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

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“For sheer adventurousness, Miller Theatre remains the place to go.” —The New York Times

MILLER THEATRE AT COLUMBIA UNIVERSITY
opens its 20th Anniversary Season with the U.S. PREMIERE of Iannis Xenakis’s only opera:

ORESTEIA

Libretto adapted from Aeschylus

An original multi-media production directed and choreographed by Luca Veggetti

starring:

Wilbur Pauley, bass

Young People’s Chorus of New York City

International Contemporary Ensemble (ICE)

and a sextet of dancers including the entrancing Frances Chiaverini

Saturday, September 13 • Tuesday, September 16 • Wednesday, September 17

All performances begin at 8:00PM

Tickets: \$35 • Students: \$21

From Executive Director George Steel, who has “an uncanny talent for shaping performances” (*The New York Sun*):

“I am thrilled to be opening our 20th Anniversary Season with a special dance and opera project very dear to my heart. Luca Veggetti, ICE, and I all had *Oresteia* at the top of our wish lists, so we are overjoyed to be able to make the U.S. premiere of Xenakis’s masterpiece the opening of our anniversary celebrations. With a cast of 75, it will be the single most ambitious project to take place at Miller Theatre in its history—it will be an event to remember.”

Opera at Miller

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 U.S. premiere of the final version of **Iannis Xenakis’s *Oresteia***—the composer’s only opera—in an ambitious 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.

Luca Veggetti’s vision for this production embraces Xenakis’s idea of “total theater.” Dance and movement will be a constant part of the work. And in the spirit of Greek drama, everyone is a chorus member, including the dancers. All the text, in ancient Greek, will be sung from memory.

Saturday, September 13, 8:00PM

Tuesday, September 16, 8:00PM

Wednesday, September 17, 8:00PM

ORESTEIA

U.S. PREMIERE

MUSIC BY IANNIS XENAKIS

LIBRETTO ADAPTED FROM AESCHYLUS

ARTISTS: **Luca Veggetti**, director and choreographer
Stephen Osgood, conductor
Roderick Murray, lighting design
Luca Veggetti and **Roderick Murray**, stage design
Deanna Lynn Berg and **Luca Veggetti**, costume design
Sage Marie Carter, projections design
Pascal Delcey, original artwork

Wilbur Pauley, bass

Dancers: **Olivia Ancona**, **Kristi Capps**, **Frances Chiaverini**, **Matthew Branham**,
R. Colby Damon, and **Stephan Laks**

Oresteia Chorus

Young People's Chorus of New York City

International Contemporary Ensemble

BIOS: **LUCA VEGGETTI** was born in Bologna, Italy and trained at La Scala in Milan. After a career as a dancer (London Festival Ballet, Pennsylvania Ballet, Ballet Chicago), he started a collaboration with stage director and designer Pier Luigi Pizzi in 1990. As a choreographer and assistant, he has worked with such prestigious ensembles as Les Arts Florissants, I Solisti Veneti, and Capriccio Stravagante. In 1999 he was the first Italian choreographer in the 20th century to be invited to work with the Kirov Ballet at the Maryinsky. In 2000 he was the artistic director of a dance event in the ancient Greek theatre of Epidaurus. In 2004 he was invited by Peter Martins to participate at two sessions of the New York Choreographic Institute. Last season, Veggetti premiered his ballet FOUR/VOICE, choreographed to *Analogie*, composed by Paolo Aralla, as part of Miller Theatre's opening night celebration.

STEVEN OSGOOD is artistic director of American Opera Projects, with whom he conducted the world premieres of Paula Kimper's *Patience and Sarah* at the 1998 Lincoln Center Festival and Janice Hamer's *Lost Childhood* at the International Vocal Arts Institute in Tel Aviv in 2007. Osgood conducted the world premieres of Tan Dun's *Peony Pavilion* and Jonathan Sheffer's *Blood on the Dining Room Floor* in its Off-Broadway run. With DiCapo Opera Theater he has conducted Carlisle Floyd's *Susannah* and the U.S. premiere of the chamber version of Tobias Picker's *Thérèse Raquin*. With the Santa Fe Opera he was assistant conductor for the world premieres of Peter Lieberon's *Ashoka's Dream* and Bright Sheng's *Madame Mao*. His New York City Opera debut was *La Bohème*. He joined the music staff of the Metropolitan Opera in 2006 as assistant conductor for the world premiere of Tan Dun's *The First Emperor*.

PASCAL DELCEY was born in Paris, France and has worked as a self-taught professional photographer since 1985. He works in art photography and in the commercial sector, in such areas as advertising, culture, and portraiture. He specializes in large formats, 4x5 inch, and creative computer use. He published a monography about the Paris Opera Garnier in 2005. Miller Theatre's production of *Oresteia* is his fourth collaboration with Luca Veggetti; past projects include *Pelleas et Melisandre*, *Glyphes*, and *Traces*.

WILBUR PAULEY's work in classical music extends from medieval liturgical dramas to contemporary operatic premieres. He has appeared at Teatro Nacional in Lisbon, Israel Philharmonic Orchestra, the Triennale in Cologne, and other European festivals. His North American engagements have included Santa Fe Opera, San Francisco Symphony, Glimmerglass Opera, and the Chamber Music Society of Lincoln Center. Pauley has appeared twice on Broadway and his voice can be heard on multiple film soundtracks. In 1992 Pauley founded the male vocal ensemble Hudson Shad; he has arranged almost 300 pieces for this group. Recently, he appeared at the Santa Fe Opera and in the U.S. premiere of Phillip Glass's *Waiting for the Barbarians* at Austin Lyric Opera. Last April, alongside members of Real Quiet and the composer Phil Kline, he premiered a song cycle based on Hunter S. Thompson's *Fear and Loathing*.

YOUNG PEOPLE'S CHORUS OF NEW YORK CITY (YPC) was founded by its artistic director Francisco J. Núñez in 1988. The group has sung everywhere from Carnegie Hall and the White House to Smetana Hall in Prague and St. Martin in the Fields in London. The chorus returns to Japan in summer 2009 for a four-week, 19-city tour and was recently honored to sing for Pope Benedict XVI on his first papal visit to the United States. Each year, YPC serves more than 1,100 children from ages seven to 18 from the New York City area. Since 2001, YPC has commissioned and premiered more than 50 pieces of music for children's chorus. They have also been cited as a leader in demonstrating a strong commitment to urban at-risk youth by the New York State Assembly and the Mayor of New York City and as a "national model of artistic excellence and diversity" by the President's Commission on the Arts and Humanities.

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.

Sneak preview of Xenakis's "Oresteia" on Monday, September 8, 7:30pm

Works & Process at the Guggenheim

Live musical and dance excerpts plus a discussion with:

George Steel, executive director of Miller Theatre

Luca Veggetti, director/choreographer

Françoise Xenakis, screenwriter and the composer's widow

Sharon Kanach, former Xenakis collaborator

Visit www.worksandprocess.org for more info

Special Note: For the 2008-2009 season, Miller Theatre has commissioned program notes by the renowned writer and music critic Paul Griffiths, available online at www.millertheatre.com prior to each performance.

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.
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.

Major support for Miller Theatre's 20th Anniversary Season is provided by
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Oresteia is co-produced with Works & Process at the Guggenheim.
Additional support is provided by the Mary Flagler Cary Charitable Trust.

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