

# THE SHED Press Release

THE BLOOMBERG BUILDING  
545 W 30th Street  
New York, NY 10001

For more information, please contact:

**Sommer Hixson**  
Director of Communications  
The Shed  
(646) 876-6933  
sommer.hixson@theshed.org

**Christina Riley**  
Publicist  
The Shed  
(646) 876-6858  
christina.riley@theshed.org

**Amanda Domizio**  
Polskin Arts  
(212) 583-2798  
amanda.domizio@finnpartners.com

@theshedny  
theshed.org



*Reich Richter* features music composed by Steve Reich; a moving picture, in collaboration with Corinna Belz; and images © Gerhard Richter 2019 (05042019). Photo: Stephanie Berger. Courtesy The Shed.

## ***Reich Richter Pärt*, Immersive Live Performance Installations Exploring the Shared Language of Visual Art and Music, Premieres on Saturday, April 6, as an Opening Commission of The Shed**

**NEW YORK, APRIL 6, 2019**—In its opening week, The Shed presents *Reich Richter Pärt*, a marriage of music and visual art that brings together three luminaries of 20th-century culture, in collaboration with each other for the first time in their legendary careers. On Saturday, April 6th, celebrated American composer **Steve Reich** and pioneering artist **Gerhard Richter** will debut a world premiere commission, as two New York groups — **Ensemble Signal** and **International Contemporary Ensemble** — will alternate performances of Reich’s new score in counterpoint with Richter’s new work, including a new moving picture. Created by Gerhard Richter and filmmaker **Corinna Belz**, the moving picture will screen in an environment that is intentionally intimate for both audiences and musicians.

“Gerhard and Corinna specially developed a new moving picture for this project using calculations based on Richter’s book, *Patterns: Divided, Mirrored, Repeated*,” says Hans Ulrich Obrist, The Shed’s Senior Program Advisor. “The final result is a cinematic exploration of Richter’s painting *Jericho* and the result of tens of thousands of individual computer-generated images. Richter had already collaborated with Corinna Belz on a feature-length documentary and a previous experiment with the Ensemble Musikfabrik, which opened up a new possibility in his work.”

Alex Poots, The Shed’s Artistic Director and CEO, sees Richter’s work as a moving picture that evolves through time and unfolds in counterpoint with Steve Reich’s musical composition. “What will happen when these two come

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together?,” asks Poots. “Will the whole be greater than the sum of the parts in the presence of others?”

Each presentation of *Reich Richter* is preceded by a performance of *Richter Pärt*, a collaboration between Richter and Estonian composer Arvo Pärt, whose religiously inspired music has established him as the world’s most performed living classical composer. Two New York-based choirs – the **Brooklyn Youth Chorus** and the **Choir of Trinity Wall Street** – will sing Pärt’s music within an installation of Richter’s new work, in the form of tapestries and wallpaper.

*Reich Richter Pärt* will be presented in The Shed’s Level 2 Gallery four times per day over the course of its nine-week run. Still, the experience is intended to be as personal as possible. “We thought, ‘How do we retain the intimacy of this?’” says Poots. “It’s a precious experience.”

Poots also points out that The Shed’s commitment to combining the eight-to-twelve week duration of a museum or gallery exhibition with the format of a concert performance – normally just an evening or two – will allow word of mouth to circulate, for attendees to tell their friends, and for people to return to view the performance again.

The project initiated by The Shed marks Richter and Reich’s first direct collaboration. Despite their long and accomplished careers, as well as being nearly the same age (82 and 85 respectively), they’d only crossed paths once before, in 2009, when Richter asked Reich to perform his *Drumming* inside Richter’s exhibition in Cologne. “We didn’t spend a lot of time together,” says Reich of that brief initial meeting, “but we had a lot of mutual affection and respect, and I began to look more closely at what he had done, and I was enormously impressed.”

It is perhaps remarkable how fluidly the two artists’ approaches intersect in their collaboration, as Reich’s rigorous, repeating musical structures mesh with the systematic formula Richter applied in creating his *Patterns* series. The moving picture created with Belz, who directed the 2011 documentary *Gerhard Richter Painting*, borrows from an artistic process he devised in which he uses a computer to divide it vertically into two halves and then dividing those halves into quarters to make a mirror image. He kept repeating the process, dividing the painting into 4ths, 8ths, 16ths, and so on, all the way up to 4096ths, with each step following the same procedure of divide, mirror, and repeat; the result was a series of increasingly dense patterns and eventually solid stripes of color.

