

Lincoln Center's

white light festival

October 16–November 16, 2016

Saturday, November 12, 2016, at 7:30 pm

Pre-concert lecture by Raymond Erickson at 6:15 pm in the Stanley H. Kaplan Penthouse

A Venetian Coronation 1595

Gabrieli

Paul McCreesh, *Conductor*

This evening's performance recreates the Coronation Mass of Doge Marino Grimani, celebrated on the morning of April 27, 1595.

This program is approximately 80 minutes long and will be performed without intermission.

This performance is also part of the Great Performers Chamber Orchestras series.

(Program continued)

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

Alice Tully Hall, Starr Theater
Adrienne Arsht Stage

*Please make certain all your electronic devices
are switched off.*

WhiteLightFestival.org

Support for Great Performers is provided by Rita E. and Gustave M. Hauser, Audrey Love Charitable Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

Public support is provided by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

MetLife is the National Sponsor of Lincoln Center.

Artist Catering provided by Zabar's and Zabars.com

American Airlines is the Official Airline of Lincoln Center

Nespresso is the Official Coffee of Lincoln Center

NewYork-Presbyterian is the Official Hospital of Lincoln Center

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

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.

A Venetian Coronation 1595

G. GABRIELI **Toccata del secondo tono (1593*)**

Introit: ***Benedicta sit sancta Trinitas***

BENDINELLI
Procession:
Sonata No. 333 (1614)

BENDINELLI
Arrival of the Doge:
Toccata 26 (1614)

MERULO **Toccata quinta alla secondo tono (1598)**

A. GABRIELI **Kyrie à 5 (1587)**
Christe à 8
Kyrie à 12

A. GABRIELI **Gloria à 16**

Collect

Epistle

G. GABRIELI
Gradual:
Canzona XIII à 12 (1597)

Gospel

A. GABRIELI
Offertory:
Intonazione settimo tono (1593)
G. GABRIELI **Deus qui beatum Marcum à 10 (1597)**

Preface

A. GABRIELI **Sanctus & Benedictus à 12 (1587)**

BENDINELLI
Elevation:
Sarasinetta No. 2 (1614)
G. GABRIELI **Sonata VI à 8 *pian e forte* (1597)**

Pater noster

Agnus Dei

** Dates given refer to year of publication*

(Program continued)

Communion:
G. GABRIELI **Intonazione quinto tono alla quarta bassa (1593)**
A. GABRIELI **O sacrum convivium à 5 (1565)**
G. GABRIELI **Canzona IX à 10 (1597)**

Post communion

Deo gratias:
GUSSAGO **Sonata "La Leona" (1608)**

Recessional:
G. GABRIELI **Omnes gentes à 16 (1597)**

Note on the Program

By Paul McCreesh

Music and Ceremony at St. Mark's

The Basilica of St. Mark served a dual function as both private chapel of the doge and principal church of the state, and as such figured prominently in Venetian political life. With its own distinctive liturgy, a minutely detailed ceremonial, sumptuous mosaic decoration, works of art and magnificent music, the Basilica not only reflected vividly the worldly glories of the Serenissima Repubblica, but also served to illustrate a complex fusion of political and religious ideology. Differing ranks of feasts called for specific types of music: In particular, the formal appearance of the doge at Mass and Vespers on 30 or so days each year required the exposition of the great golden altarpiece, the *Pala d'oro*, the presence of instrumentalists and the performance of elaborate music. Every few years a major event would demand yet more lavish celebration: the signing of a treaty, a naval victory, the end of a plague, the visit of a prince or ambassador, or the coronation of a doge. These festivals are frequently described in Venetian histories and, even judged by Venetian standards of opulence, would be of quite stupendous extravagance. This evening's performance recreates one such event, the Coronation Mass of Doge Marino Grimani celebrated on the morning of April 27, 1595.

The Venetian Coronation Rite

Venice's meritocratic form of government, and the role of the doge as *primus inter pares*, led to a coronation ritual that differs substantially from most other European rites. After a complex system of balloting by 41 senior statesmen, the election of a new doge was heralded by the ringing of bells. If the choice proved popular, widespread rejoicing would often follow.

