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"Columbia University's boxy auditorium is the CBGB of contemporary classical music."
— *Time Out New York*'s "50 Essential Secrets" issue 11/1/07

MILLER THEATRE 2008-2009

20th Anniversary Season

N.Y. PREMIERE OF IANNIS XENAKIS'S ONLY OPERA, *ORESTEIA*
An original multi-media production directed and choreographed by Luca Veggetti
Starring bass Wilbur Pauley
The Young People's Chorus of New York City • International Contemporary Ensemble
and a corps of dancers that includes the entrancing Frances Chiaverini

NINE PREMIERE-FILLED *COMPOSER PORTRAITS*
PETER LIEBERSON: the long-awaited Portrait of an American master
OLIVIER MESSIAEN: centennial celebration of the great French visionary
MARC-ANDRÉ DALBAVIE: world premiere of the French colorist's cello concerto
JEFFERSON FRIEDMAN: world premieres for pianist Simone Dinnerstein and indie-rocker Craig Wedren
MILTON BABBITT: the godfather of American modernism's complete string quartets—1st time in one evening!
GEORG FRIEDRICH HAAS: U.S. premiere of *In Vain*, his intense 75-minute tour-de-force for 24 players
ARLENE SIERRA: ICE performs a world premiere by this intriguing young American living in London
LEON KIRCHNER: the composer's champions gather to celebrate his 90th birthday
JASON ECKARDT: world premiere of his song cycle *Undersong*
Composer Portraits also travel to Boston's Gardner Museum for the 5th year in a row

THE ACCLAIMED *LUNCHTIME CONCERTS* SERIES IS BACK WITH
PACIFICA QUARTET • CHIARA STRING QUARTET • DAEDALUS QUARTET
Three superb young groups play Haydn, Mozart, and Mendelssohn over
18 *free* lunchtime concerts in the cozy confines of Columbia's Philosophy Hall

THREE ALL-BACH SHOWS
England's Fretwork performs favorite organ works in unusual viol transcriptions
Clarion Music Society performs 3 cantatas for the Christmas season
The amazing Christopher Taylor tackles the *Goldberg Variations* on a unique two-manual piano

***EARLY MUSIC* CHORAL STARS**
Five concerts by The Tallis Scholars and Vox Vocal Ensemble

FOUR FORMIDABLE *JAZZ* ARTISTS BRING THEIR GROUPS TO MILLER
Lewis Nash • Robert Glasper • James Carter • Wycliffe Gordon

TWO SPECIAL EVENTS
In the fall: a celebration of cellist Fred Sherry
In the spring: pianist Christopher O'Riley pairs Radiohead & Shostakovich,
Nick Drake & Debussy, Elliott Smith & Schumann

"Columbia University's Miller Theatre roams more widely than any other presenter in town."
— Charles Michener, *The New York Observer* 3/7/07

"Miller Theatre is a concert hall with a personality—specifically, the personality of its chief impresario, George Steel. Rather than have his hall be a passive receptacle for the creativity of others, he acts as an activist curator." — Justin Davidson, *Newsday* 4/25/06

In the eleven years since Executive Director George Steel arrived, Miller Theatre has evolved from an interesting venue to a lightning rod in New York City's cultural life. "Miller" has become something of a brand name, a name that says: Thoughtful but not stuffy. Hip but not trendy. A focus on the very old and very new in a milieu that favors the middle. On any given night, Miller Theatre is full of people who are excited about what they are seeing and hearing. As Anthony Tommasini, chief music critic of *The New York Times*, has written: "Artists and organizations hoping to revitalize classical music should look to Miller Theatre for some ideas."

