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

ATTTHIS (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 budges 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:

\[
\text{mete moi meli mete melissa} \quad \text{no honey for me, no bee}
\]

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:

\[
\text{Untergangen ist der Mond} \quad \text{The moon has set}
\]
\[
\text{mit den Plejaden} \quad \text{with the Pleiades}
\]

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:

\[
\text{aus der Tiefe der Nacht} \quad \text{from the depths of the night}
\]
\[
\text{nur ich} \quad \text{only I}
\]
\[
\text{versunken} \quad \text{submerged}
\]
\[
\text{fällt unaufhörlich} \quad \text{falls incessantly}
\]
\[
\text{im Dunkel} \quad \text{in the dark}
\]
\[
\text{die Zeit} \quad \text{time}
\]
\[
\text{ich schlafe} \quad \text{I sleep}
\]
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”:

\[ \textit{allein} \quad \text{alone} \]

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:

\[ \textit{doch mich hast du vergessen} \quad \text{me you’ve forgotten} \]

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:

\[ \textit{mein Gesicht starrt} \quad \text{my face stares} \]
\[ \textit{in den Abgrund der Mitternacht} \quad \text{into the abyss of midnight} \]

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

\[ \textit{kein Honig, keine Biene} \quad \text{no honey, no bee} \]

Big crescendos then underlie a mostly sung passage:

\[ \textit{eisig legt sich der Frost} \quad \text{icy the frost lies} \]
\[ \textit{auf das erstarrende Herz} \quad \text{on the solidifying heart} \]
\[ \textit{tot hängen die Flügel} \quad \text{dead hang the wings} \]

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:

\[ \textit{nimmermehr komme ich} \quad \text{nevermore am I coming} \]
\[ \textit{wieder zu dir} \quad \text{back to you} \]
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:

**und meine zerbrochene Zunge**
and my broken tongue

**schwimmt schwer im Mund**
swims heavy in my mouth

**und unter meiner Haut**
and under my skin

**schwelt grausiges Feuer**
gruesome fire smolders

**und meinen ermattenden Augen**
and to my languishing eyes

**entschwindet die Welt**
the world disappears

**und grelles Dröhnen**
and a high roaring

**schwirrt in meinem Gehör**
buzzes in my ears

**und aus allen Poren**
and from every pore

**perlt der Schweiß**
seep pearls of sweat

**zitternd und schwach**
trembling and weak

**schwanken die Glieder**
my limbs waver

**und schwefelgelb meine Haut**
and sulphur-yellow my skin

**fahler noch als verdorrtes Gras**
paler yet than withered grass

**ich falle und schwarz greift**
I fall and in its black grip

**der Tod in meine Seele**
death takes my soul

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

**und dennoch**
and yet

In fragile calm the second part opens, becoming more vociferous and virtuoso as the singer repeats a new Sappho fragment:

**wie der Sturm hineinfährt**
as the storm moves in

**in die Eichen am Berghang**
on the oaks on the hillside

**so fuhr Eros in mich**
so Eros drove into me
After a sequence of bold gestures comes a new trilling, slow-sliding calm from the strings, within which the soprano returns to Greek:

\textit{eros angelos imerophoros aedon} \smallskip
spring’s messenger, the sweet-voiced nightingale

With an abrupt super-low note she then returns to forthright song in German as the string texture continues with widening glissandi and winds reappear:

\textit{du, ich suchte nach dir} \quad you, I was looking for you
\textit{doch du setztest mein Herz mir} \quad yes, you set my heart alight
\textit{im Brand} \quad and in full longing it stands in flames
\textit{und voll Sehnsucht steht es in Flammen}

There is a short noise-interlude before the voice goes on in broken song against continuous instrumental polyphony, coming to a fragment recently heard in Greek:

\textit{deine Gestalt verlokkend und weich} \quad your figure soft and tempting
\textit{begehrend begehrt} \quad desires desire
\textit{deine Augen dunkel und feucht} \quad your eyes dark and damp
\textit{und dein Gesicht leuchtend} \quad and your face lit
\textit{in überströmender Liebe} \quad by overflowing love
\textit{Nachtigall Bote des Frühlings} \quad nightingale, spring’s messenger

The singer falls silent and the polyphony begins to stall, in preparation for a new phase, where the voice, in its separated words, is echoed and pre-echoed within the instrumental music, toward a tutti unison, on treble-register D:

\textit{rosenarmige übergoldend} \quad pink-armed gilded purple flower
\textit{Purpurblüte}

But soon the soprano tears the rapture and sends the instruments shivering again in changing harmonies:

