

Lincoln Center's

white light festival

October 18–November 15, 2017

Wednesday, November 15, 2017, at 7:30 pm

Jordi Savall The Routes of Slavery

Memories of Slavery
1444–1888

John Douglas Thompson, *Narrator*

MALI

Kassé Mady Diabaté, *Voice*

Ballaké Sissoko, *Kora and Voice*

Mamani Keita, Nana Kouyaté, Tanti Kouyaté, *Chorus and Dance*

MADAGASCAR

Rajery, *Valiha and Voice*

MOROCCO

Driss el Maloumi, *Oud and Voice*

MEXICO / COLOMBIA

Tembembe Ensemble Continuo

Ada Coronel, *Vihuela, Wasá, Dance, and Voice*

Leopoldo Novoa, *Marimbol, Marimba de chonta, Tiple colombiano,
and Voice*

Enrique Barona, *Vihuela, Leona, Jarana, Quijada de caballo, Dance,
and Voice*

Ulises Martínez, *Violin, Vihuela, Leona, and Voice*

(continued)

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

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

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The Routes of Slavery was supported by the Departament de Cultura of the Generalitat de Catalunya, the Institut Ramon Llull, and Unesco

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.

BRAZIL

Maria Juliana Linhares, *Soprano*
Zé Luis Nascimento, *Percussion*

ARGENTINA

Adriana Fernández, *Soprano*

VENEZUELA

Iván García, *Bass*

UNITED STATES

The Fairfield Four

Joseph Edward Thompson
Levert Allison
Bobbie Lecolye Sherrell
Larrice Byrd Sr.

La Capella Reial de Catalunya

David Sagastume, *Countertenor*
Víctor Sordo, *Tenor*
Furio Zanasi, *Baritone*

Hespèrion XXI

Pierre Hamon, *Flutes*
Béatrice Delpierre, *Shawm*
Daniel Lassalle, *Sackbut*
Jordi Savall, *Treble viol*
Philippe Pierlot, *Bass viol*
Xavier Puertas, *Violone*
Xavier Díaz-Latorre, *Guitar*
Andrew Lawrence-King, *Spanish Baroque harp*
David Mayoral, *Percussion*

Jordi Savall, *Director*

This program is approximately 2 hours and 15 minutes long, including intermission.

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

The Routes of Slavery

Memories of Slavery
1444–1888

PART I

Music Wind instruments and Percussion
Narration 4th century BC: “Humanity is divided into two: the masters and the slaves”—Aristotle, *Politics*

Music Kora and Valiha
Narration 1444: Chronicle of the discovery and conquest of Guinea
Anonymous (Mali) *Djonya* (Introduction)
Anonymous (Mali) *Manden Mandinkadenou* (Griot song)

Music Guitar (Romanesca)
Narration 1505: King Ferdinand the Catholic writes a letter to Nicolas de Ovando.
Mateo Flecha, the Elder La Negrina: *San Sabeya Gugurumbé*
Jarocho son (traditional) *Los Negritos / Gurumbé*

Music Valiha
Narration 1620: The first African slaves arrive in the English colonies.
Lazir Sinval (Brazil, African tradition) *Vida ao Jongo* (Jongo da Serrinha)
Slave song *Another man done gone*

Music Percussion
Narration 1657: Richard Ligon publishes *A True and Exact History of the Island of Barbados* in London.
Traditional (Veracruz, Mexico) *La Iguana* (Jarocho son)

Music Slow drums
Narration 1661: The punishment of slaves in the “Slave Code of Barbados”
Anonymous (Mali) *Simbo* (Griot song)

Music Harp
Narration 1685: The “Black Code” promulgated by Louis XIV was enforced until 1848.
Traditional / Escurinho (Brazil) *Sai da casa* (Ciranda)
Fray Filipe da Madre de Deus Negro a 5: *Antonya, Flaciquia, Gasipà*

Music Malimba
Narration 1748: Montesquieu, *On the Slavery of Negroes*
Slave song *Follow the drinking gourd*
Intermission