The official coronation ceremonies were tripartite. The doge entered St. Mark's where he received the ducal banner and was presented to the people; he was then carried around the Piazza San Marco, throwing specially minted coins to the crowds, and finally he was crowned with the ducal *beretta* on top of the Scala dei Giganti in the courtyard of the Ducal Palace. These formalities, although performed in the presence of St. Mark's clergy, were essentially secular and it was only with the actual Coronation Mass, celebrated in the Basilica the next morning, that the new doge's appointment was solemnized.

The election of Marino Grimani (1532–1605) was welcomed with particular enthusiasm by revellers who ripped up stalls in the piazza to fuel a huge bonfire. Grimani responded to this popular support by rewarding the populace with ample gifts of wine, bread, and money.

The Cappella Marciana

In 1595 St. Mark's *maestro di cappella* was Baldassare Donato, a sound administrator, if a somewhat insipid composer, who had spent his entire life in the Basilica's service. Giovanni Gabrieli served as one of the organists, and composed much large-scale festival music. The *Cappella Marciana* comprised some 16 singers with an instrumental ensemble of cornetts, sackbuts, and a few string players, often greatly augmented by freelance musicians. The doge's own *piffari e trombone* and retinue of fanfare-trumpeters were also present at major events, contemporary descriptions mentioning up to 24 trumpeters and drummers. In addition to the Basilica's two famed organs, it was customary to hire additional chamber organs. The Introit was usually sung by the *Cappella Marciana*, but all other plainchant was sung by a separate body of clerics.

There were at least seven areas around the altar area from which musicians performed, including the two organ galleries and the *pulpitum magnum cantorum* or *bigonzo* by the screen. The division of forces into two, three, or four spacially separated vocal and instrumental “choirs” is one of the most characteristic features of Venetian sacred music. The musicians almost certainly faced inwards towards the altar and the doge’s seat, the main aim being to tickle the ears of the dignitaries rather than fill the Basilica with washes of sound. Much of the music bears this out: Even in the very grandest polychoral pieces there are still elements of chamber music in the interplay between voices and instruments.

The Music

It is difficult to date so much of the Venetian repertoire, especially sacred music which was often published in large, retrospective and sometimes posthumous collections. There is evidence that music remained in repertoire some decades after composition, *stile antico* polyphony rubbing shoulders with motets and *concerti* in a more up-to-date style. The *Kyrie*, *Gloria*, and *Sanctus* are performed in settings by Andrea Gabrieli (c. 1533–85), Giovanni’s uncle and a previous organist at the Basilica. The four-choir *Gloria* may date from the Mass of the Japanese Princes in 1585, whilst the more expansive settings of *Kyrie–Christe–Kyrie* and *Sanctus–Benedictus* are a masterful blend of poised polyphony and the rich sonorities of three contrasted choirs. The Communion motet *O sacrum convivium*, probably the earliest work included, is altogether more intimate, at once restrained and ecstatic.

Giovanni Gabrieli’s compositions also feature prominently, including a brilliant setting of the Collect for St. Mark, *Deus qui beatum Marcum*, in classic *cori spezzati* style. The festive motet *Omnes Gentes*, one of the few four-choir pieces written before the new century, is included as a final motet of praise. The text, from Psalm 46,

refers in passing to the Ascension, but as this Psalm occurs in the office for all three major feasts of St. Mark, Venetians may well have viewed this work as suitable for any festival of state rejoicing. Giovanni Gabrieli’s canzonas and sonatas are a landmark in instrumental music: extensive, elaborately scored works of a wide expressive range. The Canzona à 12 is a wonderfully cheerful work for three choirs of largely equal voices. Sonata VI à 8 *pian e forte* is altogether a more somber work, perfectly suited to the role of an elevation sonata after the consecration. Perhaps most surprising of all is the Canzona à 10, predominantly for high instruments in which the two highest parts have solo sections consisting of the most elaborately written virtuosic divisions, prefiguring the later Venetian concerto.

