

Lincoln Center's

# white light festival

October 18–November 15, 2017

**Friday, October 20, 2017 at 7:30 pm**

**Saturday, October 21, 2017 at 3:00 and 7:30 pm**

## Dancing Voices

Meredith Monk, *Composer, Director, and Voice*

Young People's Chorus of New York City

Francisco J. Núñez, *Artistic Director and Conductor*

Elizabeth Núñez, *Associate Artistic Director and Conductor*

Katie Geissinger, *Voice*

Allison Sniffin, *Voice and Piano*

American Contemporary Music Ensemble

Ben Russell, *Violin*

Laura Lutzke, *Violin*

Caleb Burhans, *Viola*

Clarice Jensen, *Cello*

David Cossin, *Percussion*

Bohdan Hilash, *Woodwinds*

Noele Stollmack, *Lighting Design*

Lucas Indelicato, *Sound Design*

Yoshio Yabara, *Costume Design*

*This program is approximately 75 minutes long and will be performed without intermission.*

*Please join the artists for a White Light Lounge following the performance on Friday, October 20.*

*(Program continued)*

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

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Gerald W. Lynch Theater  
at John Jay College

*Please make certain all your electronic devices  
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*Dancing Voices* is produced by The House Foundation for the Arts and Young People's Chorus of New York City, and is supported in part by the Amphion Foundation, The ASCAP Foundation, Aaron Copland Fund for Music, Alice M. Ditson Fund of Columbia University, Fan Fox and Leslie R. Samuels Foundation, Howard Gilman Foundation, Gladys Krieble Delmas Foundation, Pierre and Tana Matisse Foundation, New York City Department of Cultural Affairs, New York State Council on the Arts, Blanchette Hooker Rockefeller Fund, James E. Robison Foundation, H. O. Peet Foundation, the Pinkerton Foundation, and Edward and Sally Van Lier Fund of the New York Community Trust.

All compositions by Meredith Monk © Meredith Monk Music (ASCAP)

## UPCOMING WHITE LIGHT FESTIVAL EVENTS:

*Thursday–Saturday, October 26–28 at 7:30 pm in the Rose Theater*

*Sunday, October 29 at 3:00 pm*

**Layla and Majnun** (New York premiere)

**Mark Morris Dance Group**

**Mark Morris**, choreographer and director

**Silk Road Ensemble**

**Alim Qasimov**, Majnun

**Fargana Qasimova**, Layla

**Howard Hodgkin**, scenic and costume design

**James F. Ingalls**, lighting design

Music composed by Uzeyir Hajibeyli and arranged by Alim Qasimov, Johnny Gandelsman, and Colin Jacobsen

Libretto based on the poem *Leyli and Majnun* by Muhammad Fuzuli

*Sung in Azerbaijani with English supertitles*

*Wednesday–Thursday, November 1–2, at 7:30 pm in the Rose Theater*

**Stabat mater** (New York premiere)

**Jessica Lang Dance**

**Jessica Lang**, director and choreographer

**Orchestra of St. Luke's**

**Speranza Scappucci**, conductor

**Andriana Chuchman**, soprano

**Anthony Roth Costanzo**, countertenor

MOZART: Divertimento in F major

PERGOLESI: Stabat mater

*November 1–11*

**The Psalms Experience** (U.S. premiere)

**Choir of Trinity Wall Street**

**Netherlands Chamber Choir**

**Tallis Scholars**

**Norwegian Soloists' Choir**

150 psalms. 150 composers. 4 choirs. 12 concerts.

Visit [PsalmsExperience.org](http://PsalmsExperience.org) for full concert schedule.

For tickets, call (212) 721-6500 or visit [WhiteLightFestival.org](http://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](http://WhiteLightFestival.org) for full festival listings.**

Join the conversation: #WhiteLightFestival

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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.*

# Dancing Voices

All compositions by Meredith Monk

## Part I

### ***Dancing Voices***

MEREDITH MONK, KATIE GEISSINGER, ALLISON SNIFFIN, YOUNG PEOPLE'S CHORUS OF NEW YORK CITY (YPC); ELIZABETH NÚÑEZ, *Conductor*

This original *Dancing Voices* program premiered with the Waelrant Children's Chorus in Belgium in 2010.

