

Lincoln Center's

white light festival

October 16–November 16, 2016

Sunday, October 30, 2016, at 3:00 pm

Pre-concert lecture by Andrew Shenton at 1:45 pm in the Stanley H. Kaplan Penthouse

Verdi Requiem

London Symphony Orchestra

Gianandrea Noseda, *Conductor*

Erika Grimaldi, *Soprano*

Daniela Barcellona, *Mezzo-Soprano*

Francesco Meli, *Tenor*

Vitalij Kowaljow, *Bass*

London Symphony Chorus

Simon Halsey, *Chorus Director*

VERDI *Messa da Requiem* ("Requiem Mass") (1874)

Requiem and Kyrie

Dies irae

Dies irae

Tuba mirum

Liber scriptus

Quid sum miser

Rex tremendae

Recordare

Ingemisco

Confutatis

Lacrymosa

Offertorio

Sanctus

Agnus Dei

Lux aeterna

Libera me

This performance is approximately 90 minutes long and will be performed without intermission. This performance is also part of the Great Performers Symphonic Masters series.

Endowment support for Symphonic Masters is provided by the Leon Levy Fund.

Endowment support is also provided by UBS.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

David Geffen Hall

Please make certain all your electronic devices are switched off.

WhiteLightFestival.org

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UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Saturday, November 5 at 4 pm in the Stanley H. Kaplan Penthouse

White Light Conversation Our Humanity: Past, Present, and Future

John Schaefer, moderator
Through the lenses of evolution, psychology, religion, and art, this panel will provide fresh insight into the age-old question, "What makes us human?"

Saturday, November 12 at 7:30 pm in Alice Tully Hall

Venetian Coronation

Gabrieli (formerly Gabrieli Consort & Players)
Paul McCreesh, conductor
Works by Andrea and Giovanni Gabrieli
Pre-concert lecture by Raymond Erickson at 6:15 pm in the Stanley H. Kaplan Penthouse
"Prisoners in Their Own Palace: The Doges of Venice"

Monday–Wednesday, November 14–16 at 7:30 pm in the Gerald W. Lynch Theater at John Jay College

The Return of Ulysses

Handspring Puppet Company
William Kentridge, director
Ricercar Consort
Philippe Pierlot, musical director
MONTEVERDI: Il ritorno d'Ulisse in patria
Post-performance artist discussion on November 15

Wednesday, November 16 at 7:30 pm in Alice Tully Hall

Medieval to Modern

Jeremy Denk, piano
Works by Machaut, Monteverdi, Bach, Mozart, Beethoven, Brahms, Debussy, Ligeti, Philip Glass, and more

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: #LCWhiteLight

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Note on the Program

By James M. Keller

***Messa da Requiem* ("Requiem Mass") (1874)**

GIUSEPPE VERDI

Born October 1813, near Busseto, Italy

Died January 27, 1901, in Milan

Approximate length: 85 minutes

The story of Verdi's Requiem Mass, one of the crowning glories of his oeuvre, begins with another composer, his predecessor Gioachino Rossini. Verdi viewed him as one of his most essential forefathers, and the aesthetic of bel canto that Rossini personified continued to inform Verdi's operas long after his own voice began to emerge in the 1840s, following Rossini's early retirement from opera composition. Verdi premiered his first opera in 1839, and by the time he completed his Requiem, in 1874, he had unveiled about 25 operas, culminating in 1871 with *Aida*. The Requiem had already begun to germinate by then. When Rossini died in 1868, Verdi felt the loss deeply. He organized a plan for 13 composers to contribute movements to a composite Requiem for Rossini, assigning himself the concluding "Libera me" section. Bickering politics got the better of the scheme, which never came to fruition.