George Steel is thrilled to be celebrating Miller's 20th anniversary. "Coming to Miller Theatre in 1997, it was my intent to restore the venue's illustrious tradition of new music, dance, and chamber opera. Remember that Martha Graham created *Cave of the Heart* here. Virgil Thomson and Gertrude Stein premiered *The Mother of Us All* on this stage. Now we've had eight years of *Composer Portraits*, which present in-depth looks at living composers. With *Pocket Concertos*, we commissioned 12 composers to write unusual concerti for soloists and chamber orchestra. We've given the first New York performances of operas by Elliott Carter, Olga Neuwirth, and, this season, Iannis Xenakis. And we've presented three ballets by Christopher Wheeldon and have had new ballets created for us by Tom Gold, Luca Veggetti, Edwaard Liang, and others. We've also expanded upon Miller's legacy with other kinds of music, including some I'm particularly passionate about, such as Renaissance choral music, Bach and the Baroque, and the work of brilliant jazz composers and performers. It's all here under one roof, except when we decide to borrow other roofs such as the Park Avenue Armory or Riverside Church, when they best serve certain programs acoustically and aesthetically. It's what we call unapologetic programming—programming that says 'here is something new that we think is great—we hope you do, too.'"

*

"Miller Theatre has singlehandedly made contemporary classical music sexy in New York." — **TIME OUT NY**

"For sheer adventurousness, Miller Theatre remains the place to go." — **THE NEW YORK TIMES**

"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 MAGAZINE**

"George Steel, Executive Director, Miller Theatre, Columbia University: Has turned Miller Theatre from tweedy backwater to hip brand and one of the best destinations anywhere for contemporary music. Carnegie Hall and Lincoln Center are listening: Both have amped up their new-music offerings in recent years."
— **NEW YORK MAGAZINE'S "INFLUENTIALS" ISSUE**

"No one has his finger on the pulse of New York's new-music scene more surely than George Steel, the intrepid executive director of Columbia University's Miller Theatre, and the consistency of his taste is a reassurance in uncertain times." — **THE NEW YORKER**

"This is an inspiring venue." — **JAZZTIMES**

"George Steel's success suggests that if the setting is right, the players are enthusiastic and the program is bracing, rock fans who listen to Radiohead and the Beastie Boys might also groove to works like György Ligeti's mesmerizing Piano Etudes." — **THE NEW YORK TIMES**

"Miller Theatre is New York's happiest haven of musical adventure—a place where progressive impulses are presented without apology or condescension, without a sense of painful duty or artificial sweetening."
— **THE FINANCIAL TIMES**

"Steel has an uncanny talent for programming and shaping performances that excite and inspire people of all ages and levels of musical familiarity." — **THE NEW YORK SUN**

"Since Steel began programming the Miller season, the theater has reclaimed its place as an oasis of intrepid culture; even in a city as rich as New York, the Miller Theatre stands out, and that is due not only to Columbia's benevolent hand but to Steel's consummate taste and enterprising zeal." — **BILLBOARD**

T H E 08 / 09 S E A S O N

Opera/Dance (Season Opener)

"Miller Theatre has earned its destination status by making a sexy proposition of concerts devoted to music by the standard pantheon of modernists and minimalists. What's more, executive director George Steel has provided a much-needed platform for underexposed innovators from around the world. Now he's ready to tackle one last major area of repertoire that has mostly eluded New York audiences: edgy contemporary opera, the kind filled with startling ideas and radical techniques."
— Steve Smith, *Time Out New York* 2/22/07

Under the leadership of Otto Luening in the 1940s, Columbia began presenting many important new opera works and rediscoveries, most notably the world premieres of Britten and Auden's *Paul Bunyan*, and Virgil Thomson and Gertrude Stein's *The Mother of Us All.* To celebrate this pioneering legacy, Miller Theatre has presented eight chamber operas under the helm of George Steel, from Viktor Ullmann's *Der Kaiser von Atlantis* to Stephen Mackey and Rinde Eckert's *Ravenshead*. In 2007 Miller presented a sold-out run of the U.S. premiere production of *Lost Highway* by the young Austrian modernist Olga Neuwirth. And last year's production made headlines with the N.Y. stage premiere of Elliott Carter's opera *What Next?*

This season Miller continues the legacy with the New York premiere of the final version of **Iannis Xenakis**'s ***Oresteia***—the composer's only opera—in a mindblowing production directed by **Luca Veggetti**. The renowned choreographer directs this monumental work incorporating theater, dance, music, and projections. Both an architect and composer, Xenakis reimagines Aeschylus's epic tragedy through the lens of Japanese Noh theater. The immense cast comprises bass **Wilbur Pauley**, a chorus of 36 singers, six dancers, a children's chorus, and orchestra, all surrounded by French photographer **Pascal Delcey**'s exquisite color projections created just for this production.

