Early Music

Wondrous Birth

New York Polyphony

Saturday, December 14, 8:00 p.m.
St Paul’s Chapel, Columbia University
Dear Friends,

Our 25th Anniversary Season is off to an amazing start! Already, we’ve hosted the second annual Morningside Lights parade; presented four free Pop-Up Concerts onstage at Miller; and welcomed returning favorites Le Poème Harmonique and The Orlando Consort to our Early Music series. Tonight, we are excited to present the first of two Miller Theatre world premiere performances of new works commissioned by Miller for our Early Music series this year.

You may not realize that Miller Theatre relies on the financial support of friends like you to make these performances possible. Ticket sales cover only a small portion of our costs; without donations from audience members like you, we simply couldn’t continue to produce the performances you know and love.

If you value what we do, I urge you to show your support by making a donation. You can make your gift tonight by returning the enclosed envelope to an usher, or by visiting us online at www.millertheatre.com/support. Your contribution will go directly towards funding our performances, and I can promise you that it will make a difference.

Thank you for making Miller Theatre a part of your year-end giving plans. Warm wishes to you and yours this holiday season.

Sincerely yours,

Melissa Smey
Executive Director

Please note that photography and the use of recording devices are not permitted. Remember to turn off all cellular phones and pagers before tonight’s performance begins. St Paul’s Chapel at Columbia University is wheelchair accessible. Large print programs are available upon request. For more information or to arrange accommodations, please call 212-854-7799.
Early Music

Wondrous Birth
New York Polyphony

Saturday, December 14, 8:00 p.m.
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Veni Redemptor Gentium
Andrew Smith (b. 1970)

Aduivi vocem de caelo
Thomas Tallis (1505-1585)

Adam lay ybounden *
Geoffrey Williams (b. 1976)

Veni Emmanuel *
Andrew Smith

Gabriel Archangelus
Philippe Verdelot (c.1480 – c.1530)

Ave maris stella (“Taking that sweet Ave”)
Andrew Smith

Gabriel’s Message
arr. Alexander Craig (b. 1971)

There is no Rose
Trinity Roll MS

There is no Rose *
John Scott (b. 1956)

Lully, lullow: I saw a swete semly syght
Ritson MS

Nowell: Out of your sleep
Selden MS

Nowel: Arise and Wake * world premiere, Miller Theatre commission
Andrew Smith

O magnum mysterium
T. L. Da Victoria (1548-1611)

Un flambeau Jeanette Isabella *
arr. Alexander Craig

Quid petis, o fili from Henry VIII’s Songbook
Richard Pygott (c. 1485 - 1549)

The Coventry Carol:
Annonymous (c.1500)

Pageant of the Shearmen and the Tailors

Magi veniunt ab oriente
Jacobs Clemens “non Papa” (c. 1510-c. 1555)

The darkest midnight in December *
arr. Alexander Craig

*Composed for New York Polyphony

This program runs approximately 70 minutes with no intermission.
About the Program

The carol has taken many forms over the course of its evolution from plainsong melodies, motets, and hymns to lullabies and devotional folk songs. In the Middle Ages, carols were composed to celebrate not only the birth of the Christ-child, but for feast days throughout the entire Christian year. The Protestant Reformation ushered in the further development of the vernacular congregational hymn-carol and, with it many of the carols in the modern canon. The carol tradition continues today in the works of many contemporary composers, from perennial favorites by John Rutter and David Willcocks to instant current hits of Eric Whitacre and Morten Lauridsen.

In that vein of continuing the contemporary carol tradition, we open this sequence with a setting of the Advent Hymn *Veni Redemptor Gentium* (“Savior of the Nations Come”) composed for New York Polyphony by Andrew Smith. This tune became so influential in the Lutheran tradition that J.S. Bach based not one but two of his church cantatas on this hymn tune. In this setting, the hymn verses alternate between sung plainsong and polyphony with the tune shared by all the voices.