"A great name has gone from the world!" Verdi wrote to his friend and confidante the Countess Clara Maffei when Rossini died. "His was the most widespread, most popular reputation of our time, and was the glory of Italy! When the other one who is still alive will no longer be with us, what will remain?" That "other one" was Alessandro Manzoni, a poet and novelist of international reputation and, like Verdi, a patriot for an Italy in the throes of national unification. Manzoni died in 1873 at the age of 88. Verdi did not attend the funeral, but he reported to Maffei: "Few people can

have been sadder or more moved than I was, even though I am far away. Now it is finished! And with him dies the purest, holiest, and highest of our glories."

Verdi soon resolved to compose a full Requiem Mass in memory of Manzoni—this time on his own. He already had a leg up with his completed but unperformed "Libera me" for Rossini; and since that section includes some text that also appears in two earlier sections—"Requiem aeternam" and "Dies irae"—it made sense for him to "extrapolate backwards" when composing those parts, getting further (and perfectly logical) mileage out of the music he had already written, including some hair-raising passages spotlighting timpani and bass drum. He completed his Requiem in time for it to be premiered on the first anniversary of Manzoni's death, in the novelist's home city of Milan.

There were challenging problems to be overcome. Although Verdi viewed the Requiem as essentially a concert piece, he became fixated on the idea that the premiere should take place in Milan's Church of San Marco. But there was a prohibition against women singing in church, and this Requiem would involve a lot of singing women—two of the four vocal soloists as well as half of the mixed chorus. Verdi persuaded the authorities to bend the rules for this occasion. At the premiere it was presented as a "dry Mass" (i.e., as a liturgical celebration but without communion), with Verdi's settings separated by passages of chant. The Archbishop remained nervous about the idea of female vocalists, but he finally relented so long as "all possible precautions [be taken] that the women be hidden by a grating, off to one side, or something similar."

Three days after its church premiere, the production moved lock, stock, and barrel to the opera house at La Scala for three performances, after which it made the rounds of

the major European music capitals, always to immense acclaim. The Milanese newspaper *Il Sole* reported on the first La Scala performance, detailing the ovations that greeted movement after movement, often requiring that sections be repeated:

At the "Offertorium" the enthusiasm knew no bounds, and the public insisted on the repetition of this admirable quartet with soloists....they also encored the "Sanctus," a fugue for double chorus, which was performed wonderfully. The magic wand of Verdi seemed to have electrified all the performers....After the "Offertorium" had been repeated, a silver crown was presented to Verdi on an elegant cushion, while the public applauded with rapture.

Thus was launched the composer's only large-scale sacred work. After an initial flurry of performances in Europe and the Americas, however, interest waned and the work nearly dropped from sight. It staged a firm comeback in the mid-20th century, and since then, Verdi's Requiem has no shown no sign of relinquishing its grip on the affection of music lovers.

James M. Keller is program annotator of the New York Philharmonic and the San Francisco Symphony. His book Chamber Music: A Listener's Guide was published in 2011 by Oxford University Press and is now also available as an e-book and an Oxford paperback.

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All Souls

By Jane Hirschfield

In Italy, on the day of the dead,
they ring bells,
from every church and village in every direction.
At the usual times, the regular bells of the hour—
eleven strokes, twelve. Oar strokes
laid over and into the bottomless water and air.
But the others? Tuneless, keyless,
rhythm of wings at the door of the hive
when the entrance is suddenly shuttered
and the bees, returned heavy, see
that the world of flowering and pollen is over.
There can be no instruction
to make this. Undimensioned
the tongues of the bells,
the ropes of the bells, their big iron bodies unholy.
Barred from form, barred from bars,
from relation. The beauty—unspeakable—
was beauty. I drank it and thirsted,
I stopped. I ran. Wanted closer in every direction.
Each bell stroke released without memory
or judgment, unviolent, untender. Uncaring.
And yet: existent. Something trembling.
I—who have not known bombardment—
have never heard so naked a claim
of the dead on the living, to know them.