**Other Worlds Revealed**, from *ATLAS: an opera in three parts* (1991)  
MEREDITH MONK, KATIE GEISSINGER, ALLISON SNIFFIN, YPC

**Click Song #1**, from *Light Songs* (1988)  
MEREDITH MONK

**Jew's Harp**, from *Juice* (1969)  
MEREDITH MONK, YPC

**Calling**, from *American Archeology #1: Roosevelt Island* (1994)  
MEREDITH MONK, KATIE GEISSINGER, ALLISON SNIFFIN, YPC

**Quarry Weave**, from *Quarry: an opera in three movements* (1976)  
KATIE GEISSINGER, YPC

**Hocket**, from *Facing North* (1990)  
MEREDITH MONK, KATIE GEISSINGER

**Choosing Companions**, from *ATLAS: an opera in three parts* (1991)  
MEREDITH MONK, ADEDAYO PERKOVICH and TENZIN GUND-MORROW/  
CARTER PATERSON; ALLISON SNIFFIN, *Piano*

**Afternoon Melody**, from *Book of Days* (1988)  
YPC

**Plague**, from *Book of Days* (1988)  
YPC

**Cave Song**, from *Book of Days* (1988)  
MEREDITH MONK, MILENA MANOCCHIA  
ALLISON SNIFFIN, *Piano*

**Panda Chant I**, from *The Games* (1984)  
MEREDITH MONK, KATIE GEISSINGER, ALLISON SNIFFIN

*(Program continued)*

**Eva's Song**, from *Book of Days* (1988)

ALLISON SNIFFIN, YPC

**The Tale**, from *Education of the Girlchild* (1973)

MEREDITH MONK, YPC

ALLISON SNIFFIN, *Piano*

**Panda Chant II**, from *The Games* (1984)

MEREDITH MONK, KATIE GEISSINGER, ALLISON SNIFFIN, YPC

## Part II

**Three Heavens and Hells** (1992/2017) (World premiere, choral version)

YOUNG PEOPLE'S CHORUS OF NEW YORK CITY; FRANCISCO J. NÚÑEZ, *Conductor*

Words by Tennessee Reed

**ascent**, from *Songs of Ascension* (2008)

MEREDITH MONK, KATIE GEISSINGER, ALLISON SNIFFIN, YPC SOLOISTS

DAVID COSSIN, *Percussion*; BOHDAN HILASH, *Woodwinds*

AMERICAN CONTEMPORARY MUSIC ENSEMBLE

YOUNG PEOPLE'S CHORUS OF NEW YORK CITY; FRANCISCO J. NÚÑEZ, *Conductor*

# Notes on the Program

By Steve Smith

*Mercy...impermanence...On Behalf of Nature*—the titles of some of Meredith Monk's most recent major works testify to a singular artist grappling with some of the most substantial questions any person can face, concerning issues of mutual regard, mortality, and the fate of our planet. When Monk and Francisco Núñez first began speaking about creating a full-length program for the Young People's Chorus of New York City, a different kind of question came to mind: How might a program be fashioned from her existing canon for this specific group of young singers—one that shares similar concerns over what's happening in our world, while containing moments of joy, humor, and poignancy as well as those emotions she describes as "existing between shades of feeling for which we don't have words"?

*Dancing Voices* makes its own substantial statement, one concerning the passage of time, the formation of family, and the way art and lore are passed along from one generation to another. Having fashioned a distinctive body of work to be performed by herself and a close-knit ensemble of experienced colleagues, Monk now is inventing ways by which to share her vital canon with young performers—who turn out to be some of her finest, most avid interpreters, since they come to her unique practice without inhibition or prejudice.

The music heard in the first part of *Dancing Voices*—performed by Monk, longtime members of her Vocal Ensemble Katie Geissinger and Allison Sniffin, and 21 treble voices from YPC—spans the crucial early decades of Monk's career. In selections from *Education of the Girlchild*, *Book of Days*, *The Games*, *American Archaeology*, *Songs from the Hill*, *Facing North*, and the operas *Quarry* and *ATLAS*, the performers are inquisitive spirits

engaged in self-discovery, forming bonds, and acquiring knowledge.

The choral version of *Three Heavens and Hells*—commissioned by YPC and based on poetry from *Electric Chocolate*, which the poet Tennessee Reed wrote when she was 11 years old—evokes headier, heartier ruminations concerning what might lie beyond the immediate physical world. Accordingly, the chorus swells to 40 girls' voices. The concluding "ascent" comes from Monk's elaborate 2008 work *Songs of Ascension*, first performed in an eight-story tower designed by artist Ann Hamilton, and inspired in part by poet Norman Fischer's translations of the Psalms and by concepts of ascension found in Christian, Jewish, Muslim, and Buddhist spiritual practices. With treble voices soaring ever upward, lower male voices arrive to signify growth through transformation, even as a string quartet and other instruments provide a reassuring foundation.

