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FOR IMMEDIATE RELEASE

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Tickets & Information: 212/854-7799; millertheatre.com

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“Miller Theatre continues to present some of the most innovative programming while successfully de-graying New York’s classical audience with low prices and high-quality new and old music.” —Travel & Leisure

**MILLER THEATRE AT COLUMBIA UNIVERSITY
SCHOOL OF THE ARTS**

concludes the *Bach and the Baroque* series with

Reclaiming Bach for the Recorder

Flanders Recorder Quartet returns to play new arrangements for historical instruments

American Academy of Arts & Letters (156th Street between Broadway and Riverside)

Thursday, April 28, 8:00PM

<http://www.millertheatre.com/Events/EventDetails.aspx?nid=1412>

Bach and his Predecessors

TENET and Spiritus Collective debut with an exploration of German Baroque works

Church of St. Mary the Virgin (145 W 46th Street)

Saturday, May 14, 8:00PM

<http://www.millertheatre.com/Events/EventDetails.aspx?nid=1413>

Single Tickets: \$35 • Students \$21 with valid ID

From Miller Theatre Director Melissa Smey:

“Miller’s Bach series always strives to bring fresh perspectives to the music of Bach, and these two performances certainly fit that bill. The Flanders Recorder Quartet is always a delight, and we’re looking forward to the Miller debut of TENET, a new Manhattan-based ensemble that has been earning rave reviews.”

Bach and the Baroque

Thursday, April 28, 8:00PM

(American Academy of Arts & Letters – 156th Street between Broadway and Riverside)

[Reclaiming Bach for the Recorder](#)

The delightful Flanders Quartet has set out to right what they consider Bach’s sole shortcoming: his small output for recorder. The ensemble, whose delicate sound has been likened to Baroque organ, rearranges works for keyboard and other instruments in this program, featuring Bach’s lively Italianate concerti, inventive preludes and fugues, beautifully expressive chorales, and monumental passacaglia.

ARTISTS: **Flanders Recorder Quartet**

PROGRAM: Concerto in A, BWV 596
Fantasia & Fuga in C, BWV 570 & 545
Passacaglia in G, BWV 582
Concerto in F, BWV 595
selections from the Art of Fuge, BWV 1080
Praeludium & Fuga in C, BWV 537
Fuga in G, BWV 542
Concerto in D, BWV 1043

BIOS: The **Flanders Recorder Quartet** was founded in 1987. With more than 1,500 concerts on five continents under its belt, the ensemble has become a prominent fixture in the world of Early Music. The group has performed in major concert venues such as the Concertgebouw (Amsterdam), Opera City Hall (Tokyo), the Cloisters, the Frick Museum and the Morgan Library (New York), Spivey Hall (Atlanta), and the Orchesterhaus Salzburg. Flanders Recorder Quartet concerts are a regular feature at Early Music festivals from Helsinki, Paris, Tokyo, Hawaii, Salzburg, and Ljubljana to Mexico City, Boston, Vancouver, Singapore, and Taipei. The quartet is made up of the four well-known recorder players, Bart Spanhove, Tom Beets, Joris Van Goethem, and Paul Van Loey. Among the group's milestones is the first prize, in 1990, from the prestigious Musica Antiqua competition in Bruges, Belgium. In 1997 the ensemble was taken on board by the OPUS 111 record label in Paris. Their three record releases were singled out and distinguished with a 'Repertoire 10' rating. In 2004 a new recording, *Consort of Fower Parts*, was released on the German Aeolus label. In September 2005 the label brought out a new Bach recording with fugues, concerti, and fantasias. The FRQ spotlights the recorder, so often underrated, and lets it shine again in all its glory. In a wide variety of programs, the quartet performs with great virtuosity, using appropriately chosen instruments from its unique collection, thus making each concert an unforgettable event.

Bach and the Baroque

Saturday, May 14, 8:00PM

(Church of St. Mary the Virgin – 145 W 46th Street)

Bach and his Predecessors

Bach revolutionized German music, but like all great composers, he had his forbearers. The “sensational” new ensemble TENET joins forces with Spiritus Collective to perform festive German Baroque works for voice, strings, and brass, culminating in Bach’s brilliant early motet *Jesu, meine Freude*.