—“All Souls” from THE BEAUTY: POEMS by Jane Hirschfield, compilation
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Meet the Artists

SUSSIE AHLBURG 2012



Gianandrea Noseda

Gianandrea Noseda is among the most sought-after conductors of his generation. Since 2007 he has been music director of Teatro Regio Torino, where he leads performances of *La bohème* this month to celebrate the 120th anniversary of the opera's world premiere at the theater. In 2016 Mr. Noseda was appointed the eighth music director of the National Symphony Orchestra, a position he will assume in the 2017–18 season, and was appointed principal guest conductor of the London Symphony Orchestra, with which he has a long relationship and has toured extensively over the last few months, culminating in these concerts.

The principal guest conductor of the Israel Philharmonic Orchestra since 2012, Mr. Noseda is also a regular guest of the BBC Philharmonic, Cleveland Orchestra, Filarmonica della Scala, Mariinsky Theatre, NHK Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, and Wiener Symphoniker. Recent engagements include debuts with the Munich Philharmonic, Royal Opera House, Covent Garden, and the Berlin Philharmonic. In 2015 he made his Salzburg Festival debut conducting the Vienna Philharmonic. Mr. Noseda returns to the Metropolitan Opera this season to conduct a new production of Gounod's *Roméo et Juliette*, having led a new production of *Les Pêcheurs de Perles* in 2015–16. In 2013–14 Mr. Noseda received praise for his interpretation of *Prince Igor*, which was released on DVD by Deutsche Grammophon.

An exclusive Chandos artist, Mr. Noseda has made over 50 recordings. He led the Vienna Philharmonic Orchestra and Orchestra Teatro Regio Torino on albums with celebrated vocalists such as Anna Netrebko and Diana Damrau. Mr. Noseda was named Conductor of the Year at the International Opera Awards in 2016, *Musical America's* Conductor of the Year in 2015, and is a Cavaliere Ufficiale al Merito della Repubblica Italiana.



Erika Grimaldi

Erika Grimaldi (soprano) has delivered critically acclaimed performances at Italy's Teatro Regio di Torino, and appeared in such major opera houses as Teatro alla Scala in Milan, Teatro dell'Opera di Roma, Bavarian State Opera, and Opéra National de Montpellier. Her 2016–17 season includes engagements as Mimi in *La bohème* and her debut as Nedda in *Pagliacci* at Teatro Regio; Mathilde in *Guillaume Tell* at the Bavarian State Opera; and Mimi with San Francisco Opera.

Recent highlights include the title role in *Giovanna d'Arco* at Teatro alla Scala, Armilla in *La donna serpente* at Teatro Regio, Alice Ford in *Falstaff* at the Verbier Festival, Mimi with Opera de Oviedo and Savonlinna Opera Festival in Finland, Amelia in *Simon Boccanegra* in Hong Kong, and Micaëla in *Carmen* for her debut with San Francisco Opera. She has also sung Desdemona in *Otello* and the Countess in *Le nozze di Figaro* at Teatro Regio, Donna Anna in *Don Giovanni* at Opera de Bellas Artes in Mexico City, Donna Fiorilla in *Il turco in Italia* for her debut at Staatsoper Hamburg, and Mimi at Teatro di San Carlo. Ms. Grimaldi made her U.S. debut in 2014 as a soloist in Beethoven's Symphony No. 9 at the Mostly Mozart Festival in New York.

Born in Asti, Italy, Ms. Grimaldi graduated from Conservatorio Statale di Musica Giuseppe Verdi in Turin.



**Daniela
Barcellona**

Daniela Barcellona (mezzo-soprano) has given numerous acclaimed performances at Teatro alla Scala, Rossini Opera Festival, Teatro Regio di Torino, Teatro dell'Opera, and other venues. She has also been a guest performer with the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, London Symphony Orchestra, Deutsche Oper Berlin, Metropolitan Opera, and Royal Opera House, Covent Garden. Her upcoming appearances include *Semiramide* in London and Munich, *Tancredi* in Marseille and Valencia, *La Gioconda* in Berlin, *Aida* in Madrid, *Samson et Dalila* in Turin, and *Falstaff* in Munich and Berlin with Daniel Barenboim.

