

Lincoln Center's

white light festival

October 16–November 16, 2016

Friday, October 21, 2016, at 7:30 pm

Immortal Bach

Rundfunkchor Berlin

Gijs Leenaars, *Conductor* (U.S. debut)

SCHÜTZ **Ist nicht Ephraim mein teurer Sohn**
EZRA SELTZER, *Cello*; AVI STEIN, *Chamber Organ*

BACH **Fürchte dich nicht**
EZRA SELTZER, *Cello*; AVI STEIN, *Chamber Organ*

BACH **Komm, Jesu, Komm!**
EZRA SELTZER, *Cello*; AVI STEIN, *Chamber Organ*

BRAHMS **Fest- und Gedenksprüche (c. 1889)**
Unsere Väter hofften auf dich
Wenn ein starker Gewappneter
Wo ist ein so herrlich Volk

BRAHMS **Warum ist das Licht gegeben (1877)**
Warum ist Licht gegeben dem Mühseligen
Lasset uns unser Herz
Siehe, wir preisen selig
Mit Fried und Freud ich fahr dahin

SCHOENBERG **Friede auf Erden (1907)**

NYSTEDT **Immortal Bach (1988)**

This performance is approximately one hour long and will be performed without intermission. Please join the artists for a White Light Lounge immediately following the performance.

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

Church of St. Mary the Virgin

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UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Wednesday–Thursday, October 26–27 at 7:30 pm in the Rose Theater

Babel(words)

Sidi Larbi Cherkaoui, choreography

Damien Jalet, choreography

Antony Gormley, visual design

Music: Patrizia Bovi, Mahabub Khan, Sattar Khan,

Gabriele Miracle, Shogo Yoshii

Sunday, October 30 at 3:00 pm in David Geffen Hall

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

Pre-concert lecture by Andrew Shenton at 1:45 pm

in the Stanley H. Kaplan Penthouse

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

Gabrieli (formerly Gabrieli Consort & Players)

Paul McCreesh, conductor

A Venetian Coronation 1595

Works by Andrea and Giovanni Gabrieli

Pre-concert lecture by Raymond Erickson at

6:15 pm in the Stanley H. Kaplan Penthouse

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 and arrangements

MONTEVERDI: Il ritorno d'Ulisse in patria

Post-performance discussion on November 15 with

Adrian Kohler and Basil Jones

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.

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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.

Notes on the Program

By James M. Keller

Ist nicht Ephraim mein teurer Sohn, SWV 40

HEINRICH SCHÜTZ

Baptized October 9, 1585, in Bad Köstritz, Germany

Died November 6, 1672, in Dresden

Approximate length: 5 minutes

Heinrich Schütz, the towering figure of 17th-century German music, was a choirboy during his school years in Kassel. "It was never the will of my late parents that I should make the profession of music either this day or the next," he later wrote, but he proved unstoppable. In 1609, he traveled to Venice to study with the eminent Giovanni Gabrieli. After his mentor's death, in 1612, Schütz returned to Germany and entered the service of the Elector of Saxony (in Dresden), where he oversaw the court's musical staff. Schütz is principally known through his massive oeuvre of sacred works in German and Latin. Among his earliest were the 26 motets he assembled under the title *Psalmen Davids (Psalms of David)*, published in Dresden in 1619. "Ist nicht Ephraim mein teurer Sohn" is something of an outlier in the collection, being set to a text from Jeremiah rather than a Psalm. The work reflects Schütz's embrace of Gabrieli's polyphonic propensity. Four ensembles interweave here: in the original scoring, two choruses (which provide solidity) and two groups in which singers mix with brass instruments (depicting details of the text)—although the composer allows the option of a strictly choral performance. This motet emanates the somber stateliness characteristic of Schütz, a composer of forest greens and deep maroons rather than bright hues or pastels.

