

Early Music

The Phoenix Rising

Stile Antico

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



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. The Church of St. Mary the Virgin is wheelchair accessible. Large print programs are available upon request. For more information or to arrange accommodations, please call 212-854-7799.

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<i>Ave verum corpus</i>	William Byrd (1543 - 1623)
<i>Loquebantur variis linguis</i>	Thomas Tallis (c. 1505 - 1585)

Kyrie and Gloria from *Mass for Five Voices* Byrd

<i>Nolo mortem peccatoris</i>	Thomas Morley (c. 1557 - 1602)
<i>O clap your hands together</i>	Orlando Gibbons (1583 - 1625)

Credo from *Mass for Five Voices* Byrd

INTERMISSION

<i>Christe qui lux es IV</i>	Robert White (c. 1538 - 1574)
<i>Hosanna to the Son of David</i>	Gibbons

Sanctus from *Mass for Five Voices* Byrd

<i>In ieiunio et fletu</i>	Tallis
<i>Gloria in excelsis Deo</i>	Thomas Weelkes (1576 - 1623)

Agnus Dei from *Mass for Five Voices* Byrd

<i>O splendor gloriae</i>	John Taverner (c. 1490 - 1545)
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This program runs approximately 90 minutes, including intermission.

About the Program

Amongst the many and diverse projects funded by the Carnegie UK Trust, one in particular was to transform the musical life of the whole nation to a degree unimaginable at the time: the publication of Tudor Church Music (TCM), a ten-volume collected “library” edition of works by the great Tudor composers published between 1922–1929, accompanied by a series of individual “octavo” performing editions of individual pieces for use by choirs. The project did not enjoy an auspicious start: the original editor proved unable to progress with the task, and was ousted by the members of his editorial committee. They continued the work, but slow progress and mounting losses on the expensive library edition caused the Trust to pull the plug on ten of the original twenty volumes proposed. Indeed, the Trust came to the pessimistic view that, “There is, as yet, little evidence to justify the belief that the recovered music is likely to take a prominent place in the ordinary church choir repertoires.” How wrong they were!

The octavo editions *did* in fact raise the profile of Tudor music in choral circles – though some pieces were notably more popular (such as Byrd’s *Ave verum*, published in 1922, which sold 16,629 copies by 1930). To a striking extent, the original choice of pieces for the octavo series effectively determined the “core” Tudor repertoire of the next 75 years. Once even a handful of these had become established in choral repertoire, it was only a matter of time before interest in this music skyrocketed. Nowadays there can hardly be a cathedral, collegiate, or serious church choir whose repertoire does not include a significant quantity of music by Byrd, Tallis, and Gibbons. It has since become as commonplace outside the ecclesiastical environment as in it, with the advent in the 1970s of specialist ensembles such as the trailblazing Clerkes of Oxenford and the Tallis Scholars, whose recordings have taken the repertoire to a worldwide audience. This repertoire also profoundly influenced a whole new generation of English composers—Howells, Tippett, and Britten amongst them. In short, the impact of TCM was huge.

This programme presents a selection from those original ten library volumes, some of which were included in the octavo series and are, as a result, better known. Byrd’s *Ave verum*—originally published in his Gradualia of 1605, part of a collection of year-round liturgical music for the recusant Catholics—is a case in point. Indeed, its familiarity makes it easy for us to overlook just what astonishingly powerful music this is. The

extraordinary opening chord progression (highlighting the word “*verum*,” the presence of the true body of Christ in the mass being a key point of contention for the Catholics) seems to evoke the language of Lassus’s later works, while the searing suspensions, close-knit texture, and broken up phrases are reminiscent of Victoria’s heart-rending *O vos omnes* while yet always being unmistakably Byrd’s voice.

This ability to draw critically upon a wide range of musical influences and make them uniquely his own was one of Byrd’s great hallmarks; nowhere is it more visible than in his three mass-settings, published in the early 1950s (with the recusant Catholics in view). Prevalent in the five-part mass is a nod to the “old style” of the pre-Reformation antiphon through the contrast between full passages and those scored for smaller groups of voices, and it has been observed that there may be a covert homage to Taverner’s *Missa Gloria tibi Trinitas* in the “*in nomine*” section (though the structural and thematic links to Taverner are even stronger in the four- and three-part settings). Yet this mass is as modern as any of its time in its dynamic engagement with the text, both in simple word-painting (such as the ascending point at “*et ascendit*” in the *Credo*) and, perhaps more importantly, in the careful use of rhetorical devices such as repetition (as in the final *Agnus*, where a homophonic texture is also adopted for the first time in the movement to heighten the impact of the text declamation). Above all, Byrd’s sophisticated control of structure to pace the build-up of emotional intensity shines through.

