

LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Wednesday, December 6, 2017, at 7:30 pm

Pre-concert lecture by Michael Marissen at 6:15 pm in the Stanley H. Kaplan Penthouse

Chamber Orchestras

Bach Collegium Japan

Masaaki Suzuki, *Conductor*
Sherezade Panthaki, *Soprano*
Jay Carter, *Countertenor*
Zachary Wilder, *Tenor*
Dominik Wörner, *Bass*

BACH Four Cantatas from *Weihnachts-Oratorium* ("Christmas Oratorio") (1734–35)

Part One: For the First Day of Christmas

Chorus: Jauchzet, frohlocket! Auf, preiset die Tage

Recitative (Evangelist): Es begab sich aber

Recitative (Alto): Nun wird mein liebster Bräutigam

Aria (Alto): Bereite dich, Zion

Chorale: Wie soll ich dich empfangen

Recitative (Evangelist): Und sie gebar ihren ersten Sohn

Chorale (Soprano) and Recitative (Bass): Er ist auf Erden kommen arm

Aria (Bass): Großer Herr, o starker König

Chorale: Ach, mein herzliebes Jesulein

(continued)

Please make certain all your electronic devices are switched off.

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

Alice Tully Hall, Starr Theater
Adrienne Arsht Stage

Great Performers

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Public support is provided by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Endowment support for Symphonic Masters is provided by the Leon Levy Fund.

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Bach Collegium Japan's U.S. tour is supported by The Agency for Cultural Affairs Government of Japan in the fiscal year 2017.

UPCOMING GREAT PERFORMERS EVENTS:

Sunday, December 17 at 11:00 am in the Walter Reade Theater

Calmus

Christmas Carols Around the World

Sunday, January 14, 2018 at 3:00 pm in David Geffen Hall

Budapest Festival Orchestra

Iván Fischer, conductor

Dénes Várjon, piano

BACH: Orchestral Suite No. 2 in B minor

BEETHOVEN: Piano Concerto No. 3 in C minor

RACHMANINOFF: Symphony No. 2

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

Wednesday, January 24, 2018 at 7:30 pm in Alice Tully Hall

Concerto Köln

Shunske Sato, violin

All-Vivaldi program

The Four Seasons

Concerto for strings in G minor

Sinfonia al Santo Sepolcro

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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.

Part Two: For the Second Day of Christmas

Sinfonia

Recitative (Evangelist): Und es waren Hirten in derselben Gegend

Chorale: Brich an, o schönes Morgenlicht

Recitative (Evangelist, Angel): Und der Engel sprach zu ihnen

Recitative (Bass): Was Gott dem Abraham verheißen

Aria (Tenor): Frohe Hirten, eilt, ach eilet

Recitative (Evangelist): Und das habt zum Zeichen

Chorale: Schaut hin, dort liegt im finstern Stall

Recitative (Bass): So geht denn hin, ihr Hirten, geht

Aria (Alto): Schlafe, mein Liebster, genieße der Ruh

Recitative (Evangelist): Und alsobald war da bei dem Engel

Chorus (Angel): Ehre sei Gott in der Höhe

Recitative (Bass): So recht, ihr Engel, jauchzt und singet

Chorale: Wir singen dir in deinem Heer

Intermission

Part Three: For the Third Day of Christmas

Chorus: Herrscher des Himmels, erhöere das Lallen

Recitative (Evangelist): Und da die Engel von ihnen gen Himmel fuhren

Chorus: Lasset uns nun gehen gen Bethlehem

Recitative (Bass): Er hat sein Volk getröst'

Chorale: Dies hat er alles uns getan

Duet (Soprano, Bass): Herr, dein Mitleid, dein Erbarmen

Recitative (Evangelist): Und sie kamen eilend

Aria (Alto): Schließe, mein Herze, dies selige Wunder

Recitative (Alto): Ja, ja, mein Herz soll es bewahren

Chorale: Ich will dich mit Fleiß bewahren

Recitative (Evangelist): Und die Hirten kehrten wieder um

Chorale: Seid froh dieweil

Chorus: Herrscher des Himmels, erhöere das Lallen

Part Six: For the Feast of the Epiphany

Chorus: Herr, wenn die stolzen Feinde schnauben

Recitative (Evangelist, Herod): Da berief Herodes die Weisen

Recitative (Soprano): Du Falscher, suche nur

Aria (Soprano): Nur ein Wink von seinen Händen

Recitative (Evangelist): Als sie nun den König

Chorale: Ich steh an deiner Krippen hier

Recitative (Evangelist): Und Gott befahl ihnen

Recitative (Tenor): So geht! Genug, mein Schatz

Aria (Tenor): Nun mögt ihr stolzen Feinde schrecken

Recitative (Soprano, Alto, Tenor, Bass): Was will der Höllen Schrecken nun

Chorale: Nun seid ihr wohl gerochen

This program is approximately two hours long, including intermission.