PART II

Traditional spiritual song (Pacific, Colombia)	<i>Velo que bonito</i> (San Antonio)
<i>Music</i>	Guitar
<i>Narration</i>	1772: Raynal's <i>A philosophical and political history of the settlements and trade of the Europeans in the East and West Indies</i>
Anonymous, Codex Trujillo (Peru, c. 1780)	Tonada del Chimo: <i>Jaya llûnch, Jaya llôch</i> (Indian ritual song in Mochica language)
<i>Music</i>	Kora
<i>Narration</i>	1781: Thomas Jefferson's <i>Notes of the State of Virginia</i>
Anonymous, Codex Trujillo	Tonada El Congo: <i>A la mar me llevan</i>
<i>Music</i>	Oud
<i>Narration</i>	1782: The slave Belinda petitions the legislature of Massachusetts for a pension.
Early Gospel	<i>Hallelujah (Love just bubbles over in my heart)</i>
<i>Music</i>	Percussion
<i>Narration</i>	1852: <i>Uncle Tom's Cabin</i>
Anonymous & improvisations (Mali/Madagascar)	<i>Awal</i> (instrumental)
<i>Music</i>	Guitar
<i>Narration</i>	1855: Abraham Lincoln writes to Joshua Speed, a personal friend and slave owner in Kentucky.
Traditional/Paolo Ró & Águia Mendes (Brazil)	<i>Bom de Briga</i> (Maracatu e Samba)
<i>Music</i>	Harp
<i>Narration</i>	1865: The 13th Amendment to the United States Constitution abolishes slavery and involuntary servitude.
Early Gospel	<i>The bells are tolling</i>
<i>Music</i>	Percussion
<i>Narration</i>	1963: <i>Why we can't wait</i> by Martin Luther King
Anonymous (Mali)	<i>Touramakan</i> (Griot song)

For an article about the music of The Routes of Slavery, turn to page 72.

For My People

by Margaret Walker

For my people everywhere singing their slave songs
repeatedly: their dirges and their ditties and their blues
and jubilees, praying their prayers nightly to an
unknown god, bending their knees humbly to an
unseen power;

For my people lending their strength to the years, to the
gone years and the now years and the maybe years,
washing ironing cooking scrubbing sewing mending
hoeing plowing digging planting pruning patching
dragging along never gaining never reaping never
knowing and never understanding;

For my playmates in the clay and dust and sand of Alabama
backyards playing baptizing and preaching and doctor
and jail and soldier and school and mama and cooking
and playhouse and concert and store and hair and Miss
Choomby and company;

For the cramped bewildered years we went to school to learn
to know the reasons why and the answers to and the
people who and the places where and the days when, in
memory of the bitter hours when we discovered we
were black and poor and small and different and nobody
cared and nobody wondered and nobody understood;

For the boys and girls who grew in spite of these things to
be man and woman, to laugh and dance and sing and
play and drink their wine and religion and success, to
marry their playmates and bear children and then die
of consumption and anemia and lynching;

For my people thronging 47th Street in Chicago and Lenox
Avenue in New York and Rampart Street in New
Orleans, lost disinherited dispossessed and happy
people filling the cabarets and taverns and other
people's pockets needing bread and shoes and milk and
land and money and something—something all our own;

For my people walking blindly spreading joy, losing time
being lazy, sleeping when hungry, shouting when
burdened, drinking when hopeless, tied, and shackled
and tangled among ourselves by the unseen creatures
who tower over us omnisciently and laugh;

For my people blundering and groping and floundering in
the dark of churches and schools and clubs and
societies, associations and councils and committees and
conventions, distressed and disturbed and deceived and
devoured by money-hungry glory-craving leeches,
preyed on by facile force of state and fad and novelty, by
false prophet and holy believer;

For my people standing staring trying to fashion a better way
from confusion, from hypocrisy and misunderstanding,
trying to fashion a world that will hold all the people,
all the faces, all the adams and eves and their countless
generations;

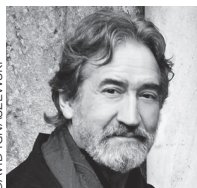
Let a new earth rise. Let another world be born. Let a
bloody peace be written in the sky. Let a second
generation full of courage issue forth; let a people
loving freedom come to growth. Let a beauty full of
healing and a strength of final clenching be the pulsing
in our spirits and our blood. Let the martial songs
be written, let the dirges disappear. Let a race of men now
rise and take control.

