

Composer Portraits

Georg Friedrich Haas

Ensemble Signal

Rachel Calloway, *mezzo-soprano*

Olivia De Prato, *violin*

Brad Lubman, *conductor*

— ◆ ◆ ◆ —
Thursday, October 10, 8:00 p.m.
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tria ex uno (2001) for sextet

Georg Friedrich Haas (b. 1953)

de terrae fine (2001) for violin

Olivia De Prato, *violin*

INTERMISSION

On-stage discussion with Brad Lubman and Georg Friedrich Haas

ATTHIS (2009) for soprano and octet

1. Tiel
2. Teil

Rachel Calloway, *mezzo-soprano*



This program runs approximately one hour and 30 minutes, including a brief intermission.

Major support for Composer Portraits is provided by
the National Endowment for the Arts and
the Francis Goelet Charitable Lead Trusts.

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. Miller Theatre is wheelchair accessible.

About the Program

Introduction

“...there is sorrow in my music, there is fear, the feeling of being driven, of implacability...”

Born in 1953 in Graz, Austria’s second largest city, Haas is among the most remarkable composers of his generation. His fascination with quarter-tones and other marginal, outsider sonorities was quickened by his contact with the spectral music that was coming out of Paris in the 1980s – music in which natural overtone spectra provided models for building sounds. At the same time, in revisiting media and sometimes specific works of the past, he has shown how diverse, strange, and alluring their shadows may be.

He studied at the conservatory in his home town with Gösta Neuwirth and Ivan Eröd, and began teaching there before graduating. Two years of postgraduate study with Friedrich Cerha in Vienna followed (1981-3); he also attended courses at Darmstadt and at the computer studio IRCAM in Paris. He published very little until he was into his forties, but during the last two decades he has produced a prodigious quantity of music, including four full-length operas, numerous big orchestral scores, and seven string quartets. Among his dialogues with the musical past are *Torso* for large orchestra (1999-2000), based on an unfinished Schubert sonata, and *Sieben Klangräume* (2005), devised to be interleaved with the movements of Mozart’s Requiem. Some of his works have required special lighting – or absence of lighting. His third quartet, *“In iij Noct.”* (2001), is to be played entirely in the dark, and episodes of darkness enfold the ensemble piece *in vain* (2000), which was performed here in 2009 and is now established as a modern classic.

His return to Miller Theatre coincides with his arrival at Columbia University as professor of composition.

***tria ex uno* for sextet (2001)**

Scored for the standard sextet that adds a percussionist to the line-up of Schoenberg's *Pierrot lunaire* (flute, clarinet, violin, cello, and piano), this twelve-minute piece exemplifies Haas's reworking of historical material, based as it is on the second Agnus Dei from a mass by Josquin, his *Missa "L'homme armé" super voces musicales*, i.e. mass on the much used "L'homme armé" tune, transposed in each movement to a new, higher degree of the scale C–D–E–F–G–A. Admired in its time, this was the setting chosen to open a volume of Josquin's masses that was printed in 1502, the music's most astounding feature being its control of harmony under fearsome conditions of polyphonic complexity.

The section that appealed to Haas was one that Renaissance theorists quoted regularly with approval, for it is a faultless "mensuration canon," a canon whose voices go at different speeds. This example has three voices and so three speeds, the tenor being the slowest, the bass, a fifth below, twice as fast, and the third voice, an octave above the bass, three times as fast. The melody is the same for each voice, but, of course, the slower voices have less of it than the fastest. Three-part counterpoint comes from a single line: three from one, or, as Haas's title has it, "tria ex uno."

Haas takes the three-from-one principle a step further, to create a work in three sections. The first straightforwardly assigns Josquin's vocal parts to instruments: bass clarinet for the tenor, with cello below and violin above. In the second, going on from the example of Webern's Bach arrangement, Haas distributes the parts around the whole sextet, "with the purpose of making clear the motivic relationships by differentiating the sounds." Thus, for example, the first melodic interval, a rising minor third, is given to the woodwind instruments: alto flute for the first voice (D–F), being the fastest and uppermost, then bass clarinet (D–F an octave below), then alto flute again (A–C).

