

Early Music

Tallis & Byrd: Masses for Uncertain Times

New York Polyphony

Saturday, January 26, 8:00 p.m.
Church of St. Mary the Virgin



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Mass for Four Voices

William Byrd (1540-1623)

Kyrie eleison
Gloria in excelsis Deo
Credo in unum Deum
Sanctus and Benedictus
Agnus Dei

A Colloquy with God
New York premiere

Richard Rodney Bennett (1936-2012)

Missa sine nomine

John Plummer (c. 1410-c. 1484)

New York premiere

Kyrie omnipotens pater
Gloria in excelsis Deo
Alma redemptoris mater (plainsong)
Credo in unum Deum
Sanctus and Benedictus
Beata viscera (plainsong)
Agnus Dei

INTERMISSION

Kyrie Cunctipotens genitor Deus
New York premiere

Andrew Smith (b. 1970)

Mass for Four Voices
Gloria in excelsis Deo
Credo in unum Deum
Sanctus and Benedictus
Agnus Dei

Thomas Tallis (1505-1585)

Ite missa est
New York premiere

Gabriel Jackson (b. 1962)



Please note that photography and the use of recording devices are not permitted. Remember to turn off all cellular phones and pagers before this evening's performance begins.

Large print programs are available upon request. For more information or to arrange accommodations, please call 212-854-7799.

About the Program

The composers of the three mass settings presented here share a common thread apart, of course, from their English heritage: their artistic sensibilities, not to mention their devotional lives, were undoubtedly fashioned by Roman Catholic traditions and training. Despite the ravages of war and fierce tribal politics of the day, Catholicism flourished in 15th-century England. But the dawn of the 16th century brought with it new and very real dangers—a ruling family wracked by scandal, political volatility, and a religious reformation that would threaten the foundations of religious life. In spite of the challenges and perils posed by the temporal realities of their day, John Plummer, Thomas Tallis, and William Byrd each offer profound expressions of the same faith: Plummer’s effort is eccentric, experimental, and extroverted, Tallis’s is reserved and demure, and Byrd’s is private and sensual.

While Plummer didn’t live to see the development of the European protestant reformation, his death roughly coincided with the ascension of the House of Tudor, a dynasty that would eventually dismantle, resurrect and forever change cherished religious traditions. Tallis, on the other hand, witnessed the demolition of religious institutions. At a time when houses of worship and education were ransacked for their stored wealth by zealous politicians, Tallis was ever the musical pragmatist, responding to the fiendish and fickle fluctuations of liturgical necessity with seemingly great ease. William Byrd walked the thin line between perception and persecution as a staunch follower of the old faith.

Thomas Tallis and William Byrd are rightly acknowledged as the foremost composers of the high Renaissance as expressed in Tudor England. So what sets apart these two geniuses of the polyphonic art? It is very clear that their talents were acknowledged in their own day by their Queen and patron Elizabeth I, who granted them exclusive rights to print music and music paper in her realm. They, in turn, presented her with the dedication of the *Cantiones Sacrae* in 1575, a collection of 34 Latin motets (17 per composer) honoring the seventeenth year of the great monarch’s long reign.

For Byrd, his genius lies in the ability to bear his heart and soul with the pen and ink. On the page, the masses for Three, Four, and Five voices seem quite academic. Simple in construction and traditional in form, they adhere to the well-established rules and practices of the previous 150 years of polyphonic composition. Despite their very practical purpose to be sung in private homes and hidden chapels for recusant Catholics, Byrd eloquently sets sacred texts that are so obviously dear to him as a devout Roman Catholic himself in a Protestant country where dissidents were dealt with by violent means. Only the direct patronage of the Queen herself saved Byrd's head. Despite the very real threat of prosecution simply for attending mass, much less writing music to accompany one, Byrd misses no opportunity or nuance to fully bring out the personal meaning of the text. The Kyrie eleison pulses with an eager forward nature in a plea for mercy, the Gloria in excelsis Deo is ever exuberant throughout, the Sanctus perfectly exemplifies the hymn of a choir of angels at the presence of the sacrament, and the Agnus Dei makes a final commitment to mercy and a plea for peace, religious peace. Of particular note is the setting of the words of the Credo—the Creed—the Statement of Faith. At the words “Et in unum Sanctam Catholicam” (*I believe in one, holy, Catholic, and Apostolic Church*), the texture is immediately homophonic and in complete unification of musical and theological purpose.

