 1967 by Governor Nelson Rockefeller, and combines on one campus conservatory training in the visual and performing arts with programs in the liberal arts and sciences. The Neuberger Museum of Art was founded with an extensive gift of 20th-century American artwork from the collection of financier Roy R. Neuberger. Exhibited in a Philip Johnson-designed building, the permanent collection has grown to more than 6,000 works of African, Latin American, modern, and contemporary art. The Museum presents critically acclaimed exhibitions that travel to major museums and are regularly accompanied by fully-illustrated, scholarly catalogues. Now celebrating its 40th anniversary year, the Neuberger Museum of Art is a teaching and learning museum for the twenty-first century that nurtures and supports the needs and aspirations of current and future generations. The Museum is located at 735 Anderson Hill Road in Purchase, New York. To learn more, visit neuberger.org.

(Artwork: page 13)



JACOB BURNS FILM CENTER

364 Manville Road, Pleasantville, NY (Exhibition site: Nonna Square, Pleasantville)

The Jacob Burns Film Center (JBFC) is a nonprofit cultural arts organization dedicated to: presenting the best of independent, documentary, and world cinema; promoting 21st century literacy, and making film a vibrant part of the community. Located on a 47,500 square foot, three-building campus in the center of Pleasantville, NY, the JBFC is just 30 miles outside of New York City. Since the opening in 2001, over 2,000,000 people have seen over 5,400 films from more than 40 countries. The campus includes the 27,000 sq. foot Media Arts Lab, the JBFC's state-of-the-art education center, a creative and educational community for storytellers in the digital age, offering one-time workshops, intensive courses, and weekend programs for children and adults of all ages. To learn more, visit burnsfilmcenter.org

(Artwork: page 21)