—From *This Is My Century: New and Collected Poems* (University of Georgia Press, 1989). Copyright © 1989 by Margaret Walker. Used with permission of the University of Georgia Press

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

Meet the Artists

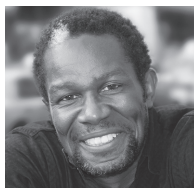
DAVID IGNASZEWSKI



Jordi Savall

For more than 50 years, Jordi Savall, one of the most versatile musicians of his generation, has rescued musical gems from obscurity. A tireless explorer of early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher, and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded the ensembles Hespèrion XXI (1974), La Capella Reial de Catalunya (1987), and Le Concert des Nations (1989), with whom he creates musical worlds of emotion and beauty shared with millions of early music enthusiasts around the world.

Mr. Savall has recorded and released more than 230 albums covering the medieval, Renaissance, Baroque, and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving many awards and distinctions including six Grammy nominations, the Midem Classical Award, and the International Classical Music Award. His concert programs have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican, and North American musicians. In 2008 Mr. Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named "Artist for Peace" under the UNESCO Good Will Ambassadors program.



John Douglas Thompson

Tony Award-nominated actor John Douglas Thompson (narrator) is acclaimed for his performances on and off Broadway as well his appearances on screen. He recently appeared in the leading role in *Hamlet* at the American Conservatory Theater, where he also starred in *Satchmo at The Waldorf*. Mr. Thompson's Broadway credits include *Jitney*, which received the Tony Award for Best Revival, *A Time to Kill*, *Cyrano de Bergerac*, and *Julius Caesar*. Off-Broadway, he has appeared in *Troilus and Cressida*, *King Lear*, and *Julius Caesar* at the Public Theater; *The Iceman Cometh* at BAM (Obie and Drama Desk Awards); *A Doll's House*, *The Father*, *Macbeth*, *Othello* (Obie and Lucille Lortel Awards), *Tamburlaine the Great* (Obie and Drama Desk Awards); *Satchmo at the Waldorf* (Drama Desk and Outer Critics Circle Awards) at the Westside Theatre; *The Emperor Jones* at the Irish Repertory Theatre (Joe A. Callaway Award); and *Hedda Gabler* at New York Theatre Workshop. Regional credits include *Joe Turner's Come and Gone* at the Mark Taper Forum (Ovation Award); *Antony and Cleopatra* at Hartford Stage; *Othello*, *Richard III*, *King Lear* at Shakespeare & Company; and *Jesus Hopped the 'A' Train* at the Wilma Theater (Barrymore Award).

On television and film, Mr. Thompson has appeared in *Bull*, *The Immortal Life of Henrietta Lacks*, *Wolves*, *Madam Secretary*, *Person of Interest*, *The Bourne Legacy*, *Glass Chin*, *Law & Order*, *Law & Order: SVU*, *Conviction*, *Michael Clayton*, *Midway*, and *Malcolm X*.



**Kassé Mady
Diabaté**

Kassé Mady Diabaté (voice) was born in 1949 in the village of Kéla, Mali, to a vocal legacy. In 1970 he became lead singer of the Orchestre Régional Super Mandé de Kangaba and went on to win the National Biennale music competition in Bamako. Mr. Diabaté was then invited to join Las Maravillas de Mali, a group focused on interpretations of Cuban classics. With their young vocalist at the helm, the Maravillas, later known as Badema National, achieved success throughout West Africa.

In 1988 Mr. Diabaté left Mali and moved to Paris, where he recorded his first solo album for the Senegalese record producer Ibrahima Sylla. He spent the next decade in Paris, recording *Fode*, then *Kéla Tradition*, an acoustic album of Kéla Jeli songs. Returning to Mali in the late 1990s, several collaborations followed, many of which have become landmark recordings: *Songhai 2*, the album he made with the flamenco group Ketama and Toumani Diabaté, and *Koulاندjan*, on which he collaborated with Taj Mahal and Toumani Diabaté and which Barack Obama cited as one of his favorite albums of all time. Collaborations with Toumani Diabaté continued, starring Toumani's Symmetric Orchestra and Afroclubism projects, both recorded by World Circuit. Solo projects over the past decade have included the acoustic album *Kassi Kassé*, produced in 2002 by Lucy Duran, and the critically acclaimed *Manden Djeli Kan*, released on Universal France in 2009.