"The third part," Haas writes, "is a new, freestanding composition, in which the music of the Agnus Dei is paraphrased, transferred, and painted over." This is a very much longer installment (180 measures to the 25 of the Josquin, whether straight or Webernized), and it takes us a huge step further into Haas's personal world of fragility and half-light, of microtonal deviations and uneasy permanences — also, at times, of startling vehemence. Like the Josquin, the movement begins with the sonority D–A–D, but now extended to make a whole slow, generally quiet introduction, where the notes tremble and rotate in color while their pitches are deformed (re-formed, one might

better say) by quarter-tone departures that carry them toward their chromatic neighbors. It is by this process of creeping distonation that the next note of the Josquin is reached, F, but not until measure 22. From there, with growing drama, the piece develops interference patterns between just intonation (the kind Josquin probably expected) and equal temperament. The repeating notes of the original also have their consequences.

***de terrae fine* for violin (2001)**

“At the end of the earth.” Haas wrote the piece at a house in south-west Ireland, looking out at the Atlantic, but the sense of the title is more than geographical. The violinist, and the violin, are under limit conditions, pressed to extremes. Intervals involving quarter-tones are the norm; there are also sixth-tone intervals and even eighth-tone fluctuations, as well as intervals to be played in just intonation. Meanwhile, the music sets out within cramped spaces. There is a line that budes at first just within the instrument’s bottom register, and occasional alternations to pizzicato do not widen the scope. High harmonics seem no more than punctuation marks, and a sudden luminous sound — a just-tuned major third — soon gives way to intense discords of a seriously minor second (i.e. two notes a quarter-tone apart). However, more light comes from arpeggios, and the line starts to rise and goes on rising. There are also new events, including, about two-thirds of the way through the seventeen-minute piece, a flow of just-tuned thirds, “as if coming from another world,” as the marking has it. The intervals tighten as before, but the music has been set in a new direction, and there is no stopping it — not even with a noisy recollection of its original line — until it is done.

***ATTHIS* for soprano and octet (2009)**

An extraordinary forty-minute solo scene, *ATTHIS* is among Haas’s most powerful recent works. It is named for a character in several of the numerous fragments that survive of Sappho’s poetry, such as: “I loved you, Atthis, once long ago.” Other fragments supply the soprano’s text, but not this one, which is, however, omnipresent in its themes of love and loss, of union and separation. These are very often Sappho’s themes, but loss and separation are implicated, too, in how her poetry has come down to us, largely in lines and sections quoted by later writers. The disconnectedness — the shreds that have to stand for wholes, and the holes — have fascinated contemporary artists, among whom Anne Carson and Harrison Birtwistle might be mentioned. In the case of this Haas piece, the singer may be enfolded by the ensemble, which is that of Schubert’s



Octet, or isolated from it. On the planes of harmony and instrumental timbre, too, there is fusion and frustration, and a long oscillation between the two.

It is with a moment of fusion that the work begins: a major third, A–C sharp, played by the string quartet in four registers without vibrato. The winds join and take over this sound, as much of it as they can, and the soprano also enters, on a poised upper note, to start a line of Greek:

mete moi meli mete melissa no honey for me, no bee

The line emerges only very slowly, in three stages, summoned by different intervals: major third, minor third, tritone. Then a low G is held, to become the bass of a new interval, a major seventh, but now with a first microtonal discrepancy, in the horn, which plays a lowered G flat that is the eleventh partial of a low C sharp. Using the resonance properties of the instruments, Haas often calls for “out-of-tune” harmonics, besides quarter-tone and sixth-tone tunings. Here, the new sonority calls forth a new vocal contribution, quite different. The words — now in German, as they will be for most of the rest of the piece — come faster and alternate between two kinds of delivery: almost spoken and melodious, accompanied by new harmonies:

Untergangen ist der Mond The moon has set
mit den Plejaden with the Pleiades

Quite soon, at the instigation of the strings, a third vocal style is introduced, of rising glissandi, still with changing or sliding harmonies from the ensemble. Tension mounts, to the point where the soprano turns to new words, all the time mixing her styles:

aus der Tiefe der Nacht from the depths of the night
nur ich only I
versunken submerged
fällt unaufhörlich falls incessantly
im Dunkel in the dark
die Zeit time
ich schlafe I sleep

