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

MILLER THEATRE 2009-2010

21st Season

OPENING NIGHT: *THE BLUE RIDER IN PERFORMANCE*

In conjunction with the KANDINSKY retrospective at The Guggenheim

Miller Theatre re-animates a lightning rod moment in cultural history
using music, light, and dance to evoke Kandinsky's revolutionary 1912 *Blue Rider Almanac*

Concept and direction: Sarah Rothenberg

Choreography: Karole Armitage

With the Brentano String Quartet, Susan Narucki, and dancers from Armitage Gone! Dance

EIGHT PREMIERE-FILLED *COMPOSER PORTRAITS*

IANNIS XENAKIS: Steven Schick & ICE perform a feast of masterworks by the Greek revolutionary

GALINA USTVOLSKAYA: a rare glimpse at the wild sound world of this reclusive student of Shostakovich

RALPH SHAPEY: an all-star cast pays homage to this radical traditionalist

KAIJA SAARIAHO: Jennifer Koh and ICE play the Finnish master's mysterious violin concerto

LOU REED: Fireworks plays an incredible transcription of Lou Reed's cult classic Metal Machine Music

BENET CASABLANCAS: Miller introduces the shimmering harmony & whimsical spirit of the Spanish composer

SEBASTIAN CURRIER: Christopher Taylor gives an encore performance of Currier's brilliant piano concerto

HELMUT LACHENMANN: SIGNAL & JACK attack the jarring & intense work of the German composer

WORDLESS MUSIC MEETS MILLER FESTIVAL

Ronen Givony and Miller's new director Melissa Smey curate a series blending indie-rock & the new classical

THIRD YEAR OF ACCLAIMED *LUNCHTIME CONCERTS SERIES*

Three brilliant young soloists play Bach over 18 *free* lunchtime concerts

in the cozy confines of Columbia's Philosophy Hall:

Alisa Weilerstein plays the six Cello Suites

Jennifer Koh plays the six Sonatas and Partitas for violin

Benjamin Hochman plays the six keyboard Partitas

BACH & THE BAROQUE FEATURES THREE DEBUTS

Simone Dinnerstein • Ensemble Caprice • Trio Settecento

THE BELOVED *EARLY MUSIC SERIES IS BACK WITH FIVE SHOWS*

The Tallis Scholars • La Poème Harmonique • Vox Vocal Ensemble • Orlando Consort • Flanders Recorder Quartet

FIVE FORMIDABLE *JAZZ ARTISTS BRING THEIR GROUPS TO MILLER*

Cyrus Chestnut • Marty Ehrlich • Eric Reed • Carla Cook • Damien Sneed

SPECIAL EVENT

Columbia University School of the Arts presents the William Schuman Award Concert
honoring Pauline Oliveros

“Columbia University's Miller Theatre roams more widely than any other presenter in town.”
— *The New York Observer*

“A temple of modernist cool.” — Time Out New York

INTRODUCING MILLER’S NEW DIRECTOR, MELISSA SMEY

With the departure of George Steel, many people wondered what the future direction of Miller Theatre might be. Rather than choose a director who might radically alter the course, Columbia chose someone instrumental in developing the Miller brand as we know it. Newly appointed Director **Melissa Smey** may be a new name to some, but she has been a vital part of the planning and running of Miller Theatre for the last eight years in her role as General Manager.

“Miller has an amazing season coming up in 2009-2010,” says Smey. “We celebrate the 10th anniversary of *Composer Portraits*; launch a new festival with Wordless Music; continue our tradition of opening nights with Works & Process at the Guggenheim; partner with Columbia University School of the Arts in a concert honoring the newest Schuman Award-winning composer, Pauline Oliveros; present world premiere performances of two new works commissioned by Miller Theatre; and so much more. As Miller’s new Director, I look forward to creating adventurous programs that excite and inspire people of all ages and musical familiarity. I wholeheartedly embrace George Steel’s mantra about unapologetic programming—programming that says ‘here is something new that we think is great—we hope you do, too’. We’ve already built an audience drawn to the bold and new rather than the tried and true, and Miller will remain one of the best destinations for contemporary music, early music, and jazz.”

