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**FOR IMMEDIATE RELEASE**

**February 28, 2011**

Tickets & Information: 212/854-7799; [millertheatre.com](http://millertheatre.com)

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*"It's easy to think of Miller Theatre at Columbia University as a new-music haunt, but it has a significant early-music program too, specializing in Renaissance and Baroque vocal works." —The New York Times*

**MILLER THEATRE AT COLUMBIA UNIVERSITY**

opens the *Bach and the Baroque* series as *Early Music* draws to a close

**Seeing Double: Concertos by Bach and Vivaldi**

REBEL reveals the mastery of two of the Baroque era's greatest composers

Saturday, March 26, 8:00PM

*Miller Theatre (2960 Broadway at 116th Street)*

**Celebrating the Genius of Victoria**

The Tallis Scholars return with a program showcasing Spanish composer Tomás Luis de Victoria

Saturday, April 2, 8:00PM

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

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

**From Miller Theatre Director Melissa Smey:**

"There is so much fantastic music to celebrate in these programs. The Baroque ensemble REBEL explores Vivaldi's exceptional concertos and their influence on Bach, including his works for dueling harpsichords. In April, we're thrilled to welcome back The Tallis Scholars to perform Victoria's music in a not-to-be-missed anniversary concert."

*Bach and the Baroque*

**Saturday, March 26, 8:00PM** (Miller Theatre – 2960 Broadway at 116th Street)

**[Seeing Double: Concertos by Bach and Vivaldi](#)**

Known for their "utterly fearless, risk-everything playing" (*Los Angeles Times*), the musicians of REBEL go head-to-head in this program of double concertos. Vivaldi—the undisputed master of the genre—set the bar with his *L'Estro Armonico*, full of flamboyantly virtuosic string writing. Hear Bach's response, including his trailblazing works for two harpsichords.

ARTISTS: **REBEL**  
**Peter Sykes**, harpsichord

PROGRAM: Antonio Vivaldi  
Concerto in A minor for 2 violins, RV 522  
Concerto in A major for 2 violins, RV 519  
Concerto per archi in G minor for strings and continuo, RV 157

Johann Sebastian Bach  
Concerto in C minor for 2 harpsichords, BWV 1060  
Concerto in D minor for 2 violins, BWV 1043  
Concerto in C major for 2 harpsichords, BWV 1061

BIOS: **REBEL** has earned an impressive international reputation, enchanting diverse audiences with their unique style and their virtuosic, expressive, and provocative approach to the Baroque and Classical repertoire. The core formation of two violins, recorder/traverso, cello/viola da gamba, and harpsichord/organ expands with additional strings, winds, theorbo, and vocalists, performing on

period instruments. REBEL is currently in residence at Trinity Church, Wall Street in New York City. Named after the innovative French Baroque composer Jean-Féry Rebel (1666-1747), REBEL was formed in The Netherlands in 1991. REBEL has appeared to critical acclaim at distinguished American venues such as the Da Camera Society, Caramoor, Chautauqua Institution, the Isabella Stewart Gardner Museum, the Cleveland Museum of Art, the Boston and Berkeley Early Music Festivals, and Music Before 1800. REBEL has collaborated with renowned vocalists Max von Egmond, Derek Lee Ragin, Suzie Le Blanc, Daniel Taylor, Peter Kooy, and Barbara Schlick; in 2005 REBEL appeared in collaboration with Renée Fleming at Carnegie Hall to critical acclaim. REBEL has recorded for Deutsche Harmonia Mundi, Dorian Recordings, ATMA Classique, Hänssler Classic, Bridge Records, and Haenssler Classique.

**Peter Sykes** is associate professor of music and chair of the Historical Performance Department at Boston University, where he teaches organ, harpsichord, performance practice, and continuo realization. He is also a member of the faculty of the Longy School of Music and music director of First Church in Cambridge. He performs extensively on the harpsichord, clavichord, and organ, and has made 10 solo recordings of organ repertoire ranging from Buxtehude, Couperin, and Bach to Reger and Hindemith, as well as his acclaimed organ transcription of Holst's *The Planets*. A recording of the complete Bach harpsichord partitas is soon to be released on the Centaur label. Sykes also performs and records with Boston Baroque and Aston Magna. A recipient of the Chadwick Medal and Outstanding Alumnus Award from the New England Conservatory and the Erwin Bodky Prize from the Cambridge Society for Early Music, he is a founding board member and current president of the Boston Clavichord Society.