These words the singer redelivers in different orders as the music becomes more excited, with vocal glissandi up into a high register, fortissimo. Then a new word is added to the phrase “I sleep”:

allein

alone

At this point, the voice rests awhile. The instruments, however, do not. For a time they all settle on and around middle D, with quarter-tone tunings, from which they return to separate paths in loud waves that take them to different places in the harmonic spectrum of the double bass’s D. From there, they move to a fixed chord, pulsing dynamically, that invites the singer to re-enter with a new Sappho fragment:

doch mich hast du vergessen

me you’ve forgotten

Double bass, horn, and bassoon join on the low D, while the other instruments climb to ever higher harmonics. Then comes a change of harmony into a short passage whose wildness calms down:

mein Gesicht starrt

my face stares

in den Abgrund der Mitternacht

into the abyss of midnight

With a return to something like the mood and material of the opening, the soprano repeats her first line, now in German:

kein Honig, keine Biene

no honey, no bee

Big crescendos then underlie a mostly sung passage:

eisig legt sich der Frost

icy the frost lies

auf das erstarrende Herz

on the solidifying heart

tot hängen die Flügel

dead hang the wings

From here the instruments continue until they find a plateau, a harmonic spectrum on E flat, turning through others as the singer comes back, repeating words over and over:

nimmermehr komme ich

nevermore am I coming

wieder zu dir

back to you



The ensemble then discovers the movement's still center in piled fifths, D–A–E, which start to vibrate and so lead the music into a long section of heated quivering harmonies that slide and shift around the soprano's aria, to words from one of the longest Sappho fragments, a poem whose record of emotional intensity has echoed through western culture:

<i>und meine zerbrochene Zunge</i>	and my broken tongue
<i>schwimmt schwer im Mund</i>	swims heavy in my mouth
<i>und unter meiner Haut</i>	and under my skin
<i>schwelt grausiges Feuer</i>	gruesome fire smolders
<i>und meinen ermattenden Augen</i>	and to my languishing eyes
<i>entschwindet die Welt</i>	the world disappears
<i>und grelles Dröhnen</i>	and a high roaring
<i>schwirrt in meinem Gehör</i>	buzzes in my ears
<i>und aus allen Poren</i>	and from every pore
<i>perlt der Schweiß</i>	seep pearls of sweat
<i>zitternd und schwach</i>	trembling and weak
<i>schwanken die Glieder</i>	my limbs waver
<i>und schwefelgelb meine Haut</i>	and sulphur-yellow my skin
<i>fahler noch als verdorrtes Gras</i>	paler yet than withered grass
<i>ich falle und schwarz greift</i>	I fall and in its black grip
<i>der Tod in meine Seele</i>	death takes my soul

The final line, incomplete, pointing toward vacancy, stares out to end the work's first part:

<i>und dennoch</i>	and yet
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In fragile calm the second part opens, becoming more vociferous and virtuoso as the singer repeats a new Sappho fragment:

<i>wie der Sturm hineinführt</i>	as the storm moves in
<i>in die Eichen am Berghang</i>	on the oaks on the hillside
<i>so fuhr Eros in mich</i>	so Eros drove into me



Having reached high D, she goes on with her invitation:

komm in den heiligen Tempel tief come deep inside the holy temple
verborgen im Hain der Apfelbäume hidden in the apple grove
wo Weihrauch entschwebt where incense smokes from the altar
vom Altar

The voice then quells all this, and moves into slow-moving ensemble harmonies in declaiming from another fragment in Greek:

daiois apalas heteras on the breasts of your tender companion

There is a pause, after which the singer begins her last song alone, then gathers instruments around her:

ruhe nun hier, bei ihr, quiet now here, with her,
bei der Geliebten with her lover

A wide upward slide adds the final words to the preceding Greek fragment:

en stethesin you will sleep

Then the love song goes on, over the D–A–E chord, until this dissolves into quarter-tone harmony from the string quartet:

ruhe nun hier bei der Geliebten quiet now here with her lover
an ihrer zarten Brust at her tender breast

Program notes by Paul Griffiths

Text & Translation

ATTHIS for soprano and octet (2009)

1. Teil

*mete moi meli mete melissa
Untergangen ist der Mond
mit den Plejaden
aus der Tiefe der Nacht
nur ich
versunken
fällt unaufhörlich
im Dunkel
die Zeit
ich schlafe
allein
doch mich hast du vergessen
mein Gesicht starrt
in den Abgrund der Mitternacht
kein Honig, keine Biene
eisig legt sich der Frost
auf das erstarrende Herz
tot hängen die Flügel
nimmermehr komme ich wieder zu dir
und meine zerbrochene Zunge
schwimmt schwer im Mund
und unter meiner Haut
schwelt grausiges Feuer
und meinen ermattenden Augen
entswindet die Welt
und grelles Dröhnen
schwirrt in meinem Gehör
und aus allen Poren*