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

“Artists and organizations hoping to revitalize classical music should look to Miller Theatre for some ideas.”
— **THE NEW YORK TIMES**

“The most interesting venue in New York City.” — **OPERA NEWS**

“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**

“One would normally be surprised to find a sell-out crowd gathered to hear a program of spectral music, but at the Miller Theatre such wonders are commonplace.” — **CLASSICS TODAY**

“It’s been an open secret that the most interesting musical happenings in New York happen at Columbia University’s Miller Theatre, a hotbed of new music and of fresh, original presentations of music from a wide array of eras and styles.” — **THE BOSTON PHOENIX**

"It may be far uptown, but it's devilishly lively." — Le Monde

THE 09 / 10 SEASON

Opening Night

The Blue Rider *In Performance* is a world premiere event that explores the dynamic interaction of music, light, and visual imagery using materials from Vasily Kandinsky's seminal *Blue Rider Almanac* of 1912. Rooted in Kandinsky's connections to artists in both Russia and Germany, the *Blue Rider Almanac* brought together art, music, and writing from avant-garde movements across Europe, capturing a short-lived moment of international experimentalism that was abruptly halted by the outbreak of World War I. Pianist **Sarah Rothenberg** and soprano **Susan Narucki** perform music from the era by such composers as Scriabin, Webern, and Berg under a rich blanket of light and projection; world premiere choreography by **Karole Armitage** further illuminates Arnold Schoenberg's ground-breaking Second String Quartet.

The Blue Rider *In Performance*

September 23, 8:00PM

September 25, 8:00PM

Co-produced with Works & Process at the Guggenheim

Mary Sharp Cronson, producer

in conjunction with the KANDINSKY retrospective at the Guggenheim Museum starting September 18

concept and direction: Sarah Rothenberg

lighting and set design: Marcus Doshi

projection design: Sven Ortel

Brentano String Quartet (Mark Steinberg, violin; Serena Canin, violin; Misha Amory, viola; Nina Lee, cello)

Susan Narucki, mezzo-soprano

Sarah Rothenberg, piano

special guest choreographer Karole Armitage

with dancers from Armitage Gone! Dance

music by Alban Berg, Thomas de Hartmann, Arthur Lourié, Arnold Schoenberg, Alexander Scriabin, and Anton Webern

“It would seem that reports of classical music's demise are a bit exaggerated when a vibrant mix of young and old are lined up, hoping to get into a sold-out concert devoted to a contemporary avant-garde composer. The 680-seat Miller has developed cachet as an exciting place, so even the rarest early music or the most challenging new music can be a draw.” — The Star-Ledger

Composer Portraits

All concerts begin at 8:00PM

The *Composer Portraits* series—now in its tenth anniversary 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*. This year features a fascinatingly diverse group of composers from around the world.

IANNIS XENAKIS (1922-2001)

October 17

Mathematician, architect, Greek resistance fighter, and composer, **Iannis Xenakis** was a musical prophet of the digital age. **International Contemporary Ensemble (ICE)**, who played with “lucidity, grit, and sharp musicality” in Miller’s recent production of Xenakis’s opera *Oresteia*, pays further tribute to this mastermind. Percussion superstar **Steven Schick** plays and conducts *O-Mega*, Xenakis’s final composition.

GALINA USTVOLSKAYA (1919-2006)

November 7

Russian composer **Galina Ustvolenskaya** studied under the tutelage of Dmitri Shostakovich, who openly admired both her and her work. Like Shostakovich, she had a public musical style to meet the approval of the Soviet regime that was in stark contrast to her personal style. The **Fifth House Ensemble** highlights the fierce sound world of Ustvolenskaya’s music, most notably her **Piano Sonata No. 6**, full of raw, hammering, repetitive tone clusters.

RALPH SHAPEY (1921-2002)

November 17

Philadelphia native **Ralph Shapey** is truly a unique American voice. Also well-known as a conductor, he disregarded popular trends in composition and held the conviction that music, once created, should stand on its own. His music is tremendously difficult yet accessible, lyrical yet abrasive. A consortium of incredible artists join together to pay homage to this often-called “radical traditionalist,” performing works composed between 1945 and 1996.