Ms. Barcellona has collaborated with such conductors as Claudio Abbado, Roberto Abbado, Valery Gergiev, Bruno Campanella, and Riccardo Chailly. She has received prestigious awards that include the Franco Abbiati Prize and a 2002 Opera Award in Italy, and she was the youngest-ever recipient of the San Giusto d'Oro Award.



Francesco Meli

Born in Genoa, Francesco Meli (tenor) began training at age 17 with soprano Norma Palacios at Conservatorio Niccolò Paganini. He made his debut at La Scala in *Dialogues des Carmélites* under the baton

of Riccardo Muti, and later returned for *Otello*, *Idomeneo*, *Don Giovanni*, *Maria Stuarda*, and *Der Rosenkavalier*. He has sung in *Rigoletto* at the Metropolitan Opera, *Simon Boccanegra* in Vienna, *Un ballo in maschera* in Parma, *Il trovatore* in Venice, *Werther* in Washington, D.C., and *I due Foscari* in Los Angeles. Mr. Meli has given solo recitals in London, Tokyo, Oslo, and Poznań, Poland, and performed in Verdi's Requiem, conducted by Daniele Gatti, Lorin Maazel, Gianandrea Noseda, and Yuri Temirkanov.

Mr. Meli's future engagements include works by Verdi with Muti in Rome, Chicago, and Salzburg; *Un ballo in maschera* at Accademia di Santa Cecilia with Antonio Pappano; *Il trovatore* in Salzburg; *La traviata* in Paris; *I due Foscari* in London, Turin, and Parma; *Ernani* with the Metropolitan Opera and at Teatro dell'Opera in Rome; *Simon Boccanegra* in Venice and Vienna; and *Carmen*, *Giovanna d'arco*, and *I due Foscari* at La Scala. His performances of Verdi's Requiem, *I Lombardi alla prima crociata*, and Donizetti's *Anna Bolena* are available on DVD from Deutsche Grammophon and Unitel.



SUSSIE AHEBURG

Vitalij Kowaljow

Praised for the depth and richness of his voice, Vitalij Kowaljow (bass) has established himself as a leading performer of more than 40 roles and has appeared at opera houses including the Metropolitan Opera, San Francisco Opera, Bavarian State Opera, Teatro alla Scala, Mariinsky Theatre, Gran Teatre del Liceu, and Royal Opera House, Covent Garden. Highlights this season include Mr. Kowaljow's debut at Salzburg Easter Festival as Wotan in *Die Walküre* with Christian Thielemann,

Zaccaria in *Nabucco* for Bavarian State Opera and others, and Banco in *Macbeth* at Gran Teatre del Liceu and Teatro Regio di Torino. Recent highlights include his critically acclaimed debut at Edinburgh Festival as Wotan in *Das Rheingold* with Mariinsky Opera and Valery Gergiev, Zaccaria in *Nabucco* and Fiesco in *Simon Boccanegra* at Gran Teatre del Liceu in Barcelona, and Banco in a new production of *Macbeth* for Dutch National Opera.

On the concert platform, recent highlights include appearances with the orchestra of Accademia Nazionale di Santa Cecilia, Deutsches Symphonie-Orchester Berlin, and the San Francisco Symphony and Chicago Symphony Orchestra. Mr. Kowal-jow collaborates with conductors including Daniel Barenboim, Valery Gergiev, Plácido Domingo, Nicola Luisotti, and Fabio Luisi. He has made recordings on Deutsche Grammophon and stars as Colline in *La bohème*, directed by Oscar- and Emmy-nominated director Robert Dornhelm.



MATTHIAS HEYDE

Simon Halsey

Simon Halsey occupies a unique position as a trusted advisor on choral singing to the world's greatest conductors, orchestras, and choruses, and as an inspirational teacher and ambassador for choral singing to amateurs of every age, ability, and background. He has been instrumental in changing the level of symphonic singing across Europe and nurturing the next generation of choral conductors.

