

The poster features a dark, abstract background with bright, ethereal light rays and patterns that resemble smoke or light trails, creating a sense of movement and depth.

Lincoln Center's

white light festival

October 18–November 15, 2017

Wednesday–Thursday, November 1–2, 2017, at 7:30 pm

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*

Mark McCullough, *Lighting Design*

Bradon McDonald, *Costume Design*

Marjorie Bradley Kellogg, *Set Design*

Kelley Rourke, *Titles Design*

Dancers: Patrick Coker, John Harnage, Eve Jacobs, Kana Kimura,
Claudia MacPherson, Milan Misko, Thomas Ragland,
Rachel Secrest, Jammie Walker

This production was developed at the Glimmerglass Festival, and premiered in Cooperstown, New York in 2013.

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

Rose Theater
Jazz at Lincoln Center's Frederick P. Rose Hall

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

WhiteLightFestival.org

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

Artist Catering provided by Zabar's and Zabars.com

The Jessica Lang Dance premiere was made possible by the generosity of Glimmerglass Opera including a technical residency.

Funding for *Stabat Mater* has been generously provided by Strelizia Foundation.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

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 for full concert schedule.

Thursday, November 9 at 7:30 pm at Church of the Ascension

Darkness and Light (U.S. premiere)

Bernard Foccroulle, organ

Lynette Wallworth, video

Works by BACH, BUXTEHUDE, MESSIAEN, GRIGNY, ALAIN, TOSHIO HOSOKAWA, BERNARD FOCCROULLE, and SOFIA GUBAIDULINA

Sunday, November 12 at 3:00 pm in David Geffen Hall

Beethoven's Missa solennis

Swedish Chamber Orchestra

Thomas Dausgaard, conductor

Swedish Radio Choir

Peter Dijkstra, choral director

Malin Christensson, soprano

Kristina Hammarström, mezzo-soprano

Michael Weinius, tenor

Josef Wagner, bass

BEETHOVEN Mass in D major (Missa solennis)

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

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: #WhiteLightFestival

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.

Stabat mater (New York premiere)

MOZART **Divertimento in F major, K.138 (1772)**

Allegro
Andante
Presto

(Pause)

PERGOLESI **Stabat mater (1736)**

1. Stabat Mater dolorosa
2. Cuius animam gementem
3. O quam tristis et afflicta
4. Quae moerebat et dolebat
5. Quis est homo qui non fleret
6. Vidit suum dulcem natum
7. Eia Mater, fons amoris
8. Fac ut ardeat cor meum
9. Sancta Mater, istud agas
10. Fac ut portem Christi mortem
11. Inflammatum et accensus
12. Quando corpus morietur

This program is approximately 70 minutes long and will be performed without intermission.

Artists' Note

Pergolesi's score is timeless and hauntingly beautiful. Although the medieval text is specific in its reference to the holy figure, Mary, and the loss of her son, Jesus Christ, we can remove the identities of these figures and what remains is a universal story of love and loss. It is the iconic image of Woman, of any religion or race, who carries in her own skin the pain of lost sons and daughters. The final prayer, *"When my body is no more, let my soul know the glory of paradise,"* holds us together in our undeniable common experience—we are born, we live, and we will die.

— Jessica Lang and Speranza Scappucci

Notes on the Music

By Kathryn L. Libin

Divertimento in F major, K.138 (1772)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 12 minutes

Italy and its music exerted a powerful influence on Mozart's development as a composer during the formative stages of his career. His first voyage to Italy, undertaken in December 1769 when he was 13 years old, introduced him to a remarkable number of new places and acquaintances. Throughout his travels, Mozart presented his music, offering performances in Verona and Mantua, writing symphonies and string quartets in Milan and Bologna, and being honored with admission to Bologna's Accademia Filarmonica. He also received the important commission of an opera for Milan, which led to further commissions. In late 1772, his apprenticeship complete, Mozart was ready to take his place—in Salzburg or elsewhere—as a professional composer and performer.

