

Thursday, March 12, 2020, 8 p.m.

BACH FROM THE PIANO

Bach Collection

MILLERTHEATRE
COLUMBIA UNIVERSITY SCHOOL OF THE ARTS

**2019-20
SEASON**

BACH FROM THE PIANO

Bach Collection

Kady Evanshyn, *mezzo-soprano*

Rebecca Fischer, *violin*

Alecia Lawyer, *oboe*

Simone Dinnerstein, *piano*

Jesu, Joy of Man's Desiring (1723) (arr. Hess, 1926)

JOHANN SEBASTIAN BACH
(1685-1750)

Concerto for Violin and Oboe in C minor, BWV 1060 (1736) (arr. Fischer, 1970)

Allegro

Adagio

Allegro

Chorale Prelude *Ich ruf zu dir, Herr Jesu Christ*, BWV 639 (1708-1715) (arr. Busoni, 1916)

Cantata *Ich habe genug*, BWV 82 (1727)

Aria

Recitativo

Aria

Recitativo

Aria

About the Program

Pianist Simone Dinnerstein is a gracious and thoughtful interview subject, the kind of person with whom you look forward to speaking because of the potential for meaningful dialogue and her utter lack of pretension. When I called her to talk about *Bach from the Piano*, the three-concert series she curated for Miller Theatre this winter, Dinnerstein was congenial, but prefaced our conversation with something of a warning. “I’m not a historian,” she said bluntly. “And I didn’t put these programs together based on any historical research or theories.”

I wasn’t surprised. When I’d talked to Dinnerstein about the single program she performed at Miller a year ago, an imaginative mix of works by François Couperin, Robert Schumann, Erik Satie, and Philip Glass, she’d demurred, for example, on the particulars of Couperin’s Baroque-harpsichord treatise and Schumann’s notable Romantic angst, preferring to talk instead about Glass, a contemporary composer who she knows personally. (Dinnerstein had recently toured his Piano Concerto No. 3, written for her as a co-commission from twelve different orchestras, giving its New York premiere here at Miller Theatre.)

This year, when I asked her what we might learn about the Baroque form of the sonata through the repertoire on the first Bach concert she programed for the series, she met my question with a flat reply and a hearty chuckle. “Well, *you*

might find something to say something about that,” she said, “but it’s not what I was thinking about.”

The music of Johann Sebastian Bach (1685-1750)—quite possibly the greatest composer in the Western art music tradition, the most renowned keyboard player of his day, and, by all accounts, an extraordinary improviser—originated some 300 years in the past. It is nearly impossible to speak about him without engaging deeply in music history—or so my inner musicologist would once have argued.

Starting with the work of his biographer Julius August Philipp Spitta (1841–1894), if not earlier with the revival of Bach’s *St. Matthew Passion* by Felix Mendelssohn in 1829, much of the discipline of musicology developed in order to engage with Bach as a historical subject: studying manuscript sources to produce critical editions of his music, and unearthing documents that contribute to our understanding of his biography. Throughout the 20th Century, scholar-musicians have made it their life’s work to reconstruct his music through historically informed performance on period instruments, an approach initially applied to works of the Medieval, Renaissance, and Baroque periods, then gradually extended to the Classical and Romantic eras. A fervor for charismatic and highly skilled performers such as Jordi Savall, Sir John Eliot Gardiner,

and Sir Roger Norrington in the 1980s and '90s demonstrated that the quest for authenticity was not limited to wonky academic exercises, but could be trendy, driving popular demand among classical music enthusiasts.

With this wealth of accumulated knowledge on Bach—and, frankly, the zealotry that sometimes accompanies it—one might be tempted to judge

unfavorably any musician who neglects even a kernel of information, let alone someone with an unorthodox approach. (Case in point: I remember a performance practice course I took at the

Eastman School of Music in the 1990s, during which our instructor played the venerated 1955 Glenn Gould recording of Bach's *Well-Tempered Clavier*. The example was so contrary to our way of thinking that the room spontaneously burst into laughter, deeming it absurd.)

"I've definitely been accused of anti-intellectualism," says Dinnerstein. "Maybe it's true. I don't know. But that's not why I'm playing. I'm not playing the piano to make a point; I'm playing it to make music.