The Tudor period refers to composers who were active during the reign of the House of Tudor (1485-1603) in England, and to their general style of music, often referred to as Tudor polyphony. It embraces an epoch of change and development in English music, a gradual transition from various techniques used in medieval music to complex, many-voiced polyphony. Thomas Tallis captures the essence of this music: imitation, rhythmic variation, false relations (where the movement of two parts results in a simultaneous semitone clash, a typical feature of early English renaissance polyphony), unexpected harmonies, and a gift for expressing in music the essence of the text. *Audivi vocem de caelo* comes from the Sarum liturgy for All Saints’ Day and, in the four single voices, characterizes the wise virgins with their vessels awaiting the bridegroom, symbolizing the Advent of the Christ. This leads into another new setting by Andrew Smith of the beloved plainsong hymn *Veni Emmanuel*. The story of the fall of Adam has been set to music to accompany the liturgies of the Advent season particularly in the contemporary evolution of the carol service in churches, chapels, and cathedrals. *Adam lay ybounden* is a medieval carol text, which has been most famously set by Benjamin Britten and Boris Ord, and is recently composed here by Geoffrey Williams.
The Flemish or Flanders school, represented here by Philippe Verdelot and Jacob Clemens “non Papa,” is a broad category for composers hailing from the Low Countries of Northern France, Belgium, and the Netherlands. One of the greatest accomplishments of the composers of the High Renaissance was the development of the principles of imitation. Each phrase of text is given its own “point of imitation,” repeated in turn by each voice part before moving on to the next phrase in a continuously overlapping series. With this technique of imitation in place, the composers we feature used every opportunity to set text in far more rich and elaborate fashion than that of their medieval predecessors. Philippe Verdelot’s *Gabriel Archangelus* takes the rare opportunity to set to music the story of the Archangel Gabriel’s visit to Zechariah to announce the conception of John the Baptist, Christ’s standard bearer. Carrying on with Gabriel’s visits, we sing the well known plainsong antiphon *Ave maris stella* followed by the beloved Basque carol “The Angel Gabriel from Heaven came” (*Gabriel’s Message*).

English medieval carols from the Trinity Roll, Ritson, and Selden Manuscripts (*There is no Rose; Lully, lullow: I saw a swete semly syght; and Nowell: Out of your sleep*) exemplify the highly developed style of burden–verse–burden narrative form of the late Middle Ages—a form not unlike the modern pop song. The Christmas season gave those in religious orders the opportunity to marry the secular and the sacred in their music making and these medieval texts are again re-examined in new settings this year by British-born composers, John Scott and Andrew Smith.

The scene at the manger celebrates the beasts adoring the Christ child. The Feast of the Holy Innocents is very much a part of the Christmas season, even with its terrible story of the slaughter of the first-born of Bethlehem. The lament is set quite personally by Richard Pygott, a court composer to Henry VIII, paraphrasing the Virgin mother cooing her child. *The Coventry Carol* (“Lully, lulla”) is a modern name for a very old carol meant to accompany an even older medieval mystery play.

This program closes with an intimate arrangement by New York Polyphony bass Craig Phillips under his nom-de-pleum, Alexander Craig. *The darkest midnight in December* takes its origin from an old Irish folk melody and has been a staple of the group’s repertoire since its inception.

Program notes by Geoffrey Williams
Texts and Translations

Veni Redemptor Gentium
Andrew Smith (b. 1970)

1. Veni Redemptor Gentium
ostende partum virginis
miretur omne saeculum
talis decet partus Deum

(Redeemer of the nations, come; 
Virgin’s Son, here make Thy home!
Marvel now, O heaven and earth,
that the Lord chose such a birth.)

2. Wondrous birth O Wondrous Child
of the Virgin undefiled
Though by all the world disowned
still to be in heaven enthroned

3. From the Father forth he came
and returneth to the same
Captive leading death and hell
high the song of triumph swell!