Byrd learnt much from his friend and teacher Thomas Tallis, represented here by two of his best-loved works. The thrilling motet *Loquebantur variis linguis* is among a small number of pieces intended for a joint performance by Phillip II of Spain’s Capilla Flamenca and Queen Mary’s Chapel Royal, possibly during their wedding festivities. Its unusual seven-part scoring (shared in Tallis’s oeuvre with only the *Missa Puer natus est* and the large scale motet *Suscipe quaeso*) hints at forces larger than the usual Chapel Royal configuration. The text—a Pentecost responsory concerning the giving of the Holy Spirit—could alternatively be read as a witty depiction of the singers’ difficulty understanding each other! Likewise, the constant stream of clichéd false relations could either be seen as a colourful depiction of the clamour of Pentecostal tongues, or as a friendly jibe at the Flemish compositional style. It’s a plausible theory—but unproven.

In ieiunio et fletu is a motet of extraordinary emotive power achieved not just in the contrast between the points, but in the extraordinary use of harmony in the opening section (again, the closest parallel is late Lassus). A progression of seemingly barely-related chords presents to us, as if dumbstruck, the scene of priests lamenting their desecrated heritage. When we move to the words of the priests themselves, the voices reach the highest point in their tessitura as if to echo the impassioned cries for mercy. It

is hard not to see this piece as in some way a metaphor for the plight of the Catholics in England, although at this stage the worst of the persecution was yet to come.

Tallis's younger contemporary Robert White is represented here with the beautiful motet, *Christe qui lux es*. The strophic quality of the text in this compline hymn is clearly profiled in alternating verses of plainsong and polyphony; as was common practice in the liturgical music of Mary I's Catholic revival, the polyphonic verses set the plainsong melody as a monorhythmic cantus firmus.

Thomas Morley is known primarily as a madrigalist, though he composed a significant number of sacred works too. *Nolo mortem* belongs to that category of pieces common in the late 16th century which seem to bridge the gap between the sacred "Anthem" and the devotional madrigal. The work appears in a secular source and was probably originally conceived as domestic music, but the editors of TCM had no qualms about including it as "church music" and it would have been suitable enough in either context. With its repeated Latin "burden," it vividly recalls the English Carol of the early 16th century.

Representing the next generation is Orlando Gibbons. Known as the finest organist of his generation, he was also a composer of flamboyant virtuosity, as is amply demonstrated in his renowned setting of Psalm 47, *O clap your hands together*. A brilliant work, it was written for a certain William Heyther to present to supplicate for his Oxford doctorate in 1622. (In spite of his apparent deficiency as a composer, Heyther became the university's first Professor of Music!) Gibbons' masterful counterpoint is on display again in the joyous Palm Sunday anthem *Hosanna to the Son of David*, which skilfully depicts the cries of the exultant crowd.

The oldest work represented here is commonly ascribed to John Taverner, one of the great fathers of the English late Renaissance. The votive antiphon *O splendour gloriae* is firmly rooted in the soaring polyphonic language of the Eton Choirbook, with its contrasting reduced-voice passages and full sections. Yet there are many modern features, not least the move away from Marian devotion towards a Trinitarian text heavily laden with scriptural references, greater use of syllabic text setting, and more insistent repeated rhythmic patterns, all features which suggest that the work comes from late in his oeuvre, when all these characteristics were becoming increasingly popular. One source ascribes the work to both Taverner and his younger contemporary Christopher Tye. Whatever the truth, it is a work of striking warmth and inventiveness, and its closely-knit *Amen* provides a suitably thrilling conclusion to the programme.

Program notes by Matthew O'Donovan



Texts and Translations

Ave verum corpus

Ave, verum corpus natum de Maria Virgine: vere passum, immolatum in cruce pro homine. Cuius latus perforatum unda fluxit et sanguine: esto nobis praegustatum, in mortis examine. O dulcis, o pie, o Jesu, fili Mariae, miserere mei.