Mr. Halsey is choral director of the London Symphony Orchestra and Chorus, chorus director of the City of Birmingham Symphony Orchestra Choruses, and director of the BBC Proms Youth Choir. He is also conductor laureate of Rundfunkchor

Berlin, artistic director of the Berliner Philharmoniker's Youth Choral Program, and artistic advisor of the Schleswig-Holstein Musik Festival Choir. This year he added the roles of artistic director of the Orfeo Català Choirs and artistic adviser to the Palau de la Música, Barcelona. Mr. Halsey has a growing relationship with Lincoln Center, where this summer he led the world premiere of David Lang's *the public domain*, a huge community project, as part of the Mostly Mozart Festival. He also conducted Rundfunkchor Berlin in *human requiem* as part of the White Light Festival earlier this month.

Mr. Halsey has worked on nearly 80 recording projects, winning three Grammy Awards. He was made Commander of the British Empire in 2015, awarded the Queen's Medal for Music in 2014, and the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011. He holds three honorary doctorates from universities in the U.K., and in 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*. As a teacher and academic, Mr. Halsey gives a post-graduate course in Birmingham and has taught master classes at Princeton and Yale Universities and elsewhere.

London Symphony Orchestra

The London Symphony Orchestra's commitment to serve music and the people who love music is borne of a unique ethos developed over more than 100 years. Established in 1904 by a number of London's finest musicians, the LSO is a self-governing musical collective built on artistic ownership and partnership. The orchestra is still owned by its members and has a signature sound emanating from the combined zeal and virtuosity of these 95 brilliant musicians who come from around the world; its music-making remains firmly at the center of the orchestra's activities. The LSO is resident orchestra at the Barbican in the City of London,

where it gives 70 symphonic concerts every year, and performs a further 70 concerts worldwide on tour. The orchestra works with a family of artists that includes the world's greatest conductors: Simon Rattle as music director designate, Gianandrea Noseda and Daniel Harding as principal guest conductors, Michael Tilson Thomas as conductor laureate, and André Previn as conductor emeritus. LSO Discovery, the orchestra's community and education program based at LSO St. Luke's, brings the work of LSO to all parts of society and engages with 60,000 people every year. The LSO reaches out much further with its own recording label—LSO Live, the first of its kind which launched in 1999—and now streams its music to millions around the world.

London Symphony Chorus

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and this year marks its 50th anniversary. The partnership between the LSC and LSO was strengthened in 2012 with the appointment of Simon Halsey as joint chorus director of the LSC and choral director for the LSO. It now plays a major role in furthering the vision of the LSO Sing initiative.

The LSC has also partnered many other major orchestras and has performed nationally and internationally with the Berlin and Vienna Philharmonics, and the Leipzig Gewandhaus Orchestra. Championing the musicians of tomorrow, it has also worked with both the National Youth Orchestra of Great Britain and the European Union Youth Orchestra. The chorus has toured extensively throughout Europe and has also visited North America, Israel, Australia, and Southeast Asia.

In 2016–17 the LSC continues to celebrate its 50th anniversary with performances of Verdi's Requiem with Gianandrea Noseda at the Barbican Theatre and Lincoln Center.

Other highlights with the LSO will be a semi-staging of Ligeti's *Le Grand Macabre* with Simon Rattle and Peter Sellars, John Adams's *El Niño* conducted by the composer, Brahms's Requiem with Fabio Luisi, and Bruckner's *Te Deum* with Bernard Haitink. Highlights from last season include Haydn's *The Seasons* with Rattle; Elgar's *Dream of Gerontius* with Mark Elder; and a new opera commission by Peter Maxwell Davies, *The Hogboon*.