There is no extant Venetian trumpet music, but judging from concordances between the few surviving sources of early trumpet music the repertoire seems to have been pan-European. The fanfares are taken from a contemporary tutor by the Italian trumpeter Cesare Bendinelli. Organ toccatas and intonations by both Gabrielis punctuate the service at various points. There are descriptions of both St. Mark’s organs playing together, but again no music survives. Following the widespread 16th-century practice of organ intabulation, Cesario Gussago’s Sonata “La Leona” has been transcribed for two organs. The chant is taken from a number of Venetian sources, including a 16th-century Gradual from the Basilica’s treasury.

The Reconstruction

The sequence of music in this performance takes the form of a liturgical reconstruction, not only incorporating the texts and ceremonial procedures of the Venetian Rite, but also reflecting the musico-liturgical practices of the era. In northern Italy it was customary to suppress certain items of the liturgy in order to place greater emphasis on extra-liturgical music. Most often the official text

was said by the celebrant *in secreto* at the high altar. This practice was never sanctioned by the official (Roman) authorities but in Venice, more than anywhere else, it allowed music to take an ever-increasing importance in services—at St. Mark's there was even a rule allowing priests to be fined if they interrupted the music!

Certain points in the Mass were considered particularly suited to musical elaboration with toccatas, motets, sonatas, and canzonas, especially the Gradual, Offertory, Elevation, Agnus Dei, Communion, Post-communion, and Deo Gratias. It is not yet clear how much of the official text was spoken, *sotto voce*, under such music, and in any case there seems to have been considerable flexibility in practice. In Venice, the Agnus Dei was frequently omitted, and it is quite possible that almost all the chant items from the Preface onwards were covered by the multiplicity of musical substitutes. The Coronation Mass was celebrated with its own unusual and hybrid liturgy, that of a Mass of the Holy Trinity with the

collect of the feast of St. Mark.

Venetian liturgical sources are always complex, and research is constantly developing. If some decisions regarding minor aspects of the reconstruction are conjectural, it is nonetheless based on a thorough interpretation of all the major Venetian sources. In any case, such details are relatively unimportant—the reconstruction is of necessity speculative in terms of the actual music performed on that April morning over 400 years ago. More interesting is the possibility of recreating something greater than the sum of the individual pieces, and to put all the music into a richer, more colorful, and more dramatic perspective. We may have lost our ability to respond to religious and civic ritual so beloved of renaissance Venetians, but in reconstructing such events we can perhaps rediscover something of the artistic and spiritual riches of this great city at the zenith of her powers.

—Copyright © by Paul McCreesh

Childe Harold's Pilgrimage (excerpt from Canto the Fourth)

By Lord Byron

I stood in Venice, on the Bridge of Sighs,
A palace and a prison on each hand:
I saw from out the wave her structures rise
As from the stroke of the enchanter's wand:
A thousand years their cloudy wings expand
Around me, and a dying Glory smiles
O'er the far times, when many a subject land
Looked to the wingéd Lion's marble piles,
Where Venice sate in state, throned on her hundred isles!

She looks a sea Cybele, fresh from ocean,
Rising with her tiara of proud towers
At airy distance, with majestic motion,
A ruler of the waters and their powers:
And such she was—her daughters had their dowers
From spoils of nations, and the exhaustless East
Poured in her lap all gems in sparkling showers:
In purple was she robed, and of her feast
Monarchs partook, and deemed their dignity increased.

In Venice Tasso's echoes are no more,
And silent rows the songless gondolier;
Her palaces are crumbling to the shore,
And music meets not always now the ear:
Those days are gone—but Beauty still is here;
States fall, arts fade—but Nature doth not die,
Nor yet forget how Venice once was dear,
The pleasant place of all festivity,
The revel of the earth, the masque of Italy!