"For instance," she continues, "I think that Jordi Savall is an extraordinary musician, and I love listening to everything that he does. But it's speaking

to me in an aesthetic and emotional way. I'm not thinking about whether or not his ornamentation is correct. Maybe someone would say that it sounds beautiful because he's playing it the way it would have been played, but that's not how I hear it.

"I also love listening to Myra Hess," she adds, referring to the British pianist, whose Bach interpretations and transcriptions were esteemed during

the first half of the 20th Century. "And I don't think that there was anything historically correct about how she was playing."

Could it be that Dinnerstein's rise over the past decade is evidence that the

pendulum has begun to swing the other way, returning Bach to those individual musicians confident in their aesthetic liberty, and with a less historically specific vision of what his music should be?

Dinnerstein first made her mark with Bach's *Goldberg Variations*, the imposing repertoire for her debut recording and one that seemed to come out of nowhere. Yes, she was a Juilliard graduate with a solid resume, but, by all accounts, her career had stalled. When she learned she was pregnant in 2001, she set out to master the *Goldbergs* before the baby arrived, a monumental task. She eventually raised the money to produce her own recording, a risky move that paid off, landing her a

"The tension for me is between the music being an art form living in the present and trying to recreate something that comes from the past."

—Simone Dinnerstein

Weill Recital Hall debut, a manager, and a label. In 2007, that recording topped the *Billboard* Classical Chart in its first week of sales.

As Anne Midgette wrote for *The New York Times*, “It is a distinctive approach to the work: colorful and idiosyncratic, a contemporary pianist’s rather than a harpsichordist’s account. It starts with a long, thoughtful, hesitant Aria that seems to be struggling to lift itself uncertainly out of silence.”

Dinnerstein’s approach is also full of intention, grounded in her deep reading of musical structures and the desire to communicate with incredible clarity, no matter the composer or the stylistic period. “I would probably say the same things to you if we were talking about Schumann or Copland,” she says. “The tension for me is between the music being an art form living in the present and trying to recreate something that comes from the past. That’s still a big argument in music today, much more than it was in the 1950s or ‘60s. Because if you listen to different pianists playing Bach from that period of time, there was a very wide range of approaches, whereas the people playing today tend to have a much more uniform approach.”

The same kind of devotion to making music that lives in the present guides Dinnerstein’s new venture: Baroklyn, an eleven-member string ensemble that she leads from the piano. The group debuted

at Miller Theatre in 2017. Joined on *Bach from the Piano* this year by a handful of select principal musicians on violin, cello, flute, oboe, and voice, Baroklyn offers the pianist an alternative to performing Bach as a solitary pursuit.

“When I’m playing his music by myself,” explains Dinnerstein, “I hear the sounds of different instruments. I’m juggling many voices and many personalities. What really appeals to me about leading an ensemble is hearing those sounds being played by different instruments in reality.”

Dinnerstein built the series with Miller Theatre’s Executive Director Melissa Smey around the group’s instrumentation, presenting a program of *Bach Sonatas* (January 30), *Bach Concertos* (February 13), and the *Bach Collection* (March 12), which brings together a handful of his most celebrated works.

A prolific composer, Bach served as the Cantor of the St. Thomas Church in Leipzig (1723-50), contributing over 200 cantatas to mark the Lutheran liturgical calendar. Although some of the works featured in Dinnerstein’s performances with Baroklyn belong to that sacred context, including one exceptionally poignant cantata, *Ich habe genug*, featured on the *Bach Collection*, the majority were played by members of the Collegium Musicum, an instrumental ensemble whose directorship Bach assumed from 1729-39, despite an abundance of other responsibilities.

Drawing on professional musicians and highly accomplished university

students, the Collegium Musicum gave 'ordinaire' concerts weekly, and 'extraordinaire' concerts for special occasions in the lively atmosphere of Zimmerman's coffeehouse (inspiring Bach to write, among other things, a 'coffee cantata'). Not only did they perform music by Bach, but by other renowned composers of the day, including Georg Friedrich Handel and Georg Philipp Telemann. According to Bach's son, composer C.P.E. Bach, it was "seldom that a musical master passed through without getting to know my father and playing for him." The group unquestionably fueled Leipzig's vibrant cultural scene, and gave Bach an outlet for his extraordinary talents beyond the confines of the church.

