

## GILDER LEHRMAN HALL FACT SHEET

### **Mission**

The Morgan Library & Museum's new performance hall, designed by architect Renzo Piano, is the Morgan's first performance hall and a significant new concert venue for New York. Gilder Lehrman Hall's intimate size and its location in Murray Hill offer artists and audiences another major performance venue capable of supporting a broad range of offerings. The hall's principal purpose is to serve as home to the Morgan's notable music programming, literary readings, and other lectures and presentations related to the Morgan's collections.

### **Design**

The previous success of the Renzo Piano Building Workshop in designing beautiful auditoriums was an element in the Morgan's decision to commission the firm to design the Morgan's overall building project. Gilder Lehrman Hall stylistically follows, to some extent, Piano's Auditorium Niccolò Paganini in Parma, Italy, and the smallest of the three auditoriums he designed for the Parco della Musica in Rome.

With significantly increased programming and attendance in the late 1990s, the Morgan's technological and spatial shortcomings became increasingly clear. Seating in the previous space (a rectangular room on the second floor of the 1928 Annex building) was limited to fewer than 200, acoustics and technical equipment were inadequate, and a level rather than a raked floor complicated audience sight lines. The new performance hall offers an enhanced experience for audiences and is fully equipped with state-of-the-art technology for recording, amplification, film projection, and much more. With fine cherry wood paneling on the walls and ceiling, the hall is acoustically designed for chamber music as well as lectures, readings, screenings, and other public presentations.

### **History**

The Morgan's musical programming has evolved over several decades. Begun in the 1960s by Alice Tully as occasional concerts for the benefit of institutional patrons, music performances increased significantly after an expansion of the facilities was completed in 1991, as did other presentations, such as lectures and readings. Literary readings and lectures and art historical presentations have long been a part of the Morgan experience and are directly related to the Morgan's collecting in those areas.

In developing the post-1991 music series, the Morgan recognized that, as a museum object, the music manuscript is one of the least accessible works in the collections. Only through public performance would the Morgan be able to build wider appreciation of its holdings—the greatest collection of music manuscripts in any US institution. The concert series was born from the desire to improve the accessibility, usefulness, and understanding of these holdings for a broader audience.

### **Programming**

In the new Gilder Lehrman Hall, programming will feature performances of music drawn from the Morgan's unparalleled collection of music manuscripts and other works. The Morgan will produce its own performances as well as collaborate with such presenting organizations as the George London Foundation, the Chamber Orchestra of St. Luke's, Early Music Boston, and others.

## **GILDER LEHRMAN HALL**

<b>Location</b>	The Morgan Library & Museum (lower level) 225 Madison Avenue at 36th Street New York City
<b>Design Architect</b>	Renzo Piano Building Workshop
<b>Acoustician</b>	Eckhard Kahle, Kahle Acoustics (Brussels)
<b>Acoustic Consultant</b>	David R. Harvey, Harvey Marshall Berling Associates (New York)
<b>Architectural Team and Consultants</b>	
<i>Executive Architect/ Architect of Record</i>	Beyer Blinder Belle Architects & Planners LLP
<i>Project Director</i>	Paratus Group
<i>Construction Manager</i>	F.J. Sciame Construction Co., Inc.
<i>Structural Engineer</i>	Robert Silman Associates, PC
<i>MEP Engineer</i>	Cosentini Associates
<i>Thermal Performance and Lighting</i>	Ove Arup & Partners
<i>Lighting Manufacturer</i>	iGuzzini illuminazione S.p.A
<i>Seating</i>	Poltrona Frau
<b>Lead Donors</b>	Richard Gilder and Lewis E. Lehrman
<b>Programming Breakdown</b>	50% Musical performances (more than 30 programs per year) 50% Lectures, readings, and other presentations (more than 30 programs per year)
<b>Audience</b>	Most of the programs planned in the new hall will be available to both the Morgan's members and the general public.
<b>Technical Specifications</b>	
<i>Capacity</i>	240 to 280 people (depending on stage configuration)
<i>Square Footage</i>	2,800 s.f.
<i>Stage Configuration</i>	Stage can be configured from 14 x 33 feet to 26 x 33 feet
<i>Backstage Facilities</i>	Green room, storage

**GILDER LEHRMAN HALL  
SPRING/SUMMER 2006 PROGRAMS**

**Concerts**

Tuesday, May 2, 8 p.m.