What Monk has produced with *Dancing Voices* is a new creation with a dramatic arc that progresses from youthful inquisitiveness, exploration, and bonding, through contemplation of existential questions, to reach spiritual awakening. Using material filled with echoes of her past, she bestows the gift of her presence upon the performers who constitute the future of her art.

*Steve Smith is director of publications for National Sawdust, a performing-arts incubator and concert space in Brooklyn. He previously wrote about music as a freelance correspondent for the New York Times, and served as an editor for the Boston Globe and Time Out New York.*

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*Please turn to page 60 for an article on the creation of Dancing Voices.*

## The Music

By Mirabai

My friend, the stain of the Great Dancer has penetrated my body.  
I drank the cup of music, and I am hopelessly drunk.

Moreover I stay drunk, no matter what I do to become sober.

Rana, who disapproves, gave me one basket with a snake in it.

Mira folded the snake around her neck, it was a lover's bracelet,  
lovely!

Rana's next gift was poison: "This is something for you, Mira."

She repeated the Holy Name in her chest, and drank it, it was good!

Every name He has is praise; that's the cup I like to drink, and only  
that.

"The Great Dancer is my husband," Mira says, "rain washes off  
all the other colors."

*For poetry comments and suggestions, please write  
to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org).*

# Meet the Artists

JULIETA CERVANTES



## Meredith Monk

Meredith Monk is a composer, singer, director/choreographer, and creator of new opera and music-theater works. Recognized as one of the most unique and influential artists of our time, she is a pioneer in what is now called “extended vocal technique.” Celebrated internationally, her work has been presented at major venues throughout the world. In conjunction with her 50th season of creating and performing, Ms. Monk was appointed the 2014–15 Richard and Barbara Debs Composer’s Chair at Carnegie Hall. In September 2015, she received the National Medal of Arts from President Obama.

In 1965 Ms. Monk began her innovative exploration of the voice as a multifaceted instrument. In 1978 she founded Meredith Monk & Vocal Ensemble to expand her musical textures and forms. In addition to her numerous vocal works, she has created vital new repertoire for orchestra, chamber ensembles, and solo instruments, with commissions from Carnegie Hall, Michael Tilson Thomas/San Francisco Symphony, and St. Louis Symphony, among others. Selected scores of her work are available through Boosey & Hawkes. Ms. Monk has also made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated *impermanence* and highly acclaimed *On Behalf of Nature* (2016). Her music has been featured in films by Jean-Luc Godard, the Coen brothers, and Terrence Malick.

Since graduating from Sarah Lawrence College in 1964, Ms. Monk has received

eight honorary doctor of arts degrees. Her numerous honors include the prestigious MacArthur “Genius” Award, two Guggenheim Fellowships, a 2006 USA Prudential Fellow award, and a 2012 Doris Duke Artist Award. More recently she was named one of National Public Radio’s 50 Great Voices, *Musical America’s* 2012 Composer of the Year, and an Officer of the Order of Arts and Letters by the Republic of France.

In 1999 Ms. Monk performed her *Vocal Offering* for His Holiness the Dalai Lama as part of the World Festival of Sacred Music in Los Angeles. She is the subject of two recent books of interviews: *Conversations with Meredith Monk*, by arts critic and *Performing Arts Journal* editor Bonnie Marranca, and *Une voix mystique*, by French author Jean-Louis Tallon. Next week, Ms. Monk will be awarded with the esteemed Dorothy and Lillian Gish Prize, in recognition of her ongoing achievements as a composer, singer and interdisciplinary artist. Her newest music-theater work, *Cellular Songs*, will premiere in March 2018.