*For poetry comments and suggestions, please write
to programming@LincolnCenter.org.*

Meet the Artists

Gabrieli

Gabrieli is a world-renowned interpreter of great vocal and instrumental repertoire spanning from the Renaissance to the present day. Formed as an early music ensemble by Paul McCreesh in 1982, Gabrieli has both outgrown and remained true to its original identity. Over 30 years, the ensemble's repertoire has expanded to include major works of the oratorio tradition, virtuosic a cappella programs of music from many centuries, and mold-breaking reconstructions of music for historical events.

At the heart of Gabrieli's activities today is the development of a pioneering education initiative, Gabrieli Roar. This ambitious partnership with leading U.K. youth choirs has enabled Gabrieli to work extensively with teenagers from across the U.K. in intensive training programs focused on recording major works of the oratorio repertoire and performances for the BBC Proms and other leading presenters.

Known for its dynamic and thought-provoking performances, Gabrieli is also renowned for its many award-winning recordings created during a 15-year association with Deutsche Grammophon. In 2010 McCreesh established his own record label, Winged Lion, which in its first year alone released four diverse recordings, underlining Gabrieli's versatility and the breadth of McCreesh's vision. The focal point of the Winged Lion catalogue is the series of spectacular large-scale oratorio recordings made in conjunction with the Wroclaw Philharmonic Choir with the kind support of the National Forum of Music, Wroclaw: Berlioz's *Grande Messe des Morts*, Mendelssohn's *Elijah*, and Britten's *War Requiem*. The next recording in this series, to be released in spring 2017, will be a large-scale version of Haydn's *The Seasons*. The most recent

release on Winged Lion is Handel's *L'Allegro, il Penseroso ed il Moderato*, Gabrieli's first Handel recording in over a decade.



ANDY STAPLES

Paul McCreesh

Paul McCreesh is founder and artistic director of Gabrieli (formerly Gabrieli Consort & Players), with whom he has toured the world and made numerous award-winning recordings. He works extensively with young musicians, broadening access to classical music and building new educational initiatives whenever possible.

Mr. McCreesh has guest conducted many major orchestras and choirs across the globe, including Leipzig Gewandhaus Orchestra, Bergen Philharmonic, Royal Northern Sinfonia, and Tokyo Metropolitan Symphony. He also enjoys regular collaborations with the Saint Paul and Basel Chamber Orchestras, conducting the latter at the Menuhin Festival Gstaad. From 2013–16 he was principal conductor and artistic adviser of Orquestra Gulbenkian in Lisbon, conducting a repertoire ranging from the Classical period to the 20th century, with a focus on symphonic repertoire, oratorio, and opera in concert, and working closely with the Lisbon-based Gulbenkian Choir. In 2016–17 Mr. McCreesh returns to the orchestra to conduct performances of Elgar, Satie, Saint-Saëns, and Beethoven, featuring cellist Gautier Capuçon. Mr. McCreesh has established a strong reputation in opera and has conducted productions at Teatro Real Madrid, Royal Danish Opera, Opéra Comique, Vlaamse Opera, and at Verbier Festival. In 2015–16 he conducted Britten's *A Midsummer Night's Dream* at Bergen Opera, and returned to Vlaamse Opera for a production of *Idomeneo*.

In 2011 Mr. McCreesh launched his own record label, Winged Lion, in collaboration with Gabrieli Consort & Players, Signum Classics, and Wratistavia Cantans Festival. To date they have made seven recordings, most recently Handel's *L'Allegro, il Penseroso ed il Moderato*, released in 2015. Other highlights include Britten *War Requiem* (BBC Music Magazine Award, 2014), Mendelssohn's *Elijah* (Diapason d'Or Award, 2013), Berlioz's *Grande Messe des Morts* (BBC Award, 2012), and a reworking of his earlier Gabrieli disc, *A New Venetian Coronation 1595* (Gramophone Award, 2013).

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 David Geffen 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.



