

Lincoln Center's

white light festival

October 18–November 15, 2017

Thursday, November 9, 2017, at 7:30 pm

Darkness and Light (U.S. premiere)

Bernard Foccroulle, *Organ*

Lynette Wallworth, *Video*

TOSHIO HOSOKAWA
(b. 1955)

Cloudscape (2000)

BERNARD FOCCROULLE
(b. 1953)

Kolorierte Flöten (2007)

GRIGNY
(1672–1703)

Récit de tierce en taille (1699)

ALAIN
(1911–1940)

Fantaisie No. 1 (1933)
Litanies (1937)

BUXTEHUDE
(c. 1637–1707)

Durch Adams Fall ist ganz verderbt
In dulci jubilo

SOFIA GUBAIDULINA
(b. 1931)

Hell und Dunkel (1976)

MESSIAEN
(1908–1992)

Two pieces from *Messe de la Pentecôte* (1949–50)

Communion: Les oiseaux et les sources

Sortie: Le vent de l'Esprit

BACH
(1685–1750)

Erbarm' dich mein, o Herre Gott, BWV 721

BUXTEHUDE

Passacaglia in D minor

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

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

Church of the Ascension

*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

Darkness and Light is a co-production of Palais des Beaux-Arts, Klarafestival, Festival de Pâques d'Aix-en-Provence, Southbank Centre, Philharmonie Luxembourg, Laeiszhalle Elbphilharmonie Hamburg, Sydney Festival, Concert- en congresgebouw de Doelen, and Karsten Witt Musik Management in association with Forma Arts.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Saturday, November 11, 2017 at 8:30 pm in Alice Tully Hall

The Psalms Experience

Concert 12: Consequences of Power

The Tallis Scholars

Peter Phillips, conductor

With members of **The Choir of Trinity Wall Street**, **Netherlands Chamber Choir**, and **Norwegian Soloists' Choir**

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

Beethoven's Missa solemnis

Swedish Chamber Orchestra

Swedish Radio Choir

Thomas Dausgaard, conductor

Peter Dijkstra, choral director

Malin Christensson, soprano

Kristina Hammarström, mezzo-soprano

Michael Weinius, tenor

Josef Wagner, bass

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

Tuesday, November 14 at 7:30 pm at Church of St. Mary the Virgin

Swedish Radio Choir

Peter Dijkstra, conductor

MAIJA EINFELDE: Lux aeterna

SVEN-DAVID SANDSTRÖM: En ny himmel och en ny jord

ANDERS HILLBORG: Mouyouyoum

SCHNITTKKE: Concerto for Choir

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.

From the Artists

BERNARD FOCCROULE:

In organ music, darkness and light can easily be associated with visual equivalents, but they also refer to obvious theological concepts. Our purpose was never to “illustrate” these aspects of the organ works, but to invite the spectator to listen to this music in a new way, to enrich the music with a visual counterpoint. This performance offers a wide audience the chance to discover this extraordinary musical heritage. I very much believe that organ music can be brought into a new life in our time.

LYNETTE WALLWORTH:

In conceiving my work for *Darkness and Light*, I was interested in the use of particular repetitions of geometric imagery in cave art that has been speculated as emerging out of trance. This is thought by some ethno-anthropologists to be the very origins of visual art itself. In studies of Australian cave art, it is always understood that the imagery was never seen to exist as separate from ceremony, which included dance and song. Lewis-Williams, the anthropologist, proposed the signature imagery that he had noted in cave paintings

the world over might speak to a state within the painter. He speculated that this was a trance state induced by the deep interior of the cave. The intense levels of darkness and deep concentration allowed the images in one’s mind to be perceived. Hence the art relied on the darkness in order to reveal itself to the artist.

This seems to blend beautifully with the program of *Darkness and Light*, designed to be presented in churches, cathedrals, and concert halls, where the notion of transcendence is often at the heart of the structure. I am interested in creating imagery that relies on rhythm and pattern to heighten the sense of the music and the ability to lose one’s self in it—to use the intensity of darkness and the repetition of pattern to create a set of images that supports contemplation. The fact that the imagery for such a purpose is drawn from the Australian landscape is completely intentional. It seems to me these are the kinds of physical spaces that often open us to the sense of the sacred. They are our cathedrals, and as such, the natural site for contemplation of this world, our place in it, our responsibility for it. In that thought lies the challenge. The reverie is interrupted. *Darkness and Light*.