KAIJA SAARIAHO (b. 1952)

November 22

Onstage discussion with Kaija Saariaho

Considered one of the most original compositional voices of our time, **Kaija Saariaho** is a prominent member of a group of Finnish composers now making a worldwide impact. Her music is at once opulent and mysterious, with dense ever-changing textures, often created by a combination of music and electronics. This Portrait features **Jennifer Koh** in the dramatic *Graal théâtre*, a 25-minute violin concerto that juxtaposes the virtuosity of the violinist with the activity of the ensemble (**ICE**, who return after the Xenakis Portrait), which morphs from delicate calm to vibrant commotion. Saariaho herself will be in attendance.

LOU REED (b. 1942): METAL MACHINE MUSIC

February 5

Lou Reed's tenure with the Velvet Underground propelled him to rock stardom. His *Metal Machine Music*, a distorted sound wall of guitar feedback, has been called the precursor to heavy metal and even techno. Critical rejection at the recording's first release in 1975 led to a cult-like interest. **Ulrich Krieger** has accomplished the seemingly impossible by transcribing and arranging *Metal Machine Music* for classical instruments.

BENET CASABLANCAS (b. 1956)

February 25

Onstage discussion with Benet Casablanca

Spanish composer **Benet Casablanca** seeks personal and aesthetic independence in his work. Marked by a rhythmic spirit, his music moves with shimmering harmonic language often at a whimsical register. This Portrait includes his acclaimed *Seven Scenes from Hamlet*, for narrator and ensemble, along with a world premiere Miller Theatre commission, *Four Darks in Red*, inspired by Mark Rothko's painting of the same name.

SEBASTIAN CURRIER (b. 1959)

March 5

Onstage discussion with Sebastian Currier

Grawemeyer-award winning composer **Sebastian Currier** creates music that is "lyrical, colorful, firmly rooted in tradition, but absolutely new," says *The Washington Post*. His ability to evoke an array of emotions and instrumental colors are his stylistic trademarks. This Portrait includes a world premiere Miller Theatre commission, along with an encore performance of a 2006 Miller "Pocket Concerto" commission played by the brilliant pianist **Christopher Taylor**.

HELMUT LACHENMANN (b. 1935): 75TH BIRTHDAY CELEBRATION

April 1

Onstage discussion with Helmut Lachenmann

Helmut Lachenmann's music challenges the way one listens, creating a jarring and intense sound world. The German composer believes in "music which, in order to be grasped, does not require a privileged intellectual training, but can rely uniquely upon its compositional clarity and logic." An all-star new-music cast, including Lachenmann himself, performs a spectrum of his work spanning four decades.

Bach and the Baroque

All concerts begin at 8:00PM

The popular *Bach* series is back with three artists making Miller debuts in concerts that investigate Bach's music in depth and in historical context.

BACH AND THE BOHEMIAN GYPSIES

November 14

Telemann encountered gypsy music in 1706 as he was leaving Poland, and the experience inspired him, notably in the last movement of his concerto for recorder, flute, and strings. Works by Telemann and **Bach** are paired with selections from the *Uhrovská* collection of 1730, a remarkable compilation of 18th century gypsy music that clearly displays the influence of these anonymous virtuosi on their famous colleagues. **Ensemble Caprice** from Montreal makes its Miller debut.

CHAMBER MUSIC OF GERMANY: J.S. BACH AND FRIENDS

December 4

In its Miller debut, **Trio Settecento** explores the magnificent chamber music of **Bach** and his German compatriots. The *Chicago Tribune* described the trio's performance as "some of the most refreshing, life-enhancing Baroque playing heard in years."

BACH AND THE CONCERTO

January 30

The talented **Simone Dinnerstein** makes her Miller debut in this program featuring two of **Bach's** concertos alongside selections from some of his most famous collections. Said of the young pianist, "Hers is a rendition blending pathos and pleasure, and aiming towards a nuanced freshness." The **American Contemporary Music Ensemble** offers their interpretation of selections from *Die Kunst der Fuge*.

"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*

Early Music

All concerts begin at 8:00PM

This season features four *Early Music* concerts at one of New York's best choral music venues, the **Church of St. Mary the Virgin** (affectionately known to insiders as Smoky Mary's), plus one at the gorgeous **American Academy of Arts & Letters** on 156th Street, legendary as a classical recording venue but little known as a public concert space. Featured in these concerts will be perennial favorites the **Vox Vocal Ensemble** conducted by New York City Opera's **George Steel**, and the group that has led the recent renaissance in Renaissance music—the great **Tallis Scholars** under their founder-director **Peter Phillips**. Miller also welcomes the return of France's renowned Baroque big band **Le Poème Harmonique**, Miller audience favorite the **Orlando Consort**, and the debut of the amazing **Flanders Recorder Quartet**.

