

Lincoln Center's

white light festival

October 18–November 15, 2017

Tuesday, November 14, 2017, at 7:30 pm

Eternal Light

Swedish Radio Choir

Peter Dijkstra, *Conductor*

MAIJA EINFELDE ***Lux aeterna* (1992)**

SVEN-DAVID SANDSTRÖM ***En ny himmel och en ny jord* (1980)**

ANDERS HILLBORG ***Mouyayoum* (1983–85)**

SCHNITTKE ***Concerto for Choir* (1984–85)**

- I. O Pavitel' sushchevo fsevo ("O master of all living things")
- II. Sabran'je pesen sikh, gde kazhdyj stikh ("I, an expert in human passions")
- III. Fsem tem, kto vniknet ("God, grant deliverance from sin")
- IV. Sej trud, shto natchinal ja s upavan'jem ("Complete this work which I began")

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

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

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

Church of St. Mary the Virgin

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UPCOMING WHITE LIGHT FESTIVAL EVENT:

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.

Snapshot

By Paul Schiavo

From its beginning in the Middle Ages, choral music in the Western world has largely served a religious purpose. Even when not doing so for liturgical or other ecclesiastic ends, most composers have written for choirs with the evident intention of invoking the sacred or the spiritual. The music performed this evening by the Swedish Radio Choir—all of it conceived within the past 40 years—shows this tradition to be very much alive in the work of composers of our own time.

Three of the pieces on the program are settings of religious texts. The first, Maija Einfelde's *Lux aeterna*, uses Latin verses from the Requiem Mass, a venerable source of inspiration for musicians for hundreds of years. The work that follows, *En ny himmel och en ny jord* by Sven-David Sandström, gleams its text from scripture—specifically, the visionary final book of the Bible, *The Revelations of Saint John*. And the late Russian composer Alfred Schnittke based his remarkable Concerto for Choir on the thousand-year-old lamentations of an Armenian monk. Each of these compositions derives its expressive power, at least in part, from the combination of old and new melodic and harmonic idioms, a feature of much recent choral music.

The third piece on the program, Anders Hillborg's *Mouyayoum*, stands apart from the others in its use of wordless singing. But while it is neither liturgical nor generally ecclesiastic, we should not be too quick to deem this a secular composition; something about its abstract text invites contemplation. And the private meaning this piece might have for any particular listener could well include intimations of spiritual thoughts and feelings.

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Notes on the Program

By Paul Schiavo

***Lux aeterna* (1992)**

MAIJA EINFELDE

Born January 2, 1939, in Valmiera, Latvia

Approximate length: 6 minutes

The Catholic *Missa pro Defunctis*—the Mass for the Dead, commonly called the “Requiem Mass”—has brought forth music by many composers (Mozart, Berlioz, Verdi, and Fauré are notable in this regard). For several reasons, more recent composers have taken to using only portions of the Requiem text to create shorter works. The communion section of the Mass, beginning with the words “*Lux aeterna luceat eis, Domine*” (“May eternal light shine upon them, Lord”), has proved especially appealing. György Ligeti wrote innovative music for these verses, as did George Crumb and others. This evening’s concert begins with a setting by the Latvian composer Maija Einfeldē.

Composed in 1992, Einfeldē’s *Lux aeterna* manifests a softening of the composer’s typically assertive modernist idiom. The text’s prayer for eternal light and peaceful rest elicits from her soft harmonies that move slowly, building to a dense climax midway through the piece. The music then subsides gradually toward silence.

The daughter of an organist mother and organ-builder father, Einfeldē began musical studies with her parents, then attended conservatory in Riga, Latvia’s capital. As a composer, she has concentrated on choral, organ, and chamber music. Her works have been performed internationally and have won, among other honors, first prize in the Barlow Foundation music competition.

Lux aeterna

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam:
quia pius es.*

*Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.*

Eternal Light

May eternal light shine upon them, O Lord,
with Thy saints forever,
for Thou art kind.

Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

***En ny himmel och en ny jord* (1980)**

SVEN-DAVID SANDSTRÖM

Born October 30, 1942, in Borensberg, Sweden

Approximate length: 7 minutes

The liturgical verses of *Lux aeterna* pray for an afterlife of eternal light and rest. In contrast to this serene and somewhat abstract notion, the text of this evening’s second work envisions the coming of God’s kingdom vividly and dramatically: The cosmos is remade, and a heavenly city descends to earth. Here “there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.”