Ist nicht Ephraim mein teurer Sohn

Ist nicht Ephraim mein teurer Sohn
Und mein trautes Kind?
Denn ich gedenk noch wohl daran,
Was ich ihm geredet habe.
Darum bricht mir mein Herz gegen ihn,
Daß ich mich sein erbarmen muß,
Spricht der Herr.

Is not Ephraim my beloved son

Is not Ephraim my beloved son
and my faithful child?
Therefore I still consider well
what I have said to him.
Therefore my heart breaks over him,
so that I must have mercy for him,
says the Lord.

Fürchte dich nicht, BWV 228
Komm, Jesu, Komm!, BWV 229

JOHANN SEBASTIAN BACH

Born March 21, 1685, in Eisenach, Germany

Died July 28, 1750, in Leipzig

Approximate length: 19 minutes

The motets of Johann Sebastian Bach constitute a slim niche of his oeuvre, comprising eight authenticated choral works plus another two that pose problems of attribution. They draw on Biblical passages as well as other liturgical texts, particularly those attached with traditional Lutheran chorales—and often their music cites chorale melodies as well. Eschewing the arias and *obbligato* instrumental parts that infuse Bach's cantatas and passions with textural variety, the motets can accordingly yield a listening experience that is more intellectual than sensual. The origin of "Fürchte dich nicht" is obscure, although stylistic evidence suggests it may date from 1708–17, when Bach was working as an organist, chamber musician, and ensemble director in Weimar. (The oft-repeated assertion that it was written in Leipzig for a 1726 funeral is unfounded.) "Komm, Jesu, Komm!" may date from after Bach moved to Leipzig in 1723. Both employ an eight-part double chorus, which allows Bach abundant opportunity for contrapuntal exploration, though without neglecting the expressive impact of sensitive text-setting.

Fürchte dich nicht

Fürchte dich nicht, ich bin bei dir;
Weiche nicht, denn ich bin dein Gott;
Ich stärke dich, ich helfe dir auch,
Ich erhalte dich durch die rechte Hand
meiner Gerechtigkeit.

Fürchte dich nicht, denn ich habe dich
erlöset;
Ich habe dich bei deinem Namen gerufen,
du bist mein.

Herr, mein Hirt, Brunn aller Freuden,
Du bist mein, ich bin dein,
Niemand kann uns scheiden.
Ich bin dein, weil du dein Leben
Und dein Blut, mir zu gut,
Den Tod gegeben.
Du bist mein, weil ich dich fasse
Und dich nicht, o mein Licht,
Aus dem Herzen lasse,
Laß mich, laß mich hingelangen,
Da du mich und ich dich
Lieblich werd umfangen.

Do not fear

Do not fear, I am with you;
do not give way, for I am your God;
I strengthen you, I also help you;
I uphold you with the right hand of my
righteousness.

Do not fear, for I have redeemed you;
I have called you by your name, you are
mine.

Lord, my Shepherd, source of all joys,
you are mine, I am yours,
no one can separate us.
I am yours, since by you your life
and your blood, for my benefit,
have been given in death.
You are mine, since I seize you
and, O my light, never
shall I let you leave my heart,
let me, let me come,
where you by me and I by you
shall be embraced in love.

Komm, Jesu, Komm!

Text: Paul Thymich

Choral

Komm, Jesu, komm, mein Leib ist müde,
Die Kraft verschwindt je mehr und mehr,
Ich sehne mich nach deinem Frieden;
Der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben;
Du bist der rechte Weg,
Die Wahrheit und das Leben.

Arie

Drum schließ ich mich in deine Hände
Und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
Ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
Weil Jesus ist und bleibt
Der wahre Weg zum Leben.

Come, Jesus, Come!

Chorus

Come, Jesus, come, my body is weary,
my strength wanes more and more,
I long for Your peace;
the sour path becomes too difficult for me!
Come, come, I will yield myself to You,
You are the true path,
truth and life.