4. Brightly doth thy manger shine,
glorious is its light divine
Let not sin o’ercloud this night,
ever be our faith thus bright.

5. Sit, Christe, rex piissime,
tibi Patrique gloria
cum Spiritu Paraclito,
in sempiterna saecula. Amen.

(May Christ the loving King
together with the Father
and the Holy Spirit
be glorified ever and eternally. Amen.)

Audi vocem de caelo
Thomas Tallis (1505-1585)

Audi vocem de caelo venientem:
Oleum recondite in vasis vestris,
dum sponsus advenerit.
Media nocte clamor factus est.
Ecce sponsus venit.

(I heard a voice from heaven saying:
Lay up the oil in your vessels
when the bridegroom cometh.
At midnight there was a cry made:
Behold the bridegroom cometh.)

Adam lay ybounden
Geoffrey Willians (b. 1976)

Adam lay ybounden,
Bounden in a bond:
Four thousand winter
Thought he not too long.

And all was for an apple,
An apple that he took,
As clerkès finden
Written in their book.

Nè had the apple taken been,
The apple taken been,
Ne had never our lady
Abeen heavenè queen.

Blessèd be the time
That apple taken was,
Therefore we moun singen,
Deo gracias!
Veni Emmanuel
Andrew Smith

Veni, O Sapientia, quae hic disponis omnia,
veni, viam prudentiae ut doceas et gloriae.

Refrain: Gaude! Gaude! Emmanuel,
nascetur pro te Israel!

(O come, Thou Wisdom, from on high,
and order all things far and nigh;
to us the path of knowledge show,
and teach us in her ways to go.
Rejoice! Rejoice! O Israel,
to thee shall come Emmanuel!)

Veni, Clavis Davidica, regna reclude caelica,
fac iter tutum superum, et claude vias inferum.

(O come, Thou Key of David, come,
and open wide our heav'nly home,
make safe the way that leads on high,
that we no more have cause to sigh.)

Veni, veni O Oriens, solare nos adveniens,
noctis depelle nebulas, dirasque mortis tenebras.

(O come, Thou Dayspring from on high,
and cheer us by thy drawing nigh;
disperse the gloomy clouds of night
and death's dark shadow put to flight.)

Veni, veni Emmanuel, captivum solve Israel,
qui gemit in exilio, privatus Dei Filio.

(O come, O come, Emmanuel,
and ransom captive Israel,
that morns in lonely exile here
until the Son of God appear.)

Gabriel Archangelus
Philippe Verdelot (c. 1480-c. 1530)

Gabriel archangelus apparuit Zaccharie dicens:
Nascetur tibi filius, nomen eius Ioannes vocabitur;
et in nativitate eius multi gaudebunt.
Erit enim magnus coram Domino.
Vinum et siceram non bibet,
et in nativitate eius multi gaudebunt.

(The Archangel Gabriel appeared to Zacharias, saying:
“There will be born to you a son; his name will be called John, and at his birth many will rejoice,
for he will be great in the sight of the Lord.
Wine and strong drink he will not use,
and at his birth many will rejoice.”)

Ave maris stella
Andrew Smith

Ave maris stella,
Dei Mater alma,
atque semper Virgo,
felix caeli porta.

(Hail, star of the sea,
loving Mother of God,
and also always a virgin,
happy gate of heaven.)

Sumens illud Ave
Gabrielis ore,
fundas nos in pace,
mutans Hevae nomen.

(Taking that sweet Ave
which from Gabriel came.
Peace confirm within us
changing Eve’s name.)
Solve vincula reis,  
profer lumen caecis  
mala nostra pelle,  
bona cuncta posce.

(Break the sinner’s fetters,  
make our blindness day.  
Chase all evils from us  
for all blessings pray.)

Monstra te esse matrem:  
sumat per te preces,  
qui pro nobis natus,  
tulit esse tuus.