Notes on the Music

By David Wright

From its modest origins as a simple accompaniment to singing in church, the pipe organ has evolved into the most versatile of instruments, capable of transporting the listener into undreamed-of sonic worlds and even spiritual planes. The music-and-video journey of tonight's program draws on musical works from the organ's first golden age in the Baroque era through the 20th century to master composers of the present day.

In *Cloudscape*, **Toshio Hosokawa** imitates the sound of the *shō*, a Japanese mouth organ, in evoking both the massiveness and the delicacy of clouds. With a particularly Japanese appreciation for beauty arising from transience, he has written of this piece: "We hear the individual notes and appreciate at the same time the process of how the notes are born and die: a sound landscape of continual 'becoming' that is animated in itself."

The organ imitates wind instruments with wholly different results in **Bernard Foccroulle's** *Kolorierte Flöten* ("Colored Flutes"), a playful meditation in which the pure sound of the flute stops sets the ear tingling and seems to awaken all the senses.

By the time of his death at age 31, **Nicolas de Grigny** had served as organist of Reims Cathedral for six years and published a collection of organ music that J.S. Bach admired enough to copy by hand. His mystical *Récit de tierce en taille*, composed as part of the Gloria section of the Mass, specifies the "tierce en taille" combination of organ stops, which mingles overtones to produce an otherworldly sound.

The death in 1940 of the organist-composer **Jehan Alain** in military action at age 29 robbed France of one of its most promising musical talents. The sensuality of Debussy and the polytonal harmonies of

Messiaen influenced Alain's early *Fantaisie No. 1* (1933). An ecstatic fire characterized much of his music, the prime example being *Litanies* (1937), his most famous composition, which he prefaced with the following words in French: "When, in its distress, the Christian soul can find no more words to invoke God's mercy, it repeats endlessly the same litany with a vehement faith. Reason has reached its limit. Only faith can take one further."

For 40 years, **Dietrich Buxtehude** served as organist, composer, and much else for the Marienkirche in the north German city of Lübeck. He travelled little, but organists came from all over to hear him, including the 19-year-old Bach, who obtained a four-week leave from his church post in Arnstadt, then incurred the wrath of his employer by stretching his stay in Lübeck to 16 weeks. Buxtehude was a model to Bach in at least two genres: the chorale prelude and the passacaglia, the former being a contrapuntal composition around a familiar hymn tune, the latter a series of variations over a short, repeating bass line. In the chorale prelude on "Durch Adams Fall ist ganz verderbt" ("All mankind fell in Adam's fall"), the hymn is heard slowly over a somewhat animated, flowing composition, while "In dulci jubilo" ("In sweet rejoicing"), a sprightly, dance-like Christmas carol, is slowed down and playfully elaborated within Buxtehude's intricate setting.

Born of Tatar and Russian parents in 1931, **Sofia Gubaidulina** quietly pursued her spiritual ideals in music despite the disapproval of Soviet authorities, then emerged as one of the most eloquent artistic voices of the post-Soviet era. Among her hundreds of works is a Sonata for Organ and Percussion, and what she has said of percussion instruments could apply equally to the tone colors of the organ: "They enter into that layer of our consciousness which is not logical, they are at the boundary between the conscious and the subconscious." The German adjective *hell* means

not just light, but brilliant, and in Gubaidulina's organ piece *Hell und Dunkel* ("Light and Darkness") the high flute line sparkles as brilliantly as any bird song, while deep, dark tones lurk in the background and occasionally roar menacingly. Near the end, however, the dark tones seem won over, and try to sing like the bright ones.

Concepts of duality also figure in the mystical music of **Olivier Messiaen**, who wrote: "Music is a perpetual dialogue between space and time, between sound and color, a dialogue that leads to a unification: time is a space, sound is a color, space is a complex of times superimposed, the complexes of sounds exist simultaneously as complexes of colors: the musician who thinks, sees, hears, speaks by means of these fundamental notions can at some point approach the beyond." Messiaen catalogued bird songs and composed extensively with them, treating them as communications from God's creation to the human spirit. During the Communion section of his Pentecost Mass, "The Birds and the Springs," the songs ring through the air over a faint murmur of waters. The closing *Sortie* ("Exit"), titled "The Wind of the Spirit," recalls the disciples' gathering on Pentecost, as recounted in Acts 2:2-4: "And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven

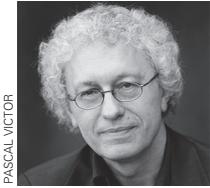
tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance."

The art of the chorale prelude, like so much else, reached its apex in the works of **Johann Sebastian Bach**. His chorale preludes can be complex or playful or many other things, but *Erbarm' dich mein, o Herre Gott* ("Have mercy on me, o Lord God") is pure heart-on-sleeve, a throb of breathtaking harmonies under the hymn tune in serene long notes.