In the brief periods during his apprenticeship when he was at home in Salzburg, Mozart was not idle. While he worked on the new commissions from Italy, he also contributed music for the court of the archbishop. In 1772 he wrote three works for four-part strings, titled "Divertimento" (though not in Mozart's own hand) on the manuscripts. Whether these pieces were intended for string quartet or for a small string orchestra is not specified, but they were likely adapted for various purposes with whatever resources were available. The important point is that all three of them are delightful, engaging, readily accessible to amateur as well as professional players, and thus suitable for entertainments of all kinds.

The third Divertimento in F major, K.138, opens with a classic balance: loud,

assertive statement followed by soft, equivocal response. The whole ensemble then launches into a robust *Allegro* with a soaring melody and crackling rhythms over a pulsing accompaniment. The *Andante* provides the expected contrast, but with some unexpected features. The sweet tune given out by the first violin achieves a certain pathetic quality in the first phrase with a strongly dissonant trill and appoggiatura; this intensifies when it joins the other violin in the following phrase in close, dissonant seconds. The final *Presto* is the rowdy, exuberant movement that was meant to be the show-stopper. Though this is an early opus with no pretensions to grandeur, it shows Mozart as an already seasoned composer who brings subtlety and eloquence even to a smaller work.

Stabat mater (1736)

GIOVANNI BATTISTA PERGOLESI

Born January 4, 1710, in Jesi, Marche

Province, Italy

Died March 16, 1736, near Naples

Approximate length: 41 minutes

A sickly child in an obscure Italian town and grandson of a humble shoemaker, Giovanni Battista Pergolesi began life with few advantages; surely no one would have predicted that he would eventually rank among the most celebrated musicians of the 18th century. But Jesi, on the Adriatic coast, had a cathedral and music masters, with whom the young Pergolesi began lessons at an early age, and he was sent as an adolescent to Naples for conservatory training. Naples in the 1720s offered a rich milieu for aspiring musicians, with four conservatories, a royal chapel, numerous wealthy churches and confraternities, and both court theater and public opera houses. Indeed, a burgeoning taste for comic opera spurred the opening of several new public theaters at the very time of Pergolesi's arrival in Naples. As a student, he sang in a choir, played violin in an orchestra, and was soon composing works for the conservatory. At

age 22, he joined the musical establishment of Prince Ferdinando Colonna Stigliano as *maestro di cappella*, and launched a busy career, producing operas while also contributing important sacred works for local churches.

The *Stabat mater*, a 13th-century Franciscan hymn, already had a venerable tradition before Pergolesi produced his setting. This poignant reflection on the sufferings of Christ's mother as she stands beside his cross was an accepted part of the liturgy in the early 1500s, when it inspired noble polyphonic settings by Josquin, Lassus, Palestrina, and many other composers. Though barred from the liturgy later that century by the Council of Trent, it was revived in 1727 by Pope Benedict XIII for particular use in the Lenten and September feasts of Seven Sorrows. It was the church of S Maria dei Sette Dolori in Naples that commissioned a *Stabat mater* from Pergolesi. Late in 1735, the composer was seriously ill, possibly with tuberculosis, and early in the new year he moved into a Franciscan monastery where he could receive skilled care. He nonetheless continued to compose, and managed to complete his *Stabat mater* before he died in March 1736. The commissioning church had been performing a *Stabat mater* by Alessandro Scarlatti for many years, and clearly intended to replace it with the new setting by Pergolesi. Perhaps with that in mind, Pergolesi required the same instrumental and vocal forces—strings and choir with soprano and alto soloists—as the earlier work by Scarlatti. Yet he brought to this familiar text stylistic innovations, including a modern emphasis on expressive melody, that drew some criticism from church authorities but aroused great enthusiasm in audiences. The work circulated widely in manuscript copies even before its first publication in London in 1749, underwent numerous arrangements and adaptations, and became one of the most published single works of the entire 18th century.