(Show yourself to be a mother,  
May he accept prayers through you,  
he who, born for us,  
Chose to be yours.)

Virgo singularis,  
inter omnes mites,  
nos culpis solutos,  
mites fac et castos.

(Virgin all-excelling,  
mildest of the mild.  
Free from guilt preserve us  
meek and undefiled.)

Vitam praesta puram,  
itert para tutum:  
ut videntes Jesum  
semper collaetemur.

(Keep our life all-spotless  
make our way secure,  
‘Til we find in Jesus  
life for evermore.)

Sit laus Deo Patri,  
summo Christo decus,  
Spiritui Sancto,  
tribus honor unus. Amen.

(Let there be praise to God the Father,  
Glory to Christ in the highest,  
To the Holy Spirit,  
One honor to all three. Amen.)

Gabriel’s Message
arr. Alexander Craig (b. 1971)

The angel Gabriel from Heaven came,  
his wings as drifted snow, his eyes as flame,  
“All hail”, said he, “thou lowly maiden Mary,  
most highly favoured lady,” Gloria, Gloria!

“For know, a blessed mother thou shalt be,  
all generations laud and honour thee,  
thy Son shall be Emmanuel, by seers foretold.  
Most highly favoured lady,” Gloria, Gloria!  
Then gentle Mary meekly bowed her head,  
“To me be as it pleaseth God,” she said,  
“my soul shall laud and magnify His holy Name,”  
Most highly favoured lady, Gloria, Gloria!

Of her, Emmanuel, the child, was born.  
In Bethlehem, all on a Christmas morn,  
And Christian folk throughout the world will ever say,  
Most highly favoured lady. Gloria!

There is no Rose
Trinity Roll MS/John Scott (b. 1956)

Ther is no rose of swych virtu  
As is the rose that bar Jhesu.  
Alleluia.

For in this rose conteyned was  
Heven and erthe in lytle space.  
Res miranda.
Be that rose we may weel see
That he is God in personys thre.
\textit{Pari forma.}

Leave we all this worldly mirth,
And follow we this joyful birth.
\textit{Transeamus.}

The angelys sungyn the sheperdes to:
\textit{“Gloria in excelsis Deo.”}
\textit{Gaudeamus.}

\textbf{Lully, lullo: I saw a swete semly syght}
\textit{Ritson MS}

Lullay lullo, lully lully,
Bewy bewy,
Lullay lullo, lully lully,
Baw baw my barne, slepe softly now.

I saw a swete semly syght,
A blissful birde, a blossum bright
That murnyng made and mirth of mange.

Lullay lullo...

A maydin moder, mek and myld,
In cradil kepe a knave child
That softly slepe. She sate and sange:

Lullay lullo...

\textbf{Nowell: Out of your sleep}
\textit{Selden MS}

Out of your sleep arise and wake,
for God mankind now hath y-take all
of a maid without any make;
of all women she beareth the bell.

And through a maiden fair and wise
now man is made of full great price;
now angels kneel to man’s service,
and at this time all this befell.

Now man is brighter than the sun;
now man in heaven on high shall won;
blessed be God this game is begun
and his mother that beareth the bell.

Now blessed Brother grant us grace,
at doomes day to see thy face,
and in thy court to have a place,
that we may there sing thee nowell.

Nowell, Nowell, Nowell.

Now man is brighter than the sun;
now man in heav’n on high shall won;
blessed be God, this game is begun
and His mother, Empress of Hell.

Nowell, Nowell, Nowell.

Now blessed Brother grant us grace
at doomes day to see Thy face,
and in Thy court to have a place,
that we may there sing Nowell,
that we may there sing Nowell.

Nowell, Nowell, Nowell.
O magnum mysterium
T. L. da Victoria (1548-1611)

O magnum mysterium et admirabile sacramentum, ut animalia viderent Dominum natum jacentem in praesepio.
O beata Virgo, cujus viscera meruerunt portare Dominum Jesum Christum. Alleluia!