Aria

Therefore I enclose myself in Your hands
and say goodnight to you, world!
Even though my lifetime rushes to its end,
my spirit is nevertheless prepared.
It shall soar with its Savior,
since Jesus is and remains
the true path to life.

Fest- und Gedenksprüche, Op. 109 (c. 1889)

Warum ist das Licht gegeben, Op. 74, No. 1 (1877)

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna

Approximate length: 20 minutes

As a young man, Johannes Brahms earned essential income as a choral director, and he composed choral music throughout his career, for choirs of women, choirs of men, mixed choirs of four to eight parts—sometimes a cappella, sometimes accompanied by a piano (or two) or even with more exotic instrumental *obbligatos*. His earliest choral works date from the mid-1850s, when he was just beginning to gain notice in musical circles, and his last few reach into the final decade of his life. The “Fest- und Gedenksprüche” was among that last handful, written around 1889 and dedicated to the mayor of Hamburg, where the composer had just been declared an Honorary Freeman—essentially, being given “the key to the city.” The polychoral texture of these “Celebratory and Memorial Sayings” harks back to the old German style of Schütz, whose works Brahms had recently edited. He wrote “Warum ist das Licht gegeben” during his 1877 summer vacation in Pörschach, Austria, the same vacation that gave rise to his bucolic Second Symphony. This motet, however, makes a darker impression, its Biblical words suggesting how humanity might confront death in a spirit of patience and acceptance—a viewpoint that had also infused Brahms’s *Ein deutsches Requiem*.

Fest- und Gedenksprüche

Unsere Väter hofften auf dich

Unsere Väter hofften auf dich,
Und da sie hofften, halfst du ihnen aus.

Zu dir schrieen sie und wurden errettet,
Sie hofften auf dich und wurden nicht zu
Schanden.

Der Herr wird seinem Volk Kraft geben,
Der Herr wird sein Volk segnen mit Frieden.

Wenn ein starker Gewappneter

Wenn ein starker Gewappneter seinen
Palast bewahret,

So bleibet das Seine mit Frieden.

Aber: ein jeglich Reich, so es mit ihm
selbst uneins wird

Das wird wüste; und ein Haus fällt über
das andere.

Wo ist ein so herrlich Volk

Wo ist ein so herrlich Volk, zu dem Götter
also nahe sich tun

Als der Herr, unser Gott, so oft wir ihn
anrufen.

Hüte dich nur und bewahre deine Seele wohl,

Daß du nicht vergessest der Geschichten,

Die deine Augen gesehen haben,

Und daß sie nicht aus deinem Herzen
kommen

Alle dein Leben lang.

Und sollst deinen Kindern und
Kindeskindern kundtun. Amen.

Celebratory and Memorial Sayings

In thee have our fathers hoped

In thee have our fathers hoped,
they have hoped, and thou hast delivered
them.

They cried to thee, and they were saved,
they trusted in thee, and were not
confounded.

The Lord will give strength to his people,
the Lord will bless his people with peace.

When a strong-armed man

When a strong-armed man guards his
palace,

his property will remain in peace.

But any kingdom that is divided among
itself

will be laid waste, and one house will fall
upon another.

Where is so great a nation

Where is so great a nation that has
statutes and decrees

that are as just as the Lord our God's,
whenever we call on him.

However, take care and watch your soul,

that you do not forget the stories,

the things that your eyes have seen,

that you do not let them depart from your
heart

all your life long.

And teach them to your children and to
your children's children. Amen.

**Warum ist das Licht gegeben dem
Mühseligen**

Warum ist das Licht gegeben dem
Mühseligen,
Und das Leben den betrübten Herzen?
Warum?
Die des Todes warten und kommt nicht,
Und grüben ihn wohl aus dem verborgenen,
Die sich fast freuen und sind fröhlich,
Daß sie das Grab bekommen. Warum?

Und dem Manne, des Weg verborgen ist,
Und Gott vor ihm denselben bedeckt?
Warum?