STONE BARNS CENTER FOR FOOD & AGRICULTURE

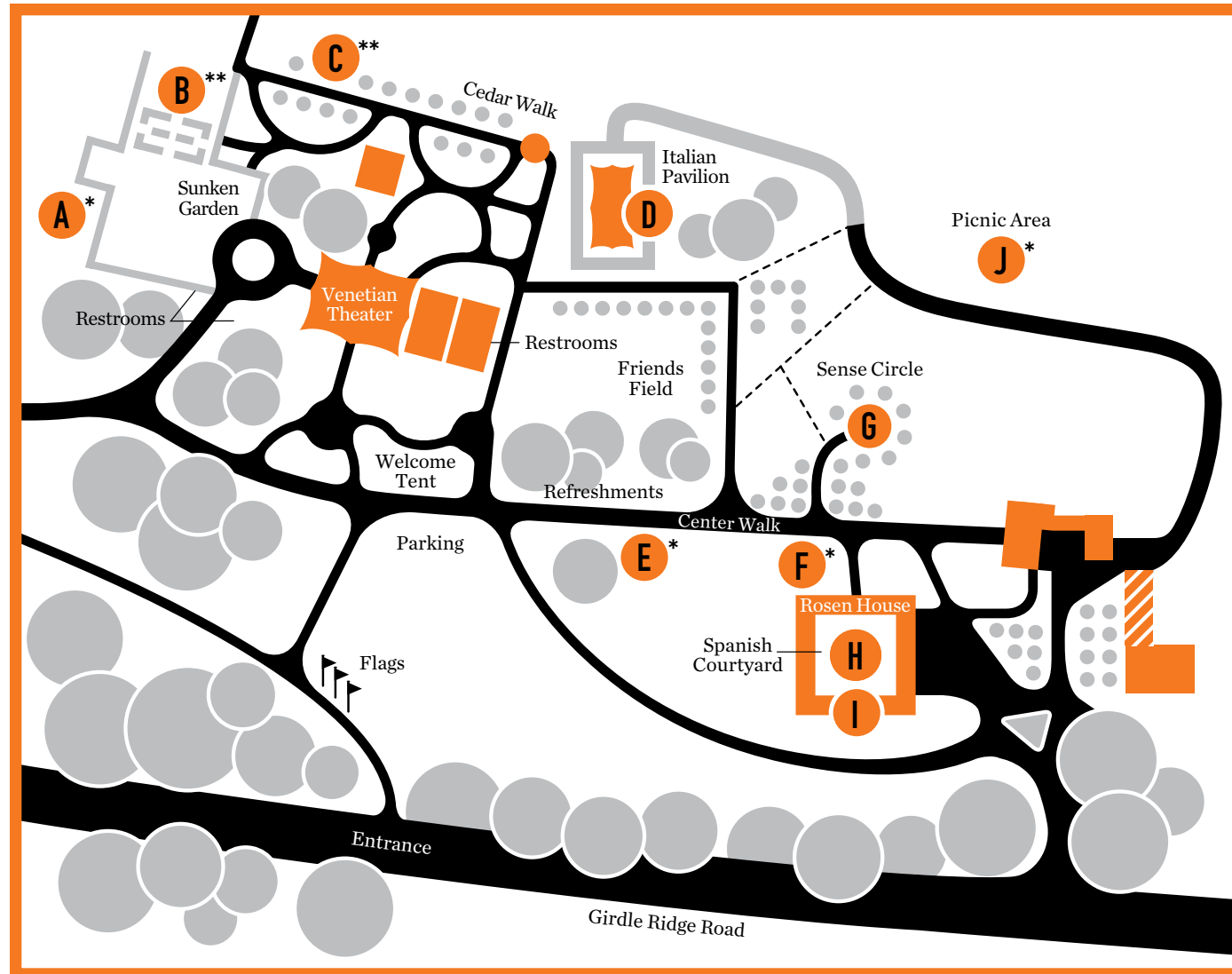
630 Bedford Road, Pocantico Hills, NY

Stone Barns Center for Food and Agriculture is a non-profit farm and education center located in the heart of Westchester County in Pocantico Hills, New York. Stone Barns Center operates an innovative 80-acre four-season farm and is working on broader initiatives to create a healthy and sustainable food system. Through beginning farmer training, children's education and diverse public awareness programs, Stone Barns is improving the way America eats and farms. Stone Barns is open to the public year-round, Wednesday through Sunday from 10AM to 5PM.

To learn more, visit stonebarnscenter.org or facebook.com/stonebarns

(Artwork: page 22)

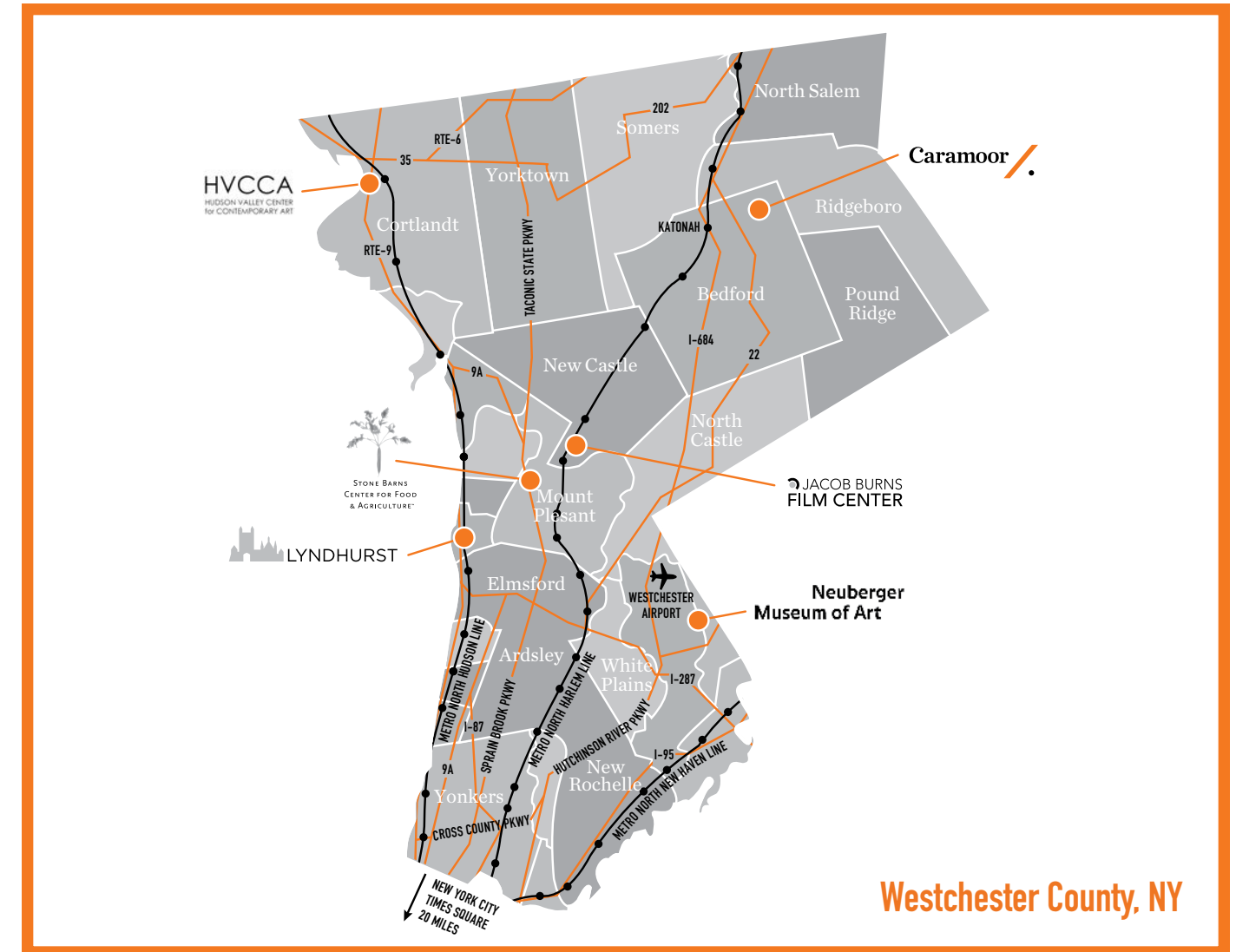
In the Garden of Sonic Delights / Caramoor Exhibition Map