Snapshot

By Michael Marissen

In December 1734, Bach's 50th birthday was just months away. Considering that his parents and eldest brother had died at 49 or 50, Bach may have felt moved to compose something truly special for the coming Christmas. That season he wrote his first and only *Christmas Oratorio*, a massive six-part work featuring a tenor soloist chanting the gospel narratives of the birth of Jesus in recitatives, with interspersed meditations on the story elements appearing in the form of elaborate arias and modest chorales.

This work's ecstatic expressions of verbal and musical joy at the birth of Jesus are altogether straightforward to grasp. What seems harder to work out for audiences today are the oratorio's more sensual passages with their talk of "Zion" and a "bridegroom," and its extensive ruminations on whether the believer's "heart" will be a suitable "dwelling place" for the "bridegroom." To many listeners, more puzzling yet are the militaristic choruses and arias, including their ultimate claim that, with the coming of Jesus, "death, devil, sin, and hell are completely diminished."

Crucial to a proper comprehension of the *Christmas Oratorio* is knowing that Bach's Lutheran contemporaries held to a belief in an interconnected "threefold coming of Christ." The First Coming referred to birth of Jesus; the Second Coming referred to the dwelling of Jesus in the hearts of his followers. The Third Coming referred to the End Time, when Jesus would return in glory to judge the living and the dead, to destroy once and for all the powers of evil, and also to be the "bridegroom" at a great apocalyptic feast that would celebrate the "marriage" of Christ to the Church.

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Timeframe

ARTS

1735

Bach's *Christmas Oratorio*

The Russian Imperial Ballet School is founded.

SCIENCE

1735

French scientist La Condamine leads an expedition to Ecuador to test the sphericity of the earth.

IN NEW YORK

1735

Journalist and printer John Peter Zenger becomes a symbol for freedom of the press when he is acquitted in a libel suit.

By Michael Marissen

***Weihnachts-Oratorium* (“Christmas Oratorio”) (1734–35)**

JOHANN SEBASTIAN BACH

Born March 21, 1685, in Eisenach, Germany

Died July 28, 1750, in Leipzig

At the bottom of Bach’s cover page for the performing parts from Part I of his *Christmas Oratorio*, his son Johann Christoph Friedrich later entered the somewhat curious annotation: “Composed *anno* 1734, in the 50th year of the author.”

Turning 50 is a significant milestone for anyone, but Bach may well have felt his coming within reach of this event to be especially unsettling. His father, Johann Ambrosius, had died in 1695 at 49 years and 363 days, and his eldest brother, Johann Christoph (his ensuing guardian and tutor), had died in 1721 likewise at 49—both of these powerful figures in Bach’s life had passed on “in the 50th year.” Moreover, his mother, Elisabeth, had died at 50.

In December 1734, Bach’s 50th birthday was just a few months away. Having composed several massive annual cycles of liturgical compositions, he had already effectively achieved what he had once called his “final aim, namely [the crafting of] a regulated [body of] church music, to the honor of God.” But for that year’s Christmas-music obligations, he decided to do something truly special.

Doubtless inspired by his grand-scale biblical works like the *St. John* and *St. Matthew Passions*, Bach embarked on the novelty of a six-part *Christmas Oratorio*, featuring a tenor soloist chanting the scriptural narratives of the birth of Jesus in recitatives, with interspersed meditations on the story elements appearing in the form of elaborate arias (newly written poems, for various soloists or choir with orchestra) and modest chorales (hymn stanzas, for the choir).

