

Lincoln Center's

white light festival

October 18–November 15, 2017

Saturday, November 11, 2017, at 8:30 pm

The Psalms Experience

CONCERT 12

Consequences of Power

The Tallis Scholars

Peter Phillips, *Conductor*

Introduction by John Schaefer

This program is approximately one hour long and will be performed without intermission. Please hold applause until the end of the performance.

Please join the artists for a White Light Lounge following the performance.

(Program continued)

The White Light Festival presentation of *The Psalms Experience* is supported by The Andrew W. Mellon Foundation.

This program is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.

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

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The Psalms Experience was created and first produced by Tido Visser, managing director of the Netherlands Chamber Choir.

The Netherlands Chamber Choir was supported by the Netherland-America Foundation for the development of this project.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

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

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

Wednesday, November 15 at 7:30 pm in the Rose Theater

The Routes of Slavery

Jordi Savall, director

John Douglas Thompson, narrator

Hespèrion XXI

La Capella Reial de Catalunya

The Fairfield Four

Jordi Savall and international artists representing Europe, Africa, and the Americas explore the extraordinary resilience of the human spirit.

Pre-concert talk with Jordi Savall and Ara Guzelimian at 6:15 pm in the Agnes Varis and Karl Leichtman Studio

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Consequences of Power

Plainchant according to
the Church of Rome

Si vere utique justitiam loquimini (Psalm 58)

SIGMUND HEMMEL
(c. 1520–1564)

Deus stetit in synagoga (Psalm 82)

JAN PIETERSZOOM SWEELINCK
(1562–1621)

Du malin le meschant vouloir (Psalm 36)

CLAUDE LEJEUNE
(c. 1530–1600)

Après avoir constamment attendu (Psalm 40)

GEORGE FRIDERIC HANDEL
(1685–1759)

In the Lord I put my trust (Psalm 9)

Scottish metrical Psalm

O Lord give ear to my just cause (Psalm 17)

ANDREA GABRIELI
(c. 1533–1585)

Domine Deus meus, in te speravi (Psalm 7)

GUGLIELMO ARNONE
(c. 1570–1630)

Judica me Domine (Psalm 26)

ORAZIO VECCHI
(1550–1605)

Velociter exaudi me (Psalm 143)

GAVIN BRYARS
(b. 1943)

Lord, I cry upon thee (Psalm 141)

JAN VAN DIJK
(1918–2016)

Dieu de ma louange, ne te tais point
(Psalm 109)

SAMUEL SCHEIDT
(1587–1654)

Richte mich, Gott, und führe (Psalm 43)

THOMAS TALLIS
(1505–1585)

Spem in Alium

THE TALLIS SCHOLARS; PETER DIJKSTRA,
Conductor; Members of THE CHOIR OF TRINITY
WALL STREET, NETHERLANDS CHAMBER CHOIR,
and NORWEGIAN SOLOISTS' CHOIR

The Book of Psalms and Its Musical Interpretations

By Neil W. Levin

Common to the liturgies, histories, and spirit of Judaism and Christianity, the Book of Psalms is one of the most widely familiar and frequently quoted books of the Hebrew Bible. The Psalms are also basic to Western culture as literature. Their expression in musical notation spans more than ten centuries. Their unnotated musical traditions predate Christianity, extending to Jewish antiquity and the Temple eras when the Psalter served in effect as the Temple music manual and prayer book.

LITERARY and RELIGIOUS CONTENT.

Most current biblical scholarship places the Psalms' composition as well as unified canonization substantially prior to the second century BCE, by which time their popularity was well established. Their common attribution to King David as a popular post-biblical tradition notwithstanding, it is impossible to know the identity of the Psalms' author(s) or compiler(s). But we can celebrate their uninterrupted endurance through their embrace of a broad spectrum of human experience and their perceived manifestations of a respectable form of popular theology.