Lasset uns unser Herz samt den Händen
Aufheben zu Gott im Himmel.

Siehe, wir preisen selig, die erduldet haben.
Die Geduld Hiob habt ihr gehöret,
Und das Ende des Herrn habt ihr
gesehen;
Denn der Herr ist barmherzig, und ein
Erbarmer.

Mit Fried und Freud ich fahr dahin, in
Gottes Willen,
Getrost ist mir mein Herz und Sinn, sanft
und stille.
Wie Gott mir verheißen hat:
Der Tod ist mir Schlaf worden.

**Wherefore is light given to him that is
in misery**

Wherefore is light given to him that is in
misery,
and life unto the bitter in soul?
Wherefore?
Which long for death, but it cometh not;
and dig for it more than for hidden treasures;
which rejoice exceedingly,
and are glad, when they can find the grave?
Wherefore?
Why is light given to a man whose way is hid,
and whom God hath hedged in?
Wherefore?

Let us lift up our heart with our hands
unto God in the heavens.

Behold, we count them happy which endure.
Ye have heard of the patience of Job,
and have seen the end of the Lord;

that the Lord is very pitiful, and of tender
mercy.

In peace and joy I take my leave, for God's
sake.
Faithful am I, in heart and mind; calm and
at peace.
For God has promised me:
that death will become sleep.

Friede auf Erden, Op. 13 (1907)

ARNOLD SCHOENBERG

Born September 13, 1874, in Vienna

Died July 13, 1951, in Los Angeles

Approximate length: 8 minutes

Brahms's devoted admirer Arnold Schoenberg wrote quite a bit of choral music. Most of it goes unperformed with the exception of "Friede auf Erden" ("Peace on Earth"), a work for eight-part chorus that occupied him in February and March of 1907. At that point, Schoenberg was still hanging on to the harmonic practices of last-gasp Romanticism, with his escape into atonalism and, eventually, dodecaphony lying in the future. It displays the dense chromaticism that also inhabits such of Schoenberg's early instrumental works as his string sextet *Verklärte Nacht* and the tone poem *Pelleas und*

Melisande, but when transferred to a choral realm the demands were deemed unattainable. A few years later, he produced a new version, with instruments now doubling the vocal lines. As choruses grew more accomplished, however, the piece came within reach of the most adept vocal ensembles.

Friede auf Erden

Text: Conrad Ferdinand Meyer

Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter und dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
"Friede, Friede auf der Erde!"

Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte vollbracht!
In wie mancher heil'gen Nacht
Sang der Chor der Geister zingend,
Dringlich, flehend, leis verklagend:
"Friede, Friede auf der Erde!"

Doch es ist ein ew'ger Glaube,
Daß der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen alle Zeit.
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen,
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühen mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!

Peace on Earth

When the shepherds left their flocks
and brought the Angel's message
through the lowly door
to the Mother and Child,
the heavenly host continued to sing
in the starry firmament.
And the heavens continued to resound:
"Peace, peace on Earth!"

Since the angels gave that counsel,
Oh, how many bloody deeds
have been perpetrated by Discord,
steel-clad on its savage steed!
Oh how many Christmas Nights
has the heavenly choir sung, tremblingly,
urgently pleading, softly suing:
"Peace, peace on Earth!"

Yet faith remains eternal
that the weak
will not always fall victim
to brazen acts of murder:
A semblance of justice is at work
amid the murder and horror,
and a kingdom will be built
that seeks peace on Earth.

Gradually it will take shape,
attend to its holy duties,
forge weapons that are harmless,
flaming swords for righteousness,
and a kingly race
will flourish, with vigorous sons
whose bright trumpets will resound:
"Peace, peace on Earth!"