Modern concertgoers generally give their greatest attention to the arias and choruses, being apt to lend a laxer ear to the choir’s hymn stanzas and often to pay negligible regard to the tenor’s biblical recitation. For Bach, though, the ranking of the oratorio’s verbal content went the other way around: He published libretto booklets for his audiences to peruse, having the chanted biblical texts typeset in a strikingly large Gothic-bold, with justified margins, but positioning the choir’s hymn texts in smaller Gothic-bold, with left and right indentation, and the soloists’ arias in small Gothic-regular, likewise indented. Both visually and sonically, then, Bach aimed to starkly distinguish the oratorio’s biblical narrative from its contemplative commentary.

The extraordinary varieties of musical style and emotion in the commentary sections of Bach’s *Christmas Oratorio* can be readily enjoyed for their sheer

sound alone. Much of the libretto itself, however, may make little or no sense to modern listeners. Ecstatic expressions of verbal and musical joy at the birth of Jesus, the Savior, are of course altogether straightforward to grasp. What seems harder to work out for audiences today are the oratorio's more sensual passages with their strange talk of "Zion" and a "bridegroom," or its extensive ruminating on whether the believer's "heart" will be a suitable "dwelling place" for the "bridegroom." To many listeners, more puzzling yet will be the militaristic choruses and arias, including their ultimate claim that, with the coming of Jesus, "death, devil, sin, and hell are completely diminished."

Crucial to a proper appreciation of the narrative and commentary in the *Christmas Oratorio* is knowing that Bach's Lutheran contemporaries held to a belief in an interconnected "threefold coming of Christ." The First Coming referred to the past, the lowly birth of Jesus "in a harsh manger." The Second Coming referred to the present, the dwelling of Jesus in the hearts of his followers—indeed, a *literal* indwelling in the case of the sacrament of Communion, where Jesus was said to be physically present "in, with, and among" the elements of bread and wine. And finally, the Third Coming referred to the future, the End Time, when Jesus would return in glory to judge the living and the dead, to destroy once and for all the powers of evil, and also to be the "bridegroom" at a great apocalyptic feast, spoken of at Revelation 19:7, which would celebrate the "marriage" of Christ, "the Lamb of God," to his Zion, the Church—"the bride," who "makes herself ready," an idea touched on already at the very first aria in the *Christmas Oratorio*.

The text chosen for the final movement of the oratorio came, atypically, from a hymn that was little known to Bach's original audiences. The tune he employed for these words, however, was extremely well known. Many of today's concertgoers will, because of its prominent use in Bach's *St. Matthew Passion*, be put in mind of the Passion hymn "O Sacred Head Now Wounded," but in Bach's day the far more likely textual association for this melody was the funeral hymn "Dearly Do I Long for a Blessed End."

What the expression "a blessed end" indicated was "to depart from this life into the glory of heaven." Writing in his 50th year what he may truly have imagined would be his swan song, Bach would have had particularly good cause to be pondering time and eternity. Thankfully, he lived for another 15 years, bringing forth further unparalleled masterpieces such as the *Art of Fugue* and—his actual opus ultimum—the Mass in B minor.

Michael Marissen, a writer and lecturer based in New York City, is Daniel Underhill Professor Emeritus of Music at Swarthmore College. His many books include Tainted Glory in Handel's Messiah (Yale University Press) and Bach & God (Oxford University Press).

Meet the Artists



MARCO BORGREVE

Masaaki Suzuki

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. As its music director, he has taken the ensemble to major venues and festivals in Europe and the U.S., and has built a reputation for expressive refinement and veracity in his performances. Mr. Suzuki also performs as an organist and harpsichordist.

In addition to working with renowned period ensembles such as the Orchestra of the Age of Enlightenment and Philharmonia Baroque Orchestra & Chorale, Mr. Suzuki conducts repertoire as diverse as Britten, Fauré, Mahler, Mendelssohn, and Stravinsky, with orchestras such as the Danish National Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, New York Philharmonic, Baltimore Symphony Orchestra, and the San Francisco Symphony. This season he returns to the Bergen Philharmonic Orchestra, the Orchestre Symphonique de Montréal, and the Sydney Symphony Orchestra.

Mr. Suzuki's highly acclaimed discography for BIS Records features all of Bach's major choral works as well as his complete works for harpsichord; 2014 marked the conclusion of Bach Collegium Japan's ambitious recording of the complete Church Cantatas, a project initiated in 1995 and comprising 55 volumes. Recent discs include Mozart's Requiem and Mass in C minor, with an anticipated future release of Beethoven's *Missa solemnis*.