The *Stabat mater* contains 20 lines of Latin poetry, opening with a description of the weeping Mary standing at the cross, then engaging the sympathy and compassion of the onlookers, and finally addressing the “Sancta Mater” directly in a plea to share her pain and the sufferings of her son. Pergolesi sets several of these lines individually, while combining others to build dramatic intensity, resulting in 12 contrasting movements. Choruses frame the work and present the opening and closing lines of text in the grave and painful key of F minor, which remains the primary tonality, with important excursions to the related keys of C and G minor. The first four numbers alternate between chorus and soloists, each presenting a single line of the poem. The “*stabat mater dolorosa*” is depicted with intense dissonances and descending intervals that draw us into her sorrow, and Pergolesi deftly highlights nuances of individual words, such as the quivering trills on “*et tremebat*” (No. 4). Approaching the center of the work, the soprano and alto join in a duet (No. 5) as the text begins to arouse the empathy of its listeners: “What human being would not weep? Who would not feel compassion?” The chorus returns (No. 8) in a dynamic, G-minor fugal setting on the words “*Fac ut ardeat cor meum*” (“Make my heart blaze with love”). Pergolesi’s expressive duet addressing the “Sancta Mater” (No. 9) lends dramatic impact to the text, which here combines lines 11 through 15 of the original poem. The painful acknowledgment of Christ’s passion and death are represented by the solo alto (No. 10) in long, sinuous melodic lines marked by potent pauses. Pergolesi turns to the key of B-flat major and introduces a tone of strong resolution in a duet (No. 11) that prays for defense against the horrors of Judgment Day. The final chorus offers a vision of paradise in a hushed, *sotto voce* chorus that erupts into a vigorous “Amen.”

—Copyright © 2017 by Lincoln Center for the Performing Arts, Inc.

Texts and Translations

Stabat mater

Text from a 13th-century hymn

1. Stabat Mater dolorosa
iuxta crucem lacrimosa
dum pendebat Filius

The grieving Mother stood
tearfully beside the cross
where her Son was hanging

2. Cuius animam gementem
contristatam et dolentem
pertransivit gladius

Her son, whose sighing soul,
moaning, sad and saddening
was pierced by the sword

3. O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti

O how mournful and suffering
was that blessed
Mother of the Only-begotten!

4. Quae moerebat et dolebat
et tremebat cum videbat
nati poenas incliti

She was grieving and aching
and trembling as She saw
the torments of Her renowned Son.

5. Quis est homo qui non fleret
Matri Christi si videret
in tanto supplicio?

What human being would not weep
upon seeing the Mother of Christ
in such torment?

Quis non posset contristari
Matrem Christi contemplari
dolentum cum filio?

Who would fail to be able to be saddened
when observing the faithful Mother
sorrowing along with Her Son?

Pro peccatis suae gentis
vidit Iesum in tormentis
et flagellis subditum.

For the sins of his people
she saw Jesus in torment
and subjected to whips.

6. Vidit suum dulcem natum
moriendo desolatum
dum emisit spiritum

She saw her sweet Son
dying in desolation
while He gave up the ghost

7. Eia Mater, fons amoris,
me sentire vim doloris
fac ut tecum lugeam

O Mother, source of love,
make me feel the force of the pain,
so I may mourn with you

8. Fac ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam

Make my heart blaze
with love for Christ the Lord,
that I may please Him

9. Sancta Mater, istud agas,
crucifigi fige plagas
cordi meo valide

Tui nati vulnerati
tam dignati pro me pati
poenas mecum divide

Fac me vere tecum flere
crucifixo condolere
donec ego vixero

Iuxta crucem tecum stare
te libenter sociare
in planctu desidero

Virgo virginum praeclara
mihi iam non sis amara
fac me tecum plangere

10. Fac ut portem Christi mortem
passionis eius sortem
et plagas recolere

Fac me plagis vulnerari
cruce hac inebriari
ob amorem filii

11. Inflammatum et accensum,
per te, Virgo, sum defensus
in die iudicii

Fac me cruce custodiri
morte Christi praemuniri
confoveri gratia

12. Quando corpus morietur
fac ut animae donetur
paradisi gloria. Amen

Holy Mother, do this:
with the wounds of the crucified One,
strongly transfix my heart.