Iannis Xenakis: *ORESTEIA*
September 13, 8:00PM
September 16, 8:00PM
September 17, 8:00PM

Libretto adapted from Aeschylus
Luca Veggetti, director and choreographer
Steven Osgood, conductor
Roderick Murray, lighting design
Luca Veggetti and Roderick Murray, stage design
Deanna Lynn Berg and Luca Veggetti, costume design
Sage Carter, projections design
Pascal Delcey, original artwork
Wilbur Pauley, baritone
Dancers: Olivia Ancona, Kristi Capps, Frances Chiaverini, Matthew Branham, Colby Damon, and Stephan Laks
Oresteia Chorus
Young People's Chorus of New York City
International Contemporary Ensemble

Jazz

All concerts begin at 8:00PM

New York's jazz heart wasn't always located downtown. Once upon a time it was found on 52nd Street and before that on 125th, and for many decades its most powerful radio voice has been WKCR-FM on the campus of Columbia University. Just a few yards away, Columbia's Miller Theatre continues its focus on great jazz artists, collaborating closely with them on concerts the same way it does with Steve Reich or George Crumb. This season Miller's *Jazz* series welcomes four luminaries and their groups to the stage—**Lewis Nash**, **Robert Glasper**, **James Carter**, and **Wycliffe Gordon**.

LEWIS NASH QUINTET
October 18

Renowned as a master stylist, **Lewis Nash** has been described as "perhaps the most talented drummer of his generation" by the *Biographical Encyclopedia of Jazz*. He can be heard on over 300 recordings (*Rhythm is My Business* is the title of his debut album as a leader), interjecting his own individual voice and energy into straightforward jazz with a jackrabbit-like technique. Ben Ratliff of *The New York Times* describes Nash as "a remarkably subtle, swinging drummer." He continues to be the drummer of choice for an incredible array of artists, yet this concert spotlights him as bandleader.

ROBERT GLASPER TRIO
November 22

The young progressive jazz pianist **Robert Glasper**'s music is filled with flowing harmonies, emotional reverence, and hip-hop intensity. His variety of musical energy is exemplified in a diverse list of collaborators—he has worked with such stars as Bruce Hornsby, Stevie Wonder, and Mos Def. He made his major label debut in 2005 with *Canvas* on Blue Note Records. This "Rising Star of Acoustic Piano" (2007 *Downbeat* magazine's critics's poll) and his trio make their Miller Theatre debut.

JAMES CARTER ORGAN TRIO
February 7

The *Los Angeles Times* called him "the Jimi Hendrix of the saxophone," and *JazzTimes* described him as "one of the most exciting young virtuosos in contemporary music." With such accolades, numerous recordings, and stellar collaborations, **James Carter** has made a name for himself. He made his New York debut with Lester Bowie's Organ Ensemble, and fittingly comes to Miller with his organ trio, featuring drummer Leonard King and Gerard Gibbs on the Hammond B3, and special guest vocalist Miché Braden.

WYCLIFFE GORDON: IN THE CROSS
February 21

Trombonist **Wycliffe Gordon** is back by popular demand to recreate one of his most popular albums, ***In the Cross***, a collection of soul-stirring arrangements of beloved hymns and spirituals. The son of a piano teacher and church organist, Gordon's childhood in Georgia was steeped in religion and music. His aunt was an avid jazz fan who passed her large record collection on to young Wycliffe, instilling in him a passion for such early jazz masters as Louis Armstrong. Today his jazz gospel interpretations draw on these deep roots.

Composer Portraits

All concerts begin at 8:00PM

The ***Composer Portraits*** series, now in its ninth season, remains the heart of Miller Theatre's programming. Each concert investigates the work of a single composer by offering a prismatic view of their *oeuvre*.

