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

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“Miller Theatre Composer Portraits concerts are just a part of the contemporary programming at Miller, and are arguably the best platform for modern and contemporary music in the city.” —Classical Domain.com

MILLER THEATRE AT COLUMBIA UNIVERSITY

shines the spotlight on two French luminaries in two *Composer Portraits* concerts:

Marc-André Dalbavie

International Contemporary Ensemble presents world premiere of the colorist's cello concerto

Friday, December 5, 8:00PM

Messiaen at 100

The Juilliard School's AXIOM performs a centennial celebration of the great French visionary

Saturday, December 13, 8:00PM

Tickets: \$25 • Students w/ ID: \$15

Composer Portraits

MARC-ANDRÉ DALBAVIE

Friday, December 5, 8:00PM

Onstage discussion with Marc-André Dalbavie

Marc-André Dalbavie is a rising star of the new French generation. He has a gift for color intensified from his study of Spectralism. His music is voluptuous and animated with rhythmic vitality. This Portrait juxtaposes Dalbavie's early masterpiece, *Diadèmes*, with a world premiere Miller Theatre commission. The **International Contemporary Ensemble**, one of today's hottest contemporary music groups and featured in three Miller shows this year, interprets Dalbavie's music.

PROGRAM: *cello concerto* (2008) (world premiere, Miller Theatre commission)

Palimpseste (2002)

Diadèmes (1986)

ARTISTS: **Hsin-Yun Huang**, viola

Dimitri Maslennikov, cello

International Contemporary Ensemble

Cliff Colnot, conductor

BIOS: **MARC-ANDRÉ DALBAVIE** has risen to prominence as a leading voice among the new generation of French composers. Born in 1961 in Neuilly-sur-Seine, Dalbavie was studying at the Paris Conservatory of Music by the time he was 20. As early as 1982, Dalbavie, along with several other composers of his generation, started exploring the potential of spectral music, most specifically the redefinition of timbre and the concept of process. In 1985 he joined the research department at IRCAM. In the early 1990s, he moved to Berlin at the invitation of the German Academy Austauschdienst. In 2000 he served as the composer-in-residence with the Minneapolis Orchestra, conducted and composed several premieres, and began a residency with the Orchestre de Paris. Dalbavie has been awarded the Rome Prize, the Berlin Philharmonic Salzburger Osterfestspiele Prize, and the Chevalier des Arts et Lettres distinction by the French Ministry of Culture.

Violist **HSIN-YUN HUANG** came to international prominence in 1993 when she won top prize of the ARD International Music Competition in Munich and the Bunkamura Orchard Hall Award. Her solo performances have included appearances with the Bavarian Radio Orchestra, the Berlin Radio Symphony, the Russian State Philharmonic, and the Naumburg Orchestra. Huang has performed at prominent music festivals throughout the world, including the Spoleto Festival, Chamber Music Northwest, the Marlboro Music Festival, the Appalachian Festival, Prussia Cove, and the Moritzburg Festival. She has collaborated with many distinguished artists, including Yo-Yo Ma, Jaime Laredo, Joshua Bell, Joseph Suk, Joseph Silverstein, and Michael Tree. She studied at the Yehudi Menuhin School, the Curtis Institute in Philadelphia, and The Juilliard School, and currently serves on the faculty at The Juilliard School and Mannes College of Music.

DIMITRI MASLENNIKOV was born in St. Petersburg, Russia in 1980. At the age of 12 he won the International Young Soloists Competition in Moscow and the Czech International Competition in Prague. At the age of 14, he received a three-year scholarship from the French government to study at the Paris Conservatory and has lived in France ever since. Last year he was invited to perform with the Russian Symphony Orchestra at the Great Hall of Moscow Conservatory, the Bamberger Symphoniker under Christoph Eschenbach, and in two concerts with the New European Chamber Orchestra. Maslennikov has appeared at many renowned festivals, including the Schleswig-Holstein Festival in Germany, the Colmar Festival in France, the Verbier Festival in Switzerland, and the Ravinia Festival in Chicago, as well as in concerts at Suntory Hall in Tokyo and with the Philadelphia and Chicago symphony orchestras in the United States.

INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE) is a uniquely structured chamber ensemble comprised of emerging performers and composers who are dedicated to advancing the music of our time. Through innovative programming, multimedia collaborations, commissions by young composers, and performances in nontraditional venues, ICE brings together new music and new audiences. ICE was founded in 2001 and has rapidly established itself as one of the leading new-music ensembles of its generation, winning first prize in the 2005 CMA/ASCAP Awards for Adventurous Programming and performing over 40 concerts a year in the United States and abroad. A champion of music by emerging composers, ICE has given over 200 world premieres to date and has performed the music of young composers from 15 different countries.

CLIFF COLNOT has been principal conductor of the Chicago Symphony Orchestra's contemporary MusicNOW series since its inception, and is principal conductor of the Civic Orchestra of Chicago, an orchestra he has conducted since 1994. Colnot also conducts Contempo at the University of Chicago, the American Composers Orchestra, The Saint Paul Chamber Orchestra, the Utah Symphony, and the DePaul University Symphony. He regularly conducts the International Contemporary Ensemble (ICE) with whom he recently completed the recording of Richard Wernick's *The Name of the Game*. Colnot also collaborates with *eighth blackbird* and was the assistant conductor at Pierre Boulez's Lucerne Academy.

Composer Portraits

MESSIAEN AT 100

Saturday, December 13, 8:00PM

Miller Theatre celebrates the centenary of one of the 20th century's greatest composers, the visionary **Olivier Messiaen**. Messiaen's unique musical voice draws its inspiration from a remarkable set of influences: his Catholic faith, birdsong, the harmony of Debussy, and the severity of plainsong, along with Japanese and Indian traditions. He was also synesthetic, finding a direct relationship between musical and visual color. The **AXIOM Ensemble** returns to Miller after their triumphant performance of Elliott Carter's opera *What Next?* last season to perform three works rarely heard in concert, including *Et exspecto resurrectionem mortuorum*, an overpoweringly dramatic work with a shimmering collection of brass, winds, and percussion.

PROGRAM: *Sept haïkai* (1962)
Couleurs de la Cité Céleste (1963)
Et exspecto resurrectionem mortuorum (1964)

ARTISTS: **AXIOM Ensemble**
Jeffrey Milarsky, conductor

BIOS: **OLIVIER MESSIAEN** was a French composer, organist, and ornithologist. He entered the Paris Conservatoire at the age of 11 and was appointed organist at the church of La Trinité in Paris in 1931, a post he held until his death. On the fall of France in 1940, Messiaen was made a prisoner of war, and while incarcerated he composed his *Quatuor pour la fin du temps*. The piece was first performed by Messiaen and fellow prisoners to an audience of inmates and prison guards. Messiaen was appointed professor of harmony soon after his release in 1941, and professor of composition in 1966 at the Paris Conservatoire, positions he held until his retirement in 1978. His many distinguished pupils included Pierre Boulez, Yvonne Loriod (who later became Messiaen's second wife), Karlheinz Stockhausen, Iannis Xenakis, and George Benjamin. His innovative use of color, his personal conception of the relationship between time and music, his use of birdsong, and his intent to express profound religious ideas all combine to make it almost impossible to mistake a composition by Messiaen for the work of any other western composer.

AXIOM was formed by a student initiative in 2005 at The Juilliard School and is dedicated to performing masterworks of the 20th-century repertoire. AXIOM is comprised of a flexible roster of students and recent graduates who fulfill organizational and administrative needs in addition to performing. AXIOM presented its debut performance in Avery Fisher Hall with Maestro James Conlon conducting the music of Schoenberg and Debussy. The ensemble's performance at The Juilliard School in 2006 included compositions by Boulez, Xenakis, Rzewski, Stockhausen, and Milhaud. AXIOM has been the featured instrumental ensemble for the Alice Tully Vocal Arts Debut Recital and was selected to collaborate with the Juilliard Dance Division in 2007.

Conductor, percussionist, professor, and music director, **JEFFREY MILARSKY** has created a unique international career. He has premiered and recorded works by composers including Charles Wuorinen, Milton Babbitt, Elliott Carter, Luigi Nono, and Wolfgang Rihm. He has led the American Composers Orchestra, the New York New Music Ensemble, the Chamber Music Society of Lincoln Center, Sinfonietta Moderna, Speculum Musicae, and the New York Philharmonic chamber music series. Milarsky is a professor in music at Columbia University, where he also serves as the music director/conductor of the Columbia University Orchestra. Recently, he has joined the faculty of The Manhattan School of Music as artistic director and conductor of the percussion ensemble.

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 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 Lauren Bailey at 212/854-2382 or lrb2113@columbia.edu.

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