Taken together, the Psalms express human thirst for moral, ethical, and spiritual grounding as well as the common search for a guiding faith. Viewed from theological or even deist perspectives, they encapsulate human pursuit of the Divine essence. "In the Torah and the Prophets," wrote biblical scholar Nahum Sarna, "God reaches out to man. In the Psalms, human beings reach out to God. The language is human." Indeed, in their singular blend of majestic grandeur, lofty sentiments, and poignant simplicity, the Psalms address nearly every human emotion and mood. Judaic origin and Judeo-Christian association

aside, their ageless attraction abides in the universality of their appeal and teachings, transcending religious orientation, time, and geography.

MUSICAL RECONSTRUCTION. From musicological scholarship and Judaic sources, we understand something about psalmody—the manner of musical Psalm rendition—in the ancient Temple in Jerusalem, including probable vocal range and predominance of particular tones; syllabic versus melismatic articulation; embellishment; type of choirs and performance formats (responsorial, antiphonal, etc.); and instrumental accompaniment. But this knowledge is academic and theoretical rather than aesthetic or artistic. It cannot effectuate authentic Temple-era reproductions of Psalms vis-à-vis modalities, pitches, melodic progressions, timbres, or precise rhythms. Similar limitations apply to reasonable suppositions concerning early Church psalmody, in which some musical practices may have been borrowed from Hebrew psalmody. Despite various irresponsible claims over the years to have deciphered imagined encoded systems of musical information, all attempts to replicate Temple psalmody aurally are at best naively romantic exercises in fantasy.

Although ancient psalmody has not survived intact in any synagogue music tradition, one hears presumed echoes in certain Sephardi and Near Eastern repertoires. In some of those, however, as in Ashkenazi practice inherited from Europe or expanded elsewhere, Psalm renditions have also acquired artificial meter through superimposed syllabic patterns or adaptations to secular tunes. Rarely have modern composers employed perceived psalmodic features.

THE PSALMS IN HEBREW and CHRISTIAN LITURGIES. The development of Hebrew liturgy relied heavily on the Psalms, which provided an obvious foundation. They permeate the traditional prayer books of every rite, and they infuse Reform

worship as well. No other biblical book is so directly, richly, or consistently represented. Outside formally designated services, societies of “Psalm reciters” are features of many fervently pious communities, such as one in contemporary Jerusalem whose two distinct subgroups divide between them the daily recitation of the entire Psalter at the Western Wall.

The Psalter also offered a wellspring of liturgical material for the nascent Church. Latin translations are thought to have predominated its earliest services; eventually, usage differed between Eastern and Western rites. Aside from a few extant fragments, their musical notation survives only from the ninth century on.

In the Roman, or Western Church, the continuum of unabridged Psalm singing is most conspicuous in the Office of Vespers, though not exclusive to it. In the Mass and other liturgies, however, Psalms became abbreviated or partially quoted. Many polyphonic settings for Roman Catholic liturgy continued even past the Renaissance to reflect or incorporate elements of psalmody. But in the various Protestant movements, Psalm composition followed the course of art music in which those historical references were largely abandoned: Bach motets, for example. The Reformation also led to emphasis on Psalm singing in the vernacular: German, English, etc. To encourage congregational singing, metrical—even superficially rhymed—versions and paraphrases were created, often only approximating the original Hebrew loosely if at all. These were set to hymn-like strophic tunes with simple chordal accompaniments. Communal singing in 19th- and early 20th-century classical Reform Jewish worship exhibited a similar fashion.

PSALMS IN THE WESTERN CLASSICAL MUSICAL TRADITION. Original Psalm settings proliferated in Europe from the 15th century on as sacred music from Western

artistic perspectives, and eventually also outside religious contexts altogether. Psalm composition in the 17th and 18th centuries is intertwined with contemporaneous paths of motet and anthem genres; English and American anthems of that time both display abundant reliance on Psalm texts. During the 19th century, throughout the modern era, and into the 21st century in both sacred and secular worlds, composers of nearly every stripe and orientation have engaged the Psalms in expressions ranging from large-scale choral and orchestral works to art songs and a cappella choral settings—even in exclusively instrumental inspirations such as solo organ sonatas or Krzysztof Penderecki’s electronic *Psalmus* (1961). There is no stylistic approach or treatment, no technical procedure (including 12-tone serialization), no melodic, contrapuntal, or harmonic language—in short, no aspect of Western musical development—from which the Psalms have escaped.