PETER LIEBERSON (b. 1946)
September 27
Onstage discussion with Peter Lieberson
Peter Lieberson is one of America's most important composers, and this long-awaited Portrait offers a chance to hear a wide range of his chamber works. His sparkling and astringent early music shows his admiration for the beauties of Stravinsky's late serial masterpieces. In more recent work, his predilection for color, clarity, and precision is suffused with an inner warmth that invokes his longtime involvement in Tibetan Buddhism. **Jeffrey Milarsky** conducts a top-notch group of players that includes **William Purvis**, **Fred Sherry**, **Stephen Gosling**, and **Tara Helen O'Connor**. And the composer himself makes a guest appearance on the podium.

MILTON BABBITT (b. 1916)**: COMPLETE STRING QUARTETS**
November 5
Onstage discussion with Milton Babbitt and James Levine
Milton Babbitt, the godfather of American total serialism and one of the greatest musical minds of the 20th century, receives a long-overdue cycle of his quartets. Babbitt's string quartets are some of the most challenging and difficult to play in the repertoire, and for the first time ever his complete extant string quartets (No. 1 is lost) will be played together in one concert. The **Zukofsky Quartet**, a daring foursome of immense talent, has spent two years preparing for this Portrait under the guidance of the composer himself. This is a unique opportunity to experience these quartets together in one evening.

JASON ECKARDT (b. 1971)
November 20
Onstage discussion with Jason Eckardt
As a rock 'n' roll guitarist, **Jason Eckardt** was guided and shaped by the music of Frank Zappa; then he heard the music of Webern for the first time. That seminal moment compelled him to become a composer. Influenced by the New Complexity school, his music is fiendishly difficult and brimming with rhythmic energy. This Portrait features the world premiere of his cycle ***Undersong***, which includes a Miller Theatre commission. Eckardt's own group **Ensemble 21** performs under the baton of **James Baker**.

MARC-ANDRÉ DALBAVIE (b. 1961)
December 5
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.

OLIVIER MESSIAEN (1908-1992)**: MESSIAEN AT 100**
December 13
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.

LEON KIRCHNER (b. 1919)**: 90th BIRTHDAY CELEBRATION**
January 24
Onstage discussion with Leon Kirchner
Miller Theatre honors New York native **Leon Kircher**, who at 90 remains a composer of vigorous and poetic music. He is a performer's composer, championed by some of the world's finest musicians, many of whom are personally joining in the celebration. This Portrait features works written over a span of 50 years, including both his seminal double concerto and recent and early chamber music. Performers include the **Claremont Trio**, flutist **Paula Robison**, pianist **Jeremy Denk**, and cellist **Timothy Eddy**.

GEORG FRIEDRICH HAAS (b. 1953)
February 6
Onstage discussion with Georg Friedrich Haas
Austrian composer **Georg Friedrich Haas** truly experiments with sound. His extraordinary constructions of micro-intervals and pure harmonics create beautiful and opalescent soundscapes that move in ways that seem at once mysterious and obscure. ***In Vain***, his 75-minute tour-de-force for 24 players, has never been performed in the United States. The work is played from memory, with hall lights dimmed, as if to leave both performers and audience in the dark. The **Argento Chamber Ensemble** makes its Miller debut.

JEFFERSON FRIEDMAN (b. 1974)
February 12
Onstage discussion with Jefferson Friedman
At the age of 34, **Jefferson Friedman** has already established himself with an impressive array of compositional styles, creating music of intense emotion, frenetic energy, and funky rhythms. This Portrait explores his varying range, from wild arrangements of songs by the rock band Crom Tech, to a Miller Theatre commission for pianist **Simone Dinnerstein**, to a world premiere performance by **Craig Wedren**, former singer of Shudder to Think.

ARLENE SIERRA (b. 1970)
March 13
Onstage discussion with Arlene Sierra
Arlene Sierra is an American composer living in London. Drawing from many sources such as Chinese battle tactics, the poetry of Pablo Neruda, birds, and stained glass windows, her music is full of punch and grit. She received a fellowship from The Academy of Arts & Letters, which describes her work as "by turns urgent, poetic, evocative, and witty." Miller-favorite **International Contemporary Ensemble** sheds light on this young and intriguing composer in a program that includes a world premiere commission.