\textit{komm!} \quad come!
Having reached high D, she goes on with her invitation:

\[ kamm in den heiligen Tempel tief \quad \text{come deep inside the holy temple} \]
\[ verborgen im Hain der Apfelbäume \quad \text{hidden in the apple grove} \]
\[ wo Weihrauch entschwebt \quad \text{where incense smokes from the altar} \]
\[ vom Altar \]

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

\[ daiois apalas heteras \quad \text{on the breasts of your tender companion} \]

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

\[ ruhe nun hier, bei ihr, \quad \text{quiet now here, with her,} \]
\[ bei der Geliebten \quad \text{with her lover} \]

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

\[ en stethesin \quad \text{you will sleep} \]

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

\[ ruhe nun hier bei der Geliebten \quad \text{quiet now here with her lover} \]
\[ an ihrer zarten Brust \quad \text{at her tender breast} \]
**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
entschwindet 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 schweifgelb 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
begehrend begehrt
deine Augen dunkel und feucht
und dein Gesicht leuchtend
in überströmender Liebe
Nachttigall Bote des Frühlings
rosenarmige übergoldend Purpurblüte
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 stethesin
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 Gabriela Lena Frank’s *New Andean Songs* 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 master-classes for young musicians and composers in Anchorage (Alaska), Medellin (Colombia), 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.

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.

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.
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 recording 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.*
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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$5,000 - $9,999
The Amphion Foundation  Fritz Reiner Center for Contemporary Music at Columbia University
French American Cultural Exchange  Craig Silverstein
Ann and Gordon Getty Foundation  Anonymous

$1,000 - $4,999
Paul D. Carter  Donella and David Held  Linda Nochlin
Hester Diamond  Elizabeth and Dean Kehler  Jeannine and Roland Plottel
Marcella Tarozzi Goldsmith  Roger Lehecka  Christopher Rothko
Christine and Thomas Griersa  Mexican Cultural Institute of New York  Cecille Wasserman
Karen Hagberg and Mark Jackson  Philip Mindlin  Elke Weber and Eric Johnson

$500 - $999
Oliver Allen  Carol Avery Haber/
Mercedes Armillas  Haber Family Charitable Fund  J. P. Sullivan
ASCAP  Mark Kempson and Janet Greenberg  Cia Toscanini
Rima Ayas  Paul Maddon  The Marian M. Warden Fund of the
R. H. Rackstraw Downes  Frederick Peters  Foundation for Enhancing Communities
Claude Ghez  Mark Ptashne  Kathryn Yatrakis
Maureen Gupta  Timothy Shepard and Andra Georges  Anonymous

$100 - $499
James and Gail Addiss  Peter and Joan Faber  Marc Maltz
Edward Albee  Julie Farr  Michael Minard
Argento Chamber Ensemble  Stephanie French  Susan Narucki
Marilyn Aron  Marc Gilman  Susan and Sheldon Nash
Arno Austin  June O. Goldberg  Marry Newburger
Roger Bagnall  Lauren and Jack Gorman  Mary Pinkowitz
Barbara Batcheler  Gordon and Mary Gould  Peter Pobly
Michelle Becker  Richard Gray  Miriam Pollett
Elaine Bernstein  Robert Gunhouse  Donna Bond
Stephen Blum  James Hanbury  Carol Robbins
Alexandra Bowie and Adam Richman  Barbara and Gerald Harris  Lisa Rubin
Adam and Eileen Boxer  Bernard Hoffer  Elissa Salmi-Saslaw
Susan Boynton  Alan Houston  James Schamus
Louise Bozorth  Frank Immler and Andrew Tunnick  Carol O. Selle
Jim Buckley  Burton Kasell  Anita Shapolsky
Kerrie Buitrago  L. Wilson Kidd, Jr.  Leila Shakour and Michael Thorne
Moshe Burstein  Stephen and Bonita Kramer  Karlan and Gary Sick
Gerrard Bushell  Barbara and Kenneth Leish  Paul Sperry
Dino Capone  Arthur S. Leonard  Gilbert Spitzer and Janet Glaser Spitzer
Charlotte Catto  Stephen Leventis  Ian Strasfogel
Ginger Chinn  Richard H. Levy and Lorraine Gallard  Peter Strauss
Mike Colbe  Peter Lincoln  Jim Strawhorn
Herbert Cohen and Daniel Cook  Helen Little  Bonnie Webster
Gregory Cokorinos  Sarah Lowengard  Seymour Weingarten
Sylvia DeCuevas  Anthony and Caroline Lukaszewski  C. Dennis and Ila Weiss
Astrid Delafeld  Gerard Lynch and Karen Marisak  Robert Zipf
Kristine DelFausse  Lawrence Madison  Anonymous
Carol Eisenberg  


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