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**FOR IMMEDIATE RELEASE**

**December 16, 2021**

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

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"To be back in a space that presents new music so warmly and, in the best sense, casually was a gift."  
— Zachary Woolfe, *The New York Times*, 10/10/21

**MILLERTHEATRE**  
COLUMBIA UNIVERSITY SCHOOL OF THE ARTS

**Miller Theatre at Columbia University  
School of the Arts**

continues its 2021-22 *Composer Portraits* series with

**Luca Francesconi**

**Ensemble Signal**, in their first live ensemble concert since COVID, performs two large-scale premieres by the Italian composer whose work **Brad Lubman** has often conducted in Europe.

**Thursday, February 3, 8:00 PM**

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

Tickets start at \$20 (students with a valid ID: starting at \$10)



*Photo by Alessandro Grassani for Miller Theatre*

**Thursday, February 3, 8 P.M.**

**Luca Francesconi (b. 1956)**

**LISTEN**

The adventurous Ensemble Signal returns to perform two important premieres by Italian composer Luca Francesconi, whose “music is the result of a fearless creative voraciousness” (*The Guardian*) and who studied with Stockhausen and Berio. His *Portrait* features a pair of works, including the New York premiere of *Trauma Etudes*—a large-scale, powerful piece that reflects on the human experience of trauma in a modern world.

**Program:**

*Trauma Etudes* (2018) New York premiere

*Unexpected End of Formula* (2008) U.S. premiere

**Artists:**

**Lauren Radnofsky**, *cello*

**Ensemble Signal**

**Brad Lubman**, *conductor*

**Paul Coleman**, *sound director*

“Miller Theatre’s Composer Portraits series has long been an invaluable new-music series, offering a carefully curated anthology of works by a single author that allows audiences to immerse themselves in one compositional voice.”

—*The New York Times*

Presented with the friendly support of the Ernst von Siemens Music Foundation



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## Luca Francesconi

**[lucafrancesconi.com](http://lucafrancesconi.com)**

Luca Francesconi, born in Milan, studied piano at the Milan Conservatory and composition with Azio Corghi, Karlheinz Stockhausen, and Luciano Berio. He also spent a period in Boston studying jazz. He was an assistant to Berio from 1981–84. In 1990 he founded Agon Acustica Informatica Musica, a center for music research and production in Milan.

Francesconi has written more than a hundred works—ranging from solo to large orchestral pieces, from opera to multimedia—and commissioned and performed all over the world. He collaborates regularly with leading conductors, soloists, and ensembles. He has composed five radio operas and several works of music theatre including *Ballata* (La Monnaie, Brussels); *Gesualdo Considered as a Murderer* for the Holland Festival; *Quartett* (2011) based on the play by Heiner Müller, commissioned by Teatro alla

Scala/Wiener Festwochen (director Àlex Ollé / Fura dels Baus, conductor Susanna Mällki). *Quartett* has been performed more than 80 times since its premiere around the world. His more recent opera is *Trompe-la-Mort* (after Balzac). It was staged at Opéra National de Paris in 2017 (director Guy Cassiers, conductor Susanna Mällki).

Works in his wide catalogue include: *Etymo* for soprano, live electronics, and chamber orchestra (Kairos CD with Ensemble intercontemporain and Barbara Hannigan); *Wanderer* for large orchestra commissioned by Filarmonica della Scala and conducted by Riccardo Muti; *Cobalt*, *Scarlet* commissioned by Mariss Jansson for the Oslo Philharmonic and performed frequently by orchestras, including the Los Angeles Philharmonic, San Francisco Symphony, Leipzig Gewandhaus Orchestra, BBC Symphony Orchestra, Orchestre philharmonique de Radio France, Göteborgs Symfoniker, Cleveland Orchestra, and Israel Philharmonic Orchestra; *Hard Pace*, a trumpet concerto for Håkan Hardenberger commissioned by The Orchestra dell'Accademia Nazionale di Santa Cecilia under Antonio Pappano, along with ZaterdagMatinee Concertgebouw, Göteborgs Symfoniker, Bergen Philharmonic Orchestra, and MITO SettembreMusica; *Unexpected End of Formula*, a cello concerto commissioned and performed by Ensemble Musikfabrik in Cologne and dedicated to Helmut Lachenmann.