The LSC's large catalogue of recordings features renowned conductors and soloists, and has won five Grammys, a Gramophone and other awards. Recent releases include Britten's *War Requiem* with Noseda and Mahler's Symphonies Nos 2, 3 and 8 with Valery Gergiev. *The Seasons* by Haydn, *Belshazzar's Feast* by Walton, *Otello* by Verdi, and the world premiere of the *St. John Passion* by James MacMillan were all under the baton of the late Colin Davis.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener. —Arvo Pärt. Now in its seventh year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers

runs from October through June with offerings in Lincoln Center's Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations,

and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.



London Symphony Orchestra

Sir Simon Rattle, OM CBE, *Music Director Designate*
 Daniel Harding, Gianandrea Noseda, *Principal Guest Conductors*
 Michael Tilson Thomas, *Conductor Laureate*
 André Previn, KBE, *Conductor Emeritus*
 Simon Halsey, CBE, *Choral Director*

Violin I

Carmine Lauri, *Leader*
 Lennox Mackenzie
 Clare Duckworth
 Nigel Broadbent
 Ginette Decuyper
 Gerald Gregory
 Jörg Hammann
 Maxine Kwok-Adams
 Claire Parfitt
 Laurent Quenelle
 Harriet Rayfield
 Colin Renwick
 Sylvain Vasseur
 Rhys Watkins
 Shlomy Dobrinsky
 Helena Smart

Violin II

Thomas Norris
 Miya Vaisanen
 David Ballesteros
 Matthew Gardner
 Julian Gil Rodriguez
 Naoko Keatley
 Belinda McFarlane
 William Melvin
 Iwona Muszynska
 Andrew Pollock
 Paul Robson
 Hazel Mulligan
 Alain Petitclerc
 Robert Yeomans

Viola

Edward Vanderspar
 Malcolm Johnston
 Anna Bastow
 German Clavijo
 Julia O'Riordan
 Robert Turner
 Heather Wallington
 Jonathan Welch
 Stephen Doman
 Carol Ella
 Felicity Matthews
 Caroline O'Neill

Cello

Tim Hugh
 Alastair Blayden
 Jennifer Brown
 Noel Bradshaw
 Eve-Marie Caravassilis
 Daniel Gardner
 Hilary Jones
 Amanda Truelove
 Steffan Morris
 Miwa Rosso

Bass

Colin Paris
 Patrick Laurence
 Matthew Gibson
 Thomas Goodman
 Joe Melvin
 Jani Pensola
 Simon Oliver
 Nicholas Worters

Flute

Adam Walker
 Alex Jakeman

Piccolo

Sharon Williams

Oboe

Olivier Stankiewicz
 Rosie Jenkins

Clarinet

Andrew Marriner
 Chi-Yu Mo

Bassoon

Daniel Jemison
 Joost Bosdijk
 Dominic Morgan
 Lawrence O'Donnell

Horn

Nicolas Fleury
 Vittorio Schiavone
 Angela Barnes
 Alexander Edmundson
 Jonathan Lipton

Trumpet

David Elton
 Gerald Ruddock
 Daniel Newell
 Robin Totterdell

Off-Stage Trumpet

Philip Cobb
 Jason Evans
 Paul Mayes
 Niall Keatley

Trombone

Dudley Bright
 James Maynard

Bass Trombone

Paul Milner

Tuba

Patrick Harrild

Timpani

Nigel Thomas
 Antoine Bedewi

Percussion

Neil Percy



London Symphony Chorus

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 Roger Sayer, *Chorus Accompanist*

Soprano

Frances Annull
 Liz Ashling
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 Faith Baxter
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 Evaleen Brinton
 Anna Byrne-Smith
 Carol Capper *
 Laura Catala-Ubassy
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 Shelagh Connolly
 Harriet Crawford
 Rebecca Dent
 Katharine Elliot
 Lucy Farrington
 Naomi Fletcher
 Elisa Franzinetti
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 Emily Hoffnung
 Denise Hoilette
 Josefin Holmburg
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 Debbie Jones
 Luca Kocsmarszky
 Naomi Kroll
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 Emily Norton
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 Emma Smith
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 Rebecca Vassallo