Composer Portraits in Boston

ISABELLA STEWART GARDNER MUSEUM (617-278-5156)

October 16, 2008 — PHILIPPE HUREL
January 15, 2009 — LEON KIRCHNER
April 16, 2009 — IANNIS XENAKIS

For the fifth year in a row, Miller Theatre offers a moveable feast, taking select *Composer Portraits* on the road to the **Isabella Stewart Gardner Museum** in Boston, Massachusetts.

"The electrifying concert was the last of this season's 'Composer Portraits,' which the Gardner has imported from New York's Miller Theatre. These adventurous offerings have energized Boston's musical life, and one impatiently awaits their resumption in the fall."
— David Weininger, *The Boston Globe* 2/6/06

"Scott Nickrenz, music director at the Gardner Museum, made an inspired decision when he chose to partner with George Steel, the imaginative New York impresario who made Columbia University's Miller Theatre a hip new-music destination. One of Steel's most critically successful ideas has been his Composer Portraits series, which offers programs devoted to a single composer whose work is seldom heard in large doses." — Jeremy Eichler, *The Boston Globe* 12/4/06

Bach and the Baroque

All concerts begin at 8:00PM

Miller's popular *Bach* series is back with three big shows
that investigate Bach's music in depth.

BACH ON THE VIOLS
October 10

The American Academy of Arts & Letters (156th Street between Broadway and Riverside Drive)
The unique suppleness and clarity of the viols provides an ideal medium to hear **Bach**'s most beautiful counterpoint. Described as "the finest viol consort on the planet," **Fretwork** plays a program of delicious viol transcriptions of some of Bach's most enchanting keyboard works. For this performance Miller makes a repeat visit to **The American Academy of Arts & Letters**, one of New York's greatest concert venues.

BACH FOR CHRISTMAS
December 10

Church of St. Mary the Virgin (145 W. 46th St.)
In a festive welcome to the holiday season, the **Clarion Music Society**, called "legendary" by *The New Yorker*, performs some of **Bach**'s most beloved Christmas music. Bach's theatrical retelling of the Christmas story contains some of the most joyous holiday music ever written. New York's own period-instrument ensemble will lead the celebration with an enlarged orchestra and virtuosic soloists.

GOLDBERG VARIATIONS
February 20

Written in 1741, **Bach** himself titled this work "Keyboard Practice"—little did he know that his ***Goldberg* Variations** would become one of the most played and beloved pieces in the entire history of Western music. **Christopher Taylor**, a Miller-favorite whom *The Boston Globe* describes as "so talented it's almost frightening," returns to play these variations on a remarkable two-manual piano, shipped to New York for this special performance.

Early Music

All concerts begin at 8:00PM

"Mr. Steel is best known as an impresario who brings the most cutting of cutting-edge contemporary fare to his theater. But his other passion is Renaissance and Baroque choral music. That passion came through in his expert and sensitive direction of these admirable choristers [the Vox Vocal Ensemble]." — Anthony Tommasini, *The New York Times* 1/24/05

This season features five *Early Music* concerts at the **Church of St. Mary the Virgin** (affectionately known to insiders as Smoky Mary's), one of New York's best choral music venues. Featured in these concerts will be perennial favorites the **Vox Vocal Ensemble** conducted by **George Steel**, and the group that has led the recent renaissance in Renaissance music—the great **Tallis Scholars** under their founder-director **Peter Phillips**, as well as the Renaissance band **Piffaro** and the viol consort **Parthenia**.

THE SPANISH HIGH RENAISSANCE
October 16

Church of St. Mary the Virgin (145 W. 46th St.)
Near the end of the 16th century, the Spanish musical scene was flourishing. Composers like **Lobo**, **Victoria,** and **Guerrero** filled their work with the quintessential mysticism that are the defining characteristics of the Iberian Renaissance. **The Tallis Scholars** perform a lavish six-voice mass by Alonso Lobo along with the heartrending *Lamentations* by Victoria.

VOX CHRISTMAS SPECTACULAR
December 4
Church of St. Mary the Virgin (145 W. 46th St.)
The superb **Vox Vocal Ensemble** tells the Christmas story in liturgical order with readings and music. This program incorporates beloved holiday tunes with little-known masterpieces inspired by the Christmas story.