The unrelenting appeal of the Psalms for mainstream and avant-garde composers alike in each generation lies not only in their poetic religious spirit, but in their transcendent humanistic content. They continue to invite musical engagement both from Judaic or Judeo-Christian sensibilities and from basic Western literary-cultural worldviews. And some works communicate on intersecting planes. Thus, the Psalms may be understood not only as an ecumenical bridge between two faiths—which is no new observation—but as *artistic* mediators between sacred and secular music in the evolving, expanding Western canon.

Neil W. Levin is artistic director and editor-in-chief of the Milken Archive of Jewish Music, an emeritus professor of Jewish music at the Jewish Theological Seminary, and professor-in-residence at the YIVO Institute for Jewish Research in New York.

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Notes on the Program

By James M. Keller

Examine a well-used Bible and you will find that one of its most heavily thumbed sections is the Book of Psalms. It is easy to understand why. Whereas much of the Old Testament is given over to tribal histories, prophetic pronouncements, and declarations of rules for society (often with threats of divine retribution against those who don't toe the line), the Psalms are utterances of the human heart. They are not unique in that regard. We encounter personalized expression of specific human aspects elsewhere in the Old Testament, particularly in several of the Psalms' immediate neighbors—desolation in The Book of Job, sagacity in the Book of Proverbs, cynicism in Ecclesiastes, eroticism in The Songs of Songs. The Psalms, however, give voice to an exceptional breadth of the human spirit. In the 150 psalms, man is searching for his *condition humaine*, his right to exist, his country and culture, guided by his faith and his doubts, bemoaning his fate and dancing with joy. The Psalms are about him and belong to him.

Created as songs, these prose poems have appealed greatly to composers through the centuries, yielding a repertoire of many thousands of compositions. For this project, a team of Dutch scholars—Tido Visser, managing director of the Netherlands Chamber Choir, musicologist Leo Samama, and theologian Gerard Swüste—divided the corpus of Psalms into 12 groups by subject and then selected settings that would form musically balanced and satisfying programs out of each of those chapters. They established some ground rules: The settings would be for a *cappella* chorus (allowing very occasional organ accompaniments); each psalm might be represented through either its complete or partial text; and each composer, whether renowned or obscure, would figure exactly once throughout the entire project.

This final program of *The Psalms Experience* focuses on settings of psalms that consider the "Consequences of Power." One of the concerns of this group of psalms is pondering who is responsible for moral thinking and moral deeds, who ultimately wields power over mankind. Is it man, or is it God, or is it man *through* his god? Is it man who finally judges himself and his own morality? "The king is also a judge," writes Swüste. "But kings are also mere mortals. They don't always speak justly or act justly. That is one of the most painful things that can happen: when those who bear responsibility for people and occupy high positions do not act justly, and are only out to advance their own interests and enjoy their position. Untrustworthy leaders, interested only in power, make this world sick. The people are paralyzed by a feeling of total impotence."

We begin from a stance of complete musical agreement, in the unison of Gregorian chant of the Roman Catholic liturgy. Also from the ranks of anonymous creators comes a setting of "O Lord give ear to my just cause" as it appeared in a Scottish metrical Psalter, its words arranged in poetic fashion into rhythms that could be easily remembered while conveying the text with clarity. On the modern end of the spectrum is Gavin Bryars's setting of Psalm 141. The works of this prolific composer range widely in style, but this piece seems to draw in equal measure from the Renaissance and the Romantic era—a fine example of a postmodern approach currently popular among choral composers.

This program also contains two Dutch compositions separated by about four centuries—Psalm 36 by Jan Pieterszoon Sweelinck (published in Amsterdam in 1613) and Psalm 109

by Jan van Dijk, who passed away last year; they are connected to each other not only by the language of reformer Jean Calvin, but also by their linguistic sensitivity. Van Dijk provides homophonic clarity and Sweelinck refined polyphony. Sigmund Hemmel, who worked in Stuttgart during the Reformation, chose the path of Lutheran chorales in his collection *Der gantz Psalter Davids* ("The complete Psalter of David"), which was published in 1569, five years after his death.