(O great mystery and wonderful sacrament, that animals should see the new-born Lord lying in a manger!
O blessed is the Virgin, whose womb was worthy to bear Christ the Lord. Alleluia!)

Un flambeau, Jeanette, Isabelle
arr. Alexander Craig

Un flambeau, Jeanette, Isabelle!
Un flambeau! Courons au berceau!
C'est Jésus, bonnes gens du hameau.
Le Christ est né; Marie appelle!
Ah! Ah! Ah! Que la Mère est belle,
Ah! Ah! Ah! Que l'Enfant est beau!

(Bring a torch, Jeanette, Isabelle! Bring a torch, to the stable run Christ is born. Tell the folk of the village Jesus is born and Mary’s calling. Ah! Ah! beautiful is the Mother! Ah! Ah! beautiful is her child.)

C'est un tort, quand l'Enfant sommeille,
C'est un tort de crier si fort.
Taisez-vous, l'un et l'autre, d'abord!
Au moindre bruit, Jésus s'éveille.
Chut! chut! chut! Il dort à merveille,
Chut! chut! chut! Voyez comme il dort!

(It is wrong when the child is sleeping, It is wrong to talk so loud.

Quid petis, o fili
Richard Pygott (c. 1485-1611)

Quid petis, o fili? Mater dulcissima ba ba.
O pater, o fili mihi plausus oscula da da.

(What seekest Thou, O my Son? The sweetest mother ba ba. O Father, O Son Clapping hands da da.)

The mother, full mannerly and meekly as a maid, looking on her little son, so laughing in lap laid so prettily, so pertly, so passingly well apay’d full softly and full soberly unto her sweet son she said:

Quid petis...

Musing on her manners So nigh marr’d was my main Save it pleased me so passingly That past was my pain;
Yet softly to her sweet son  
Me thought I heard her sain:  
Now gracious God and good sweet babe  
Yet once this game again

Quid petis...

I mean this by Mary,  
the maker’s mother of might  
Thus saying to her saviour  
this saw I in my sight  
This reason that I rede you now,  
I rede it full rights

**The Coventry Carol**  
Annonymus

Lully, lulla thou little tiny child.  
Bye bye lully lullay

O sisters too, how may we do for to preserve this day?  
This poor youngling for whom we do sing.  
Bye bye lully lullay

Herod the king, in his raging charged he hath this day  
His men of might in his own sight, all young children to slay.

That woe is me, poor child, for me and ever more and aye  
For thy parting neither say no sing. Bye bye lully lullay

**Magi veniunt ab oriente**  
Jacobs Clemens non Papa (c. 1510-1555)

Magi venienut ab oriente Jerosolimam quaerentes et dicentes. “Ubi est qui natus est Rex Judaorum cuibus stellam vidimus et venimus cum muneribus adorare Dominum.”

(The wise men came from the east to Jerusalem inquiring and saying, “Where is he that is born King of the Jews, whose star we have seen? We have come with gifts to offer the Lord.”)

Magi videntes stellam dixerunt ad invicem: “Hoc signum magni regis est eamus et in quiramus eum et offeramus ei munera aurum thus et mirrham.” Alleluia.

(The magi, seeing the star, said to each other: “This is the sign of a great king. Let us go and ask after him and offer him gifts—gold, frankincense, and myrrh.” Alleluia.)

**The darkest midnight in December**  
arr. Alexander Craig

The darkest midnight in December,  
no snow nor hail nor winter’s storm  
Shall hinder us for to remember  
the babe that on this night was born.

Four thousand years from the creation  
the world lay groaning under sin.  
No one could ever expect salvation,  
no one could ever enter heaven.

Adam’s fall had damned us all to hell  
to endless pains forlorn  
“Twas so decreed we’d ne’er been freed  
had not this heavenly babe been born.