Of Your wounded Son,
who has now deigned to suffer for me,
Divide with me the torments.

Make me truly weep with You
and suffer along with the crucified One
as long as I live.

I desire to stand with you beside the Cross:
to join with you
willingly in weeping.

Virgin, famous among virgins,
do not be bitter to me now,
make me cry along with You.

Make me bear the death of Christ,
Make me a sharer in His passion,
meditating upon His wounds

Make me be afflicted with those wounds
and intoxicated with this Cross
for love of Your Son.

In my ardor and zeal
let me be defended by You, Virgin,
on Judgment Day.

Make me be guarded by the Cross,
fortified by the death of Christ
and fostered by Grace.

When my body dies,
make my soul be given
the glory of Paradise. Amen

Meet the Artists



Jessica Lang

Jessica Lang (director, choreographer) is a choreographer and the artistic director of Jessica Lang Dance. A recipient of a prestigious 2014 Bessie Award and 2017 Arison Award, Ms. Lang has created more than 95 works for companies worldwide since 1999, including American Ballet Theatre, Pacific Northwest Ballet, Birmingham Royal Ballet (2013 Manchester Theatre Award nominee), the National Ballet of Japan, and Joffrey Ballet, among many others. Additional commissions include new works for the Kennedy Center with the National Symphony Orchestra, the Harris Theater and the Chicago Architecture Biennial in collaboration with architect Steven Holl, the Dallas Museum of Art, and the Guggenheim Museum for its Works and Process series.

For opera, Ms. Lang made her directorial debut creating Pergolesi's *Stabat Mater* at the 2013 Glimmerglass Festival. She choreographed a new co-production of *Aida*, directed by Francesca Zambello, which premiered at San Francisco Opera in 2016. It was recently performed at Washington National Opera at the Kennedy Center, and will be performed by Seattle Opera and Minnesota Opera in upcoming seasons.

Ms. Lang was a 2015 New York City Center Fellow, a 2016 NYU Center for Ballet and the Arts Fellow, and is the 2017 Emerging Movement Artist in Residence for Dance Films Association. A graduate of The Juilliard School under the direction of Benjamin Harkavy, Ms. Lang is a former member of Twyla Tharp's company, *THARP!*

WhiteLightFestival.org



Speranza Scappucci

Italian conductor Speranza Scappucci (conductor) is a graduate of The Juilliard School and the Conservatorio di Musica Santa Cecilia in Rome. She recently made her debut at the Vienna State Opera and conducted the opening of Wiener Opernball 2017. Upcoming engagements include performances in Zurich, Vienna, Barcelona, Liège, Rome, Turin, Toronto, Baden-Baden, Frankfurt, Bratislava, and Moscow, and with the Orchestra of St. Luke's, Juilliard Orchestra, and Detroit Symphony Orchestra, among others. In past seasons, Ms. Scappucci has conducted a wide-ranging repertoire in Rome, Turin, Pesaro, Los Angeles, Washington D.C., Santa Fe, Helsinki, Lisbon, and at the Macerata Opera Festival. She has also conducted the Orchestra Regionale della Toscana, Filarmonica Arturo Toscanini, and Orchestra del Maggio Musicale Fiorentino. Her recordings include a CD of Mozart arias with soprano Marina Rebeka and the Royal Liverpool Philharmonic Orchestra (Warner Classics, 2013) as well as an album with tenor Saimir Pirgu and Orchestra del Maggio Musicale Fiorentino (Opus Arte, 2016). This season, she serves as principal guest conductor at the Opéra Royal de Wallonie in Liège.