John Plummer is the relatively unknown precursor to these two musical giants. Like his well known contemporary John Dunstable, Plummer's music survived the ransacking of libraries almost exclusively in sources from the European continent. What can be known of the man can only be determined by his voice found on the page. The isorhythmic nature of 14th- and 15th-century polyphony is still very much present here with a look forward to the Mannerist elegance of the later Renaissance. Though using only three single voices and, at that, rarely all three at once, Plummer's voice is a juxtaposition of youthful eccentricity and mature grace, placing each line in the absolute extremes of the isolated vocal tessituras.

In the case of Thomas Tallis, it is his clear ability to adapt to the extremities of the political upheaval and, as a result, the religious changes serving four monarchs which sets him apart. Tallis is the master of the musical line and vocal phrase. Regardless of the text he sets, he sets it in a beautifully crafted hierarchy of harmony and discord. Though the linear and soft-edged Latin language was abbreviated by the sharp corners of the English language used in the budding Anglican church, the balanced structure of

his composition is not shaken. Byrd, as a young chorister in the Chapel Royal, may well have known Tallis' Mass for Four Voices and its elegant brevity. In the Sanctus especially, Tallis hearkens back to his younger days writing for the Sarum rites of the Catholic mass by spending nearly twice the duration of the syllabic Gloria or Credo movements in barely a third the length of the text. The Agnus Dei could not be more different from Byrd's passionate setting with the final "Dona nobis pacem" a virtual afterthought.

Curiously, Tallis' Credo omits a significant portion of text, as does the early mass by John Plummer. Plummer's omissions seem rather arbitrary except that the omitted portions of the Gloria and Credo are mirrored themes presented in the polyphonic troped Kyrie Omnipotens Pater. He is thus perhaps using an early sense of conservatism in his mass setting. The editor of our performing edition, Nick Sandon, suggests that "during a sung (i.e. a Solemn) mass the entire text of every item was meant to be read by the celebrant and ministers, so the singing of an incomplete text might not have been considered the solecism that it now appears."

For Tallis's Mass, no Kyrie is given as either it was omitted in the ever changing liturgical practices of the Chapel Royal or perhaps a few bastions remained using the old troped plainsong Kyrie appropriate for the feast day. In fact, the use of troped Kyries in either plainchant or polyphony are a distinctly English tradition. Regardless, we have been fortunate to collaborate again with Andrew Smith (b. 1970) whose inwardly digested knowledge of chant and liturgy marry perfectly in his setting of the *Cunctipotens genitor Deus* as an introduction to the Tallis mass. And as a final burst of delight, we present Gabriel Jackson's (b. 1962) gift of *Ite missa est*—the mass's dismissal. Jackson's passion for the rhythmic polyphony of the Eton Choirbook has the sugared relish of his other musical loves—soul and R&B music of the 70s and 80s. In his own words: "A lot of my work is deliberately referential (in large or small ways) to specific models, particular composers, individual pieces and sometimes just hints an individual event in an existing piece; My chord voicings, structural devices like "call and response", unfolding melodies over ostinato textures, the special intensity of concerted voices in close position and, above all, a sense of ecstatic communion, all originate in Afro-American music." Above all, each of these composers, both ancient and modern, began their musical careers as singers. This music is wonderful to sing!

Program note by Geoffrey Williams

Texts and Translations

Mass for Four Voices

William Byrd (1540-1623)

Thomas Tallis (1505-1585)

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Glory be to God on high,

and on earth peace, good will towards men.

We praise thee, we bless thee,

we worship thee, we glorify thee,

we give thanks to thee for thy great glory,

O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ;

O Lord God, Lamb of God, Son of the Father,

that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only art most high, O Christ,

with the Holy Ghost, in the glory of God the Father. Amen.

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilia omnium et invisibilia.