These instrumental masterworks dominate the first two concerts, *Bach Sonatas* and *Bach Concertos*. The other pieces belong to a tradition of adaptations and commentary on Bach with their own historic lineage. The composer himself was known for rewriting and arranging his works for different instrumentation; similarly, Dinnerstein will play a popular arrangement of the chorale *Jesu, Joy of Man's Desiring* by pianist Myra Hess (1890-1965) on the *Bach Collection*. Bach routinely performed chorale preludes, arrangements, and improvisations on hymns of the day; Dinnerstein brings an arrangement of Bach's Chorale Prelude on *Ich ruf zu dir, Herr Jesu Christ*, BWV 639 by Ferruccio Busoni (1866-1924) to the *Bach Collection*. In addition, she commissioned Philip Lasser, with whom she has worked on several projects, to

arrange the chorale prelude *Erbarm dich mein, o Herre Gott*, BWV 721 for piano and strings. This new work premieres on *Bach Concertos*.

"So often I see concerts put together in the spirit of, 'Let's hear all six Brandenburg concertos together now,'" says Dinnerstein. "There's a place for that, but we don't have to present music in a way that's encyclopedic. I've always been interested in programs where I can hear a variety of work for different instruments with different timbres, that have different kinds of intentions and meanings to them."

The programs Dinnerstein has curated for *Bach from the Piano* are manifestations of that ideal, selecting varied riches that shine brightly in their juxtaposition. Yet her choices were also driven by what she loves; she tells me, as we discuss each piece in turn, that it, too, is a favorite. Her connection to the Concerto for Violin and Oboe in C minor, BWV 1060 is perhaps the most personal one of all. She was so taken with its second movement when she heard it in the Pier Paolo Pasolini film *The Gospel According to St. Matthew* that she felt compelled to track it down. Performed by two violins, the piece would accompany her down the aisle on her wedding day.

"I've made pilgrimages to the St. Thomas Church in Leipzig," she says. "I've talked to music scholars, jazz musicians, dancers, filmmakers, and even rabbis—a wide range of people. And Bach's music speaks to them. It speaks to the very deep and mysterious part of everyone. I think that is why we continue to turn to

his music, and it's still so relevant today. Obviously, you can find a million details in it that are endlessly interesting as a musician, or a theorist. But you don't need to know any of that in order to have the music speak to you in a powerful way."

Bach Collection, the third and final program of *Bach from the Piano*, brings together some of Bach's most popular works: *Jesu, Joy of Man's Desiring*, arranged by Dame Myra Hess; Concerto for Violin and Oboe in C minor, BWV 1060; the chorale prelude

Ich ruf zu dir, Herr Jesu Christ, BWV 639, arranged by Ferruccio Busoni; and the cantata *Ich habe genug*, BWV 82.

The previous programs, *Bach Sonatas* and *Bach Concertos*, highlighted repertoire from Bach's tenure

as the director of Leipzig's Collegium Musicum. Dinnerstein has included one of the virtuosic works known to have been performed by that trailblazing ensemble on tonight's concert as well: Concerto for Violin and Oboe in C minor. However, the three remaining pieces count among Bach's sacred repertoire, from the period of his appointment as court organist and *Konzertmeister* in Weimar (1708-1717) and his final post as the Cantor of the St. Thomas Church in Leipzig.

"Personally, I think that all of Bach's music is sacred," Dinnerstein reminds us. "I doubt that he would have made the distinction."

Whereas flute was the featured wind instrument in *Bach Concertos*, oboe assumes importance in the *Bach Collection* via its prominence in both the concerto and the cantata. "It's like a voice without words," Dinnerstein explains. "I thought it could be very interesting to have a concert with those two pieces on the same program. The quality of the second movement of the concerto, which contains some of his most beautiful writing for the instrument, is such that it could have come from one of the cantatas."

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Dinnerstein will perform these four works in concert with musicians of whom she thinks as her colleagues and peers. Oboist Alecia Lawyer came to Dinnerstein's attention

through flutist Christina Jennings, who performed on *Bach Concertos*; Lawyer is the founder, director, and principal oboist of ROCO, a chamber orchestra based in Houston. Canadian mezzo-soprano Kady Evanyshyn was recommended to Dinnerstein by Philip Lasser, whose arrangement of the chorale prelude *Erbarm dich mein, o Herre Gott*, BWV 721 for piano and strings premiered on *Bach Concertos*; Evanyshyn, a Juilliard graduate, recently joined the Staatsoper Hamburg's International Opera Studio.