Andriana Chuchman

Andriana Chuchman (soprano) returns this season to the Lyric Opera of Chicago as the title role in a new production of *Orphée et Eurydice* and to the Metropolitan Opera as Valencienne in *The Merry Widow*. In

addition to her debut at Lincoln Center's White Light Festival with Jessica Lang's production of *Stabat Mater*, she makes her debut this season at Atlanta Opera as Marie in *La fille du régiment*. A graduate of the Ryan Opera Center at the Lyric Opera of Chicago, Ms. Chuchman has also appeared at the Houston Grand Opera, Washington National Opera, San Diego Opera, Chicago Opera Theater, Canadian Opera Company, Spoleto Festival USA, Glimmerglass Festival, Bard Music Festival, and Glyndebourne Festival Opera on tour. In concert, she has appeared with the Detroit Symphony Orchestra, Toronto and Winnipeg Symphony Orchestras, as well as at the Ravinia Festival. Born in Winnipeg, Ms. Chuchman received her bachelor's degree in voice performance from the Desautels Faculty of Music at the University of Manitoba. She is the recipient of the Opera Theatre of Saint Louis's 2017 Mabel Dorn Reeder Prize, was a prizewinner at the finals of the 2009 Neue Stimmen international singing competition in Germany, and received a Sullivan Foundation Encouragement Award in 2007.



Anthony Roth Costanzo

Anthony Roth Costanzo (countertenor) began performing professionally at age 11 and has since appeared in opera, concert, recital, film, and on Broadway. This season, he makes his company and role debut as the title role in *Giulio Cesare* at the Houston Grand Opera, his debut at the Florida Grand Opera as the title role in *Orfeo ed Euridice*, and returns to Opera Philadelphia as the Boy in George Benjamin's *Written on Skin*. Mr. Costanzo has appeared with many of the world's leading opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Los Angeles Opera, Canadian

Opera Company, Glyndebourne Festival Opera, English National Opera, and Teatro Real in Madrid. In concert, he has appeared at Carnegie Hall and the Kennedy Center, as well as with the New York Philharmonic, San Francisco Symphony, London Symphony Orchestra, and Berlin Philharmonic. This summer Mr. Costanzo became an exclusive recording artist for Decca Gold; his first album, a collection of arias by Handel and Philip Glass with Les Violons du Roy, will be released in fall 2018.

Jessica Lang Dance

Founded in 2011, Jessica Lang Dance (JLD) is a New York City-based dance company dedicated to creating and performing the work of Jessica Lang. JLD enriches and inspires global audiences by immersing them in the beauty of movement and music. Since the company's inception, marked by Lang's receipt of a Joyce Theater artist residency supported by the Andrew W. Mellon Foundation, JLD has made rapid success performing at world-renowned venues and festivals including Jacob's Pillow Dance Festival, BAM's Next Wave Festival, New York City Center's Fall for Dance Festival, the Kennedy Center, Joyce Theater, Harris Theater for Music and Dance, Los Angeles Music Center, Northrop Auditorium (University of Minnesota), Winspear Opera House (Dallas), Tel Aviv Performing Arts Center, and Palacio de Bellas Artes (Mexico City). The company's performances have been named among the best dance events of the year by major publications in Dallas, Chicago, Kansas City, and Boston. JLD has received numerous grants and funding from organizations, including the New York Community Trust, Howard Gilman Foundation, Rockefeller Brothers Fund, the National Endowment for the Arts, New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, The Shubert Foundation, Jerome Robbins Foundation, Irving Harris Foundation, O'Donnell-Green Music and Dance Foundation, the New York City Department of Cultural Affairs, Virginia B.

Toulmin Foundation, Harkness Foundation for Dance, and the ArtsCONNECT program of Mid Atlantic Arts Foundation.