In recent years Francesconi wrote: *Duende*, *The Dark Notes* (2013), a violin concerto for Leila Josefowicz commissioned by the Swedish Radio Orchestra, the BBC Proms, RAI National Symphony Orchestra conducted by Susanna Mällki; *Piano Concerto* (2013) for Nicolas Hodges commissioned by Casa da Música (Porto); *Dentro non ha tempo* (2014), an orchestra piece commissioned by Teatro alla Scala and performed under Esa-Pekka Salonen; *Vertical Invader* (2015) written for Calefax reed quintet and the Radio Filharmonisch Orkest and premiered at the Amsterdam Concertgebouw; *Macchine in echo* (2015), a concerto for GrauSchumacher Piano Duo commissioned by WDR, Musica, and the Wiener Konzerthaus/Ernst von Siemens Foundation, and premiered in Cologne; and *Bread, Water and Salt* (2015) for choir and orchestra inspired by Nelson Mandela, co-commissioned by Accademia di Santa Cecilia and Radio France and premiered in Rome under Antonio Pappano. *Daedalus* (2017) for flute and ensemble was commissioned by the Daniel Barenboim Foundation with a world premiere (Boulez Saal, Berlin) performed by Emmanuel Pahud and the Boulez Ensemble under the baton of Daniel Barenboim (January 2018). *Das Ding singt*, a concerto for cello and orchestra, was commissioned by Lucerne Festival and written for Jay Campbell with Matthias Pintcher as conductor (2017). *We Wept*, for mezzo-soprano and ensemble, was written for the London Sinfonietta conducted by George Benjamin (2018). *Trauma Études* was written for Ensemble Signal and premiered in Washington D.C., under the baton of Brad Lubman (2019). *Zero Formula*, his recent work for electric guitar and orchestra was premiered by the Orquestra Metropolitana de Lisboa in Lisbon (2019), with conductor Pedro Amaral and soloist Ruben Mattia Santorsa. Future projects include *Timon of Athens*, an opera for the Bayerische Staatsoper, and a violin concerto for Patricia Kopatchinskaja.

Francesconi is also an active conductor and has taught master classes and at conservatories around the world for 30 years. He has been Music Director of the Venice Biennale (2008-2011) and Artistic Director of the Ultima Oslo Contemporary Festival (2011). In 2012 he

was a professor in residence at the Calouste Gulbenkian Foundation and professor in residence and featured composer at IRCAM's new event in Paris, [acanthes@ircam](mailto:acanthes@ircam). In 2013 he was a composer in residence at the Casa da Música of Porto.

In 2018 Francesconi received two major awards: the Antonio Feltrinelli Prize for musical composition and the Prix Italiques for the opera *Trompe-la-mort*.

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## Lauren Radnofsky, *cello*

