

Lincoln Center's

white light festival

October 18–November 15, 2017

Sunday, November 12, 2017, at 11:00 am

The Past Made Present

Jenny Lin, *Piano*

This program is approximately one hour long and will be performed without intermission. Please join the artist for a cup of coffee following the performance.

This performance is also part of Great Performers' Sunday Morning Coffee Concerts.

(Program continued)

Refreshments provided by Zabar's and zabars.com

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

Steinway Piano
Walter Reade Theater

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

WhiteLightFestival.org

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

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Artist Catering provided by Zabar's and Zabars.com

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

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

Beethoven's Missa solennis
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

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: Mouyayoum

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.

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.

The Past Made Present

VALENTIN SILVESTROV	Benedictus (2001)
MOMPOU	Angelico, from <i>Música callada</i>, Vol. 1, No. 1 (1959–67)
SILVESTROV	Der Bote (“The Messenger”) (1996)
MOZART	Allegro, from Piano Sonata No. 16 in C major, K.545 (1788)
SILVESTROV	Wedding Waltz (2002)
SCHUBERT	Impromptu No. 3 in G-flat major, D.899 (1827)
SILVESTROV	Chopin Moments (2003)
CHOPIN	Nocturne in C minor, Op. 48, No. 1 (1841)
SILVESTROV	Bagatelle (1958/2001)
DEBUSSY	Reflets dans l’eau, from <i>Images</i>, Book I (1901–05)
SILVESTROV	Postludium (2001)
WAGNER (trans. Liszt)	Isoldes Liebestod, from <i>Tristan und Isolde</i> (1857–59)

Please hold applause until the end of the performance.

Notes on the Program

By Steve Smith

Once upon a time, in the pre-digital age, there was a wondrous thing called a mixtape. Typically fashioned with a 60- or 90-minute cassette tape during that format's original heyday, this small treasure offered a bespoke selection of songs painstakingly assembled by an individual. Its sequence held some deep inner meaning: a message meant to be shared by its maker and recipient. Making a mixtape was itself a form of art. Nowadays, its successor—the streaming-media playlist—can be built with drag-and-drop nonchalance.

"The Past Made Present," the program that the pianist Jenny Lin performs this morning, effectively amounts to a mixtape—albeit one that will unfold in real time for a single special encounter. Its inspiration is Valentin Silvestrov, a Ukrainian composer of luminescent style and consummate skill whose 80th birthday is this year. But this specific mix of pieces, by Silvestrov and some of his most illustrious forebears, has just as much to do with Lin herself: what she hears in Silvestrov's music and hopes you will hear, and what she learned about herself in finding this sublimely intimate music.

Lin's journey into Silvestrov's world began in Europe. There, she heard a recording by the Russian pianist Alexei Lubimov of *Der Bote* ("The Messenger"), a wistful 1996 lullaby at once gently astringent and awash in sounds and gestures reminiscent of Mozart. "I was trying to figure out, what is this Mozart-sounding thing that sounds so great?" Lin recalled in a recent conversation. "I love Mozart, but after hearing that, I understood Mozart more. I guess it's always been my thing: listening to new music to understand old music."

If the idea of listening to older music in

order to discern how we reached something new is commonplace and pragmatic, reversing that practice also can provide more than a small measure of illumination. Coming unstuck in time like Vonnegut's Billy Pilgrim, we might perceive anew the sheer vitality and generosity of spirit in Mozart's music after hearing its latter-day ripples in *Der Bote*. We likewise can be struck again by Chopin's harmonic audacity and Schubert's emotional acuity, hearing distant echoes of those qualities from a composer who mastered and then set aside the more extreme tendencies of his initial milieu.

And, of course, for a composer who came of age during the Soviet era, that change of direction stands in a different light. Born in Kiev in 1937, Silvestrov began to compose at age 15, and hit his early stride among a Kiev avant-garde that embraced serialism, chance operations, and unorthodox instrumental techniques. Though little heard in Ukraine, such early works as *Spectrums* and *Symphony No. 2* were performed to great acclaim in Russia. His *Symphony No. 3* (1967) and *Hymn* (1970) won major international awards. Predictably, such experimental early works drew censure from the Soviet bureaucracy, were banned occasionally in his homeland, and even caused his expulsion for a brief time from the Composers' Union.