The new moving picture applies a similar algorithmic process to Richter’s 2016 painting *946-3*, but to more dynamic ends, multiplying rather than dividing. “There is a certain playfulness and flexibility in the film that is not in the book,” says Reich. “I was actually delighted to see that it started with the stripes. That’s the most interesting part to me.

For the score, Reich employed the same “arch” structure as Richter’s film, beginning with a two-note, back-and-forth oscillation, which is passed from instrument to instrument and played simultaneously by most of the performers, building out gradually. “As the pixel count goes up in the film, I multiply from two to four to eight,” says Reich.

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The genesis for the entire *Reich Richter Pärt* production dates back almost six years. Poots was then the artistic director and CEO of the Manchester International Festival; while checking in at Heathrow he bumped into his longtime friend Hans Ulrich Obrist, curator of London's Serpentine Gallery and The Shed's Senior Program Advisor, who was on the same plane to Los Angeles. The pair spent the flight brainstorming future projects. Says Poots, "I remember asking him, 'Who are the artists who have had a big impact on you professionally, and who you learned from?' He immediately said, 'Gerhard Richter.' I remember saying to Hans, 'One living composer that I could imagine Richter appreciating is Arvo Pärt, and I would imagine he likes Steve Reich as well.' When Hans went to see Gerhard the next time, he didn't make any suggestions – that's not the way to do it – but he said, in passing, 'Are you listening to any music these days?' and Richter said, 'I've been listening to Arvo Pärt.'"

Eventually, it was arranged for Pärt and Richter to meet, and the two men hit it off right away. "They were telling each other stories of situations that they'd lived through, but from different perspectives," says Poots, "one in East Germany, one in Estonia. They almost immediately said that they would make work, in a way, for each other."

Commissioned to create a collaboration with Pärt for Poots's festival in Manchester, Richter devised a piece called *Double Grey*, four diptychs enameled with different tones of grey on glass. Richter also created *Birkenau*, four large abstract paintings based on photographs taken by a prisoner in Auschwitz-Birkenau in 1944. In honor of Richter, Pärt composed an a cappella choral composition entitled "Drei Hirtenkinder aus Fátima" (Three Little Shepherds of Fatima.)

Now, five years later, Pärt's "Drei Hirtenkinder aus Fátima" will be performed in conjunction with Richter's art again, paired this time not only with an installation of tapestries and new wallpaper by Richter that emulate stained glass, but with the world premiere presentation of *Reich Richter*.

"At the core of this extraordinary collaboration between Reich and Richter is a structural plan that can be applied equally to painting and music, forming a unique installation – a Gesamtkunstwerk," says Hans Ulrich Obrist. "The viewer/listener will experience a stream of images, its rhythmic flow interpreted by music and at the same time a musical composition visualised by art."

"Hans and I knew this was something that would grow," says Poots. "It's only ever been seen and heard for a few days in Manchester. The *Richter Pärt* is an overture, to use a classical music term, to the piece. It's just that we premiered the overture first, and now we're finally presenting the whole piece here in New York. We got one movement or piece, and now the whole production is being revealed. I've always seen it as a unified whole, Richter with these two pieces of music. The culmination is what's happening at The Shed."

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## LOCATION

The Shed's Bloomberg Building, Level 2 Gallery  
545 West 30th Street, between 10th and 11th Avenues

## DATES

April 16, 2019, at 1 pm (world premiere)

Through June 2, 2019

Tuesday, Wednesday, and Sunday at 11:15 am, 12:30 pm, 3 pm, and 4:30 pm

Thursday – Saturday at 1 pm, 2:30 pm, 5 pm, and 6:30 pm

## BIOGRAPHIES

**Steve Reich** has influenced composers and mainstream musicians all over the world. *Music for 18 Musicians* and *Different Trains* have earned him two Grammy Awards; in 2009, his *Double Sextet* won the Pulitzer Prize. Reich's documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—have been performed on four continents. His recent work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (Radiohead) perform *Electric Counterpoint* followed by the London Sinfonietta performing his *Music for 18 Musicians*. In 2012, Reich was awarded the Gold Medal in Music by the American Academy of Arts and Letters. He has additionally received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the BBVA Award in Madrid, and recently the Golden Lion at the Venice Biennale. He has been named Commandeur de l'Ordre des Arts et des Lettres and has been awarded honorary doctorates by the Royal College of Music in London, the Juilliard School, the List Academy in Budapest, and the New England Conservatory of Music, among others. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states the *Guardian*.