Andrea Gabrieli, Guglielmo Arnone, and Orazio Vecchi represent the heyday of the Italian Renaissance thanks to the finely balanced interweaving of imitation and counterpoint. Samuel Scheidt's inspiration was the Venetian double-choir music of Andrea Gabrieli and even more so of his nephew Giovanni Gabrieli. True to the ideals of early Baroque music, his motet "Richte mich, Gott" is minutely crafted to underscore the emotional intensity of the words, as the singer implores God to take up his case against a faithless nation and, even in a time of little apparent hope, to demonstrate the power of a rescuing presence.

For the finale of *The Psalms Experience*, members of all four choirs who have participated in this special undertaking—from Great Britain, Norway, the Netherlands, and the U.S.—join together for Thomas Tallis's celebrated 40-voice motet *Spem in alium*. Its text is not a psalm, but it is a psalm-like prayer adapted from the History of Judith, a text accepted as scripture by the Catholic and Eastern Orthodox traditions but not by Jews or Protestants. Tallis almost certainly wrote it around 1570 for the Duke of Norfolk, and he seems to have conceived it to be performed "in the round," with the music traveling the circumference of the singers who surround the listeners. Running nearly ten minutes, this is one of the most imposing monuments of Renaissance polyphony—and, indeed, of all music.

Adapted from essays by Leo Samama

James M. Keller is program annotator of the New York Philharmonic (The Leni and Peter May Chair) and of the San Francisco Symphony. He also serves as critic-at-large for The Santa Fe New Mexican, the oldest newspaper west of the Mississippi.

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Please turn to page 22 for an article on the enduring resonance of the Psalms.

Meet the Artists

ALBERT ROSENBURG



Peter Phillips

Peter Phillips has dedicated his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Mr. Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience conducting small vocal ensembles, experimenting with rarer parts of the repertoire. He founded The Tallis Scholars in 1973, with whom he has now appeared in nearly 2,000 concerts and recorded over 60 discs, encouraging interest in polyphony all over the world.

Apart from The Tallis Scholars, Mr. Phillips continues to work with other specialist ensembles, including the BBC Singers, Collegium Vocale Gent, and the Netherlands Chamber Choir. He also works with the Chœur de Chambre de Namur, Intrada of Moscow, Musica Reservata of Barcelona, and El León de Oro of Oviedo. Each year, he gives numerous master classes and choral workshops around the world, including Rimini (Italy), Évora (Portugal), and Barcelona. In 2014 he launched the London International A Cappella Choral Competition held at St. John's Smith Square, attracting choirs from all over the world.

Mr. Phillips has made numerous television and radio broadcasts. Besides those featuring The Tallis Scholars (which include many live broadcasts from the BBC Proms), he has appeared several times on Music Weekly (BBC Radio 3) and the BBC World Service, on Kaleidoscope and Today (both on BBC Radio 4), National Public Radio in the U.S., as well as on German,

French, Italian, Spanish, and Canadian radio. He was also featured with The Tallis Scholars on ITV's *The South Bank Show* in 1990, as well as in a special television documentary made for the BBC in 2002 about the life and times of William Byrd.

Mr. Phillips was appointed Chevalier des Arts et des Lettres in 2005, and was appointed a Reed Rubin Director of Music and Bodley Fellow at Merton College, Oxford, where he helped establish a new choral foundation which began singing services in 2008, and gave their first live broadcast in 2011 on BBC Radio 3's Choral Evensong.

The Tallis Scholars

With over four decades of performances and a catalogue of award-winning recordings, The Tallis Scholars have been paramount in establishing sacred vocal music of the Renaissance as one of the great repertoires of Western classical music.