Lauren Radnofsky is the founding co-artistic/executive director and cellist of Ensemble Signal. In Radnofsky's triple role, she is responsible for program curation, general management, and also serves as the main producer, in addition to being a regular performer in the ensemble. Under her leadership, she has overseen Signal distinguishing itself as an ensemble of exceptional versatility with a range of activities that includes over 350 performances, ten recordings, and numerous premieres since 2008. She has produced and managed projects for Ensemble Signal presented by venues and festivals including Lincoln Center Festival, Carnegie Hall, LA Phil/Walt Disney Concert Hall, BIG EARS, The Shed, Cal Performances, Washington Performing Arts, The Library of Congress, Tanglewood Festival of Contemporary Music, Ojai Music Festival, The Guggenheim Museum (NY), EMPAC, NPR's Tiny Desk Concerts, and the Bang on a Can Marathon. As a cellist with Signal, Radnofsky has worked with composers including Hans Abrahamsen, Unsuk Chin, Michael Gordon, Georg Friedrich Haas, Oliver Knussen, Helmut Lachenmann, David Lang, Hilda Paredes, Steve Reich, Kaija Saariaho, and Julia Wolfe. She has performed as cellist with Signal in the world premiere of Steve Reich's *Reich/Richter* 129 times as part of The Shed's Reich Richter Pärt project, the U.S. premieres of Reich's *Runner*, and the world premieres of Hilda Paredes' *Señales* (dedicated to Ensemble Signal & Irvine Arditti) and Luca Francesconi's *Trauma Etudes* (dedicated to Radnofsky and Brad Lubman). Upcoming premieres with Signal include a new work by Darian Donovan Thomas for ensemble and electronics and the U.S. premiere of George Lewis' *Tales of The Traveler*. Radnofsky's recordings with Signal include Glass's *Glassworks* (Orange Mountain); music by Lachenmann, with the composer as soloist in "...Zwei Gefühle..." including Radnofsky performing *Pression* for solo cello (Mode); Gordon/Lang/ Wolfe's *Shelter* (Cantaloupe); and Reich's *Music for 18 Musicians* (harmonia mundi), which received a Diapason d'or and appeared on *Billboard's* Classical Crossover Charts. Radnofsky is on the faculty at the Bang on a Can Summer Institute at Mass MoCA.

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## Ensemble Signal

[signalensemble.org](http://signalensemble.org)

Ensemble Signal, described by *The New York Times* as "one of the most vital groups of its

kind,” is a New York-based ensemble dedicated to offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Signal was founded by Co-Artistic/Executive Director Lauren Radnofsky and Co-Artistic Director/Conductor Brad Lubman. Since its debut in 2008, Signal has performed over 350 concerts, premiered numerous works, and co-produced ten recordings. Signal has appeared at the Lincoln Center Festival, the Los Angeles Philharmonic’s series at Walt Disney Concert Hall, BIG EARS Festival, Carnegie Hall’s Zankel Hall, Lincoln Center American Songbook, The Library of Congress, Washington Performing Arts, Cal Performances, Tanglewood Music Festival of Contemporary Music, Ojai Music Festival, the Guggenheim Museum (NY), NPR’s Tiny Desk Concerts, and the Bang on a Can Marathon. They have worked with Hans Abrahamsen, Unsuk Chin, Michael Gordon, Georg Friedrich Haas, Oliver Knussen, Helmut Lachenmann, David Lang, Hilda Paredes, Steve Reich, Kaija Saariaho, and Julia Wolfe. Their recording of Reich’s *Music for 18 Musicians* (harmonia mundi, 2015) received a Diapason d’or and appeared on *Billboard’s* Classical Crossover Charts. Recent highlights include the world premiere and 130 performances of Reich’s *Reich/Richter* for large ensemble, with artwork and film by Gerhard Richter for the inaugural season of New York’s new multi-arts venue, The Shed (spring 2019), and the U.S. premieres of Reich’s *Runner* at venues across the U.S. (2017-18). Upcoming highlights in 2022 include the U.S. premieres of music by Luca Francesconi and George Lewis, the world premiere of a new work by Darian Donovan Thomas, a concert of music curated by Julia Wolfe at Carnegie Hall, as well as workshop performances with the next generation of composers.

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## **Brad Lubman, *conductor***

[brad-lubman.com](http://brad-lubman.com)

American conductor and composer Brad Lubman has gained widespread recognition for his versatility, commanding technique, and insightful interpretations over the course of more than two decades. A frequent guest conductor, Lubman has led many of the world’s most distinguished orchestras including the Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Danish National Symphony, NDR Elbphilharmonie Orchestra, DSO Berlin, SWR Sinfonieorchester, WDR Symphony Cologne, Orchestre Philharmonique Radio France, BBC Symphony Orchestra, Filarmonica della Scala, Brussels Philharmonic, and the Netherlands Radio Philharmonic. In addition, he has worked with some of the most important European and American ensembles for contemporary music, including Ensemble Modern, London Sinfonietta, Klangforum Wien, and Steve Reich and Musicians. He has conducted at new music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo. Lubman was the recipient of the 2019 Ditson Conductor’s Award, in recognition of his distinguished record of performing and championing contemporary American music. He is the founding co-artistic director and conductor of the New York-based Ensemble Signal. Since its debut in 2008, the Ensemble has performed over 350 concerts and co-produced ten recordings. Their recording of Reich’s *Music for 18 Musicians* (harmonia mundi) was awarded a

Diapason d'or in June 2015 and appeared on *Billboard's* Classical Crossover Charts. Lubman is on the faculty at the Eastman School of Music and the Bang on a Can Summer Institute.