All this is set forth in the opening verses of Chapter 21 of the biblical *Revelations of Saint John*, which provide both the words and inspiration for *En ny himmel och en ny jord*, by the Swedish composer Sven-David Sandström. The work's Swedish title means "A New Heaven and a New Earth," an echo of the opening words of Chapter 21: "And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away."

Dating from 1980, Sandström's setting of the text moves between traditional harmonies and dense clusters of dissonance, and between concerted declamation and contrapuntal textures. The music's contours rise and fall in a series of skillfully wrought sonic arches, descending at last to almost a guttural whisper.

En ny himmel och en ny jord

Och jag såg en ny himmel och en ny jord;
ty den förra himmelen och den förra jor-
den voro förgångna, och havet fanns
icke mer.

Och jag såg den heliga staden, ett nytt
Jerusalem, komma ned från himmelen,
från Gud, färdigsmydd såsom en brud
som är prydd för sin brudgum.

Och jag hörde en stark röst från tronen
säga: "Se, nu står Guds tabernakel
bland människorna, och han skall bo
ibland dem, och de skola vara hans folk;
ja, Gud själv skall vara hos dem och skall
avtorka alla tårar från deras ögon.

Och döden skall icke mer vara till, och
ingen sorg eller klagan eller plåga skall
vara mer; ty det som förr var är nu
förgånget."

Och han som satt på tronen sade: "Se,
jag gör allting nytt."

A New Heaven and a New Earth

Then I saw a new heaven and a new earth;
for the first heaven and the first earth
passed away, and there is no longer any
sea.

And I saw the holy city, new Jerusalem,
coming down out of heaven from God,
made ready as a bride adorned for her
husband.

And I heard a loud voice from the throne,
saying, "Behold, the tabernacle of God is
among men, and He will dwell among
them, and they shall be His people, and
God Himself will be among them, and He
will wipe away every tear from their eyes;

And there will no longer be any death;
there will no longer be any mourning, or
crying, or pain; the first things have
passed away."

And He who sits on the throne said,
"Behold, I am making all things new."

***Mouyayoum* (1983–85)**

ANDERS HILLBORG

Born May 31, 1954, in Stockholm

Approximate length: 9 minutes

Anders Hillborg's *Mouyayoum* (also spelled *Mou:aa:yiy::oum*), written between 1983 and 1985, consists entirely of wordless vocalization, its text fashioned with only sonic color and texture in mind. Sonority for its own sake and gradual, incremental change are the primary elements of this composition. The piece begins quietly, with sustained tones at, or very near, the top and bottom of the choir's compass. Slowly, almost imperceptibly, other pitches fill in the space between these initial tones, even as the resulting sound mass turns color as vowels change. Before long, the stillness of this initial passage gives way to more active sonorities. Rapid pulsation creates a palpable connection to the American minimalist school of the 1960s and '70s, especially the music of Steve Reich. But Hillborg's intense focus on slowly evolving tone color sets his work apart from that of the American minimalists.

One of Sweden's most accomplished composers, Hillborg studied at the Royal College of Music in Stockholm and has gone on to write a substantial body of orchestral, choral, and chamber works, as well as pop music and film scores. He has won the Swedish Gramophone Award and first prize at the UNESCO International Rostrum of Composers.

***Concerto for Choir* (1984–85)**

ALFRED SCHNITTKE

Born November 24, 1934, in Engels, Russia
Died August 3, 1998, in Hamburg, Germany

Approximate length: 40 minutes

After the passing of Dmitry Shostakovich in 1975, Alfred Schnittke emerged as Russia's most prominent composer. That position

resulted not only from the skill and musicality of his compositions but, importantly, from his move away from orthodox modernism to an eclectic post-modern idiom that the composer called "poly-stylistic." In his mature works, Schnittke combined various avant-garde techniques with aspects of jazz and rock, minimalist repetition, and traditional harmonies, all the while retaining something of the intense lyricism that has traditionally characterized Russian music.

Schnittke composed his *Concerto for Choir* in 1984–85. The work consists of four movements, each setting verses, in Russian translation, from *The Book of Lamentations* by Grigor of Narek, a 10th-century Armenian monk. While the composition's title suggests an analogy to the modern concerto for orchestra genre—most famously exemplified by Bartók's work of that name—it more relevantly aligns the music with a tradition of concertos for chorus by Russian composers that dates back to the 18th century.