Artist **Gerhard Richter**'s career spans six decades. In 1967, he won the Junger Westen art prize from the German city of Recklinghausen and has won numerous other prizes including the Golden Lion at the 47th Venice Biennial. He has shown at documenta 5, 6, 7, 8, 9, and 10. Richter's work has been featured in retrospectives including at Tate Gallery, London (1991); the Musée d'Art Moderne de la Ville de Paris, Kunstund Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Moderna Museet, Stockholm, and Museo Nacional Centro de Arte Reina Sofia, Madrid (1993 – 94); and The Museum of Modern Art, the Art Institute of Chicago, San Francisco Museum of Modern Art, and Hirshhorn Museum and Sculpture Garden (2002 – 03). In 2011, Tate Modern presented the retrospective *Gerhard Richter: Panorama*, accompanied by the publication of the first volume of a catalog raisonné. In 2017, Richter had his first solo exhibitions in the Czech Republic at the National Gallery, Prague, and Australia at Queensland Art Gallery, Brisbane. Richter taught at the Staatliche Kunstakademie Dusseldorf from 1971 – 94. He lives and works in Cologne.

Estonian-born composer **Arvo Pärt**'s creative output has significantly changed the way we understand the nature of music. As one of the most radical representatives of the Soviet avant-garde, Pärt's work passed through a profound evolutionary process from neo-classical piano music to the individual use of dodecaphony, composition with sound masses, chance music, and collage technique. Most notably, Pärt has shifted the boundaries with his unique tintinnabuli music. After his last and most dramatic collage piece *Credo* (1968), Pärt withdrew for almost eight years. In 1976, after intensive study of Gregorian chant, the Notre Dame School, and classic vocal polyphony, he emerged with a new and highly original musical language which he called tintinnabuli from tintinnabulum, Latin for "little bell" and which has defined his work up to today. Tintinnabuli first appeared in a short piano piece *Für Alina* (1976), a subsequent rush of new works included *Fratres*, *Cantus in Memory of Benjamin Britten*, and *Tabula rasa* (1977), which remain among his most highly regarded. His "musical Credo" is rooted in the Christian tradition, and since the Word (Logos) plays a vital and even structural role in Pärt's compositional process, both his orchestral and vocal works are mostly based on liturgical texts. Pärt's oeuvre is rich and versatile, including many large-scale compositions for choir and orchestra, four symphonies, and works for soloists and orchestra, as well as numerous choral pieces and chamber music. In 1980, Arvo Pärt was urged by public authorities to leave the country. He and his family settled first in Vienna and then West Berlin. Important works like *Passio*, *Te Deum*, *Miserere*, *Lamentate*, *Symphonie No. 4*, *Adam's Lament*, and numerous choral works have been created ever since and have been performed worldwide. In 2010, Pärt returned to Estonia, where he resides today. The same year the Arvo Pärt Centre, which holds Pärt's personal archive, was established in Laulasmaa, near Tallinn, by the composer's family. His numerous awards include honorary membership of American Academy of Arts and Letters (1996), Classical Brit Awards (2003, 2011), Léonie Sonning Music Prize (2008), Premium Imperiale (2014), and Ratzinger Prize (2017). He is a member of the Pontifical Council for Culture in the Vatican and holds honorary doctorates from several universities, including University of Sydney, Australia (1996), University of Durham (2002) and University of St Andrews, United Kingdom (2010), St Vladimir's Orthodox Theological Seminary, US (2014), and Oxford University, United Kingdom (2016), among others.

**Corinna Belz** studied philosophy, art history, and media sciences at the Universities of Cologne and Berlin. She gained formative experience as an assistant director to veteran documentarian Helga Reidemeister and auteur feature filmmaker Rudolf Thome. Belz has written and directed numerous films, including *Other American Voices* (2002) and *Peter Handke: In The Woods, Might Be Late* (2016). *The Cologne Cathedral Window* (2007), Belz's first collaboration with Gerhard Richter, won a gold World Media Award in the category Art Documentaries. Her second film on the artist's work, *Gerhard Richter Painting* (2011) was awarded the top German national film accolade, the Golden Lola. Belz lives in Cologne and Berlin.