Violinist Rebecca Fischer, concertmaster of Baroklyn, is a good friend with whom Dinnerstein has worked for years; they met as fellows at Tanglewood in 1997. “I heard her play a Mozart string quintet,” says Dinnerstein, “and I thought she was just the best, the most beautiful musician.”

Jesu, Joy of Man’s Desiring

A favorite for weddings and at Christmastime, this beloved arrangement is one of many recreations of Baroque repertoire by English pianist Dame Myra Hess; she received her honorific title for organizing nearly 2,000 lunchtime concerts during the Blitz of London during World War II. “She’s one of my favorite pianists,” says Dinnerstein. “Her sound was so incredibly personal.”

Retitled by Hess, *Jesu* is based on two chorale movements from Bach’s cantata *Herz und Mund und Tat und Leben*, BWV 147, first composed for Advent in December 1716 while he was at Weimar. The melody, with its iconic triplets, belongs to the Lutheran evening hymn “Werde munter, mein Gemüte” (c. 1641) by German violinist and composer Johann Schop. Its text was written by German Protestant minister and musician Martin Janus.

Concerto for Violin and Oboe in C minor, BWV 1060

Written in the hand of Bach’s student and son-in-law J. C. Altnikol for its performance by the Collegium Musicum, only a single manuscript source survives

for this piece—and it is scored for two harpsichords rather than for violin and oboe. Bach scholars have known for more than a century that his keyboard concertos, which helped liberate that instrument from its accompaniment role and recast it as a worthy soloist, were re-compositions of earlier concertos for violin and oboe. The attempts to reconstruct those missing works began in the 1920s and continues to this day. The version Dinnerstein will perform is by contemporary German conductor and musicologist Wilfried Fischer.

“I’ve loved this concerto for such a long time,” Dinnerstein says of the piece that she included in her wedding ceremony. “The Pasolini film *The Gospel According to St. Matthew* uses that beautiful, slow second movement, which is where I first heard it. I’ve played the version for two keyboards; but oboe and violin can sustain notes in a way that is impossible on keyboard instruments.”

Chorale Prelude *Ich ruf zu dir, Herr Jesu Christ*, BWV 639

Bach’s earliest surviving works are chorale preludes, arrangements of existing chorales for organ, that date from when he was a mere 15 years old. He continued to write them as a young man during his first professional posts as organist at Weimar, Arnstadt, Mühlhausen, and Weimar again, the period from which this composition dates. It appears in an autograph manuscript that collects 45 of Bach’s

chorale preludes known as the *Orgelbüchlein* (1708-1717).

“Such was the centrality of the chorale in Protestant Germany that a substantial part of the training and activities of the organist and the composer traditionally revolved around it,” writes musicologist Richard Jones. “The skills required were not just in harmonizing chorales, but in improvising or composing more elaborate music, such as chorale preludes, on their basis.”

Ich ruf zu dir, Herr Jesu Christ was based on a hymn by Johann Agricola first published in 1529, one popular enough to appear in settings by Bach’s contemporaries Johann Pachelbel and Dieterich Buxtehude. Composer Ferruccio Busoni’s later piano transcription appeared as part of his massive thirty-year project known as the *Bach-Busoni Editions*, the first of which was published in 1894.

“I heard this chorale prelude in another film, Andrei Tarkovsky’s *Solaris*,” says Dinnerstein. “I was just so taken with it that I went looking for it. And that’s when I found Busoni’s version. It’s one of my favorite chorale preludes.”

Cantata *Ich habe genug*, BWV 82

A profoundly fitting work with which to close the concert and this series, *Ich habe genug* premiered at the St. Thomas

Church in Leipzig on February 2, 1727, as we know from its surviving autograph manuscript. The source materials also reveal that the cantata was performed on at least three more occasions. What kept Bach returning to it time and time again?

The anonymous text is based on the biblical story of Simeon in the book of Luke, the “righteous and devout” man of Jerusalem who can contentedly embrace his own death once he meets the infant Jesus in the temple. The dominant cultural view in Bach’s day held that death was a passage to be embraced, a sweet and peaceful sleep. Yet Bach’s meditation on this subject is one of internal conflict beyond what words can convey.