**Gilder Lehrman Hall Inaugural Concert**

**Thomas Hampson**, baritone  
with **Craig Rutenberg**, pianist  
**The Vermeer Quartet**

*Tickets:* \$60 for Non-Members; \$45 for Members

Wednesday, June 14, 6:30 p.m.

**Give My Regards: Landmark American Songs  
in a Great American Landmark**

**Harolyn Blackwell**, soprano  
with **William Hicks**, piano

*Tickets:* \$40 for Non-Members; \$30 for Members

**Lecture Series**

**Old Masters and Modern Masters: Face to Face**

Old masters, well represented in the Morgan's collection, at one time were modern masters. This series features several of today's modern masters—some discussing their art vis à vis earlier major figures in their respective field, others considering aspects of the creative process.

*Series of 4 lectures:* \$100 for Non-Members; \$80 for Members

*Single ticket:* \$30 for Non-Members; \$25 for Members

Wednesday, May 3, 6:30 pm

*The Creative Artist and Society: The War Between the States*  
**Edward Albee**

Tuesday, May 9, 6:30 p.m.

*News That Stays News: The Classics, Popular Fiction,  
Newspapers, and the City of New York*  
**Pete Hamill**

Wednesday, May 24, 6:30 p.m.

*Siegfried Sassoon: Poet of Conflict*

**Lord Max Egremont**

*This lecture is organized in collaboration with  
the English-Speaking Union of New York.*

Thursday, June 8, 6:30 p.m.

*"Apt Admonishment": Wordsworth as an Example*  
**Seamus Heaney**

## Curatorial Lecture Series

### Ten Decades, Ten Treasures

To celebrate ten decades of collecting since the completion of the original McKim building, the Director of The Morgan Library & Museum has invited curators to talk about ten objects in the institution's collection that they regard as especially outstanding. He asked them to make a personal "top ten" selection. Such a selection might—or might not—include the oldest or rarest or most valuable items. Rather, curators are free to choose their favorite objects.

*Series of 7 lectures:* \$115 for Non-Members; \$85 for Members  
*Single ticket:* \$20 for Non-Members; \$15 for Members

Thursday, June 15, 6:30 p.m.

**Charles E. Pierce Jr.**, Director

Thursday, June 22, 6:30 p.m.

*Literary and Historical Manuscripts*  
**Robert Parks**, Robert H. Taylor Curator  
**Christine Nelson**, Drue Heinz Curator  
**Leslie Fields**, Associate Curator

Thursday, June 29, 6:30 p.m.

*Ancient Near Eastern Seals and Tablets*  
**Sidney Babcock**, Curator

Thursday, July 6, 6:30 p.m.

*Medieval and Renaissance Manuscripts*  
**William M. Voelke**, Curator

Thursday, July 13, 6:30 p.m.

*Printed Books and Bindings*  
**John Bidwell**, Astor Curator  
**Anna Lou Ashby**, Andrew W. Mellon Curator  
**Elizabeth Denlinger**, Assistant Curator

Thursday, July 20, 6:30 p.m.

*Drawings and Prints*  
**Rhoda Eitel-Porter**, Charles W. Engelhard Curator  
**Isabelle Dervaux**, Curator  
**Jennifer Tonkovich**, Associate Curator  
**Kathleen Stuart**, Assistant Curator

Thursday, July 27, 6:30 p.m.

*Music Manuscripts and Books*  
**J. Rigbie Turner**, Mary Flagler Cary Curator