ARTISTS: **TENET**

Jolle Greenleaf, soprano & artistic director
Spiritus Collective

PROGRAM: Johann Rudolf Ahle – *Magnificat à 7*
Heinrich Schütz – *Jauchzet dem Herren, alle Welt* (Op. 5/74, Op. 14/102)
Dieterich Buxtehude – *Jesu meine Lebens Leben* (BuxWV 60)
Franz Tunder – *Nisi Dominus aedificaverit*
Johann Sebastian Bach – *Jesu, meine Freude* (BWV 227)

BIOS: **TENET** stands as one of New York’s preeminent vocal ensembles. TENET presents virtuosic programs sung one voice to a part by distinguished soloists, who are equally at home in an ensemble setting. Presenting repertoire that spans medieval to new music, TENET offers a series of concerts as part of their status as ensemble in residence at St. Ignatius of Antioch Episcopal Church in New York City. During the 2009-2010 season, TENET presented an eclectic Christmas program, works from Monteverdi’s famous collection of sacred music, *Selva Morale e Spirituale*, and a textual journey featuring compositions by Nicolas Gombert and Francis Poulenc. Other ensemble appearances include Rockefeller University’s elite series, service music at St. Thomas Church Fifth Avenue, the Beacon Hill Concert Series in the Poconos, and a tour of Costa Rica as part of the country’s International Music Festival. In addition to repeating their much praised performance of Monteverdi’s *Selva Morale*, this season TENET will present music from the British Isles under John Scott and Renaissance music from Spain and Portugal.

Hailed as a “golden soprano” by *The New York Times*, **Jolle Greenleaf** has established herself as a leading specialist in 17th and 18th century vocal music. She completed a master’s degree at the Mannes College of Music, and soon after received the coveted Beebe Fellowship to study at The Royal Conservatory in The Hague, Netherlands. Known for her expressiveness on stage, she is often engaged as a recitalist, and has performed several roles including both Dido and Belinda in Purcell’s *Dido and Aeneas*, Amour and Céphise in Rameau’s *Pygmalion*, and the title role in Cavalli’s *La Calisto*. Greenleaf has appeared in over 90 Bach cantata and motet performances in New York and beyond, and she performed as soloist in Bach’s *Trauerode* with Ton Koopman at Carnegie’s Zankel Hall. She is frequently heard in Baroque masterworks including all of J.S. Bach’s oratorios, John Blow’s *Venus and Adonis*, and Handel’s *Alexander’s Feast* with many ensembles and orchestras. As the newly appointed artistic director of TENET, she can be heard on a variety of virtuoso programs sung one voice to a part. She is voice teacher to choristers of Grace Church in New York City.

Taking its name from the Latin word for spirit and inspiration, **Spiritus Collective** unites these concepts to produce meaningful performances utilizing wind instruments, specifically period brass. Combined with period strings and voices it is a versatile ensemble, capable of recreating the vast and fascinating 17th century repertoire from a time when brass instruments displayed extreme virtuosity and had a crucial role in daily life. Inspired by the works contained in the catalog of the Liechtenstein Music Collection of 17th century music from Kromeriz, Bohemia, Spiritus Collective strives to program "modern day premieres" of music which include prominent scoring for combinations of early brass instruments, voices, and strings. This long-term project requires researching hand written manuscripts of previously unheard pieces by composers such as Heinrich Biber, Antonio Bertali, and Johann Schmelzer that are then developed into editions by Music Director Greg Ingles. Spiritus Collective has performed at the Colorado Music Festival, was a featured ensemble-in-residence at the Madison Early Music Festival, and appeared at the International Trombone Association conference in Ithaca, New York.

*Columbia University's Miller Theatre is located north of the Main Campus Gate
at 116th St. & Broadway on the ground floor of Dodge Hall.*

For tickets, the public should call the Miller Theatre Box Office at 212/854-7799, M–F, 12–6PM.
Tickets can also be purchased online at <http://www.millertheatre.com/>.

For further information, press tickets, and to arrange interviews,
please contact Aleba Gartner Associates at 212/206-1450 or a@alebagartner.com.

For photos, please contact Charlotte Landrum at 212/854-2380 or cl2867@columbia.edu.

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