The Tallis Scholars have sought to bring Renaissance works to a wider audience in churches, cathedrals, and venues on almost every continent. The ensemble gives concerts at some of the most intimate local venues and at the world's most established concert halls alike, with appearances at Lincoln Center, Carnegie Hall, London's Royal Albert Hall, Wigmore Hall, and Globe Theatre, the Sistine Chapel, St. Mark's Basilica in Venice, Berlin Philharmonie, Amsterdam's Concertgebouw, Seoul Arts Centre, Beijing Concert Hall, Megaron in Athens, and the Sydney Opera House.

Praised for their supple clarity and tone, The Tallis Scholars continue to develop their exclusive sound, bringing fresh interpretations to music by both contemporary and past composers including Arvo Pärt, John Tavener, Eric Whitacre, Nico Muhly, and Gabriel Jackson. The group has been instrumental in a number of new commissions, and its recording catalogue

continues to flourish since winning a Gramophone Award in 1987. The Tallis Scholars' recent releases, *Tavener's Missa Gloria tibi Trinitas* and *Missa Corona spinea*, and a disc of music by Pärt called *Tintinnabuli*, all reached the top spot on the Specialist Classical Chart in the U.K. The ensemble plans to complete its full series of Josquin Masses on disc by 2021.



Peter Dijkstra

Peter Dijkstra is chief conductor of the Netherlands Chamber Choir. He has also been chief conductor of the Swedish Radio Choir since 2007. He is highly sought-after as a guest conductor by both orchestras and choirs throughout the world, and has conducted the BBC Singers, RIAS Chamber Choir in Berlin, Norwegian Soloists' Choir, Danish National Radio Choir, the Copenhagen Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, and the Japan Philharmonic Orchestra, among others.

Mr. Dijkstra was awarded the Kersjes van de Groenekan Prize for young orchestral conductors in 2002 and the Eric Ericson Award in 2003, where, at the organization's competition finals, he first conducted the Swedish Radio Choir.

Mr. Dijkstra was born in Roden, Holland in 1978. In his youth, he sang with the boys' choir Roder Jongenskoor, founded by his father Bouwe Dijkstra, and also performed in larger opera productions in Amsterdam, including Mozart's *Die Zauberflöte* at Dutch National Opera. He studied choral and orchestral conducting and voice at the Royal Conservatory of the Hague, the Hochschule für musik und Tanz Köln, and at the Royal College of Music in Stockholm

with Jorma Panula. In 1999 he formed his own all-male vocal group, The Gents.

The Choir of Trinity Wall Street

Grammy-nominated interpreters of both early and new music, The Choir of Trinity Wall Street has changed the realm of 21st-century vocal music and continues to break new ground with its profound artistry. Under the direction of Julian Wachner, this premier ensemble can be heard in superb performances in New York City and around the world. The choir leads the liturgical music on Sundays at Trinity Church and St. Paul's Chapel, performing in *Bach at One* and *Compline by Candlelight*, alongside many other concerts and festivals throughout the year, often with the Trinity Baroque Orchestra, NOVUS NY, and the Trinity Youth Chorus. Critically acclaimed annual performances of Handel's *Messiah* are part of the choir's long and storied tradition; for many New Yorkers, the choir's performances at Trinity's annual Twelfth Night and Time's Arrow Festivals have also become a tradition.

The choir has toured extensively throughout the U.S., making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, Berkeley Festival & Exhibition, BAM's Next Wave Festival, and at the Prototype Festival. Recent seasons have seen performances abroad, with appearances at Théâtre des Champs-Élysées in Paris and the Barbican Centre in London. The choir has been featured with the Bang on a Can All-Stars, the New York Philharmonic, and with the Rolling Stones on their 50th anniversary tour.

In addition to its Grammy-nominated CD *Israel in Egypt*, The Choir of Trinity Wall Street has released several recordings on Naxos, Musica Omnia, VIA Recordings, Arsis, and Avie Records. The ensemble's long-term commitment to new music is further underscored by collaborations with such composers as Du Yun, winner of the

2017 Pulitzer Prize in music for her opera *Angel's Bone*; Paola Prestini; Ralf Yusef Gawlick; Elena Ruehr; and Julia Wolfe, whose 2015 Pulitzer Prize-winning and Grammy-nominated work *Anthracite Fields* was recorded by the choir. The choir collaborated with Du Yun on *Angel's Bone*, presenting a fully staged production under the baton of Wachner at the Prototype Festival in 2016.