Hail the true body, born of the Virgin Mary: you who truly suffered and were sacrificed on the cross for the sake of man. From whose pierced flank flowed water and blood: be a foretaste for us in the trial of death. O sweet, O gentle, O Jesu, son of Mary, have mercy on me.

Loquebantur variis linguis

Loquebantur variis linguis apostoli, alleluia; magnalia Dei, alleluia. Repleti sunt omnes Spiritu sancto, et ceperunt loqui. ...Magnalia Dei, alleluia. Gloria Patri et Filio et Spiritui Sancto. Alleluia.

The apostles spoke in different tongues, alleluia; the great works of God, alleluia. They were filled with the Holy Spirit and began to speak. ...the great works of God, alleluia. Glory be to the Father, and to the Son, and to the Holy Spirit. Alleluia.

Kyrie from *Mass for Five Voices*

Kyrie eleison. Christe eleison.
Kyrie eleison.

Lord, have mercy. Christ, have mercy.
Lord, have mercy.

Gloria from *Mass for Five Voices*

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,

Glory be to God on high, and on earth peace, goodwill towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, Lord God, heavenly king, God the Father almighty. O Lord, the only-begotten Son, Jesus Christ, O Lord God, Lamb of God,



filius patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi, suscipe deprecationem nostrum;
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.

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, O Christ,
with the Holy Ghost, art most high in the
glory of God the Father. Amen.

***Nolo mortem peccatoris* text by John Redford (1540)**

Nolo mortem peccatoris;
haec sunt verba Salvatoris.

I do not desire the death of a sinner;
these are the words of the Saviour.

Father, I am thine only Son, sent down from heav'n mankind to save.
Father, all things fulfilled and done, according to thy will, I have.
Father, my will now all is this: *Nolo mortem peccatoris.*

Father, behold my painful smart, taken for man on every side,
Ev'n from my birth to death most tart, no kind of of pain I have denied,
But suffer'd all, and all for this: *Nolo mortem peccatoris.*

***O clap your hands together* (Psalm 47, BCP)**

O clap your hands together, all ye people; O sing unto God with the voice of melody.
For the Lord is high and to be feared; he is the great king upon all the earth.
He shall subdue the people under us, and the nations under our feet.
He shall choose out an heritage for us, even the worship of Jacob, whom he loved.
God is gone up with a merry noise, and the Lord with the sound of the trumpet.
O sing praises, sing praises unto our God; O sing praises, sing praises unto our king.
For God is the king of all the earth; sing ye praises with the understanding.
God reigneth over the heathen; God sitteth upon his holy seat.
For God, which is highly exalted, doth defend the earth as it were with a shield.
Glory be to the Father, and to the Son, and to the Holy Ghost;
as it was in the beginning is now and ever shall be, world without end. Amen.



Credo from *Mass for Five Voices*

Credo in unum Deum,
patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
filium Dei unigenitum
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salute
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,
et ascendit in caelum;
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum sanctum
Dominum et vivificantem,
qui ex Patre, filioque procedit,
qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per prophetas.
Et in unam sanctam,
catholicam et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,

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, the 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;
he suffered and was buried;
and the third day he rose again
according to the Scriptures,
and ascended into heaven,
and sitteth on the right hand of the Father;
and he shall come again, with glory,
to judge both the living and the dead;
whose kingdom shall have no end.
And I believe in the Holy Ghost,
the Lord, and Giver of Life,
who proceeds from the Father and Son;
who with the Father and the Son together
is worshipped and glorified,
who spake by the prophets.
And I believe one holy
Catholic and apostolic church;
I acknowledge one baptism
for the remission of sins,



Hosanna to the Son of David (Matthew 21: 9)

Hosanna to the Son of David. Blessed is he that cometh in the name of the Lord. Blessed be the King of Israel. Peace in heaven, and glory in the highest places. Hosanna in the highest heavens.

Sanctus from Mass for Five Voices

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

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.

In ieiunio et fletu (Joel 2:17)

In ieiunio et fletu orabant sacerdotes: parce Domine, parce populo tuo et ne des hereditatem tuam in perditionem. Inter vestibulum et altare plorabant sacerdotes dicentes: parce populo tuo.