Part 1

no honey for me, no bee
The moon has set
with the Pleiades
from the depths of the night
only I
submerged
falls incessantly
in the dark
time
I sleep
alone
me you've forgotten
my face stares
into the abyss of midnight
no honey, no bee
icy the frost lies
on the solidifying heart
dead hang the wings
nevermore am I coming back to you
and my broken tongue
swims heavy in my mouth
and under my skin
gruesome fire smolders
and to my languishing eyes
the world disappears
and a high roaring
buzzes in my ears
and from every pore



*perlt der Schweiß
zitternd und schwach
schwanken die Glieder
und schwefelgelb meine Haut
fahler noch als verdorrtes Gras
ich falle und schwarz greift
der Tod in meine Seele
und dennoch*

2. Teil

*Wie der Sturm hineinfährt
in die Eichen am Berghang
so fuhr Eros in mich
eros angelos imerophoros aedon*

*du, ich suchte nach dir
doch du setztest mein Herz mir im Brand
und voll Sehnsucht steht es in Flammen
deine Gestalt verlockend und weich
begehend begehrt
deine Augen dunkel und feucht
und dein Gesicht leuchtend
in überströmender Liebe
Nachtigall Bote des Frühlings
rosenarmige übergoldend Purpurbüte
komm!
komm in den heiligen Tempel tief
verborgen im Hain der Apfelbäume
wo Weihrauch entschwebt vom Altar
daiois apalas heteras*

*ruhe nun hier, bei ihr, bei der Geliebten
en sthesin
ruhe nun hier bei der Geliebten
an ihrer zarten Brust*

seep pearls of sweat
trembling and weak
my limbs waver
and sulphur-yellow my skin
paler yet than withered grass
I fall and in its black grip
death takes my soul
and yet

Part 2

as the storm moves in
on the oaks on the hillside
so Eros drove into me
spring's messenger,
the sweet-voiced nightingale
you, I was looking for you
yes, you set my heart alight
and in full longing it stands in flames
your figure soft and tempting
desires desire
your eyes dark and damp
and your face lit
by overflowing love
nightingale, spring's messenger
pink-armed gilded purple flower
come!
come deep inside the holy temple
hidden in the apple grove
where incense smokes from the altar
on the breasts of your tender companion

quiet now here, with her, with her lover
you will sleep
quiet now here with her lover
at her tender breast

Text adapted from fragments by Sappho (630/612 – c. 570 BCE)

About the Artists

Brad Lubman, conductor/composer, is founding co-Artistic director and Music Director of Ensemble Signal. He has played a vital role in contemporary music for more than two decades. A frequent guest conductor of the world's leading ensembles, he has gained widespread recognition for his versatility, commanding technique, and insightful interpretations.

Conducting a broad range of repertoire from classical to contemporary works, Lubman has led major orchestras in Finland, France, Germany, the Netherlands, Taiwan, and the U.S.

Among these are the St. Paul Chamber Orchestra, Bayerische Rundfunk, Dresden Philharmonic, DSO Berlin, RSO Stuttgart, WDR Symphony Cologne, National Symphony Orchestra Taiwan, Orchestre Philharmonique de Radio France, Finnish Radio Symphony, and the Netherlands Radio Chamber 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, Musik Fabrik, ASKO Ensemble, Ensemble

Resonanz, Los Angeles Philharmonic New Music Group, Chicago Symphony MusicNOW, and Steve Reich and Musicians.

Lubman has conducted at new-music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo. He has recorded for BMG/RCA, Nonesuch, Koch, Mode, Cantaloupe, and New World, among other labels. His own music has been performed in the USA and Europe, and can be heard on his CD, *insomniac*, on Tzadik.

Brad Lubman is on faculty at the Eastman School of Music and the Bang on a Can Summer Institute. He is represented by Karsten Witt Musik Management.

Mezzo-soprano **Rachel Calloway** has been praised by the New York Times for her “considerable depth of expression” and by the Pittsburgh Post Gazette for her “emotional characterizations and sumptuous voice...and remarkable sensitivity.” She makes her Latin American debut this season at the Festival Internacional Cervantino and sings the world premiere of Gabriela Frank's *Holy Sisters*