Orchestra of St. Luke's

Now in its 43rd year, Orchestra of St. Luke's grew out of a versatile chamber ensemble that began performing concerts at New York's Church of St. Luke in the Fields in Greenwich Village in 1974. Today, OSL performs approximately 80 concerts each year, including its Carnegie Hall Orchestra Series, performances with Paul Taylor American Modern Dance at Lincoln Center, summer concerts at Caramoor Center for Music and the Arts, and a chamber music series at the Morgan Library & Museum, the Brooklyn Museum, and Merkin Concert Hall at Kaufman Music Center. A champion of new music, St. Luke's has commissioned more than 50 new works, and given more than 175 world, U.S., and New York City premieres in its 43-year history, including the New York premiere of John Adams's *Nixon in China* and the world premieres of Andrew Lloyd Webber's *Requiem*, Steve Reich's *Duet*, and William Bolcom's *The Hawthorn Tree*. The orchestra has appeared on more than 100 recordings, including four Grammy Award winners and seven releases on its own label. This year OSL announced that renowned Baroque and Classical conductor Bernard Labadie will join the orchestra as principal conductor in the 2018–19 season. Previous music directors and principal conductors are Roger Norrington, Charles Mackerras, and Donald Runnicles, and Conductor Laureate Pablo Heras-Casado.

OSL owns and operates the DiMenna Center for Classical Music, which provides rehearsal, recording, teaching, and performance space for more than 30,000 musicians annually, hosts free concerts and events for more than 11,000 New York City students and families, and provides after-school instrumental instruction for the 125+ members of the Youth Orchestra of St. Luke's.

Mark McCullough

Mark McCullough (lighting design) designs for opera and theater companies in the U.S. and abroad. He has lit productions for the Vienna State Opera (*Macbeth*); Bolshoi Theatre (*La traviata*); the Metropolitan Opera (*Le nozze di Figaro*); the National Centre for the Performing Arts in Beijing (*The Tales of Hoffmann*); La Scala (*Cyrano de Bergerac*); Madrid's Teatro Real (*Luisa Miller*); Strasbourg's Opéra national du Rhin (*The Beggar's Opera*); Royal Opera House, Covent Garden (*The Queen of Spades*); Opera North (*Eugene Onegin*); as well as numerous productions for Boston Lyric Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, Washington National Opera, Dallas Opera, the Glimmerglass Festival, Canadian Opera Company, New York City Opera, Seattle Opera, and San Francisco Opera, including the full *Ring Cycle* directed by Francesca Zambello. Among his successes in theater have been the Broadway productions of *Outside Mullingar*; *Jesus Christ Superstar* (revival); *After Miss Julie*; and *The American Plan*. International theater credits include *Whistle Down the Wind* (Aldwych Theatre, London); *Der Besuch der alten Dame* (Ronacher, Vienna); *Artus-Excalibur* (Theater St. Gallen, Switzerland); *Rebecca* (Theater St. Gallen and Palladium Theater, Stuttgart); and the U.K. tour of *Jesus Christ Superstar*. Future engagements include *Der Freischütz* at Vienna State Opera; *Porgy and Bess* and *The Siege of Calais* at the Glimmerglass Festival; *Candide* at Los Angeles Opera; and *West Side Story* with Houston Grand Opera.

Bradon McDonald

Bradon McDonald (costume design), a dancer turned designer, has had a diverse career in the performing and visual arts. A graduate of The Juilliard School, he performed with the Mark Morris Dance Group for a decade, and has also performed with the Limón Dance Company. Upon retiring from the stage, he returned to the Fashion

Institute of Design & Merchandising in Los Angeles, where he earned two fashion design degrees. Since his success on season 12 of the Emmy Award-winning show *Project Runway*, he has been creating custom garments for private clients, designing stage costumes for dance and opera productions, including American Ballet Theatre, Pacific Northwest Ballet, and LA Opera, and has his own dancewear collection, Bradon X CAPEZIO.