Ballaké Sissoko

Master of the kora, improviser, and composer, Ballaké Sissoko (kora, voice) continues a family legacy of masterful kora players and enthusiasts. He is the son of Djelimady Sissoko, director of the National Instrumental Ensemble of Mali and co-author of the first instrumental album of kora music. Accepted to the National Instrumental Ensemble of Mali at the age of 13, Mr. Sissoko studied alongside the great masters Sidiki Diabaté, N'Fa Diabaté, and Batrou Sékou Kouyaté, and made appearances at the Mixed Music Festival d'Angoulême. He has collaborated with such singers as Kandia Kouyaté, Amy Koita, and Tata Bambo Kouyaté, as well as instrumentalists Ross Daly, Keyvan Chemirani, Dariush Talai, and Ludovico Einaudi. His first album, *Kora Music from Mali*, was released in 1997, followed by an eponymous album in 1998 and an album with Toumani Diabaté in 1999. Other album collaborations include *Kulanjan* with bluesman Taj Mahal and a 2008 record with Rajery and Driss El Maloumi as part of the 3MA project. Mr. Sissoko's *Chamber Music* was the recipient of the Victoire du Jazz for best foreign album and has sold over 25,000 copies worldwide. His newest project, *At Peace*, was released in 2012 on the label No Format.



Rajery

An innovative virtuoso from the younger generation of Madagascar, Rajery (valiha, voice) has forged a unique style that is

refined and poetic. Despite an amputated right hand, he has become one of the virtuosos of the valiha, and provides his expertise and work as a music therapist. A valiha professor since 1989, Rajery founded his own school in 1994 and a valiha-making workshop, with the assistance of UNESCO and Handicap International, as part of a campaign to abolish child labor and to help street children.



Driss el Maloumi

Oud master Driss el Maloumi (oud, voice) was born in Agadir, Morocco and is considered one of the best of his generation. He began his studies in Arab literature, but upon finding the oud, his interests rapidly changed. A recipient of the first Oud player award in 1992, Mr. el Maloumi went on to acquire an award of perfection in 1993 and the award of honor from the National Music Conservatory of Rabat. He has since collaborated with other international musicians such as Françoise Atlan and Pierre Hamon from France, Xavi Maureta and Jordi Savall (with his ensemble Hespèrion XXI) from Spain, and Carlo Rizzo and Paolo Fresu from Italy. Mr. el Maloumi prides himself on deep artistic research, especially in composing French shows like *Oiseau de Lune*, *L'Amour Sorcier*, and *Caravane de Lune*. He is known for mixing traditional Moroccan Sufi music with new and modern roots of jazz and Baroque music, such as on the albums *Noches* and his magnum opus, *Jazz aux Oudayas*.



Tembembe Ensemble Continuo

Tembembe Ensemble Continuo is dedicated to exploring, recreating, and promoting the musical connections between the Hispanic Baroque period and traditional music from Mexico and Latin America. This overlapping breaks the imaginary musical wall dividing them by opening up new possibilities for enjoying, expanding, and understanding music. Tembembe Ensemble Continuo blends Baroque guitar music pieces gathered from Spanish and Mexican tablatures, and links them with contemporary Mexican and Latin American *sones*. By exploring commonalities of musical practices and instrumentation, the group puts together a music, singing, and dancing show that revives the festive spirit of 17th century and contemporary fandango gatherings (popular festivities with live song and dance). The ensemble members are Enrique Barona, Eloy Cruz, and Leopoldo Novoa, who studied music at the National School of Music in Mexico City, as well as in other music institutions in Mexico, Colombia, the U.S., and France. They currently teach at UNAM, Morelos Center for the Arts, and Ollin Yolistli Center, and organize and direct workshops on building and playing traditional instruments in the Mexican state of Morelos.