The paradox of strict form and freely flowing invention is at the heart of the *passacaglia*, a musical form with a repeating bass line over which fantastical structures may grow. **Buxtehude's** *Passacaglia* in D minor has been admired through the ages not only by Bach but Johannes Brahms and the novelist Hermann Hesse, who had one of his characters describe it as "strange, intimate music which sank in itself and observed itself." In this program so full of dualities and bridges between worlds, it seems appropriate to close with a piece that, as the musicologist Werner Breig wrote in 1978, "makes the most exhaustive use of the potential of the polarity of strictness and freedom...by a positively overflowing wealth of invention."

—Copyright © 2017 by David Wright

Meet the Artists



**Bernard
Foccroulle**

Born in Belgium in 1953, Bernard Foccroulle began his international career as an organist in the mid-1970s, playing a wide range of repertoire from Renaissance to contemporary music. He has performed several dozen world premieres by Philippe Boesmans, Brian Ferneyhough, Betsy Jolas, Xavier Darasse, Jonathan Harvey, and Pascal Dusapin, among others. He is also considered a specialist of the North German organ school, interpreting works by composers such as Scheidemann, Buxtehude, Tunder, Weckmann, Böhm, Reincken, and Bruhns. Mr. Foccroulle was director of the Brussels opera La Monnaie from 1992 to 2007. He has been artistic director of the Festival d'Aix-en-Provence since 2007.

In May, Mr. Foccroulle performed at the Mozarteum Salzburg with cornet virtuoso Jean Tubéry. This season he joins his daughter, soprano Alice Foccroulle, and Palestinian oud performer and composer Moneim Adwan, with whom he regularly performs, for trio performances of Arabic and European music from the Baroque to the present at the Kölner Philharmonie (2017) and at the Heidelberg Spring International Music Festival (2018). *Darkness and Light* premiered at the Klarafestival in Brussels in 2014, and has toured to London, Aix-en-Provence, Luxembourg, Sydney, Hamburg, Norway, and Japan to critical acclaim.

Mr. Foccroulle's discography as a soloist includes more than 40 CDs. His recording of Buxtehude's complete organ works was released on the Ricercar label (2006), winning the Diapason d'Or and the Grand WhiteLightFestival.org

Prix of l'Académie Charles Cros, among other prizes, in 2007. Also for Ricercar, he recorded Bach's complete organ works on historic instruments, which garnered a Diapason d'Or (2009), as well as the complete works of Matthias Weckmann (2014). Last season Mr. Foccroulle, together with other prominent organists, inaugurated the new organ of the Philharmonie de Paris. As a composer, Mr. Foccroulle has written works for organ and chamber ensembles. In September 2017, his composition *E vidi quattro stelle* for soprano, baritone, wind quartet, harp, and organ (based on Dante's *Purgatorio*) premiered at the Palais des Beaux Arts Brussels. A recording of his original organ works was released on Aeon in 2014.



**Lynette
Wallworth**

YULIA VON EISENSTEIN
©NOSTALGIQUE ART PHOTOGRAPHY

Lynette Wallworth is an Australian artist whose immersive video installations and film works reflect upon connections between people and the natural world as well as exploring fragile human states of grace. Her work utilizes immersive environments—interactive technologies with gestural interfaces and narrative long form film—to engage with viewers. Her most recent works include the feature documentary *Tender*, which traces the beginnings of a community-led funeral company, and *Coral*, an immersive film for full-dome digital planetariums with an augmented reality companion work.

Ms. Wallworth's installations have been exhibited twice at Lincoln Center (*Duality of Light* at the 2011 White Light Festival; *Invisible by Night* and *Hold* at the 2008 Mostly Mozart Festival). Her work has also been shown at the American Museum of Natural History in New York, the Sundance Film Festival, the Australian Centre for

Contemporary Art in Melbourne, the Smithsonian Institution in Washington D.C., Royal Observatory Greenwich for the London 2012 Cultural Olympiad, Auckland Triennial, Adelaide Biennial of Australian Art, and Brighton Festival, among others. She was awarded an international fellowship from Arts Council England, a new media arts fellowship from the Australia Council for the Arts, a Creative Fellowship from the inaugural Australian Film Television and Radio School (AFTRS) in 2010, and a David and Joan Williams Documentary Fellowship from the Australian International Documentary Conference (AIDC) in 2014.

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

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*

Jo McInerney Farrow, *Stage Manager*