Alto

Elizabeth Boyden
 Gina Broderick
 Jo Buchan *
 Elizabeth Campbell
 Maggie Donnelly
 Lynn Eaton
 Linda Evans
 Amanda Freshwater
 Tina Gibbs
 Joanna Gill
 Rachel Green
 Kate Harrison
 Elizabeth Iles
 Ella Jackson
 Kristi Jagodin
 Christine Jasper
 Jill Jones
 Gilly Lawson
 Olivia Lawson
 Belinda Liao
 Aoife McInerney
 Jane Muir
 Caroline Mustill
 Dorothy Nesbit
 Susannah Priede *
 Lucy Reay
 Emma Recknell
 Maud Saint-Sardos
 Sarah Scott
 Lis Smith
 Jane Steel
 Margaret Stephen
 Claire Trocmé
 Rachael Twyford
 Kathryn Wells

Tenor

Jorge Aguilar
 Paul Allatt *
 Erik Azzopardi
 Brais Breijo
 Iain Christie
 Michael Delany
 Matt Fernando
 Matthew Flood
 Andrew Fuller *
 Simon Goldman
 Euchar Gravina
 Michael Harman
 Matt Horne
 Matt McCabe
 Tom McNeil
 Daniel Owers
 Chris Riley
 Chris Straw
 Richard Street *
 Malcolm Taylor
 Simon Wales
 James Warbis
 Robert Ward *
 Paul Williams-Burton

Bass

Simon Backhouse *
 Roger Blitz
 Gavin Buchan
 Andy Chan
 Steve Chevis
 Matthew Clarke
 Damian Day
 Joe Dodd
 Thomas Fea *
 Ian Fletcher
 Sam Foster
 Gerald Goh
 Daniel Gosselin
 John Graham
 Owen Hamner *
 Anthony Howick
 Alex Kidney
 Thomas Kohut
 Gregor Kowalski
 Andy Langley
 Isaac Leaverton
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Megan Young, *Supertitles*
Janet Rucker, *Company Manager*

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The London Symphony Chorus is generously supported on its 2016 tour to New York and Princeton by its members, and by: London Symphony Chorus Endowment Fund; American Friends of the London Symphony Chorus, Inc.; Westminster Choir College of Rider University, Princeton

Arts in the Middle



Jean Taylor

Students from South Bronx Academy for Applied Media

Several studies have examined how exposure to the arts in middle school strongly impact a student's social skills and development as well as likelihood to graduate from high school. In 2013, Lincoln Center Education launched a pilot program in partnership with the New York City Department of Education aimed at this specific issue. Called *Arts in the Middle*, it focuses on arts education as a potential catalyst for improved student engagement and success in and out of school, as well as parent engagement, teaching practices, and school and community culture.

Through *Arts in the Middle*, Lincoln Center Education is working with more than a dozen underserved New York City middle schools that have little to no arts programs. LCE is supporting schools with efforts to hire a part-time or full-time arts teacher, in addition to deploying its own roster of skilled teaching artists to help in the classroom and provide professional development for teachers and family engagement. Early results of these efforts to support educators and students are showing positive results. Metis Associates, hired by LCE to evaluate short- and long-

term effectiveness of the program, has documented increased parent engagement, which can have an impact on student success. Some schools have also noted that students are becoming vibrant and vocal participants when the arts are integrated into classrooms. If results continue in this direction, Lincoln Center Education hopes to develop an adaptable model of the program that can be disseminated nationally to bring arts education to underserved communities.

"As our partnership with the New York City Department of Education continues to grow, so, too, does our commitment to supporting whole communities by providing thoughtful programs for students and families around New York City's five boroughs," said Russell Granet. "*Arts in the Middle* is just one of many ways Lincoln Center Education is leveraging high-quality arts programs to improve the lives of all New Yorkers."