Musically, the piece combines ancient and modern melodic and harmonic constructs. Much of the work has the character of Russian Orthodox chant. (We hear this consistently from the opening moments to the final movement, where chant-like lines sound beneath a high, quietly sustained soprano note.) Yet the lines eventually take unexpected turns that only a composer of our own era might imagine. Similarly, Schnittke frequently uses traditional chords but moves fluidly between these and more complex modern harmonies. The musical motion that animates certain passages makes the stillness of the closing moments especially affecting.

Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.

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Concerto for Choir

Translated from Russian by Naum Grebnev

I.

O Pavelitel' sushchevo fsevo,
bestsennymi darami nas dar'ashchij,
Gaspod', tvar'ashchij fs'o iz nitchevo,
nevedamyj Gaspod', fseznajushchij,
strashashchij,
i milaserdnyj, i neumalimyj,
neizretchonnij i nepastizhimyj,
nevidimyj, izvetchnyj, neabjatnyj,
i uzhasajushchij, i blagadatnyj.
Nepranitsajem Ty, neas'azajem
i beznatchalen Ty, i neskantchajem,
Ty—to jedinstvennaje, shto bezmerna,
shto v mire podlinna i dastaverna,
Ty—to, shto nam dajot blagaslaven'je,
Ty—polden' bez zakata, svet bes teni,

jedinstvennyj dl'a nas radnik pakoja,
shto prasset'ajet bytije mirskoje.
I bezgranitchnyj Ty, i vezdesushchij,
Ty i sladchajshij m'od i khleb nasushchnyj,
neistashchimyj klad, pretchistyj dozhd',
vavek neiss'akajushchaja moshch.
Ty i khranitel' nash i nastavitel',
nedugi nashi znajushchij tselitel',
apora fsekh, fsevid'ashcheje zren'je,
desnitsa blagadatnava daren'ja.
Velitchjem asijannyj, fsem ugodnyj,
nash pastyr' neustannyj, tsar' bezzlobnyj,
fsevid'ashchij, i dn'om i notchju bd'ashchij,
sud'ja, pa spravedlivosti sud'ashchij.
Vzgl'ad negnetushchij, golos uteshen'ja,
Ty vest', nesushchaja uspakajen'je.
Tvoj strogij perst, fsevid'ashcheje oka
asteregajut smertnykh at paroka.
Sud'ja tavo, shto prava i neprava,
nevzyvayushchaja zavist' slava.
Ty svetatch nash, velitchije bes kraja,
nezrimaja daroga, no pr'amaja.
Tvoj sled nevidim, vidima lish milast',

ana s nebes na zeml'u k nam spustilas'.
Slava, shto ja izr'ok Tebe va slavu,
bledneje slof, katoryje by mog
uslyshat' Ty, o Gospadi, pa pravu,
kagdab' ja ne byl retchju stol' ubog.

I.

O master of all living things,
bestowing priceless gifts upon us,
God, creating all out of nothing,
mysterious God, omniscient,
frightening,
and merciful, and implacable,
ineffable and inscrutable,
invisible, eternal, boundless,
and terrifying, and beneficent.
You are unfathomable, intangible,
without beginning and without end,
You—the only one who is measureless,
who is true and real in the world,
it is You who give us blessing,
You are a noon without nightfall, light
without shadow,
our only fountain of peace
that lightens our temporal existence.
You are limitless and omnipresent,
our sweetest honey and daily bread,
an inexhaustible treasure, purest rain,
forever plentiful might.
You are a guardian and guide to us,
a healer knowing our ills,
support to all, an all-seeing eye,
a hand of abundant giving.
Radiant with greatness, welcome to all,
our tireless shepherd, benevolent tsar,
all-seeing, vigilant day and night,
a judge dispensing fair judgment.
A non-oppressive gaze, voice of comfort,
You are a message bringing peace.
Your forbidding hand an all-seeing eye
warns mortals against vice.
A judge of what is right and wrong,
a glory that inspires no envy.
You are a light to us, limitless greatness,
a path, invisible but straight.
Your imprint is invisible, we can only see
Your favor,
it descends to us on earth from heaven.
The words I pronounce glorifying You
are poorer than those You should hear,
O God, by right,
had I not been so poor in speech.

Gaspod' blagaslavennyj, vaskhvalennyj,
vasslavlennyj fsem sushchim va fselennaj,
fs' o to, shto nam dastignut' suzhdeno,
Tvaim vnushen'jem mudrym razhdeno.
O Gospadi, darogu atchishchen'ja
Ty mne v maikh samnen'jakh ukazuj
i, prived'a men'a k vratam spasen'ja,
udavletvaris' i vazlikuj.
Tsel' pesnapen'ja Tvajeho raba—
ne slavaslov'je, i ne vaskhvalen'je,
mai slava nitchtozhnye—mal'ba,
katoraj zhazhdu abresti spasen'je.