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## **Paul Coleman, *sound director***

Paul Coleman enjoys a multi-faceted career as a composer, sound engineer, and teacher of composition, electronic music, and theory. As the sound director for the New York-based Ensemble Signal, Coleman has appeared performing or running front of house sound at venues including The Shed, NPR's Tiny Desk, Carnegie Hall, The Library of Congress, Alice Tully Hall, Walt Disney Concert Hall, Big Ears, Lincoln Center's Appel Room, Ojai Music Festival, Bang on a Can Marathon, (le) Poisson Rouge, and Miller Theatre at Columbia University. He has engineered and directed sound or recorded for a wide variety of Signal's large-scale productions working closely alongside composers and artists such as Steve Reich, Julia Wolfe, Helmut Lachenmann, Irvine Arditti, Jonny Greenwood, and Kaija Saariaho.

Coleman's own compositions have been performed at festivals and venues including the New York City Electroacoustic Music Festival, Mass MoCA, The Stone, as well as in multiple tours of historic carillons throughout Europe. His work *Into Winters' Grey* for soprano and large ensemble was premiered by the Eastman School of Music's Musica Nova, with conductor Brad Lubman and soprano soloist Tony Arnold.

Coleman is currently on the faculty at the State University of New York at Fredonia where he is visiting assistant professor of composition, electronic music, and music theory. He is also on the faculty at the Eastman School of Music, teaching courses in composition and theory in the Community Music School, and has served twice as the acting director of The Eastman School of Music's Computer Music Center as a sabbatical replacement. In the summer of 2009, Coleman was a guest faculty member of the Bang on a Can Summer Institute, where he was the head sound engineer and taught electronic music techniques to composition fellows. He is currently a Ph.D. candidate at the Eastman School of Music.

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### **COVID POLICIES AND GUIDELINES**

The safety of audiences, staff, and musicians is important to Miller Theatre and to Columbia University. Miller Theatre will act to protect the health and safety of all personnel by following Columbia University, New York State, and New York City guidance and policies. All Miller Theatre events this season will be 75 minutes or less with no intermission to reduce congestion in lobby areas. We have added a mobile ticketing option to provide a seamless, contact-free entry.

In order to return to Miller Theatre, audiences must:

- Provide proof of full COVID-19 vaccination along with an accompanying photo ID
- Wear a mask at all times upon entering the doors of Miller Theatre
- Stay home if you don't feel well

[Read the complete details of Miller's COVID-19 policies.](#)

All ticket buyers must agree to adhere to these policies during the ticket-buying process.

## Miller Theatre

[millertheatre.com](http://millertheatre.com)

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 Theatre has helped launch the careers of myriad composers and ensembles over the years, serving as an incubator for emerging artists and a champion of those not yet well known in the United States. A four-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.


*Miller Theatre's 2021-22 Season is supported by the New York State Council on the Arts with the support of Office of the Governor and the New York State Legislature, and by the Howard Gilman Foundation.*



**Council on  
the Arts**



*Support for contemporary music at Miller Theatre is provided by the Aaron Copland Fund for Music. Additional support is provided by the Amphion Foundation.*

The Aaron Copland  
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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.*

Directions and information are available online at [millertheatre.com](http://millertheatre.com)  
or via the Miller Theatre Box Office, at 212/854-7799.

For further information, press tickets, photos, and to arrange interviews,  
please contact Aleba & Co. at 212/206-1450 or [aleba@alebaco.com](mailto:aleba@alebaco.com).

For photos, please contact Lauren Bailey Cognetti, [lrb2113@columbia.edu](mailto:lrb2113@columbia.edu)



PR for musical trailblazers



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