JOSQUIN'S MASS FOR THE VIRGIN MARY

December 12

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

The renowned **Tallis Scholars** return to Miller's series to celebrate the holiday season. **Josquin's** powerful *Missa de Beata Virgine* exemplifies the composer's astonishing technique. The program rounds out with a variety of beautiful works by English composers known and unknown, including **Thomas Tallis** and **John Nesbett**.

CAVALIERI LAMENTATIONS

January 23

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

Born into a noble Roman family around 1550, **Emilio de' Cavalieri** played an integral part in Italian artistic life. His *Lamentations of Jeremiah*, written towards the end of his career, is one of the most unique sacred works of the late 16th century. The enthralling **Le Poème Harmonique** performs this masterpiece of dramatic force in the glow of candlelight at the Church of St. Mary the Virgin.

THE ART OF THE CANON

February 6

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

Since the 13th century, composers have been fascinated with the musical canon, although the modern interpretation of the word was not realized until the 16th century. **George Steel** leads his **Vox Vocal Ensemble** in an exploration of this musical form and its progression over time. The program spans seven centuries, from *Sumer is icumin in* (probably the earliest example of a canon in existence) to a work written in the late 20th century.

CIRCA 1600

February 20

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

The **Flanders Recorder Quartet**, a prominent fixture in the world of early music, makes its Miller Theatre debut. A “homogenous and crystal clear sound” and “technical perfection and stylish interpretation” are just some of the distinctive trademarks of the ensemble. **The American Academy of Arts & Letters**, which may be New York’s greatest and most beautiful space for music, is the fitting host to this glorious program exploring works written around the turn of the 17th century.

THE BIRTH OF THE RENAISSANCE: GUILLAUME DUFAY

February 27

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

The **Orlando Consort** celebrates the achievements of **Guillaume Dufay**, arguably the greatest composer of the late Middle Ages. Born in France around the year 1400, his development of style changed the face of music in Western Europe. The program features movements from Dufay's magnificent *Missa Sancti Jacobi*, dedicated to St. James the Great, with glorious short motets by his contemporaries.

“This is an inspiring venue.” — JazzTimes

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 back five luminaries to the stage—**Cyrus Chestnut**, **Marty Ehrlich**, **Eric Reed**, **Carla Cook**, and **Damien Sneed**.

CYRUS CHESTNUT TRIO

October 9

Hailing from Baltimore, pianist **Cyrus Chestnut** seamlessly blends styles in his playing, from folk and pop to Gospel and hip-hop. He returns to Miller with his dynamic trio, featuring **Dezron Douglas** on bass and **Neal Smith** on drums.

MARTY EHRLICH RITES QUARTET

October 24

Last seen at Miller in the Julius Hemphill Portrait he organized, **Marty Ehrlich**’s virtuosic and unmatched technical command on saxophone and clarinet mark him as one of the best in modern jazz. He brings his **Rites Quartet** to Miller in a concert celebrating the release of their newest album. His equally inventive sidemen include **James Zollar** on trumpet, cellist **Erik Friedlander**, **Pheeroan akLaff** on drums, and special guest **Ray Anderson** on trombone.

A CHRISTMAS JOURNEY WITH ERIC REED

December 11

Miller favorite **Eric Reed** returns with a blockbuster combination of Christmas favorites from his childhood and selections from his holiday album. Hailed a “first-class jazz pianist” by *JazzTimes*, Reed gathers together a stellar roster of jazz friends to join the seasonal celebration.

THE CARLA COOK QUINTET

February 12

JazzTimes calls **Carla Cook** “a mad-loose straight ahead jazz diva” and the *Chicago Sun-Times* states that “she scatted with a richness and range that is beyond most of her contemporaries.” The Detroit-native notes her favorite artists range from Miles Davis and Chaka Khan to Johann Sebastian Bach, and she draws upon all of these influences and more in her music. Cook has appeared on Miller’s *Jazz* series several times, however this is her first as a headliner.