II.

Sabran'je pesen sikh, gde kazhdyj stikh
napolnen skorb'ju tchornaju da kraja?
slazhil ja,—vedatel' strastej l'judskikh,—
paskol'ku sam f sebe ikh paritsaju.
Pisal ja, shtob slava dajti magli
da khristian va fsek krajakh zemli.
Pisal dl'a tekh, kto v zhizn' jedva fstupajet,
kak i dl'a tekh, kto pozhil i sazrel,

dl'a tekh, kto put' zemnoj svoj zavershajet

i prestupajet rakavoj predel.

Dl'a pravednykh pisal ja i dl'a greshnykh,
dl'a uteshajushchikh, i bezuteshnykh,
i dl'a sud'ashchikh i dl'a asuzhd'onnykh,
dl'a kajushchikhs'a i grekhom plen'onnykh,
dl'a dabradejatelej i zladejef,
dl'a defstvennikaf i prel'ubadejef,
dl'a fsekh: dl'a radavitykh i bezbozhnykh,
rabof zabitykh i kn'azej vel'mozhnykh.

Pisal ja ravno dl'a muzhej i zhon,
tekh, kto unizhen, tekh, kto vaznes'on.

Dl'a pavelitelej i dl'a unget'onnykh,
dl'a askarbitelej i dl'a askarbl'onnykh,
dl'a tekh, kto uteshal i byl uteshen.

Pisal ravno dl'a konnykh i dl'a peshchikh,
pisal ravno dl'a malykh i velikikh,
dl'a garazhan i gortsef poludikikh,
i dl'a tavo, kto vysshij vlastelin,
katoramu sud'ja lish—Bog adin;
dl'a sujetnykh l'udej i dl'a blagikh,
dl'a inakaf, atshel'nikaf sv'at'ym.

I stroki, polnyje maim stradan'jem,
pust' stanut dl'a kavo-ta nazidan'jem.

God blessed, praised,
glorified by all living in the universe,
all we are destined to achieve
is born by Your wise inspiration.
O God, show me in my doubts
the path of purity
and, guiding me to the gates of salvation,
be content and rejoice.
The purpose of Your slave's paean—
not glorification or eulogy,
my worthless words are a supplication—
by which I long to obtain salvation.

II.

I, an expert in human passions,
composed these songs, where every verse
is full to the brim with black sorrow,
for I detest these passions in myself.
I wrote so that my words could reach
Christians in all corners of the earth.
I wrote for those who only now enter life
as well as for those who have lived and
matured,

and for those completing their earthly
journey

and stepping over the fateful limit.

For the righteous and for sinners,
for the comforting and the inconsolable,
and for the judging and the convicted,
for the penitent and those enslaved by sin,
for do-gooders and villains,
for virgins and adulterers,
for all: the high-born and godless,
downtrodden slaves and grand princes.

I wrote equally for husbands and wives,
for the degraded and those risen high.

For rulers and for the oppressed,
for abusers and the abused,
for those who give or receive comfort.

I wrote for those on horseback or on foot,
for the insignificant and for the great,
for city-dwellers and savage highlanders,
and for him who is supreme ruler,
whose judge is God alone;
for people who are vain or pious,
for monks and holy hermits.

May these verses, full of my suffering,
become a guidance to someone.

Pust' kajushchijs'a f tchornam pregreshen'ji
najd'ot vmaikh pisan'jakh uteshen'je.
Pust' abratit moj trud, majo userd'je
sebe va blaga tchelavek l'uboj.
I stikh moj, staf malitvaj i mal'boj,
da vymalit Gaspondne milaserd'je.

III.