## Francisco J. Núñez

Francisco J. Núñez, a MacArthur Fellow, is a composer, conductor, leading figure in music education, and the artistic director/founder of the Young People’s Chorus of New York City. Since the group’s founding in 1988, Mr. Núñez has heightened an awareness of the ability of children to rise to unforeseen levels of artistry. He also leads the University Glee Club of New York City, its fifth conductor since the all-men’s chorus was established in 1894, and is sought after nationwide as a guest conductor by professional orchestras and choirs and as a master teacher. Through his Núñez Initiative for Social Change, he is working to expand the

YPC model to children's choruses beyond New York City and is a frequent keynote speaker on the role of music in achieving equality and diversity among children in today's society. Mr. Núñez composes original works and arrangements in all musical formats and styles for choirs, orchestras, and solo instruments, and has received an ASCAP Victor Herbert Award and the New York Choral Society's Choral Excellence Award. Musical America Worldwide named him among 30 "Influencers" for his contributions to the music industry, NYU Steinhardt honored him with its Distinguished Alumnus Achievement Award, and he received an honorary doctor of music degree from Ithaca College.



**Elizabeth  
Núñez**

Elizabeth Núñez is the associate artistic director of the Young People's Chorus of New York City, renowned worldwide for its diversity and artistic excellence. She created and directs YPC's acclaimed Cantare chorus and serves as vocal coach for over 400 children in YPC's after-school performance program. Ms. Núñez is also the director of YPC's School Choruses program, which brings YPC's unique music education program to an additional 1,100 children annually in 16 New York City public schools. Since joining YPC in 2004, she has led YPC choristers in New York City's most prestigious venues, from Lincoln Center to the Apollo Theater, and at international choral festivals and competitions on four continents. She helped lead YPC to five gold medals at the Golden Gate International Choral Festival and first prize in the Cantonigròs International Music Festival in Barcelona this past summer. She is also the founding artistic director of SoHarmoniums, an intergenerational women's community chorus based in New York's SoHo neighbor-

hood and is sought after as a conductor and choral clinician for workshops nationwide.



DEVON CASS

**Katie Geissinger**

Katie Geissinger (voice) has performed with Meredith Monk worldwide in concert and theater pieces such as *ATLAS*, *mercy*, the Grammy-nominated *impermanence*, *Songs of Ascension*, *On Behalf of Nature*, and *The Politics of Quiet*, which received a Bessie award. Career highlights include the premiere of Bang on a Can's Obie-winning *The Carbon Copy Building* (Canteloupe), appearing in Philip Glass and Robert Wilson's *Einstein on the Beach* (Elektra Nonesuch), and performances as a soloist in Bach's *Magnificat*, Honegger's *Le Roi David*, and Osvaldo Golijov's *Ainadamar* at Carnegie Hall. Other credits include Jonathan Miller's staging of Bach's *St. Matthew Passion* at BAM, John Tavener's *The Veil of the Temple* at Lincoln Center, and Ann Hamilton's *the event of a thread*, with music by David Lang, at the Park Avenue Armory. Her Broadway credits include Baz Luhrmann's production of *La Bohème* and *Coram Boy*. Recent performances include Julia Wolfe's *Steel Hammer* in collaboration with Anne Bogart's SITI Company and the Bang on a Can All-Stars.



JOHN EDWARD MASON

**Allison Sniffin**

Multi-instrumentalist, singer, and composer Allison Sniffin (voice, piano) has been a member of Meredith Monk & Vocal Ensemble since 1996, performing in *The Politics of Quiet*, *A Celebration Service*, *Magic Frequencies*, *mercy*, *Turtle Dreams*,

*Book of Days* (concert version), *impermanence*, *Songs of Ascension*, and *On Behalf of Nature*. She has collaborated with Meredith Monk on the orchestration of *Possible Sky*, *Night*, *WEAVE*, *Realm Variations*, and *Backlight*; arranged her music for Bang on a Can All-Stars; edited and contributed to two albums of her piano music; and prepared numerous a cappella and instrumental works of Monk's for publication. Ms. Sniffin has received grants from Meet the Composer and Concert Artists Guild for her compositions. She is a frequent arranger/orchestrator for the Stonewall Chorale and Melodia Women's Choir of NYC. She was also a winner in the New York Philharmonic's 2017 New World Composition Challenge. Ms. Sniffin serves as organist at Middle Collegiate Church and Temple Shaaray Tefila in New York City.



**David Cossin**

David Cossin's (percussion) interest in classical percussion, drum set, non-Western hand drumming, composition, and improvisation has led to performances across a broad spectrum of musical and artistic forms to incorporate new media with percussion. He has recorded and performed internationally with composers and ensembles including Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio Real Quiet. Numerous theater projects include collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. Mr. Cossin was featured as the percussion soloist in Tan Dun's Grammy- and Oscar-winning score to Ang Lee's film *Crouching Tiger, Hidden Dragon*. He also performed with Sting on his world tour, *Symphonicity*. Mr. Cossin has also performed as a soloist with orchestras throughout the world. He creates sonic [WhiteLightFestival.org](http://WhiteLightFestival.org)

installations and is an active composer, inventor of several new instruments, and curator for the Sound Res Festival. He teaches percussion at Queens College in New York City.