Born in Kobe, Japan, Mr. Suzuki graduated from the Tokyo University of Fine Arts and Music, where he studied composition and organ performance; he then studied harpsichord and organ at the Conservatorium van Amsterdam's Sweelinck Academy under Ton Koopman and Piet Kee. Founder and professor emeritus of the early music department at the Tokyo University of the Arts, Mr. Suzuki was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music from 2009 to 2013, where he remains principal guest conductor of Yale Schola

Cantorum. He was awarded the Bach Medal of the City of Leipzig in 2012, and in 2013 received the Royal Academy of Music Bach Prize. In 2001 he was decorated with a Cross of the Order of Merit of the Federal Republic of Germany.

Sherezade Panthaki



DAVID FUJING

Celebrated for her radiant voice and superbly honed musicianship, Sherezade Panthaki (soprano) is widely recognized in the early music field. She collaborates with leading early music interpreters including Nicholas McGegan, Simon Carrington, John Scott, Matthew Halls, and Masaaki Suzuki, with whom she made her New York Philharmonic debut. Her recent performance with Philharmonia Baroque Orchestra under McGegan met with critical acclaim.

Ms. Panthaki's 2017–18 season features performances of Vivaldi's *Gloria* with the Los Angeles Philharmonic at the Hollywood Bowl and with the St. Louis Symphony Orchestra (McGegan conducting); performances with the Milwaukee Symphony Orchestra, Philharmonia Baroque Orchestra & Chorale, Music of the Baroque, and Orlando Philharmonic Orchestra; her return to Ars Lyrica Houston and Pasadena Symphony; as well as a U.S. tour of Bach's *Christmas Oratorio* with Bach Collegium Japan.

Past season highlights include *Messiah* with Bach Collegium Japan, Calgary Philharmonic Orchestra, the National Symphony Orchestra, and the Nashville and San Antonio Symphonies; *Saul* with the Tafelmusik Baroque Orchestra; Belinda in *Dido and Aeneas* and Galatea in *Acis and Galatea* with the Mark Morris Dance Group; *Solomon* with Radio Kamer Filharmonie; *Christmas Oratorio* with the Orchestra of St. Luke's; Mozart's *Exsultate, jubilate* and Requiem with the Washington Bach Consort; *St. John Passion*, *St. Matthew Passion*, and Brahms's Requiem with the Saint Thomas Choir of Men and Boys; Handel at Carnegie Hall with William Christie; and performances at the Oregon Bach Festival and Berkeley Festival & Exhibition.

Ms. Panthaki's repertoire extends from the music of the Renaissance and Baroque to Orff's *Carmina Burana* (Houston Symphony), John Tavener's *The Last Discourse* (Orchestra of St. Luke's), and Beethoven's Ninth Symphony (American Classical Orchestra). She holds an artist diploma from the Yale School of Music and a master's degree from the University of Illinois.

Jay Carter



Jay Carter (countertenor) has garnered national acclaim for his luminous tone and stylish interpretations. A frequent collaborator with both period and modern ensembles, Mr. Carter is recognized as a leading interpreter of late Baroque repertoire.

His recent appearances include Bach's *St. Matthew Passion* with the American Bach Soloists and the Choir of Saint Thomas Church;

Handel's *Messiah* with the National Symphony and Philharmonia Baroque Orchestra & Chorale; Handel's *Saul* with Musica Vocale and the Kansas City Baroque Consortium; Handel's *Jephtha* with Ars Lyrica Houston; and the North American premiere of John Tavener's *Lament for Jerusalem* with the Choral Arts Society of Washington. In addition to Baroque repertoire, Mr. Carter performs works from the modern countertenor repertoire and has premiered works by Tavener, Augusta Read Thomas, Chester Alwes, and Anthony Maglione. In recent seasons, he has appeared with such acclaimed conductors as Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of his 2017 season include appearances throughout North America with Masaaki Suzuki and Bach Collegium Japan, as well as with McGegan and the St. Louis Symphony Orchestra in Vivaldi's *Gloria* and opera arias.