Immortal Bach (1988)

KNUT NYSTEDT

Born September 3, 1915, in Oslo

Died December 8, 2014 in Oslo

Approximate length: 5 minutes

This evening's program has traced a mainstream of German choral music from the early Baroque solemnity of Schütz to the contrapuntal brilliance of Bach, and from there to the Romantic outpourings of Brahms (who adored the music of both) and the early 20th-century harmonic complexity of Brahms's admirer Schoenberg. To conclude, the tradition takes a detour to Norway, and to the music of the late Knut Nystedt. He grew up in the traditions of Lutheranism, with chorales being sung as a part of daily life. His output ranged widely, from early works of Grieg-like nationalism through a period of Poulenc-style neoclassicism and eventually to tone-centered works recalling Ligeti or Penderecki. He produced an important body of choral music, including sacred works that reveal his profound appreciation of the Lutheran choral tradition. Nystedt's "Immortal Bach," from 1988, is a "deconstruction" in which phrases of Bach's harmonization of the chorale "O süßer Tod" ("O Come, Sweet Death") occasionally pause to overlap and linger in clustered harmony.

Immortal Bach

Komm, süßer Tod!

Komm, sel'ge Ruh!

Komm, führe mich in Friede!

Come, sweet death!

Come, blessed rest!

Come, lead me into peace!

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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Meet the Artists

Rundfunkchor Berlin

One of the world's outstanding choral ensembles, Rundfunkchor Berlin (Berlin Radio Choir) is the winner of three Grammy Awards. The ensemble is known for the breadth of its repertoire, an exceptionally warm, nuanced sound, and delight in experimentation, all of which makes it a chosen partner of such orchestras and conductors as Simon Rattle, Christian Thielemann, and Yannick Nézet-Séguin. It is the permanent partner of the Berliner Philharmoniker, Deutsches Symphonie-Orchester Berlin, and Rundfunk-Sinfonieorchester Berlin.

Rundfunkchor Berlin's experimental project series has attracted worldwide attention. In collaboration with artists from diverse disciplines, the chorus breaks down the classical concert formation and adopts new modes of choral music for a new audience. A prime example is *human requiem*, which has toured cities including Paris, Brussels, Athens, and Hong Kong, among others. This past spring the choir created an audiovisual concert experience called *cosmic lights* around a multimedia symphony about the aurora borealis. In addition, the music-dance-theater piece *LOVER* by Christian Jost toured to Taipei and Hong Kong. In October, Rundfunkchor Berlin undertakes its first South American tour.

Founded in 1925, Rundfunkchor Berlin celebrated its 90th anniversary last year. The group gives some 60 concerts per season and hosts annual activities that invite people of all ages and walks of life to become immersed in the world of professional choral music, including its big Sing-along Concert in the Berlin Philharmonie and the Festival of Choral Cultures. In 2015–16 Gijs Leenaars assumed the post of principal conductor and artistic director of Rundfunkchor Berlin, following Simon Halsey, who remains as conductor laureate and a regular guest conductor.



PETER ADAMIK

Gijs Leenaars

Gijs Leenaars became principal conductor and artistic director of Rundfunkchor Berlin in the 2015–16 season. Highlights of his first season included an opening a cappella concert at Musikfest Berlin and collaborations with renowned conductors such as Simon Rattle, Christian Thielemann, John Eliot Gardiner, and Yannick Nézet-Séguin. In 2016–17 Mr. Leenaars will conduct Rundfunkchor Berlin singing Honeggers's *Le Roi David* together with Deutsches Symphonie-Orchester Berlin at the Berlin Cathedral. He will also lead the choir's first-ever tour through South America, with performances of the Brahms and Mozart Requiems as well as Beethoven's Symphony No. 9.

Born in 1978 in the Netherlands, Mr. Leenaars studied piano, choral and orchestral conducting as well as singing in Nijmegen and Amsterdam. Upon completing his studies, he collaborated with the Netherlands Radio Choir in Hilversum. From 2012 to 2015 he was the ensemble's principal conductor, working with such leading conductors as Mariss Jansons, Nikolaus Harnoncourt, Bernard Haitink, and Valery Gergiev. He is a regular guest conductor of the Collegium Vocale Gent, Cappella Amsterdam, and Netherlands Chamber Choir, and has also conducted orchestras including the Netherlands Radio and Hague Philharmonics, and the Rotterdam and Turin Philharmonic Orchestras.