DAMIEN SNEED GOSPEL EXTRAVAGANZA

February 26

Previously seen on the Miller stage as a sideman with Eric Reed and Wycliffe Gordon, **Damien Sneed** returns as bandleader. A sought-after pianist, organist, conductor, and composer, Sneed smoothly shifts between different musical genres and styles, but showcases his spectacular Gospel talents in this musical gathering.

“It is hard to imagine a more inviting place to hear a string quartet than Philosophy Hall at Columbia University, especially at noontime with your lunch on your lap...The hall is like a comfortable reading room in an old library.

This series puts the chamber back into chamber music. And what a splendid way to spend your lunch hour.”

— Anthony Tommasini, *The New York Times* 10/15/08

Lunchtime Concerts

Three virtuosi perform the pinnacles of Bach’s solo instrumental music over 18 lunchtime concerts September 28, 2009–April 28, 2010

All concerts 12:30PM – 1:30PM

FREE—No tickets required

Philosophy Hall on the Columbia University campus

Miller Theatre presents the third year of its exceptional **Lunchtime Concerts** series: 18 informal, one-hour concerts featuring performances by world-class musicians throughout the season—in an unusually intimate setting, and *for free*. These are unique opportunities to relax and listen to the greatest of **Johann Sebastian Bach**’s solo compositions performed by the brilliant young artists **Jennifer Koh**, **Benjamin Hochman**, and **Alisa Weilerstein** (Columbia class of 2004).

Jennifer Koh, violin: J.S. Bach, Six Sonatas and Partitas for solo violin

September 28-30

March 22-24

Benjamin Hochman, piano: J.S. Bach, Six (Keyboard) Partitas

October 26-28

April 12-14

Alisa Weilerstein, cello: J.S. Bach, Six Cello Suites

November 10-12

April 19-21

Special Events

*“Columbia University’s boxy auditorium is the CBGB of contemporary classical music.”
— Time Out New York’s “50 Essential Secrets” issue*

WORDLESS MUSIC MEETS MILLER FESTIVAL

September 8-12

presented in collaboration with Wordless Music

“Columbia University’s Miller Theatre proved an ideal setting for the Books. It was the best show I’ve seen them perform. The small theater helped draw out the unlikely sentiment at the core of this brainy duo: humor...The performance was arty without a whiff of pretentiousness, avant music played to laughter.”

— Jay Ruttenberg, Time Out New York 4/10/09

After two initial collaborations between Miller Theatre and Ronen Givony’s **Wordless Music** series this past spring (sold-out shows featuring The Books and Wolfgang Voigt’s GAS, the latter which had people posting on Craigslist looking for tickets), Miller joins forces with **Wordless Music** series to present a week-long festival of specially curated concerts highlighting the best of each organization’s aesthetic and mission. For five nights, indie-rock and electronic-music performers share the stage with artists from the classical- and new-music world, for a week of unorthodox and unconventional musical meetings.

“I am incredibly excited to collaborate with Ronen Givony and the Wordless Music series,” says Melissa Smey. “His unique approach to programming is exactly in line with Miller’s mission. The festival will bring together indie-rock bands and carefully chosen classical musicians, blurring genres and developing new audiences for classical music.”

WILLIAM SCHUMAN AWARD CONCERT HONORING PAULINE OLIVEROS

March 27

In May 2009, Columbia University School of the Arts honored the pioneering electronic composer, performer, and environmentalist **Pauline Oliveros** with the **William Schuman Award**, a major recognition given periodically over the past twenty-eight years. On March 27, 2010, Miller Theatre joins Dean Carol Becker in hosting a marathon concert with Oliveros, program details TBA. Named for its first recipient William Schuman, the award, in the form of a direct, unrestricted grant of \$50,000, is one of the largest to an American composer. Previous winners have included Schuman, David Diamond, Gunther Schuller, Milton Babbitt, Hugo Weisgall, Steve Reich, and, most recently in 2006, John Zorn.

*“Through Pauline Oliveros and Deep Listening, I finally know what harmony is...
It’s about the pleasure of making music.” — John Cage, 1989*

*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 17 or visit www.millertheatre.com.
(Tickets available for purchase online starting August 3.)

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 Christy Pill at 212/854-1488 or cp2234@columbia.edu.

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