Mr. Carter received his undergraduate degree from William Jewell College, where he studied voice with Arnold Epley, and a master's degree in music from the Yale School of Music and Institute of Sacred Music as a pupil of Simon Carrington, Judith Malafronte, and James Taylor. He currently serves as artist-in-residence at William Jewell College, mentoring undergraduate music students and leading the Schola Cantorum. As a researcher and clinician, Mr. Carter frequently presents master classes and lecture recitals for colleges, universities, and presenting organizations throughout the U.S. on topics such as countertenor technique and repertory, and the role of high male voices in Elizabethan and Jacobean vocal music.

Zachary Wilder



Zachary Wilder (tenor) is recognized for his performances of 17th- and 18th-century repertoire. He currently works with such leading ensembles as Les Arts Florissants, Bach Collegium Japan, Boston Early Music Festival, Cappella Mediterranea, Le Concert Spirituel, Collegium Vocale Gent, English Baroque Soloists, Ensemble Pygmalion, Handel and Haydn Society, Orchestre de chambre de Paris, Le Poème Harmonique, Royal Philharmonic Orchestra, San Francisco

Symphony, and Les Talens Lyriques.

Highlights of his 2017–18 season include Eurimaco (*Il ritorno d'Ulisse in patria*) and Lucano (*L'incoronazione di Poppea*) on tour with John Eliot Gardiner and the English Baroque Soloists; Osman in Handel's *Almira* with the Boston Early Music Festival; Händel's *Messiah* and Bach's *St. John Passion* with the American Bach Soloists; Mercurio in Draghi's *El Prometeo* at Opéra de Dijon; as well as tours with Bach Collegium Japan to the U.S., Japan, and Europe. Other recent projects include Everardo in Zingarelli's *Giulietta e Romeo* (Winter in Schwetzingen) and un sylphe in Rameau's *Zaïs* with Les Talens Lyriques (Theater an der Wien, Amsterdam's Concertgebouw).

Mr. Wilder studied at Eastman School of Music, Moores School of Music (University of Houston), and as a fellow at Tanglewood. He has performed at the Festival d'Aix-en-Provence (2011) and in William Christie and Les Arts Florissants' prestigious academy Le Jardin des Voix (2013). His discography comprises several recordings with the Boston Early Music Festival, including its Grammy Award–winning *La descente d'Orphée aux enfers* as Tantalus. He can also be heard on albums such as *Le Jardin de Monsieur Rameau* (Les Arts Florissants), *Monteverdi & Rossi: Balli & Sonate* (Ensemble Clematis), and Bach's *Magnificat* (Arion Baroque Orchestra), among others. This season will see the DVD release of Monteverdi's *L'Orfeo* (in the role of Pastore) with Les Arts Florissants, a CD of Monteverdi's *Il ritorno d'Ulisse in patria* (in the role of Eurimaco) with the English Baroque Soloists, and his solo album of 17th-century Venetian chamber music with lutenist Josep María Martí Duran.

Dominik Wörner



HOLGER JACOBY

Dominik Wörner (bass) has performed major oratorio roles worldwide with conductors such as Carl St. Clair, Christophe Coin, Thomas Hengelbrock, Philippe Herreweghe, Manfred Honeck, Sigiswald Kuijken, Philippe Pierlot, and Masaaki Suzuki. Mr. Wörner's recordings on such labels as Accent, ARS Records, BIS, Capriccio, and Harmonia Mundi France have won accolades that include the Diapason d'Or de l'Année, Echo Klassik, and

the German Record Critics' Award. In 2002 he won first prize in the vocal section of the Leipzig International Bach Competition in addition to a special prize from the Leipzig Baroque Orchestra.

Mr. Wörner made his operatic debut with Rousseau's *Le devin du village* in Solothurn, Switzerland and Donizetti's *L'elisir d'amore* at the Murten Classics Festival, and has since been celebrated for his performances in roles such as Nanni in Haydn's *L'infedeltà delusa* (Milan and Munich) and Sander in André Grétry's *Zémire et Azor* (Solothurn). Lieder also forms an important part of his repertoire; his recordings of *Winterreise* and *Schwanengesang* for ARS Records have garnered critical acclaim.