I believe in one God, the Father almighty,

Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus

Et in unum Dóminum Iesum Christum, Fílium Dei unigénitum, et ex Patre natum, ante ómnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, génitum, non factum, consubstantiálem Patri: per quem ómnia facta sunt. Qui propter nos hómines et propter nostram salútem descendit de cælis. Et incarnátus est de Spírítu Sancto ex María Vírgine, et homo factus est. Crucifíxus étiam pro nobis sub Póntio Piláto; passus et sepúl-tus est, et resurréxit tértia die, secúndum Scriptúras, et ascéndit in cælum, sedet ad dexteram Patris. Et iterum ventúrus est cum glória, iudicáre vivos et mórtuos, cuius regni non erit finis. Et in Spírítum Sanctum, Dóminum et vivificántem: qui ex Patre Filióque procédit. Qui cum Patre et Fílio simul adorátur, et conglorificátur: qui locútus est per Prophétas. Et unam, sanctam, cathólicam et apostólicam Ecclésiám. Confiteor unum baptísma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam ventúri sæculi. Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua. Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Christ, Only begotten Son of God, Begotten of his Father before all worlds. God of God, light of light, Very God of very God. Begotten, not made, being of one substance with the Father: by whom all things were made. Who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary: And was made man. And was crucified also for us under Pontius Pilate: suffered, and was buried. And the third day He rose again according to the scriptures. And ascended into heaven, and sitteth at the right hand of the Father. And He shall come again with glory to judge the living and the dead: His kingdom shall have no end. And (I believe in) the Holy Ghost, Lord and giver of life: Who proceedeth from the Father and Son. Who with the Father and Son together is worshipped and glorified: Who spake by the Prophets. And in one holy catholic and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead And the life of the world to come. Amen.

*Holy, holy, holy Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord. Hosanna in the highest.*

*Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.*



Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Fili unigenite, Iesu Christe.
Qui tollis peccata mundi, miserere nobis.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium.
Et in unum Dominum Iesum Christum, Filium Dei unigenitum, et ex Patre natum, ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est, et resurrexit tertia die, secundum Scripturas. Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua. Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

*Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord, the only-begotten Son, Jesus Christ;
that takest away the sins of the world, have mercy upon us.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only art most high, O Christ,
with the Holy Ghost, in the glory of God the Father. Amen.*

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, Only begotten Son of God, Begotten of his Father before all worlds. God of God, light of light, Very God of very God. Who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary: And was made man. And was crucified also for us under Pontius Pilate: suffered, and was buried. And the third day He rose again according to the scriptures. Amen.

*Holy, holy, holy Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord. Hosanna in the highest.*

Lamb of God, who takes away the sins of the world, have mercy on us.



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*. It also received high marks from international publications including *Klassik Heute* (Germany), *Diapason* (France) and *Gramophone* (UK). 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. It has been featured on Danish Public Radio, American Public Radio and NPR’s All Things Considered. NYP’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 Footprints to Paradise: A Medieval Christmas for Public Radio International, Performance Today for American Public Media, and In Practice for National Public Radio. In December 2011, New York Polyphony made their national television debut on *The Martha Stewart Show*. Recent engagements include a residency at Dartmouth College, a broadcast holiday event for Minnesota Public Radio, and the premiere of the *Missa Charles Darwin*—a newly commissioned secular Mass setting based on texts of Charles Darwin by composer Gregory Brown—at a TEDx event in Woods Hole, Massachusetts. Upcoming highlights of the 2012-2013 season include a return to Miller Theatre, a holiday performance for the Kansas City Friends of Chamber Music, as well as a residency at Stanford University. In addition to appearing in recital on the inaugural season of Stanford's new Bing Hall, New York Polyphony will be the featured ensemble in the world premieres of *Theotokia* and *The War Reporter*. Composed by Stanford music professor Jonathan Berger with librettist Dan O'Brien, these two new chamber operas will be directed by Grammy winner Rinde Eckert and accompanied by members of the St. Lawrence String Quartet. The

ensemble will also return to Sweden for the recording of their next album with BIS Records slated for release in 2013.

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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Upcoming Events

Saturday, February 9, 8:00 p.m.

COMPOSER PORTRAITS

Sofia Gubaidulina

International Contemporary Ensemble

Rebekah Heller, *solo bassoon*

Christian Knapp, *conductor*

Saturday, February 16, 8:00 p.m.

JAZZ

Stefon Harris and Blackout

Saturday, February 23, 8:00 p.m.

COMPOSER PORTRAITS

Enno Poppe

JACK Quartet

Yarn/Wire

Sunday, March 3, 3:00 p.m.

EARLY MUSIC

American Academy of Arts & Letters (615 W. 156th St., between Broadway and Riverside)

House of Dreams

Tafelmusik Baroque Orchestra

Jeanne Lamon, *music director*

Wednesday, March 13, 8:00 p.m.

BACH, REVISITED

Two x Four

Jaime Laredo, *violin*

Jennifer Koh, *violin*

Curtis Chamber Orchestra

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MILLERTHEATRE
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