Fsem tem, kto vniknet
f sushchnast' skorbnykh slof,
fsem, kto pastignet sut' sevo tvaren'ja,
daj, Bozhe, iskuplenije grekhof,
asvabadi at t'agastnykh akof
samnen'ja, a znatchit, prestuplen'ja.
Zhelannaje daruj im atpushchen'je
pust' sl'ozy ikh abil'nyje tekut,
i golasam maim ani malen'je
Tebe ugodnaje da vaznesut.
K Tebe da vaznes'ots'a ikh mal'ba,
i za men'a, za Tvajevo raba.
Pust' Bozhe, na rabof Tvaikh pakornykh,
na fsekh raskajavshikh's'a, kto pratch'ot
s utchast'em knigu etikh pesen skorbnykh,
Tvoj svet i blagadat' da snizajd'ot.
I jesli primesh tekh, kto fsled za mnoj
prid'ot k Tebe s majej mal'boj userdnaj,
vrata svajej abiteli sv'atoj
atkroj i mne, o, Bozhe milaserdnj.
I jesli sl'oznaja maja mal'ba
pral'jotsa, slovna dozhd', grekhi smyvaja,
to i men'a, nitchtozhnanva raba,
amojet pust' jevo vada zhivaja.
I jesli Ty spas'osh, o Bozhe, fsekh,
saglasnykh s mysl'ju mnoju izretchonnaj,
Ty i men'a, prastif moj t'azhkij grekh,
spasi, o Gospadi blagaslavennyj.
I jesli pesn' maja v dushe inoj
radit Tebe ugodnyje pan'at'ja,
Ty men'a, Atets nebesnyj moj,
ne abdeli svajeju blagadat'ju.
I jesli te, kto moj pastignet stikh,
vazdenut vyvs' drazhashchije desnitsy-
pust' bol' stenaniy gorestnykh maikh
s malitvaj tchistaj ikh sajedinits'a.

May he who repents a black transgression,
find comfort in my writings.
May someone turn to his good
my work, my zeal.
May my verse, turning into a prayer
and supplication, elicit God's mercy.

III.

God, grant deliverance from sin
to all who grasp
the meaning of these mournful words,
all who reach the essence of this work,
free them from the baneful fetters
of doubt, which are the same as crime.
Give them the absolution they long for,
let their abundant tears flow,
may their supplication, raised in my
voice, please You.
May they also raise a prayer
for me, Your slave.
God, may Your light and grace descend
upon Your obedient slaves,
all the repentant who read with
sympathy this book of mournful songs.
And if You receive all those who in my wake
come to You with my zealous prayer,
open the gates of Your holy abode
to me too, O merciful God.
And if my tearful prayer
falls, like rain, washing away sins,
may this water of life
also wash me, Your base slave.
And if, O God, You save all those
agreeing with the thoughts that I express,
forgive my grave sins
and save me too, O blessed God.
And if my song inspires in some soul
thoughts pleasing to You,
my heavenly Father,
do not deprive me of Your grace.
And if those who comprehend my verse
raise their trembling hands-
may the pain of my sorrowful moans
join their pure prayer.

I jesli skazannyje f knige sej
Tebe mai ugodny budut retchi,
to v mnogashchedraj milasti svajej
bud' milaserden i k maim predtetcham.
I jesli pakalebletsja, skarb'a,
f sv'ashchennaj vere nekta, dukham
nischij,
pust' on, vaspr'anuf, f knige sej atyshchet
aporu, upavaja na Teb'a.
Kol' malaver adnazhdy ustrashits'a,
shto khram jevo nadezhd ne ustait,
pust' etat shatkij khram Tvaja desnitsa

strakami knigi skorbnaj ukrepit.
Kagda nedugam mutchimyj zhestoka,
patchti utratit kto-ta s zhizn'ju sv'az,
pust' abret'ot on silu v vetikh strokakh
i vazraditsa vnof', tebe mal'as.
I jesli smertnyj strakh ili samnen'je
vdrug avladejut kem-ta iz l'udej,
pust' f knige on najd'ot uspakajen'je,
najd'ot pakoj pa blagasti Tvajej.
I jesli gruz grekhof neiskupl'onnykh
pat' Janet f propast' greshnika, pust' on
fsej sut'ju slof, Taboju mne vnushonnykh

spas'on naveki budet i prashchon.
I jesli gde-ta greshnik jest', katoryj
ne minet sataninskaj zapadni,
dazvol' shtob trud moj byl jemu aporaj
i Sam bezumtsa svetam aseni.
I jesli kto-ta v gibel'naj gardyne
slava sv'atych malitv zabyt' gatof,
dazvol', shtob ja vernul jevo k sv'atyne
magushchestvam Taboj vnushonnykh slof.
I tekh, kto f sataninskam asleplen'ji
uverujet f prezrennuju tshchetu,
mne knigaj skorbnnykh etikh pesnapenij
dazvol' vernut' k pritchast'ju i krestu.
I uragan neverija, vzmet'onnyj,
kak nad vadoj, nad dushami l'udej,
smiri majeju pesnej, vdakhnavl'onnaj
bazhestvennaju milast'ju Tvajej.