In fasting and weeping the priests prayed: spare, O Lord, spare thy people, and give not thine inheritance to perdition. Between the porch and the altar the priests wept, saying: spare thy people.

Gloria in excelsis Deo

Gloria in excelsis Deo. Sing my soul to God the Lord, all in glory's highest key. Lay the angel's choir abroad in their highest holy day. Crave thy God to tune thy heart unto praise's highest part. Gloria in excelsis Deo. Amen.

Agnus Dei from Mass for Five Voices

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.

Lamb of God, that takest away the sins of the world, have mercy upon us.
Lamb of God, that takest away the sins of the world, have mercy upon us.
Lamb of God, that takest away the sins of the world, grant us peace.

O splendor gloriae

O splendor gloriae et imago substantiae Dei Patris omnipotentis, Iesu Christe, unice eius dem fili dilecte totius boni fons vive, redemptor mundi, servitor, et Deus noster, salve.

Hail, O Jesus Christ, splendour of the glory of God the Father almighty and image of his substance; his only beloved Son, living fountain of good things, redeemer of the world, our servant and our God.



About the Artists

Helen Ashby, *soprano*

Kate Ashby, *soprano*

Rebecca Hickey, *soprano*

Emma Ashby, *alto*

Eleanor Harries, *alto*

Kate Schofield, *alto*

Jim Clements, *tenor*

Andrew Griffiths, *tenor*

Benedict Hymas, *tenor*

Will Dawes, *bass*

Tom Flint, *bass*

Matthew O'Donovan, *bass*

Stile Antico is an ensemble of young British singers, now established as one of the most original and exciting voices in its field. Much in demand in concert, the group performs regularly throughout Europe and North America. Their recordings on the Harmonia Mundi label have enjoyed great success, winning awards including the *Diapason d'or de l'année* and the *Preis der deutschen Schallplattenkritik*, and have twice attracted Grammy nominations. Their release *Song of Songs* won the 2009 Gramophone Award for Early Music and reached the top of the U.S. Classical Chart. Working without a conductor, the members of Stile Antico rehearse and perform as chamber musicians, each contributing artistically to the musical result. Their performances

have repeatedly been praised for their vitality and commitment, expressive lucidity and imaginative response to text. Stile Antico's repertoire ranges from the glorious legacy of the English Tudor composers to the works of the Flemish and Spanish schools and the music of the early Baroque. Their workshops and masterclasses are much in demand; they are regularly invited to lead courses at Dartington International Summer School and are currently Ensemble In Residence at the University of Buckingham.

Stile Antico's engagements have included the BBC Proms, Wigmore Hall, Amsterdam Concertgebouw, major festivals throughout Europe, in Lebanon, and in Mexico, and prestigious concert venues across the U.S. and Canada. The group has toured extensively with Sting, appearing throughout Europe, Australia and the Far East as part of his Dowland project *Songs from the Labyrinth*. Stile Antico's 2013-4 season includes a UK tour celebrating the centenary of the Carnegie UK Trust, two visits to the U.S., the world premiere of a new work by Huw Watkins at Wigmore Hall, and the release of a ninth disc on the Harmonia Mundi label. Stile Antico thanks the American Friends of Wigmore Hall for their support.



About Miller Theatre

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

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as of March 1, 2014



Upcoming Events

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

COMPOSER PORTRAITS

Unsuk Chin

Rachel Calloway, *mezzo-soprano*

Oliver Hagen, *piano*

Bill Solomon, *percussion*

Ning Yu, *piano*

Ensemble Signal

Brad Lubman, *conductor*

March 24 - 29, noon - 5 PM

at the East Gallery, Maison Française (515 W. 116 Street)

SPECIAL EXHIBIT

Barrière's The Garden of Dreams

Saturday, March 29, 8:00 p.m.

COMPOSER PORTRAITS

Jean-Baptiste Barrière

Aliisa Neige Barrière, *violin*

Nathan Davis, *percussion*

Camilla Hoitenga, *flute*

Raphaële Kennedy, *soprano*

Margaret Lancaster, *flute*

Saturday, April 5, 8:00 p.m.

at The Church of St. Mary the Virgin (145 W. 46th Street)

EARLY MUSIC

The Tallis Scholars

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