After 1970, Silvestrov began to withdraw from this radical direction, increasingly echoing—if not adopting—outright harmonies, gestures, and forms from the Classical and Romantic eras. He made references to "weak" and "metaphorical" styles, and to an "untopical" language of the past, and proclaimed his emerging idiom—referential to the past, but not rooted in it—a "postlude" to the avant-garde's stylistic endgame. Yet for all that Silvestrov framed his evolution in intellectual terms, one can hardly listen to his recent piano music without sensing some hint of nostalgia for times past and things lost.

With his stylistic change came increased renown: first abroad, including in the United States starting in the mid-1980s, and then eventually in Russia and his native Ukraine. In 1995 Silvestrov was awarded the Shevchenko National Prize, his homeland's highest state honor for culture and the arts.

For Lin, whose early reputation resided in her nonpareil interpretations of rigorous, demanding modern music, discovering Silvestrov was a timely epiphany. "It was very life-changing," she confirmed. "Up to that point I was playing very complicated music. I heard this, and I was like: Is this allowed?" She noted that Silvestrov's direct, nostalgic, emotional idiom has had its naysayers. "But then I thought, look: I'm a musician and I love this. There has to be a reason for it."

Immersing herself in Silvestrov's music, she soon found herself the recipient of a most unanticipated gift: a box of manuscript scores and home recordings by the composer, soon followed with a set of *Three Postludes* written just for her. She since has become one of the composer's

most recognized and steadfast champions, and in 2007 issued *Nostalghia*, a critically acclaimed CD of piano works spanning much of Silvestrov's career.

All of which said, Lin does not view any special knowledge of Silvestrov's life and times as being necessary to appreciate the bountiful spirit of his music, And thus, this program—Lin's personal mixtape, if you will—meant to convey the joy she has discovered in Silvestrov's work, and meant, too, to put his deeply personal echoes of past sounds and styles into an immediate, intimate conversation with music that inspired him, or which shares similar qualities of timelessness and spirituality.

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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On Angels

By Czeslaw Milosz

All was taken away from you: white dresses,
wings, even existence.
Yet I believe you,
messengers.

There, where the world is turned inside out,
a heavy fabric embroidered with stars and beasts,
you stroll, inspecting the trustworthy seams.

Short is your stay here:
now and then at a matinal hour, if the sky is clear,
in a melody repeated by a bird,
or in the smell of apples at the close of day
when the light makes the orchards magic.

They say somebody has invented you
but to me this does not sound convincing
for humans invented themselves as well.

The voice—no doubt it is a valid proof,
as it can belong only to radiant creatures,
weightless and winged (after all, why not?),
girdled with the lightning.

I have heard that voice many a time when asleep
and, what is strange, I understood more or less
an order or an appeal in an unearthly tongue:
day draws near
another one
do what you can.

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

Meet the Artists

LIZ LINDER



Jenny Lin

Jenny Lin is one of the most respected young pianists today, admired for her adventurous programming and charismatic stage presence. Her orchestral engagements have included the American Symphony Orchestra, NDR and SWR Radio Symphony Orchestras, and Orchestra Sinfonica Nazionale della RAI. With an exceptional technique and sensitive touch, her concerts have taken her to Carnegie Hall, Avery Fisher Hall, the Kennedy Center, MoMA, Stanford LIVE, and the National Gallery of Art, as well as appearances at festivals such as Lincoln Center's Mostly Mozart and BAM's Next Wave Festivals, Spoleto Festival USA, Kings Place (London), Chopin Festival (Vienna), and the Schleswig-Holstein Musik Festival in Germany.

Highlights of Ms. Lin's 2017–18 season include tours in North America, Europe, and Latin America; her debut on Lincoln Center's Great Performers series; and the release of *Melody's Mostly Musical Day*, an illustrated album for children, as well as a CD of piano music by Prokofiev and Kirill Zaborov. Since 2014, Ms. Lin has been part of Philip Glass's ongoing world tour of his *Complete Piano Etudes*. Ms. Lin's discography includes more than 30 recordings on Steinway & Sons, Hänssler Classic, eOne, BIS, New World, and Albany Records. She is also the central figure in *Cooking for Jenny* by Elemental Films, a musical documentary portraying her journey to Spain. Other media appearances include *CBS Sunday Morning*, NPR's *Performance Today*, and *Speaking for Myself*, a film

by Bert Shapiro about Manhattan as seen through the eyes of eight contemporary artists.

Born in Taiwan and raised in Austria, Ms. Lin studied at the Hochschule für Musik in Vienna, Peabody Conservatory in Baltimore, and at the Fondazione internazionale per il pianoforte in Italy. She holds a bachelor's degree in German literature from Johns Hopkins University. Ms. Lin is a Steinway Artist.

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's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by

Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually,

LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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