### *Early Music*

**Saturday, April 2, 8:00PM** (Church of St. Mary the Virgin – 145 W 46th Street)

## **Celebrating the Genius of Victoria**

The intensely spiritual, passionate music of the Spanish composer Tomás Luis de Victoria has moved generations of listeners. The Tallis Scholars return to Miller Theatre with a program celebrating the 400th anniversary of Victoria's death, focusing on his grandest choral works, including the composer's crowning achievement: the monumental *Requiem*.

ARTISTS: **The Tallis Scholars**  
**Peter Phillips**, director

PROGRAM: *Dum complerentur* (1572)  
*Quem vidistis, pastores?* (1572)  
*Nigra sum sed Formosa* (1576)  
*4 Responsories for Tenebrae* (1585)  
*Surrexit Pastor Bonus* (1572)  
*Requiem* (1605)

### *Special Event*

**Saturday, April 2, 5:00PM** (Instituto Cervantes – 211 E 49th Street)

## **Pre-Concert Talk**

### ***On Musical Simplicity: A Conversation with Peter Phillips about Victoria***

Founder and director of The Tallis Scholars, Peter Phillips, and Antoni Pizà, musicologist and director of the Foundation for Iberian Music at CUNY discuss the life and works of Tomás Luis de Victoria in this special pre-concert talk presented in commemoration of this anniversary year. A reception at Amster Yard will follow the talk. This event is free of charge.

BIOS: **The Tallis Scholars** were founded by Peter Phillips in 1973. They perform in both sacred and secular venues. Previous locations include the Sistine Chapel to mark the final stage of the complete restoration of the Michelangelo frescoes; Ferrara, Italy (at the invitation of Claudio Abbado); and London for a unique 25th Anniversary concert in London's National Gallery. Other UK venues include Symphony Hall, Bridgewater Hall, Wigmore Hall, London's South Bank Centre, and the Royal Albert Hall. They have also toured in Germany, Spain, the Netherlands, France, the United States, Japan, China, Australia, and Singapore. Festival appearances include the Salzburg Festival,

Bath Festival, Milan Cathedral Festival, and at the BBC Proms in London. Much of The Tallis Scholars's reputation for pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1981 solely to record them.

**Peter Phillips** founded The Tallis Scholars in 1973. Besides his work with Tallis, Phillips has for many years contributed a column to *The Spectator*. In 1995 he became the advisory editor of *The Musical Times*, the oldest continuously published music journal in Europe. His first book, *English Sacred Music 1549–1649*, is an account of the history of English-texted sacred music written during the golden period between the Reformation and the Commonwealth. In 1997 he visited Japan as the adjudicator of a choral festival in Tokyo and has worked in Italy and the United States with groups specializing in the polyphonic repertoire. Phillips has made numerous television and radio broadcasts. Besides those featuring The Tallis Scholars, he has appeared on Music Weekly, BBC World Service, Today, and on European, Canadian, and North American radio. Phillips is also the director of the Oakham International Summer School, a choral course set up to keep alive the English choral heritage and develop excellence in unaccompanied choral singing.

**Antoni Pizà** has taught music history at Hofstra University (Long Island, N.Y.), The City College, John Jay College of The City University of New York, and the Conservatori Superior de Música i Dança de les Illes Balears. He is currently the Director of the Foundation for Iberian Music at the Barry S. Brook Center for Music Research and Documentation of The Graduate Center (CUNY). A member of the editorial board of *Music in Art*, *Catalan Review*, and *Itamar*, his interests include Spanish and Latin American music as well as biographical studies and criticism.

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*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](mailto:a@alebagartner.com).

For photos, please contact Charlotte Landrum at 212/854-2380 or [cl2867@columbia.edu](mailto:cl2867@columbia.edu).

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*The pre-concert talk is sponsored by Instituto Cervantes.*

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