“There is a sense of acceptance, but there are also these moments of real emotional struggle,” says Dinnerstein. “I think that’s what makes it so interesting—the tension between the incredible sadness about leaving this world and also a sense of peace and joy in going to the next world. You don’t need to know the meaning of the text; the music has a particular poignancy that is clear. It is a piece that I think resonates with many people and I return to it myself all the time.”

Lara Pellegrinelli is a scholar and a journalist, who contributes to NPR and The New York Times. She teaches at The New School and Bard’s Microcollege at Brooklyn Public Library.

About the Artists

Simone Dinnerstein

American pianist Simone Dinnerstein is known for her “majestic originality of vision” (*The Independent*) and her “lean, knowing, and unpretentious elegance” (*The New Yorker*). Her self-produced recording of Bach’s *Goldberg Variations* in 2007 brought her considerable attention. It reached No. 1 on the U.S. Billboard Classical Chart in its first week of sales and was named to many “Best of 2007” lists including those of *The Los Angeles Times*, *The New Yorker*, and *The New York Times*, which called her “a unique voice in the forest of Bach interpretation.” She has gone on to make eight albums since then with repertoire ranging from Beethoven to Ravel, all of which have topped the Billboard Classical charts.

The New York-based pianist’s performance schedule has taken her around the world. She has performed at venues including the Kennedy Center for the Performing Arts, Vienna Konzerthaus, Berlin Philharmonie, Sydney Opera House, Seoul Arts Center, and London’s Wigmore Hall; festivals that include the Lincoln Center Mostly Mozart Festival, the Aspen, Verbier, and Ravinia festivals; and performances with the Vienna Symphony Orchestra, Dresden Philharmonic, Staatskapelle Berlin, RAI National Symphony Orchestra, Royal Scottish National Orchestra, Czech Philharmonic, Danish

National Symphony Orchestra, New York Philharmonic, and many others. Additionally, she has performed in correctional facilities for the Piatigorsky Foundation, an organization dedicated to bringing classical music to non-traditional venues.

Recent highlights include Dinnerstein’s recital at the Kennedy Center; her debut with the London Symphony Orchestra; touring of Piano Concerto No. 3, a piece that Philip Glass wrote for her as a co-commission by twelve orchestras; *Circles*, her world premiere recording of the concerto with A Far Cry; participating in the premiere of André Previn and Tom Stoppard’s *Penelope* with Renée Fleming and the Emerson String Quartet at Tanglewood, Ravinia, and Aspen music festivals; and a residency in San Francisco with the New Century Chamber Orchestra, among others.

Dedicated to her community in Brooklyn, Dinnerstein founded Neighborhood Classics in 2009, a concert series that raises funds for music education programs in New York City schools, and Bachpacking, a music program for elementary schools. A graduate of The Juilliard School and the Manhattan School of Music, Dinnerstein is on the faculty of the Mannes School of Music.

Kady Evanyshyn

Canadian mezzo-soprano Kady Evanyshyn is championing the crossroads of classical opera and contemporary vocal music. She has been hailed by *New York Classical Review* for her “lovely, dramatic voice,” and *Musical America* for her “delectable” musical interpretations. Evanyshyn recently joined the Hamburg Staatsoper’s International Opera Studio, where she debuted as Glascha (*Kát’a Kabanová*) and will appear as Zweite Dame (*Die Zauberflöte*), Sändmannchen (*Hänsel und Gretel*), Kate Pinkerton (*Madama Butterfly*), Zweite Knappe (*Parsifal*), Un pastore (*Tosca*), and Zweite Magd (*Elektra*).

Evanyshyn has worked with ensembles such as the Kronos Quartet and the ÆON Music Ensemble. Recent highlights include the world premiere of Stefano Gervasoni’s *Drei Grabschriften* with Focus Festival, and debuting as Second Woman in Mary Birnbaum’s production of *Dido and Aeneas*, conducted by Avi Stein, in New York (The Juilliard School), South Carolina (Joye in Aiken Festival), London (Holland Park), Versailles (Opéra Royal de Versailles), and Jennifer Higdon’s *Cold Mountain* at Music Academy of the West, conducted by Daniela Candillari, where she sang the role of Claire, and participating in Carnegie Hall’s 2020 SongStudio with Renée Fleming, which culminated in her Carnegie Hall debut.