with the San Francisco Girls' Choir and Joana Carneiro. This January she created the title role in Mohammed Fairouz's *Sumeida's Song*. With the contemporary vocal ensemble Ekmeles, Ms. Calloway will perform at Princeton University, Roulette, and in a large scale collaboration with Talea Ensemble in Beat Furrer's FAMA at the Bohemian National Hall. Last season, she made her European debut as Mrs. Grose in Benjamin Britten's *The Turn of the Screw*. Ms. Calloway has appeared with the Metropolitan Opera in workshops of Nico Muhly's *Two Boys* and Michael Torke's *Senna*, and in concert at Zankel Hall, Cornell University, (le) Poisson Rouge, Yale University, Depauw University, and Glimmerglass Opera. Ms. Calloway has appeared in recital at the Kennedy Center, Steinway Hall, Alice Tully Hall, and Philadelphia's Academy of Music. A proponent of contemporary and lesser-known music, Ms. Calloway gave the world premiere of *New Andean Songs* by Gabriela Lena Frank on the Los Angeles Philharmonic's Green Umbrella series at Walt Disney Concert Hall. Last spring she sang Harrison Birtwhistle's *Corridor* in Merkin Hall and the world premiere of Nico Muhly's *Stabat Mater*, both with Ensemble Signal. She has performed Schoenberg's *Pierrot Lunaire* at Alice Tully Hall, Columbia University, and the Juilliard School and has appeared in the FOCUS! Festival of New Music. Ms. Calloway is a founding member of Shir Ami, an ensemble dedicated to the

preservation and performance of Jewish art music suppressed by the Nazis and Soviets. Ms. Calloway has received awards from the Metropolitan Opera National Council and first prize in the Arts Recognition and Talent Search sponsored by the National Foundation for Advancement in the Arts. A native of Philadelphia, she holds degrees from the Juilliard School (BM) and Manhattan School of Music (MM) and maintains an active teaching studio.

Internationally recognized as a soloist as well as a chamber musician, Austrian/Italian violinist **Olivia De Prato** has been described as "flamboyant....convincing" (*New York Times*) and an "enchanting violinist" (*Messaggero Veneto*, Italy). Since moving to New York City she has quickly established herself as a passionate performer of contemporary and improvised music, breaking boundaries of the traditional violin repertoire. She regularly performs throughout the United States, Europe, Asia and South America.

Her chamber music activities include appearances at the Bang on a Can Marathon in New York City, the David Byrne Perspective Series at Carnegie Hall, the Lucerne Festival with Pierre Boulez, the Ensemble Modern Festival (Austria), June in Buffalo, the Ojai Festival with Steve Reich and Brad Lubman, the Darmstadt New Music Festival, and the Aldeburgh Festival in the UK.

Olivia is a member of New York contemporary music ensembles Signal and Victoire, and is the co-founder and violinist of the Mivos String Quartet. She has recorded on New Amsterdam Records, Tzadik, Sunnyside, Mode, Cantaloupe, Porter, and Carrier Records.

As a guest artist, she has been invited to hold solo and chamber music masterclasses for young musicians and composers in Anchorage (Alaska), Medellin (Columbia), Vienna (Austria), Hong Kong, Yong Siew Toh Conservatory (Singapore), MIAM University (Turkey), Manhattan School of Music, Brooklyn College, New York University, and CUNY Graduate Center in New York.

Olivia has closely collaborated with renowned composers including Harrison Birtwistle, Pierre Boulez, Anthony Braxton, Chaya Czernowin, Peter Eötvös, Beat Furrer, Michael Gordon, Annie Gosfield, Helmut Lachenmann, David Lang, Brad Lubman, Philippe Manoury, Benedict Mason, Meredith Monk, Krystof Penderecki, Hilda Paredes, Steve Reich, Todd Reynolds, Ned Rothenberg, Jorge Sanchez-Chiong, Julia Wolfe, Charles Wuorinen, and Evan Ziporyn.

Olivia De Prato grew up in Vienna and Italy. She studied at the University of Music and Arts in Vienna and holds degrees from the Eastman School of Music and the Manhattan School of Music.

Ensemble Signal, described by the *New York Times* as “one of the most vital groups of its kind”, is a New York-based ensemble offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Since its debut in 2008, the Ensemble has performed over 90 concerts, has given the New York, world, or United States premieres of over 20 works, and co-produced five recordings.

Signal was founded by Co-Artistic/Executive Director Lauren Radnofsky and Co-Artistic Director/Conductor Brad Lubman. Lubman, one of the foremost conductors of modern music and a leading figure in the field for over two decades, is a frequent guest with the world’s most distinguished orchestras and new music ensembles. A “new music dream team,” (*Time Out New York*), Signal regularly performs with Lubman and features a supergroup of independent artists from the modern music scene. Signal is flexible in size and instrumentation — everything from solo to large contemporary ensemble in any possible combination — enabling it to meet the ever-changing demands on the 21st-century performing ensemble.