Netherlands Chamber Choir

Over the past several decades, the Netherlands Chamber Choir (Nederlands Kamerkoor) has established itself as a leading world-class choir, praised by critics in and outside of the Netherlands alike. Since its founding 80 years ago, the choir has forged a reputation for its adventurous and innovative approach to performance, owing to its commissioning of renowned composers and young talent, as well as its continual pursuit of new formats and exciting collaborations. Education and participation is a vital part of the choir's mission, as it provides coaching and workshops, and invites choirs to perform as supporting ensembles for its own concerts.

Since September 2015, the choir has been led by its chief conductor Peter Dijkstra. His predecessors include Uwe Gronostay, Tõnu Kaljuste, Stephen Layton, Risto Joost, and the ensemble's founder, Felix de Nobel.

Norwegian Soloists' Choir

The Norwegian Soloists' Choir is one of Norway's leading ensembles and among the foremost chamber choirs in Europe. Equally at home with Classical and Romantic repertoire as well as contemporary music, the choir also makes regular excursions into folk-derived music and national Romantic works. The Norwegian Soloists' Choir was founded in 1950 by the composer Knut Nystedt, who served as its conductor for 40 years. In 1990 he was succeeded by Grete Pedersen, who remains the choir's artistic director.

Comprising 26 singers, the choir organizes numerous concerts on its own and participates in festivals in Norway and abroad. In recent years, it has collaborated with ensembles such as the Freiburg Baroque Orchestra, Lautten Compagny, Mahler Chamber Orchestra, Norwegian Radio Orchestra, RIAS Kammerchor, Akademie für Alte Musik Berlin, Accademia Bizantina, Oslo Sinfonietta, TrondheimSolistene, and Norwegian Chamber Orchestra.

The Norwegian Soloists' Choir was named performer of the year in 2012 by the Norwegian Society of Composers, receiving the Gammleng Award in the category of art music that same year. In 2015 the choir was nominated for a classical Spellemann prize for its recording *Meins Lebens Licht: Nystedt-Bach*. The ensemble's most recent recording, *J. S. Bach: Motets*, was released this year.

John Schaefer

John Schaefer is the host of WNYC's innovative music/talk show *Soundcheck*, which features live performances and interviews with a variety of guests. He has also hosted and produced WNYC's radio series *New Sounds* since 1982 and the *New Sounds Live* concert series since 1986. Mr. Schaefer has written extensively about music, including the books *New Sounds: A Listener's Guide to New Music* and *The Cambridge Companion to Singing: World Music*, as well as the TV program *Bravo Profile: Bobby McFerrin*. He has served as contributing editor for *Spin* and *Ear* magazines, and his liner notes appear on more than 100 recordings, ranging from *The Music of Cambodia* to recordings by Yo-Yo Ma and Terry Riley. In 2003, Mr. Schaefer was honored with the American Music Center's prestigious Letter of Distinction, and in 2006, *New York* magazine included him in its "Influentials" issue. He began blogging for WNYC when accompanying the New York Philharmonic on its historic trip to North Korea in 2008, and he continues to blog at sound-

check.org. He is a regular contributor to Lincoln Center's White Light Festival and the World Science Festival; he has also written about horse racing (*Bloodlines: A Horse Racing Anthology*) and was a regular panelist on the BBC's soccer-based program *Sports World*.

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.



The Tallis Scholars

Peter Phillips, *Director*

Soprano

Amy Haworth
Emma Walshe
Charlotte Ashley
Gwen Martin

Alto

Caroline Trevor
Alex Chance

Tenor

Simon Wall
Guy Cutting

Bass

Stephen Charlesworth
Rob Macdonald

Organ

Avi Stein

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Betsy Ayer, *Stage Manager*

Steven Jude Tietjen, *Supertitles*