And if the thoughts expressed in this book
are pleasing to You,
be merciful to my ancestors
in Your generous grace.
If someone poor in spirit
wavers in the holy faith in a moment of
grief,
may he find support in this book
and, taking heart, put his trust in You.
If someone weak in faith begins to fear
that the temple of his hope will fall,
may Your hand strengthen the unstable
temple
with the lines of this mournful book.
When someone tormented by an illness
almost loses his bond with life,
may he find strength in these lines
and rise again, praying to You.
And if deadly fear or doubt
suddenly seizes someone,
may he find solace in this book,
may he find peace by Your grace.
And if the burden of unredeemed sins
pulls a sinner into the abyss,
may he, by the power of words inspired
in me,
be saved and pardoned forever.
And if somewhere there is a sinner
who does not escape the Devil's trap—
allow my work to be his support
and set the fool right with Your own light.
And if someone in fatal pride is ready
to forget the words of holy prayers—
allow me to bring him back to the faith
by the power of Your words in me.
Allow my book of sorrowful songs
to bring back to the Eucharist and Cross
those who persist in their contemptible
vanity through Satanic blindness.
And let my song,
inspired by Your divine mercy,
calm the storm of unbelief that rages
Over people's souls, as over the water.

IV.

Sej trud, shto natchinal ja s upavan'jem
i s imenem Tvaim, Ty zavershi,
shtob pesnapen'je stala vratchevan'jem,
tsel'ashchim rany tela i dushi.

I jesli trud moj skromnyj zavershitsa
s Tvaim blagaslavenijem sv'atym,
pust' dukh Gaspoden v n'om sajedinitsa
sa skudnym vdakhnavenijem maim.

Taboj darovannaje azaren'je
ne pagasi, moj razum ne pakin',

no vnof' i vnof' prijemli vaskhvalen'ja
at Tvajevo sluzhitel'a. Amin.

IV.

Complete this work which I began
in hope and with Your name,
so that my singing may become healing,
curing the wounds of body and soul.

If my humble work is finished
with Your holy blessing,
may the divine spirit in it
join with my meager inspiration.

The revelation You have granted,
do not extinguish it. Do not abandon my
reason,

but, again and again, receive praise
From Your servant. Amen.

Meet the Artists

ASTRID ACKERMANN



Peter Dijkstra

Peter Dijkstra has been chief conductor of the Swedish Radio Choir since 2007. He is also chief conductor of the Netherlands Chamber Choir. He is highly sought-after as a guest conductor by 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.

Swedish Radio Choir

The Swedish Radio Choir gave its first concert in 1925. When Eric Ericson assumed leadership in 1952, he expanded the choir's repertoire and international reputation, attracting such composers as Paul Hindemith, Frank Martin, Igor Stravinsky,

and Aaron Copland, who went to Stockholm to hear their works performed.

With its wide range of expression—from the most delicate to the most powerful—the choir has performed with such leading orchestral conductors as Claudio Abbado, Riccardo Muti, Valery Gergiev, and the Swedish Radio Symphony Orchestra's own chief conductor Daniel Harding.

Highly acclaimed for its recordings, the Swedish Radio Choir has made a formidable mark in contemporary ensemble performance, having received praise by *Gramophone* in 2011 as well as recognition at the Cannes Classical Awards. The choir's 2017–18 season includes collaborations and new commissions by composers such as Lera Auerbach, Martin Smolka, and Jacob Mührlad; guest performances and long-anticipated return visits to Japan and the U.S.; as well as a concert with the Berlin Philharmonic in Berlin.

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.



Swedish Radio Choir

Peter Dijkstra, *Chief Conductor*

Soprano

Marie Alexis
 Jessica Bäcklund
 Lisa Carlioth
 Maria Demérus
 Jennie Eriksson Nordin
 Sofia Niklasson
 Jenny Ohlson Akre
 Marika Scheele

Alto

Helena Bjarnle
 Maria Erlansson
 Annika Hudak
 Christiane Höjlund
 Inger Kindlund Stark
 Elin Lannemyr
 Tove Nilsson
 Anna Zander Sand

Tenor

Mats Carlsson
 Niklas Engquist
 Thomas Köll
 Fredrik Mattsson
 Philip Sherman
 Gunnar Sundberg
 Love Tronner
 Magnus Wennerberg

Bass

Erik Arnelöf
 Mathias Brorson
 Rickard Collin
 Bengt Eklund
 Lars Johansson
 Brissman
 Stefan Nymark
 Johan Pejler
 David Wijkman

Lincoln Center Programming Department

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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*

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

Joshua Benghiat, *Lighting Design*