**Bohdan Hilash**

Bohdan Hilash (woodwinds) has appeared at many renowned concert venues and festivals as a performer of orchestral, chamber, and contemporary music; opera; musical theater; and jazz. He has performed with leading orchestras, including the London Symphony Orchestra and New York Philharmonic with conductors such as Leonard Bernstein, Kurt Masur, and Zubin Mehta. Mr. Hilash has premiered numerous new compositions written for him throughout the world and worked with many of the field's foremost artists and ensembles including the Bang on a Can All-Stars, Chamber Music Society of Lincoln Center, and Continuum. His diverse performance career encompasses projects in jazz and ethnic music, music for radio and television, and numerous recordings and soundtracks for feature films. In the theater, Mr. Hilash has been a featured performer in collaboration with leading theater companies, playwrights, and directors, including Arthur Miller and Lee Breuer.

### **Young People's Chorus of New York City**

The Young People's Chorus of New York City (YPC) is a multicultural youth chorus renowned not only for its superb virtuosity and brilliant showmanship, but as a model for an inclusive society that is being replicated globally. Founded by Artistic Director Francisco J. Núñez, a MacArthur Fellow, this groundbreaking program harnesses the power of music to fulfill the potential of every child musically, academically, and

socially, and has established the youth chorus as a significant and often untapped instrument for making music. Over 1,600 children from ages 8 to 18 participate annually in YPC through its after-school, in-school program, and community programs. The ensemble's repertoire ranges from Renaissance and Classical traditions through gospel, folk, pop, contemporary, and world music. In addition, YPC has extended and invigorated the repertoire for young voices by commissioning and premiering over 100 pieces of new music from many of today's most distinguished composers. YPC's commitment to artistic excellence and diversity has resulted in collaborations with and performances at a global array of festivals, cultural institutions, and cities on four continents. YPC was named New York's first radio choir by WNYC and was the first children's chorus to open Lincoln Center's Mostly Mozart Festival. Among its many awards are a Chorus America Education Outreach Award, two Chorus America/ASCAP Awards for Adventurous Programming, and the 2017 Margaret Hillis Award for Choral Excellence. In 2011 YPC received the National Arts and Humanities Youth Program Award, America's highest honor for youth programs.

## American Contemporary Music Ensemble

The American Contemporary Music Ensemble (ACME), led by Artistic Director Clarice Jensen, was honored by ASCAP during its 10th anniversary season in 2015 for the "virtuosity, passion, and commitment with which it performs and champions American composers." ACME's recordings appear on the Deutsche Grammophon, New World, Butterscotch, and New Amsterdam labels, and its first portrait album was released on Sono Luminus in 2017. Notable highlights of ACME's 2017–18 season include a tour with Max Richter, and performances presented by the Metropolitan Museum of Art

and the Kennedy Center. Conceived as a flexible ensemble of 21 instrumentalists, ACME's dedication to new music extends across genres and has earned the group a reputation among both classical and rock crowds. Its many collaborators have included several dance companies, actors, filmmakers, rock and new music groups. ACME has performed at leading venues including Carnegie Hall, BAM, Le Poisson Rouge, Miller Theatre, the Metropolitan Museum, Constellation Chicago, Stanford Live, UCLA, Peak Performances, Melbourne Recital Hall, Big Ears, Sydney Opera House, the Sacrum Profanum Festival in Poland, and All Tomorrow's Parties in the U.K., among many others.

## Noele Stollmack

Noele Stollmack's (lighting design) scenery and lighting design includes *The Flying Dutchman*, *Giulio Cesare in Egitto*, *Albert Herring*, *Dido and Aeneas*, *Venus and Adonis*, *Río de Sangre*, *Macbeth*, *Tristan and Isolde*, and *The Magic Flute* (Florentine Opera); *Rape of Lucretia* (Toledo Opera); *Pagliacci* (Opera Columbus); *Mirandolina* (Milwaukee Repertory Theater); lighting and scenic realization for Meredith Monk's international tours of *mercy* and *impermanence*. Ms. Stollmack's lighting has appeared onstage at BAM, Sydney Opera House, Opera Ontario, Opera Pacific, Portland Opera, Vancouver Opera, New Orleans Opera, Madison Opera, Nashville Opera, American Players Theatre, Milwaukee Repertory Theater, Jeff Daniels' Purple Rose Theater, and Skylight Music Theatre. As a lighting director for Houston Grand Opera, she supervised lighting for over 50 operas and designed such productions as Andrei Serban's *Elektra*, Jonathan Miller's *Der Rosenkavalier*, *Aida*, and the world premieres of *Harvey Milk*, *Desert of Roses*, and *The Dracula Diary*.