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**Ensemble Signal**, described by *The New York Times* as “one of the most vital groups of its kind” and “a new-music ensemble that by this point practically guarantees quality performances,” is a New York-based ensemble dedicated to offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Signal was founded by Co-Artistic/Executive Director Lauren Radnofsky and Co-Artistic Director/Conductor Brad Lubman. Since its debut in 2008, Signal has performed over 200 concerts, given New York, US, or world premieres of over 20 works, and co-produced 10 recordings. Signal has appeared at Lincoln Center Festival, Walt Disney Concert Hall, BIG EARS, Cal Performances, Carnegie Hall’s Zankel Hall, Works & Process at the Guggenheim, The Bang on a Can Marathon, Washington Performing Arts, and the Library of Congress, and has worked closely with composers including Steve Reich, Helmut Lachenmann, Michael Gordon, David Lang, Julia Wolfe, Oliver Knussen, and Hilda Paredes. Their educational activities include community performances and educational outreach, as well as workshops with emerging composers. Steve Reich projects have been a special focus for Ensemble Signal over the past decade. Signal made its 2008 debut in New York City performing Reich’s *Daniel Variations*. Since then, Signal has added to its repertoire 20 works by Reich and has mounted nearly 30 events involving Reich’s work. Throughout 2017 – 18, they gave the US premiere of a new work by Reich for 19 musicians entitled *Runner* at venues across the US. Their recording of Reich’s *Music for 18 Musicians* on harmonia mundi received widespread critical acclaim including a Diapason d’or and appeared on the Billboard Classical Crossover Charts.

Conductor and composer **Brad Lubman** is the founding co-artistic director of Ensemble Signal. Lubman is one of the foremost conductors of modern music and a leading figure in the field for over two decades. A frequent guest conductor of the world’s most distinguished orchestras and new music ensembles, he has gained widespread recognition for his versatility, commanding technique, and insightful interpretations. His flexibility in a variety of settings has led him to conduct a broad range of repertoire from classical to contemporary works, and to direct projects including orchestra, opera, multimedia, and mixed ensemble. Lubman has led major orchestras including the Royal Concertgebouw Orchestra, the Bavarian Radio Symphony, Los Angeles Philharmonic, San Francisco Symphony, Danish National Symphony, NDR Sinfonieorchester Hamburg, DSO Berlin, RSO Stuttgart, WDR Symphony Cologne, Orchestre Philharmonique de Radio France, Finnish Radio Symphony, and the Netherlands Radio Chamber Philharmonic. In addition, he has worked with some of the most important ensembles for contemporary music, including Steve Reich and Musicians, London Sinfonietta, Ensemble Modern, Klangforum Wien, and musikFabrik. Lubman has conducted numerous Reich projects for over 20 years, having given the world premieres of Reich’s *Three Tales*, *Daniel Variations*, *Runner*, *Radio Rewrite*, and *Variations for Vibes, Pianos and Strings*; he has conducted Reich’s music across four continents, and has recorded Reich works for harmonia mundi and Nonesuch. Brad Lubman is on faculty at the Eastman School of Music and the Bang on a Can Summer Institute.

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The **International Contemporary Ensemble (ICE)** is an artist collective that is transforming the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities across the world. The ensemble's 35 members are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. A recipient of the American Music Center's Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, ICE was also named the 2014 Musical America Ensemble of the Year. The group currently serves as artist in residence at Lincoln Center for the Performing Arts's Mostly Mozart Festival and previously led a five-year residency at the Museum of Contemporary Art Chicago. New initiatives include OpenICE, made possible with lead funding from The Andrew W. Mellon Foundation, which offers free concerts and related programming wherever ICE performs, and enables a working process with composers to unfold in public settings. DigitICE, a free online library of over 350 streaming videos, catalogues the ensemble's performances. ICE's First Page program is a commissioning consortium that fosters close collaborations between performers, composers, and listeners as new music is developed. EntICE, a side-by-side education program, places ICE musicians within youth orchestras as they premiere new commissioned works together.