“Twas but pure love that from above  
brought him to save us from all harms  
Then let us sing and welcome him,  
the God of Love in Mary’s arms.
About the Artists

New York Polyphony
Geoffrey Williams, Countertenor
Steven Caldicott Wilson, Tenor
Christopher Dylan Herbert, Baritone
Craig Phillips, Bass

New York Polyphony are fast-rising stars on the classical music scene. Praised for a “rich, natural sound that’s larger and more complex than the sum of its parts” (National Public Radio), “Early music’s Fab Four” (Brattleboro Reformer) are recognized as one of the finest vocal ensembles active today. The all-male quartet apply not only refined musicianship and interpretative detail but also a refreshingly modern touch to repertoire that ranges from austere medieval melodies to cutting-edge contemporary works. Dedication to innovative programming, as well as a focus on rare and rediscovered early music, have earned New York Polyphony critical accolades and a devoted following.

In early 2012, New York Polyphony released endBeginning, their third album and first on acclaimed label BIS Records. Containing rare and never-before recorded works from the Franco-Flemish Renaissance, it has amassed substantial critical acclaim. endBeginning has been featured on NPR's Deceptive Cadence, selected as “CD of the Week” by Alex Ross (The Rest Is Noise), and rated 10-out-of-10 by Classics Today. Hailed as a “stunning tour through chant, polyphony and renaissance harmonies” (Minnesota Public Radio), their second album, Tudor City, spent three weeks in the Top 10 of Billboard’s classical album chart.

New York Polyphony’s debut album I sing the birth was released in 2007. The disc—an intimate meditation on the Christmas season—garnered unanimous praise. Gramophone named it “one of the season’s best,” BBC Music Magazine selected it as Editor’s Christmas Choice 2007, and Classic FM Magazine deemed it “a disc for all seasons.”

Since their founding in 2006, New York Polyphony have maintained an active performance schedule. They have participated in major concert series and festivals throughout North America and Europe, including Miller Theatre at Columbia University; Dallas Chamber Music Series; Ireland’s Ardee Baroque Festival; Denmark’s Vendsyssel Festival; Festival de Música de Morelia, Mexico; and Choral at Cadogan Hall in London. They have been featured on national
and international radio programs, and made their national television debut in December of 2011 on The Martha Stewart Show.

Since their Miller Theatre debut in 2010 with *Giants of the Flemish Renaissance*, the New York Polyphony have returned to the Early Music series each season with a unique offering, from a Valentine’s-inspired pairing Italian madrigals with the *Song of Songs* to masses from Tallis and Byrd.

**Andrew Smith** (born 1970 in Liverpool, England) has lived in Norway since 1984. After completing studies in Music and English at the University of Oslo he worked for the Ultima Oslo Contemporary Music Festival and as organist and choirmaster at the English church in Oslo. In addition to composing, Andrew currently works for Norsk Korsenter, Norway’s only shop dealing exclusively in choral music.

Andrew has been composing for as long as he can remember. It was not until the Norwegian vocal group Trio Mediaeval had performed and recorded his “Ave Maria” and “Regina Caeli” in 2000, however, that his career began in earnest. Through Trio Mediæval Andrew came into contact with the male vocal quartet New York Polyphony who commissioned, with their musical adviser Malcolm Bruno, two works for their début CD *I sing the birth* (AV 2141). The critical acclaim that met this release encouraged the group to commission a further four pieces for their follow-up disc *Tudor City*, released in 2010. A new piece, “Cunctipotens Genitor Deus,” is due to be recorded on the group’s fourth CD in 2013.

Other commissions outside Norway include the cycle of pieces “Mater Dei” for the Girl Choristers of Washington National Cathedral, “Venite Laudemus Dominum” for the Vocalis Chamber Choir (Buffalo, NY), “Laetabundus” for the Scottish group Cappella Nova, “Lamentation I-III” for Sete Lágrimas (Portugal), and “Lux illuxit laetabunda” for the English magazine *Choir and Organ*.