**Maria Juliana
Linhares**

Maria Juliana Linhares (soprano) is a Brazilian vocalist, educator, and ethnomusicologist. Her vocal experience spans a multitude of styles, including flamenco, Latin music, opera, and Brazilian popular music, in which she has an original work titled *Vocal Petals*. Ms. Linhares's festival appearances include Musical Farm, Week in Music Performance, Music Festival Paraíba, Northeast Station, Folia Street, Six and Half Project, and many others. Past concert engagements include Villa-Lobos's "Invocation in Homeland Defense" and Beethoven's *Choral Fantasy* with the Youth Symphony Orchestra of Paraíba, and "Songs of the Nativity" with the Chamber Orchestra of the City of João Pessoa. Solo engagements include concerts with the Paraíba Symphony Orchestra at the National Art Festival, Coral University of Paraíba, the Camena Group, the Guitar Orchestra of Paraíba, and the Arts Woman Camerata. As a vocal coach and educator, she has worked with groups such as the Theatre Group and Crop Group Grease Theatre, and is currently employed as a substitute music education professor at the Federal University of Paraíba in Brazil. Her accolades include an honorable mention as a soloist in the 13th Festival and Exhibition Maranhense of Lyrical Singing and the new artist prize in Brazilian popular music at the MPB/SESC Festival in 2006.

MARC PHILIPPE



**Zé Luis
Nascimento**

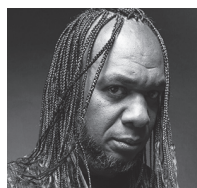
Virtuoso percussionist Zé Luis Nascimento was born in Salvador de Bahia, Brazil. A former dancer, his music career began as a music director of the Bahian Folk Ballet. Upon arriving in France in 1996, Mr. Nascimento discovered new types of Eastern and Western percussions and began developing a profoundly original rhythmic vocabulary of his own; he creates stunning coherence, drawing upon a wealth of instruments. Both on stage and in recordings, Mr. Nascimento has collaborated with such greats as Michel Legrand, Césaria Evora, Georges Moustaki, Jean-Luc Ponty, Al Di Meola, Ayo, Tania Maria, Vladimir Cosma, Lokua Kanza, Souad Massi, and many more. He can be heard on more than 100 international albums.



**Adriana
Fernández**

Argentine soprano Adriana Fernández is a prominent soloist and master of Baroque and operatic repertoire. She has sung under the batons of John Nelson, Armin Jordan, Kurt Masur, and Michel Corboz, and with orchestras such as L'Orchestre de la Suisse Romande, the Geneva Chamber Orchestra, Orchestre de Chambre de Lausanne, Verbier Festival Orchestra, Israel Chamber Orchestra, and the Buenos Aires Philharmonic Orchestra, to name a few. A champion of early music, her past solo engagements include Bach's Passions, Magnificat, and Mass in B minor; Handel's *Il Trionfo del Tempo e del Disinganno*; Haydn's *Missa In angustiis* and Mass in C; as well as

Mozart's *Requiem*, Mendelssohn's *Psalm 42*, Dvořák's *Stabat Mater*, and Poulenc's *Sept Répons des Ténébres*. Her opera credits include *Dido and Aeneas*, *Louise*, *Le nozze di Figaro*, *Idomeneo*, *La Damnation de Faust*, *Der Rosenkavalier*, and Torrejón's *Purpura de la Rosa*. A member of Gabriel Garrido's ensemble Elyma, Ms. Fernández frequently works with music ensembles such as Hespèrion XXI, Le Concert des Nations, and Ensemble 415, among others. As an educator, she teaches at the Cursos Internacionales Manuel de Falla, the Académie in Ambronay, and at the Early Music Courses of Barbaste.



Iván García

Venezuela native Iván García (bass) has collaborated with some of the most outstanding musical and theatrical directors in Europe and Latin America, among them Jordi Savall, Christian Zaccaria, Christopher Rousset, Edmon Colomer, Manuel Galduf, Paolo Arrivabeni, Gustavo Tambacio, and Lindsay Kemp. A student of many styles, his repertoire includes oratorio, Baroque opera, Classical, Romantic, contemporary, and popular music. Since his European debut at the Glasgow Festival in 1996, Mr. García has performed in venues such as Teatro Colón in Buenos Aires, the Israeli Opera of Tel Aviv, Opéra de Lyon, Montpellier Comédie, and Gran Teatro Liceu Barcelona. Past engagements include *L'Incoronazione di Poppea*, *Die Zauberflöte*, *Don Giovanni*, *Così fan tutte*, *Die Entführung aus dem Serail*, *Fidelio*, *Il barbiere di Siviglia*, *The Rape of Lucretia*, Copland's *Old American Song*, and Barber's *Hermit Songs*. In 1999 Mr. García received the National Artist Award in Venezuela. He has collaborated with La Capella Reial de Catalunya since 2001.