The Grammy-nominated **Choir of Trinity Wall Street**, directed by Julian Wachner, is the premier ensemble of the celebrated music program at Trinity Church Wall Street. Besides leading liturgical music at Trinity's services each Sunday, the choir performs in Bach + One, Compline by Candlelight, and many other concerts and festivals throughout the year, often in collaboration with the Trinity Baroque Orchestra, NOVUS NY, and Trinity Youth Chorus. Each year the choir anchors Trinity's Time's Arrow festival, while its celebrated performances of Handel's Messiah have become a long and storied annual tradition. This season at Trinity, in addition to its regular mid-day programming, the choir showcases new music by David T. Little, Ellen Reid, Daniel Schlosberg, and Nico Muhly in monthly evening concerts. The Choir of Trinity Wall Street has been featured with the Bang on a Can All-Stars, the New York Philharmonic, and the Rolling Stones, during the band's 50th anniversary tour. In recent seasons the choir has performed at Paris's Théâtre des Champs-Élysées and London's Barbican Theatre, besides touring extensively throughout the United States, with appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, the Berkeley Early Music Festival, Brooklyn's National Sawdust, BAM Next Wave Festival, and the Prototype Festival, where the choir premiered Du Yun's Pulitzer Prize-winning opera *Angel's Bone*. This season brings the world and East Coast premieres of Ellen Reid and Roxie Perkins's new opera *p r i s m*, a Trinity co-commission with Prototype, at Los Angeles's REDCAT and New York City's La MaMa, as well as a reprise of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* at Carnegie Hall. The Choir of Trinity Wall Street received a Grammy nomination for Handel's *Israel in Egypt*, recorded with Wachner and the Trinity Baroque Orchestra for Music Omnia. Released on the ARSIS, Avie Records, Cantaloupe Music, Musica Omnia, Naxos, and VIA Recordings labels, the choir's discography also features Bach's complete motets, Du Yun's *Angel's Bone*, a Grammy-nominated recording of Wolfe's *Anthracite Fields*, and choral music by Ralf Gawlick, Trevor Weston, and Wachner himself. Like the choir's many other collaborations with living composers, these recordings testify to its unwavering commitment to new music.

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As director of music at New York's historic Trinity Church Wall Street, **Julian Wachner** oversees an annual season of hundreds of events. His duties include conducting Bach + One, the newest iteration of Trinity's flagship weekly series dedicated to Bach's complete sacred choral works, and Compline by Candlelight, Trinity's innovative and fully improvised variation on the ancient monastic ritual. Besides serving as principal conductor of The Choir of Trinity Wall Street, the Trinity Baroque Orchestra, and NOVUS NY, Wachner was recently appointed as artistic director of Michigan's Grand Rapids Bach Festival. As music director of the Grammy Award-winning Washington Chorus from 2008 to 2017, he was recognized with ASCAP's Alice Parker Award for adventurous programming and Chorus America's Margaret Hilles Award for Choral Excellence. Wachner boasts an extensive catalogue of original compositions that have been called "jazzy, energetic, and ingenious" (*Boston Globe*); admired for their "splendor, dignity, outstanding tone combinations, [and] sophisticated chromatic exploration" (*La Scena Musicale*); and hailed as "a compendium of surprises" (*Washington Post*). Characterizing his music as "bold and atmospheric" with "an imaginative flair for allusive text setting," *The New York Times* praises "the silken complexities of his harmonies." As the *American Record Guide* notes, "Wachner is both an unapologetic modernist and an open-minded eclectic—his music has something to say." An active guest conductor, Wachner has led the Philadelphia Orchestra; New York Philharmonic; Pittsburgh, Pacific, Calgary, and Montreal Symphonies; Seraphic Fire; Canada's National Arts Centre Orchestra; Philharmonia Baroque; Hong Kong Philharmonic; Bang on a Can All-Stars; and Apollo's Fire. He has also conducted for Carnegie Hall Presents, National Sawdust, and the Lincoln Center Festival, as well as at San Francisco Opera, Glimmerglass Opera, Hawaii Opera Theater, Juilliard Opera Theater, and New York City Opera. With multiple Grammy nominations to his credit, Wachner has recorded on the Chandos, Naxos, Erato, Cantaloupe Music, ARSIS, Avie Records, Atma Classique, Dorian, Acis, VIA Recordings, and Musica Omnia labels. He is published exclusively by E.C. Schirmer and represented worldwide by Opus 3 Artists.