40

Lincoln Center Education 

4 decades of thinking like an artist

Learn more about Lincoln Center Education and its work at home and abroad:
LincolnCenterEducation.org

Accessibility at Lincoln Center

Reflecting a quote by Lincoln Center's first president John D. Rockefeller III that "the arts are not for the privileged few, but for the many," Lincoln Center has had as a central mission from its start making the arts available to the widest possible audiences. In 1985, that led to the establishment of the Department of Programs and Services for People with Disabilities to ensure full participation in the thousands of events presented annually across the Lincoln Center campus. It was the first such program at any major performing arts center in the U.S. and has long-served as a model for other arts institutions around the country.

Celebrating its 30th anniversary with a new name, ***Accessibility at Lincoln Center***, the program continues to provide exceptional guest care to all visitors, as well as training in accessibility to colleagues at Lincoln Center's resident organizations, including the Film Society of Lincoln Center, the New York Philharmonic, and Jazz at Lincoln Center.

Accessibility oversees the production of large-print and Braille programs for hundreds of performances taking place each year at various Lincoln

Center venues. Another major component of *Accessibility* is its longstanding "Passport to the Arts." The program annually distributes to children with disabilities thousands of free tickets to a variety of Lincoln Center performances, including New York City Ballet and the New York Philharmonic—a welcoming introduction to the arts. A parent who participated in a recent "Passport" event commented "It allowed my family and I to enjoy and learn along with everyone else. The accessibility... made it easier for our family to "relax" and truly enjoy the experience."



Accessibility is expanding the ways it serves adults with disabilities. It introduced and oversees American Sign Language-led official tours of Lincoln Center, and offers live audio description for select *Lincoln Center Festival* performances. *Accessibility*

looks forward to growing its inclusive programs in the years to come.

To learn more about *Accessibility at Lincoln Center*, please contact access@lincolncenter.org or call **212.875.5375**.

The Table is Set

American Table Café and Bar by Marcus Samuelsson in Alice Tully Hall is a great dining option available to Lincoln Center patrons, along with Lincoln Ristorante on Hearst Plaza, indie food & wine in the Elinor Bunin Munroe Film Center, 'wichcraft in the David Rubenstein Atrium, The Grand Tier in the Metropolitan Opera house, and Lincoln Center Kitchen and the cafe in David Geffen Hall.

Marcus Samuelsson, the youngest chef ever to be awarded a three-star review by *The New York Times* and the winner of the James Beard Award for both "Rising Star Chef" (1999) and "Best Chef: New York City" (2003), crafted the menu along with long-time associate Nils Noren, MSG's Vice President of Restaurant Operations. American Table Cafe and Bar by Marcus Samuelsson serves food that celebrates the diversity of American cuisine, drawing on influences and regions from across the country. Dishes on the menu, which is offered for both lunch and dinner, include Smoked Caesar Salad, Shrimp Roll, and Chocolate Cardamom Panna Cotta. The bar features a cocktail menu designed by consulting master mixologist, Eben Klemm, as well as a selection of reasonably-priced wines.

Marcus Samuelsson's memoir, *Yes, Chef*, chronicles his remarkable journey from being orphaned at age three in his native Ethiopia to his adoption by a family in Göteborg, Sweden, where he first learned to cook by helping his grandmother prepare roast chicken. He went on to train in top kitchens in Europe before arriving in New York, first taking the reins at Aquavit. He has won the television competition *Top Chef Masters* on Bravo as well as top honors on *Chopped All Stars: Judges Remix*.



Marcus Samuelsson

His current New York restaurant, the wildly successful Red Rooster, is located in his home base of Harlem.

American Table Cafe and Bar seats 73 inside, plus more space outside on the Alice Tully Hall Plaza. Diller Scofidio + Renfro, the designers of the critically acclaimed Alice Tully Hall, transformed the glass-walled space with lounge-like furniture in warm, rich colors, a long communal couch, tree-trunk tables, and lighting that can be dimmed to adjust the mood. The design—an eclectic reinterpretation of Americana—draws its inspiration from the cafe's culinary focus. Call 212.671.4200 for hours of operation.