The Fairfield Four

Known best for appearing at the end of the film *O Brother Where Art Thou* and on the subsequent soundtrack release, The Fairfield Four sings in the traditional African American a cappella gospel style that the group has been known for since its inception almost 100 years ago. The ensemble's current members—Joseph Edward Thompson (the cousin of original members Rufus and Harold Carrethers), Levert Allison, Bobbye Lecolye Sherrell, and Larrice Byrd Sr.—are referred to as the third generation of The Fairfield Four.

Founded in 1921 in Nashville, Tennessee, The Fairfield Four has maintained its authenticity by carrying on traditional stylings exemplified by the Bessemer Sunset Four, the Famous Blue Jay Singers of Birmingham, Alabama, and the Famous Blue Jay Singers with Silas Steele. The group was featured on John Fogerty's *Blue Moon Swamp* on the track "A Hundred and Ten in the Shade," and subsequently opened for Fogerty on many of his tour dates.

The Fairfield Four has received multiple honors, including three Grammy Awards: for Best Traditional Soul Gospel Album (*I Couldn't Hear Nobody Pray*, 1997), Album of the Year (*O Brother Where Art Thou* soundtrack, 2001), and Best Roots Gospel album (*Still Rockin' My Soul*, 2016), in addition to two Lifetime Achievement Awards. The group was inducted into the Gospel Music Hall of Fame in 1999.



La Capella Reial de Catalunya

Following the model of the famous medieval “royal chapels” for which the great masterpieces of both religious and secular music were composed on the Iberian Peninsula, Jordi Savall and Montserrat Figueras, in 1987, founded La Capella Reial, one of the first vocal groups devoted to the performance of Golden Age music on historical principles and consisting exclusively of Hispanic and Latin voices. In 1990, when the ensemble received the regular patronage of the Generalitat of Catalonia, it changed its name to La Capella Reial de Catalunya. The newly formed ensemble specialized in the recovery and performance of historically-informed polyphonic and vocal music of Spain and Europe from the Middle Ages and Golden Age up to the 19th century. The ensemble’s extensive repertoire ranges from the medieval music of the various cultures of the Mediterranean to the great masters of the Renaissance and the Baroque. The group has distinguished itself in various Baroque and Classical opera repertoires, as well as in contemporary works by Arvo Pärt, and has received various awards and distinctions in recognition of its more than 40 recordings.

Hespèrion XXI

Ancient music’s intrinsic value stems from its ability as a universal artistic language to transmit feelings, emotions, and ancestral ideas that even today can enthrall the contemporary listener. With a repertoire that encompasses the period between the 10th

and 18th centuries, Hespèrion XXI searches continuously for new points of union between the East and West, with a clear desire for integration and for the recovery of an international musical heritage, especially that of the Mediterranean basin and with links to the New World.

In 1974 Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the ancient music ensemble Hespèrion XX in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior to the 19th century on the basis of historical criteria and the use of original instruments. The name Hespèrion means “an inhabitant of Hesperia,” which in ancient Greek referred to the two most westerly peninsulas in Europe: the Iberian and the Italian. It was also the name given to the planet Venus as it appeared in the west.

At the turn of the 21st century, Hespèrion XX became known as Hespèrion XXI. From its beginning, Hespèrion XXI set out on a clearly innovative and artistic course that would lead to the establishment of a school in the field of ancient music as the ensemble conceived and continues to conceive of ancient music as an experimental tool, a tool with which it seeks maximum beauty and expressiveness in its performances.

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.

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For the White Light Festival

Joshua Benghiat, *Lighting Design*

Supertitles created and operated by Melissa Wegner

For *The Routes of Slavery*

Selection of Mali music: Kassé Mady Diabaté, Violet Diallo, 3MA (All of Kassé Mady

Diabaté's arrangements and improvisations are published by Carthage Music Ltd.)

Selection of Mexican and Colombian music: Leopoldo Novoa

Selection of Brazilian music: Maria Juliana Linhares

Selection of slave songs and early gospel: Jordi Savall, The Fairfield Four

Historical and literary research: Sergi Grau, Manuel Forcano, Jordi Savall

Program concept, final musical and text selection: Jordi Savall