- | | |
|---|---|
| <p>A Laurie Anderson and Bob Bielecki
<i>We Fall Like Light</i>
Old East Porch</p> <p>B Betsey Biggs
<i>Sunken Gardens</i>
Sunken Garden</p> <p>C Annea Lockwood and Bob Bielecki
<i>Wild Energy</i>
Cedar Walk</p> <p>D Stephen Vitiello and Bob Bielecki
<i>You Are The Sweet Spot</i>
Italian Pavilion</p> <p>E Eli Keszler
<i>Catenary</i>
Center Walk</p> | <p>F Trimpin
<i>The Pianohouse</i>
Center Walk/East Lawn</p> <p>G Stephan Moore
<i>Diacousticon</i>
Sense Circle</p> <p>H Suzanne Thorpe
<i>Listening Is As Listening Does</i>
Spanish Courtyard (Rosen House)</p> <p>I Francisco López
<i>The [Music] Room</i>
Music Room (Rosen House)</p> <p>J Scott Smallwood
<i>Coronium 3500 (Lucie's Halo)</i>
Picnic Area (south side)</p> |
|---|---|

* Slightly limited access / unpaved surface
 ** Limited access / steps / soft surface
 --- Unpaved surface / grass

In the Garden of Sonic Delights / Partner Organizations Map



- | | |
|---|---|
| <p>Caramoor
Multiple Works
Caramoor Center for Music and the Arts,
149 Girdle Ridge Road, Katonah</p> <p>HVCCA
HUDSON VALLEY CENTER FOR CONTEMPORARY ART
Aaron Taylor Kuffner
<i>Gamelatron Sanctuary: Suara Sinar (The Sound of Light)</i>
Hudson Valley Center for Contemporary Art
1701 Main Street, Peekskill
(Exhibition site: 150 N. Water Street)</p> <p>JACOB BURNS FILM CENTER
John Morton
<i>Usonia</i>
Jacob Burns Film Center
364 Manville Road, Pleasantville
(Exhibition site: Nonna Square)</p> | <p>LYNDHURST
Ed Osborn
<i>Palm House Transect</i>
Lyndhurst
635 S. Broadway, Tarrytown</p> <p>Neuberger Museum of Art
Ranjit Bhatnagar
<i>Stone Song</i>
Neuberger Museum of Art of Purchase College, SUNY
735 Anderson Hill Road, Purchase</p> <p>STONE BARNS CENTER FOR FOOD & AGRICULTURE
Bruce Odland
<i>Seven Bells for Stone Barns</i>
Stone Barns Center for Food & Agriculture
630 Bedford Road, Pocantico Hills</p> |
|---|---|

For a visitation calendar and the most up-to-date information on the exhibition, please visit gardenofsonicdelights.org

Caramoor thanks the generous individual donors who made this project possible:

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Photo by Gabe Palacio



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