## Lucas Indelicato

Lucas Indelicato (sound design) toured as the sound engineer for Meredith Monk's

*mercy and impermanence* from 2003 to 2006, and more recently designed programs for Monk's 50th anniversary season. He has recently served as the production audio engineer for the Broadway productions of *Aladdin*, *Finding Neverland*, *The Tragedie of King Richard the Third*, and *Cirque du Soleil's Paramour*.

## Yoshio Yabara

Yoshio Yabara (costume design) received a bachelor of arts degree in linguistics in his native Japan, and studied stage design at the German state art universities in Stuttgart and West Berlin. He began his professional career as a costume designer for the Oscar-winning film *The Tin Drum*, directed by Volker Schlöndorff. His first work for stage was in the 1970s and early 1980s at the Schaubühne in West Berlin, where he first met Meredith Monk and collaborated on her *Vessel: An Opera Epic*. Their subsequent collaborations include *ATLAS*, the feature film *Book of Days, impermanence*, and *Songs of Ascension*. Mr. Yabara has also worked as a costume designer, stage designer/art director for many theatrical and film productions in Europe, the U.S., and Asia, including *the CIVIL warS*, Robert Wilson's *King Lear*, *Oedipus Rex*, *Madame de Sade* by Tadashi Suzuki, *Don Giovanni*, *Le Nozze di Figaro* produced and conducted by Daniel Barenboim at the Staatsoper Unter Den Linden Berlin, *Bin ich schön?*, *Nackt*, and *Bliss* by Doris Dörrie, among others.

## The House Foundation for the Arts

Incorporated in 1971, the House Foundation for the Arts is a nonprofit arts organization with a mission to promote, disseminate, and celebrate the work of the iconic American artist Meredith Monk. The House Foundation provides development, management, production and administrative services for Meredith Monk and Meredith Monk & Vocal Ensemble. In addition to the presentation of new work, the House Foundation is committed to building

a legacy for Monk and sharing her prolific body of work with future generations of artists, scholars and the public alike.

## Gerald W. Lynch Theater at John Jay College

John Jay College of Criminal Justice of the City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship and research, the college approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality and the rule of law.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource for John Jay College and the larger New York City community. The theater is dedicated to the creation and presentation of performing arts programming of all disciplines with a special focus on how the artistic imagination can shed light on the many perceptions of justice in our society. The theater is also a member of CUNY Stages, a consortium of 16 performing arts center located on CUNY campuses across New York City.

The Gerald W. Lynch Theater has hosted events in the Lincoln Center Festival since its first season in 1996, as well as performances by Lincoln Center's Great Performers series, New York City Opera, Metropolitan Opera Guild, and Alvin Ailey American Dance Theater/Ailey II. The theater has also been the site of many television and film specials including A&E's *Live by Request*, Comedy Central's *Premium Blend*, *Robert Klein in Concert*, and VH1's *Soundtrack Live*.

## 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 eighth 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.

### **Lincoln Center Programming Department**

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Janet Rucker, *Company Manager*



## Young People's Chorus of New York City

Francisco J. Núñez, *Artistic Director and Founder*

Elizabeth Núñez, *Associate Artistic Director*

### ***Dancing Voices***

Luc Agudelo  
 Lauren Breen  
 Rachael Girsang  
 Eliana Graham  
 Tenzin Gund-Morrow  
 Maddalena Honablue  
 Leda Kahn  
 Olivia Manning  
 Milena Manocchia  
 Jenia Marquez  
 Isabel Medina  
 Alexander Moustakerski  
 Jaden Pace  
 Carter Paterson  
 Hazel Peebles  
 Adedayo Perkovich  
 Airi Portalatin  
 Caleb Salladin  
 Maya Scott-Luib  
 Abebaw Silver  
 Ariana White  
 Kaia Yamaguchi