Marjorie Bradley Kellogg

Marjorie Bradley Kellogg (set design) has been designing for Off-Broadway and regional theater productions for 45 years, as well as designing for opera and Broadway. Ms. Kellogg's opera designs include *Passions* (Glimmerglass Festival), the world premiere of *Margaret Garner* (Michigan Opera Theatre), and Jessica Lang's *Stabat Mater* (Glimmerglass Festival). Her Broadway designs include *Any Given Day*, *On Borrowed Time*, *Lucifer's Child*, *American Buffalo*, *Da, Requiem for a Heavyweight*, *A Day in the Death of Joe Egg*, *Solomon's Child*, *Arsenic and Old Lace*, *Steaming*, and *The Best Little Whorehouse in Texas*. Ms. Kellogg was the resident designer at the National Actors Theatre from 1992 to 1993, and has received many awards including the 2014 Robert L. B. Tobin Award for Lifetime Achievement in Theatrical Design, the 2006 USITT Distinguished Achievement Award, the 2002 Ruth Morley Design Award, the 1995 Mary L. Murphy Award for Excellence in Design, the first Michael Merritt Award for Excellence in Design and Collaboration (1994), and the Boston Theatre Critics Circle and Los Angeles Drama-Logue awards.

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.



Orchestra of St. Luke's

Violin

Naoko Tanaka,
Concertmaster
Mayuki Fukuhara
Mitsuru Tsubota
Conrad Harris
Karl Kawahara
Anca Nicolau
Susan Shumway
Elizabeth Lim Dutton

Viola

Louise Schulman
Ronald Carbone
Lih-Wen Ting

Cello

Myron Lutzke
Janet Prindle Seidler
Chair
Maxine Neuman
Charles and Carol
Grossman Family
Chair
Loretta O'Sullivan

Bass

John Feeney

Keyboard

Robert Wolinsky

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*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Daniel Soto, *Associate Producer, Public Programming*

Walker Beard, *Production Coordinator*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*

Dorian Mueller, *House Program Coordinator*

Janet Rucker, *Company Manager*

For the White Light Festival

Neil Creedon, *Production Manager*

Andrew Hill, *Production Electrician*

Steven Jude Tietjen, *Supertitles*

Amy Page, *Wardrobe*

For *Stabat mater*

Abby Rodd, *Production Manager*

Daniel Diller, *Assistant Production Manager*

Dathan Manning, *Stage Manager*

Brandon Stirling Baker, *Lighting Assistant and Supervisor*

Claudia McPherson, *Rehearsal Director*

Nathan Troup, *Rehearsal Assistant*

Jessica Lang Dance Staff

Jessica Lang, *Artistic Director and Choreographer*

Kanji Segawa, *Artistic Associate and Education Program Coordinator*

Andrea Lee Smith, *Operations & Development Manager*

Callen Gosselin, *Company Manager*

Daniel Diller, *Production and Stage Manager*

Claudia MacPherson, *Rehearsal Director*

Madeleine Kim, *Assistant to the Education Program Coordinator*

Julie Fiorenza, *Administrative Assistant*

Milan Misko, *Video Content Manager*

John Harnage, *Social Media Coordinator*

Jim Lang, *Graphic Designer*

Allan Hatta, *Website Developer*

Michelle Tabnick, *Publicist*

This production was made possible by Glimmerglass Opera.

JLD thanks its Board of Trustees and generous donors who made tonight's program possible.

We are especially grateful to our JLD Sponsors' Circle members for making our 2017–18 touring season and the new work we create and present possible:

Underwriting Sponsors

Sarah Arison

Jay Franke and David Herro

Brian J. Heidtke

Ann and Weston Hicks

Presenting Sponsors

Deidra Wager and Rick Munsen

Dancewear and dance shoes courtesy of Gayle Miller & Capezio NYC.