**Brooklyn Youth Chorus** is a Grammy Award-winning collective of young voices led by visionary founder and artistic director Dianne Berkun Menaker. The Chorus has appeared with world-class orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Atlanta Symphony Orchestra, and London Symphony Orchestra. The Chorus has performed or recorded with major artists such as Barbra Streisand, Arcade Fire, and The National and has been featured in major motion pictures, commercials, and live events, including a work by Radiohead's Thom Yorke as well as Beyoncé and Jay-Z's OTR II World Tour. The Chorus has commissioned more than 120 original works by composers Caroline Shaw, Toshi Reagon, Bishi, Bryce Dessner, Nico Muhly, and others. This season its original production *Silent Voices: Lovestate* premieres Off Broadway at The New Victory Theater. The Chorus has released two albums through New Amsterdam Records—*Silent Voices* (2018) and *Black Mountain Songs* (2017). Founded in 1992, the Chorus currently serves more than 700 students in its core after-school and public-school outreach programs. The Chorus's professional faculty teach a wide range of repertoire and styles using founding artistic director Dianne Berkun Menaker's proven Cross-Choral Training® method. Classes take place at their Cobble Hill headquarters and neighborhood locations throughout Brooklyn.



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## About The Shed

Located on Manhattan's west side, where the High Line meets Hudson Yards, The Shed commissions original works of art, across all disciplines, for all audiences. From hip hop to classical music, painting and sculpture to literature, film to theater and dance, The Shed brings together leading and emerging artists and thinkers from all disciplines under one roof. The building—a remarkable movable structure designed by Diller Scofidio + Renfro, Lead Architect, and Rockwell Group, Collaborating Architect—physically transforms to support artists' most ambitious ideas. Committed to nurturing artistic invention and bringing creative experiences to the broadest possible audiences, The Shed, led by Artistic Director and CEO Alex Poots, is a 21st-century space of and for New York City.

## SCHEDULE

Choir of Trinity Wall Street, Ensemble Signal: April 6, 9, 10, 11, 12, 13, 16, 17, 18, 19; May 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 28, 29, 30, 31

Brooklyn Youth Chorus, Ensemble Signal: April 7, 14, 20, 21, 28; May 26; June 1, 2

Choir of Trinity Wall Street, International Contemporary Ensemble: April 23, 24, 25, 26, 27, 30; May 1, 2, 3, 4, 5, 7, 8, 9, 10, 11

## DETAILS

- Running time: 80 minutes—The performance takes place in two parts; first the Richter Pärt collaboration, followed by the *Reich Richter* collaboration
- The audience will stand as performers move about the gallery; limited seating is available
- Tickets are timed
- Please note that viewing of Richter's work for this commission is permitted only during the performance

## TICKETS

Tickets start at \$25 and are on sale at [theshed.org](http://theshed.org) and via phone at (646) 455-3494. Includes admission to *Trisha Donnelly*.

## CREDITS

### Commissioned Artists:

Steve Reich, Composer

Gerhard Richter, Artist

Arvo Pärt, Composer

Corinna Belz, Filmmaker

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**Additional Credits:**

Rudi Heinen, Film Editor  
International Contemporary Ensemble  
Ensemble Signal  
Brooklyn Youth Chorus  
Choir of Trinity Wall Street

**The Shed Program Team:**

Alex Poots, Artistic Director and CEO, Co-Curator, Reich Richter Pärt  
Hans Ulrich Obrist, Senior Program Advisor, Co-Curator, Reich Richter Pärt  
Emma Enderby, Senior Curator  
Laura Aswad, Producer  
Marc Warren, Director of Production  
Isaac Katzanek, Production Manager  
Art Domantay, Senior Exhibitions Producer  
Sarah Pier, Production Supervisor  
Heather Reyes, Exhibitions Producer  
Joe DiMartino, Technical Director  
Stephanie Quaye, Associate Producer  
Jody Elff, Audio Design

**Co-Commission partners\***

- The Los Angeles Philharmonic Association, Gustavo Dudamel, Music & Artistic Director
- Cal Performances, University of California, Berkeley
- Barbican Centre and Britten Sinfonia
- Philharmonie de Paris
- Oslo Philharmonic

\*Reich/Richter composition and film in a concert setting only