Evanyshyn earned her bachelor’s and master’s degrees from The Juilliard

School, where she was granted the John Erskine Faculty Prize for exceptional scholastic and artistic achievement. She has been awarded the Tudor Bowl at the Winnipeg Music Festival and a Novick Career Advancement Grant, and is supported by the Sylva Gelber Music Foundation.

Rebecca Fischer

Praised for her “beautiful tone and nuanced phrasing” (*Boston Musical Intelligencer*), violinist Rebecca Fischer is sought after as a highly expressive, intuitive performer. She was first violinist of the Chiara Quartet for eighteen years until the group’s final season in 2018. She is currently the concertmaster of Baroklyn, an ensemble run by pianist Simone Dinnerstein specializing in the music of Bach, and a member of The Afield, a multidisciplinary collaboration with visual artist/writer Anthony Hawley combining new and original compositions for violin, voice, and electronics with video and other media.

Fischer has held residencies at the Metropolitan Museum of Art and Harvard University, won top prizes in national and international chamber music competitions, premiered over thirty major new works by composers such as Philip Glass and Gabriela Lena Frank, and was awarded the Chamber Music America/ASCAP Award for Adventurous Programming. Performance highlights include the complete Bartók Quartets by heart at Chicago’s Ravinia Festival,

several complete Beethoven quartet cycles, U.S. tours of clubs and bars of “Chamber Music in Any Chamber,” and collaborations with such artists as The Juilliard and Saint Lawrence Quartets, Simone Dinnerstein, Roger Tapping, Robert Levin, and the electronic duo Matmos.

Fischer is a violin teacher, chamber music coach, consultant, and speaker. Currently, she is teaching violin and chamber music at the Mannes School of Music and at Greenwood Music Camp, where she is Associate Director. Fischer holds degrees from Columbia University (B.A.) and The Juilliard School (M.M., A.D.). Her writing on artistry and creativity is published regularly in *Strings*, and she is currently working on a book of personal essays.

Alecia Lawyer

Named by *Musical America* as one of classical music’s Top 30 Influencers for 2015, Texas native Alecia Lawyer is the founder, artistic director, and principal oboist of ROCO, a professional music ensemble of one to 40 musicians from around the U.S. and Canada, with guest

conductors from around the world. ROCO has commissioned and world premiered over 75 works from living composers. Lawyer’s career has ranged from recording for John Cage and soloing with Rostropovich, to performing chamber music at Carnegie Hall and live radio broadcasts in New York, and disc jockeying for KRTS-92.1FM, Houston, TX. During a year-long residency in France, she recorded with the Sorbonne Orchestra, performed recitals in Paris, and concertized with various orchestras and chamber groups in France and Germany.

Lawyer was a finalist for Texas Musician of the Year (along with Willie Nelson) and was listed as one of Houston’s Top 50 Most Influential Women. She has received numerous awards, including the Gutsy Gal Award from *Houston Woman Magazine* and the Sigma Alpha Iota Musician of the Year. She is a senior fellow of the American Leadership Forum, a trustee for Episcopal High School, and a member of the Institute for Composer Diversity. Lawyer received an M.A. from The Juilliard School and a B.A. from Southern Methodist University, both in oboe.

Baroklyn

Simone Dinnerstein, *artistic director*

Rebecca Fischer, *concert master*

Suliman Tekalli, *violin I*

Annaliesa Place, *violin I*

Gabriela Díaz, *violin II*

Karla Donehew Perez, *violin II*

Doori Na, *violin II*

Colin Brookes, *viola*

Caeli Smith, *viola*

Alexis Pia Gerlach, *cello*

Julian Müller, *cello*

Lizzie Burns, *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, with a focus on contemporary and early music, jazz, and multimedia. Founded in 1988, Miller has helped launch the careers of myriad composers and ensembles, serving as an incubator for emerging artists and a champion of those not yet well known in the U.S. A four-time recipient of the ASCAP/Chamber Music America Award for Adventurous Programming, Miller continues to meet the high expectations set forth by its founders—to present innovative programs, support new work, and connect creative artists with adventurous audiences.

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