At home in concert halls, clubs, and international festivals alike, Signal has performed at Lincoln Center Festival, Ojai Music Festival (CA), Carnegie Hall’s Zankel Hall, Miller Theatre, (le)Poisson



Rouge, the Tanglewood Music Festival of Contemporary Music, the Cleveland Museum of Art, the Wordless Music Series, and the Bang on a Can Marathon.

Signal's fearlessly adventurous programming ranges from minimalism or pop-influenced to the iconoclastic European avant-garde. Signal has worked with artists and composers including Steve Reich, Helmut Lachenmann, Irvine Arditti, Michael Gordon, David Lang, Julia Wolfe, Oliver Knussen, Hilda Paredes, and Charles Wuorinen. Their educational activities have included workshops with emerging composers at the June in Buffalo Festival, where they are a resident ensemble. Signal's recordings are available on Philip Glass's Orange Mountain, New Amsterdam Records, Mode, and Cantaloupe. Recent highlights include performing in the 2013 Lincoln Center Festival's production of *Monkey: Journey to The West*. Upcoming highlights include the co-commission of a new work for large ensemble by Steve Reich.

Ensemble Signal's season is made possible in part by support from New Music USA's Cary New Music Performance Fund and The Amphion Foundation.

Ensemble

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Adrian Sandi, *clarinets*
Brad Balliett, *bassoon*
Nathan Koci, *horn*
Bill Solomon, *percussion*
Oliver Hagen, *piano*
Olivia De Prato, *violin*
Joshua Modney, *violin*
Victor Lowrie, *viola*
Lauren Radnofsky, *cello*
Greg Chudzik, *bass*

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 in dance, contemporary and early music, jazz, opera, and performance. Founded in 1988 with funding from John Goelet, Brooke Astor, and the Kathryn Bache Miller Fund, Miller Theatre has built a reputation for attracting new and diverse audiences to the performing arts and expanding public knowledge of contemporary music.

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Elaine Bernstein
Stephen Blum
Alexandra Bowie and Adam Richman
Adam and Eileen Boxer
Susan Boynton
Louise Bozorth
Jim Buckley
Kerrie Buitrage
Moshe Burstein
Gerrard Bushell
Dino Capone
Charlotte Catto
Ginger Chinn
Mike Coble
Herbert Cohen and Daniel Cook
Gregory Cokorinos
Sylvia DeCuevas
Astrid Delafield
Kristine DelFausse
Carol Eisenberg

Peter and Joan Faber
Julie Farr
Stephanie French
Marc Gilman
June O. Goldberg
Lauren and Jack Gorman
Gordon and Mary Gould
Richard Gray
Robert Gunhouse
James Hanbury
Barbara and Gerald Harris
Bernard Hoffer
Alan Houston
Frank Immler and Andrew Tunnick
Burton Kassell
L. Wilson Kidd, Jr.
Stephen and Bonita Kramer
Barbara and Kenneth Leish
Arthur S. Leonard
Stephen Leventis
Richard H. Levy and Lorraine Gallard
Peter Lincoln
Helen Little
Sarah Lowengard
Anthony and Caroline Lukaszewski
Gerard Lynch and Karen Marisak
Lawrence Madison

Marc Maltz
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 Shakour and Michael Thorne
Karlan and Gary Sick
Paul Sperry
Gilbert Spitzer and Janet Glaser Spitzer
Ian Strasfogel
Peter Strauss
Jim Strawnhorn
Bonnie Webster
Seymour Weingarten
C. Dennis and Ila Weiss
Robert Zipf
Anonymous



Upcoming Events

Saturday, October 12, 8:00 p.m.

JAZZ

Anat Cohen Quartet

Thursday, October 17, 8:00 p.m.

SPECIAL EVENT

Cage100: Party Pieces

Either/Or

Richard Carrick, *conductor*

Saturday, October 19, 8:00 p.m.

EARLY MUSIC

Combattimenti

Le Poème Harmonique

Vincent Dumestre, *theorbo, conductor, and artistic director*

Tuesday, October 29, doors at 5:30 p.m., music at 6:00 p.m.

POP-UP CONCERT

The Horszowski Trio

Saturday, November 2, 8:00 p.m.

JAZZ

Warren Wolf Quartet

Thursday, November 7, 8:00 p.m.

COMPOSER PORTRAITS

Rand Steiger

International Contemporary Ensemble

Peter Evans, *trumpet*

Miller Puckette & Rand Steiger, *electronics*

Steven Schick, *conductor*

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