ANDY STAPLES

Gabrieli

Consort

David Allsopp, *Countertenor**
David Clegg, *Countertenor*
David Hurley, *Countertenor**
Matthew Beale, *Tenor*
Richard Butler, *Tenor**
Guy Cutting, *Tenor**
Richard Bannan, *Baritone**
Jonathan Brown, *Baritone**
Robert Davies, *Bass**
William Townsend, *Bass*
Dingle Yandell, *Bass**

*Soloist

Players

Oliver Webber, *Violin/Viola*
Jeremy West, *Principal Cornett*
Conor Hastings, *Cornett*
Daniel Weitz, *Cornett/Trumpet*
Nicholas Perry, *Tenor Cornett*
Adrian Woodward, *Cornett/Trumpet*
Emily White, *Sackbut/Trumpet*
Phillip Dale, *Sackbut/Trumpet*
Tom Lees, *Sackbut/Trumpet*
Martyn Sanderson, *Sackbut/Trumpet*
Adrian France, *Bass Sackbut*
William Lyons, *Dulcian*
Jude Carlton, *Drum*
Jan Waterfield, *Organ*
William Whitehead, *Organ*

Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Regina Grande Rivera, *Associate Producer*

Nana Asase, *Assistant to the Artistic Director*

Luna Shyr, *Senior Editor*

Olivia Fortunato, *House Seat Coordinator*

Gabe Mizrachi, *Program Content Coordinator*

For the White Light Festival

Matt Frey, *Lighting Design*

Josh Benghiat, *Lighting Design Associate*

Megan Young, *Supertitles*

Janet Rucker, *Company Manager*

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.



Learn More, Take the Tour

BRIAN STANTON



Visitors get a concert preview at rehearsal

LINCOLN CENTER, THE WORLD'S LEADING PERFORMING ARTS CENTER, is a premiere New York destination for visitors from around the globe. Did you know that tours of its iconic campus have made the Top Ten Tour list of NYC&CO, the official guide to New York City, for two year's running? All tour options offer an inside look at what happens on and off its stages, led by guides with an encyclopedic knowledge of Lincoln Center, great anecdotes, and

a passion for the arts. The daily one-hour Spotlight Tour covers the Center's history along with current activities, and visits at least three of its famous theaters. Visitors can now also explore broadcast operations inside the Tisch WNET-TV satellite studio on Broadway, and see Lincoln Center's newest venue, the Elinor Bunin Munroe Film Center, home to the largest Plasma screen in the nation on public display.

Want more? A number of specialty tours are available:

■ **RADIO CITY MUSIC HALL & LINCOLN CENTER COMBO TOUR** Experience two of New York City's "must-see" attractions with one ticket. This package combines the Music Hall's Stage Door tour of its Art Deco interior—which might include meeting a world-famous Radio City Rockette—with Lincoln Center's Spotlight Tour, where a sneak peak at a rehearsal happens whenever possible.

■ **ART & ARCHITECTURE TOUR** Lincoln Center's 16-acre campus has one of New York City's greatest modern art collections, with paintings and sculpture by such internationally acclaimed artists as Marc Chagall, Henry Moore, and Jasper Johns. The tour not only examines these fine art masterworks, it also explores the buildings and public spaces of visionary architects like Philip Johnson, as well as the innovative concepts of architects Diller Scofidio+ Renfro with FXFOWLE, Beyer Blinder Belle, and Tod Williams Bille Tsien, designers of the campus' \$1.2 billion renovation.

■ **EVEN MORE TOUR OPTIONS** Lincoln Center offers **Foreign Language Tours** in five languages: French, German, Italian, Japanese, and Spanish, in addition to **American Sign Language** tours. Visitors with a special interest in jazz can take the **Jazz at Lincoln Center Tour** of the organization's gorgeous venues at the Times Warner Center, the only facilities created specifically for the performance of jazz music. And **Group Tours** of more than 15 people get a discount.

For more information, click on LincolnCenter.org/Tours. To book a tour, call (212) 875.5350, email tour_desk@lincolncenter.org, or visit the Tour and Information Desk in the David Rubenstein Atrium at Lincoln Center, located on Broadway between 62nd and 63rd Streets. —Joy Chutz

Inside the David H. Koch Theater



BRIAN STANTON