In Norway, Andrew’s music has been commissioned and performed by many of the leading choirs, including Schola Cantorum, Kammerkoret NOVA, Grex Vocalis, Nidaros Cathedral Choir, The Norwegian Girls’ Choir, and Nidaros Cathedral’s Girls’ Choir. Autumn 2012 sees the first performance of *Requiem* for equal voices, organ, and improvised trumpet commissioned by Nidaros Cathedral Girls Choir. Andrew is a member of Consortium Vocale Oslo, a group specializing in Gregorian chant – a central source of inspiration in Andrew’s music. His works have been published by Norsk Musikforlag, Musikk-Husets Forlag and Oxford University Press.
About Miller Theatre

**Miller Theatre at Columbia University** is the leading presenter of new music in New York City and one of the most vital forces nationwide for innovative programming. In partnership with Columbia University School of the Arts, Miller is dedicated to producing and presenting unique events, with a focus on contemporary and early music, jazz, opera, and multimedia performances. Founded in 1988, Miller has helped launch the careers of myriad composers and ensembles over the past 25 years, serving as an incubator for emerging artists and a champion of those not yet well known in the United States. A three-time recipient of the ASCAP/Chamber Music America Award for Adventurous Programming, Miller Theatre continues to meet the high expectations set forth by its founders—to present innovative programs, support the development of new work, and connect creative artists with adventurous audiences.

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Alan Houston
Frank Immel and Andrew Tunnick
Burton Kassell
L. Wilson Kidd, Jr.
Nikki Kowalski
Stephen and Bonita Kramer
Barbara and Kenneth Leish
Arthur S. Leonard
Stephan Leventis
Richard H. Levy and Lorraine Gallard
Peter Lincoln
Helen Little
Sarah Lowengard
Anthony and Caroline Lukaszewski
Gerard Lynch and Karen Marisak

Ernst Von Siemens Foundation
The Fan Fox and Leslie R. Samuels Foundation
The Evelyn Sharp Foundation
Anthony and Margo Viscusi
Craig Silverstein
Anonymous

Linda Nochlin
Jeanine and Roland Plottel
Christopher Rothko
Cecile Wasserman
Elke Weber and Eric Johnson
Timothy Shepard and Andra Georges
J. P. Sullivan
Cia Toscanini
The Marian M. Warden Fund of the Foundation for Enhancing Communities
Kathryn Yatrakis
Anonymous

Lawrence Madison
Marc Maizt
Rolf Meyershon
Michael Minard
Susan Narucki
Susan and Sheldon Nash
Maury Newburger
Mary Pinkowitz
Peter Pohly
Miriam Pollett
Donna Pond
Carol Robbins
Lisa Rubin
Eliisa Salmi-Saslaw
James Schamus
Carol O. Selle
Anita Shapolsky
Leila Shkour and Michael Thorne
Karlan and Gary Sick
Paul Sperry
Gilbert Spitzer and Janet Glaser Spitzer
Ian Strasfogel
Peter Strauss
Jim Strawhorn
Bonnie Webster
Seymour Weingarten
C. Dennis and Ilia Weiss
Anonymous
Upcoming Events

Thursday, January 23, 8:00 p.m.
SPECIAL EVENT
Simone Dinnerstein, piano

Thursday, January 30, 8:00 p.m.
Saturday, February 1, 8:00 p.m.
SPECIAL EVENT
Steven Schick: Solo

Thursday, February 6, 8:00 p.m.
BACH, REVISITED
Saariaho + Bach
Jennifer Koh, violin
Jean-Baptiste Barrère, electronics

Saturday, February 22, 8:00 p.m.
COMPOSER PORTRAITS
Roger Reynolds
Irvine Arditti, violin
Ensemble Signal
Brad Lubman, conductor