A ROYAL CHRISTENING AND MUSICAL BANQUET
January 31
Church of St. Mary the Virgin (145 W. 46th St.)
The 1616 baptism of Prince Frederick of Württemberg was full of music, ceremony, and celebration. To recreate the musical program of the joyous event, the Philadelphia-based Renaissance band **Piffaro**, the excellent viol consort **Parthenia**, and **Vox Vocal Ensemble** join forces to perform a program of works that marked this royal Christening and accompanying festivities.

SONGS OF LOVE, LUST, AND LAMENTATION
February 14
Church of St. Mary the Virgin (145 W. 46th St.)
This Valentine's Day, **Vox Vocal Ensemble** performs sacred and secular music in which the spiritual and erotic find common expression, as well as works of heartbreaking lament. This alternatingly moving and racy program spans five centuries of composition, including a rare performance of **Crequillon's *Lamentations of Jeremiah*.**

MUSIC FOR DOUBLE CHOIR
April 2
Church of St. Mary the Virgin (145 W. 46th St.)
Showcasing music for double choir, this exceptional program by **The Tallis Scholars** includes both antiphonal selections as well as works written for eight unique voice-parts. Showpieces including **Gibbons's *O clap your hands*** and **Palestrina's *Surge illuminare*** crown the program.

Special Events

All concerts begin at 8:00PM

FRED SHERRY CELEBRATION
October 11
A favorite of audiences and composers alike, cellist **Fred Sherry** is an unwavering champion of the music of today. A long-time artist of the Chamber Music Society as well as faculty member at The Juilliard School, this world-renowned musician is being honored with a New York City-wide celebration. Miller's tribute features Sherry himself with some of his favorite fellow musicians, including violist **Paul Neubauer** and cellist **Michael Nicolas**, playing works by Stravinsky, Schoenberg, Babbitt, and Wuorinen. This event is the brainchild of downtown legend **John Zorn** and philanthropist/producer **Mary Sharp Cronson**.

CHRISTOPHER O'RILEY: 2 + 2 = 5
March 27
Radiohead + Dimitri Shostakovich
April 17
Nick Drake + Claude Debussy
May 1
Elliott Smith + Robert Schumann

In December 2002, pianist **Christopher O'Riley** performed his groundbreaking transcriptions of Radiohead on the Miller stage to an overflowing capacity audience. O'Riley makes a return appearance in a three-concert series with original transcriptions of the music of **Radiohead, Nick Drake**, and **Elliott Smith**. Each concert draws connections between the music of these popular icons with that of three prominent classical composers: **Dmitri Shostakovich, Claude Debussy,** and **Robert Schumann**.

Lunchtime Concerts

Three top young string quartets perform 18 lunchtime concerts October 13, 2008–April 22, 2009
All concerts 12:30PM – 1:30PM
FREE—No tickets required
Philosophy Hall at Columbia University

One of the most successful innovations in last year's Miller season was the addition of a series of lunchtime concerts in which the **Pacifica Quartet** presented all the Beethoven Quartets in the semi-casual setting of Columbia's **Philosophy Hall**, "an ideal room for chamber music" according to *The New York Times*. This year the Pacifica Quartet returns along with two other great young ensembles, the **Daedalus** and **Chiara**. They perform quartets by Haydn, Mozart, and Mendelssohn in a series of 18 free lunchtime concerts throughout the season.

"The place was packed with people who relished the chance to break up their day with an up-close encounter with Beethoven. Audiences have precious few chances to hear chamber music in chamber-sized rooms like Philosophy Hall. Seats set up for the concerts accommodated about 130 people. A few dozen more listeners sat on tabletops and leaned against the walls…It was exciting to be so near the musicians as they dashed through the fitful Presto, taking risks but always in control."
— Anthony Tommasini, *The New York Times* 9/27/07, reviewing the Pacifica Quartet's lunchtime performance

Daedalus Quartet: Haydn "Sun" Quartets, Opus 20
October 13-15
October 27-29

Chiara String Quartet: Mozart "Haydn" Quartets
January 26-28
February 9-11

Pacifica Quartet: Mendelssohn Quartets
April 6-8
April 20-22

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, 12–6 pm beginning August 4 or visit 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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