### ***Three Heavens and Hells / ascent***

Alyssa Blake  
 Georgia Bomar  
 Fei Bu  
 Thenjiwe Buthelezi  
 Eve Calderon-Castro  
 Kendra Castro  
 Miriam Ciacca  
 Katherine Cook  
 Zaria Dickerson-Parker  
 Madeline Dominguez  
 Michaela Duryea  
 Dea Elezaj  
 Eloise Esseks  
 Amberlis Fernandez  
 Lennon Franklin  
 Naya Griles  
 Chyanne Gyemfi  
 Alexia Heurtelou  
 Nyota Holmes-Cardona  
 Raychel Jackson  
 Svetlana Jackson  
 Bianca Jeffrey  
 Jessica Jiao  
 Kai Kelly  
 Gia Khanna  
 Nefelie Kiskinis  
 Irena Kogarova  
 Gabrielle Kone  
 Riya Koshy

Gabrielle Kuker  
 Ayline Le Sourd  
 Victoria Manning  
 Natalie McCormick  
 Francesca Michielli  
 Mina Moore  
 Joy Motz  
 Anna Moustakerski  
 Jasmine Neal  
 Kayla Phanor  
 Anani Ramos  
 Iandra Ramos  
 Samantha Ratner  
 J'Noir Richardson  
 Aiyana Roman  
 Thea Rose  
 Hannah Rudt  
 Jeniecy Scarlett  
 Noa Scheinfeld  
 Alexa Schwartz  
 Kate Shen  
 Thalia St. Hubert  
 Evie Strausfeld-Barenberg  
 Skye Tarshis  
 Kaia Tien  
 Theodora Tomuta  
 Tais Torres  
 Caroline Watters  
 Cierra Willis  
 Sylvie Wrinkler  
 Aaron Agudelo

Jahi Bandele  
 Dylan Batista  
 Jordan Batista  
 Sean Beauge  
 William Brooks  
 Samuel Chachkes  
 Nicolas de Azevedo  
 Byron De Leon  
 Sebastian Garcia  
 Andy Guzman  
 Jason Kreloff  
 Dwayne Lewis  
 Brandon Louisor  
 Ronan McKinnon  
 Howell-John Núñez  
 Zachary Omoso  
 Deminan Ramos  
 Marcelo Raghelli-Duran  
 Isaac Reeves  
 Elliot Sadoff  
 Johnathan Screen  
 Ajeya Shiva  
 Tucker Smith  
 Alec Spector  
 Santiago Vargas  
 Elliangel Vega  
 Karl Velez-Domingo  
 Aundre Williams  
 Zaccariah Wright  
 Martin Zakoian

**For *Dancing Voices***

Katie Geissinger, *Rehearsal Director*  
Allison Sniffin, *Music Director and Score Preparation*  
Hjørdis Linn-Blanford, *Production Manager*  
José Rivera, *Production Assistant*  
Ms. Monk's wardrobe for *ascent* by Gary Graham

**The House Foundation for the Arts Staff**

Meredith Monk, *Artistic Director*  
Kirstin Kapustik, *Executive Director*  
Peter Sciscioli, *Projects Director*  
Hjørdis Linn-Blanford, *Production Manager*  
Anna Lublina, *General Manager*  
Jenée-Daria Strand, *Intern*

**Young People's Chorus of New York City Staff**

Francisco J. Núñez, *Artistic Director/Founder*  
Elizabeth Núñez, *Associate Artistic Director*  
Nancy Bloom, *Executive Producer*  
Lindsay Bogaty, *Concert and Events Coordinator*  
Maria Peña, *Project Manager*  
Kerry Allen, *Wardrobe Coordinator*  
Jon Holden, *Pianist*  
Taisiya Pushkar, *Pianist*

**John Jay College Administration**

Karol V. Mason, *President*  
Steven Titan, *Vice President, Office of Finance and Administration*  
Jeffrey C. Brown, *Executive Director, Gerald W. Lynch Theater*  
Joshua Redfearn, *General Manager*  
Rubina Shafi, *Assistant General Manager*  
Rosie Cruz, *Assistant Technical Supervisor*  
David Nelson, *Head Carpenter*  
Stuart Burgess, *House Electrician*  
William Grady, *House Audio Engineer*  
Jeffrey Marsey, *House Stagehand*  
Larissa DiCosmo, *House Manager*  
Alyshia Burke, *Custodian*