One of his special interests is contemporary music: Mr. Leenaars conducted the Dutch premiere of Wolfgang Rihm's *Vigilia* and prepared the choral works of György Kurtág with the Netherlands Radio Choir for a complete recording under Reinbert de Leeuw. His strikingly imaginative programming brings together the classics of the

choral repertoire with seldom performed works from all periods.



Ezra Seltzer

Lauded for his keen musicianship, cellist Ezra Seltzer is a founding member and principal cellist of the Sebastians, and has performed frequently as guest principal cellist of the Saint Paul Chamber Orchestra, Musica Angelica, Orchester Wiener Akademie, Early Music New York, and New York Baroque Incorporated. In 2015 he was named principal cellist of the Trinity Baroque Orchestra. Mr. Seltzer attended Yale University, where he received his bachelor of arts degree in history and master of music degree in cello. He graduated from the inaugural class of The Juilliard School's historical performance program.



Avi Stein

Avi Stein is the associate organist and chorus master at Trinity Church Wall Street and the artistic director of the Helicon Foundation. He teaches continuo accompaniment and chamber music at The Juilliard School, and vocal repertoire at the Yale Institute of Sacred Music. Mr. Stein performed on the 2015 Grammy Award-winning recording of Marc-Antoine Charpentier's *La descente d'Orphée aux Enfers* and *La Couronne de Fleurs* by the Boston Early Music Festival. Mr. Stein has performed throughout the U.S. and in Europe, Canada, and Central America. He directed the young artists' program at the Carmel

Bach Festival and has conducted a variety of ensembles including the Opera Français de New York, Opera Omnia, and the Amherst Festival Opera. He studied at Indiana University, the Eastman School of Music, and the University of Southern California, and was a Fulbright scholar in Toulouse.

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 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.



Rundfunkchor Berlin

Soprano

Nora von Billerbeck
 Anne Bretschneider
 Katrin Fischer
 Catherine Hense
 Friederike Holzhausen
 Lotta Hultmark
 Petra Leipert
 Gesine Nowakowski
 Melinda Parsons
 Heike Peetz
 Sabine Puhlmann
 Sylke Schwab
 Uta Schwarze
 Anett Taube
 Beate Thiemann
 Ricarda Vollprecht
 Isabelle Voßkühler
 Gabriele Willert

Alto

Roksolana Chraniuk
 Sabine Eyer
 Katharina Heiligttag
 Annerose Hummel
 Ulrike Jahn
 Christine Lichtenberg
 Ingrid Lizzio
 Judith Löser
 Kristiina Mäkimattila
 Bettina Pieck
 Judith Simonis
 Tatjana Sotin
 Anne-Kristin Zschunke
 Doris Zucker

Tenor

Peter Ewald
 David Erich Fankhauser
 Robert Franke
 Jens Horenburg
 Johannes Klügling
 Thomas Kober
 Christoph Leonhardt
 Ulrich Löns
 Holger Marks
 Jan Remmers
 Norbert Sänger
 Joo-hoon Shin
 Johannes Spranger
 Georg Taube

Bass

Sören von Billerbeck
 Nicolas Boulanger
 Joachim Fiedler
 Oliver Gawlik
 Sascha Glientenkamp
 Young Wook Kim
 Artem Nesterenko
 Thomas Pfützner
 Axel Scheidig
 Jörg Schneider
 Rainer Schnös
 David Stingl
 Wolfram Teßmer
 Michael Timm
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Arts in the Middle



Lincoln Center

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."

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Lincoln Center Education 

4 decades of thinking like an artist

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.