Recent performance highlights include Mendelssohn's *St. Paul* with Gächingen Kantorei and Bach-Collegium Stuttgart; a European tour with Collegium Vocale Gent and the Freiburg Baroque Orchestra; Beethoven's Ninth Symphony with State Choir Latvia in Tallinn; and Bach's secular cantatas with Bach Collegium Japan in Tokyo. Upcoming performances include Bach's *St. John Passion* in Spain, Rossini's *Petite messe solennelle* in Estonia, Brahms's *Requiem* at the Tonhalle in Zürich, and Mendelssohn's *St. Paul* in Japan.

Mr. Wörner studied church music, musicology, harpsichord, organ, and singing at the conservatories in Stuttgart, Fribourg, and in Bern with Jakob Stämpfli. He is co-founder of the ensemble Sette Voci and founder and artistic director of Kirchheimer Konzertwinter in his home region of Pfalz, Germany. He also serves as artistic director of the German-Japanese Lied Forum in Tokyo, which he co-founded with Masato Suzuki and Goro Tamura.

Bach Collegium Japan

Bach Collegium Japan was founded in 1990 by Masaaki Suzuki, its music director, with the aim of introducing Japanese audiences to period-instrument

performances of great works from the Baroque period. Composed of both orchestra and chorus, its activities include an annual concert series of Bach's cantatas in addition to a number of instrumental programs. The award-winning ensemble has also begun to explore Classical repertoire, releasing a recording of Mozart's Requiem in 2014.

Bach Collegium Japan has acquired a formidable international reputation through its acclaimed recordings of the major choral works of J.S. Bach for BIS Records; 2014 saw the conclusion of the ensemble's recorded cycle of the complete church cantatas, an undertaking comprising over 50 CDs and garnering a 2014 Echo Klassik Editorial Achievement of the Year award. The group's recent recording *Bach Motets* was honored with a German Record Critics' Award, Diapason d'Or de l'Année (2010), as well as with a BBC Music Magazine Award (2011). In January 2017, BBC Music Magazine selected the group's recording of Mozart's Great Mass in C minor as Recording of the Month.

Bach Collegium Japan has performed internationally at venues in Amsterdam, Berlin, Paris, Hong Kong, London, Los Angeles, Melbourne, New York, and Seoul, and at major festivals such as the BBC Proms, Edinburgh International Festival, Hong Kong Arts Festival, New Zealand International Arts Festival, Ghent Festival of Flanders, and Festival Internacional Cervantino in Mexico. This season's highlights include performances at Yale University, University Musical Society, and San Francisco's Davies Symphony Hall, as well as appearances at Thüringer Bachwochen and the Leipzig Bach Festival, and a tour to Groningen, Amsterdam, and Paris. The ensemble also makes its debut in Switzerland at the Fribourg International Festival of Sacred Music. Past season highlights include a sold-out North American tour (2015), a debut in the Czech Republic at the Prague Spring International Music Festival and in Mexico (2013–14), a collaboration with the New York Philharmonic to open *The Bach Variations: A Philharmonic Festival* (2013), as well as a series of special concerts in Tokyo to commemorate the ensemble's 20th anniversary (2010).

Lincoln Center's Great Performers

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Lincoln Center for the Performing Arts, Inc.

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MARCO BORGREVE



Bach Collegium Japan

Masaaki Suzuki, *Director*

Choir

Soprano

Sherezade Panthaki*
Minae Fujisaki
Yoshie Hida
Maria Mochizuki

Alto

Jay Carter*
Hiroya Aoki
Chiharu Takahashi
Michael Wisdom

Tenor

Zachary Wilder*
Yusuke Fujii
Takayuki Kagami
Satoshi Mizukoshi

Bass

Dominik Wörner*
Daisuke Fujii
Chiyuki Urano
Yusuke Watanabe

* *Soloist*

Orchestra

Violin I

Natsumi Wakamatsu,
Leader
Akira Harada
Yuko Takeshima
Yukie Yamaguchi

Violin II

Azumi Takada
Mika Akiha
Evan Few

Viola

Hiroshi Narita
Sonoko Asabuki
Emilio Moreno

Bass

Yukiko Murakami

Flute

Kiyomi Suga
Yoko Tsuruta

Oboe/Oboe D'amore

Masamitsu San'nomiya
Go Arai

Oboe da caccia

Yukari Maehashi
Kaori Katayama

Trumpet

Dave Hendry
Nicolas Isabelle
Hidenori Saito

Timpani

Maarten Van Der Valk

Continuo

Cello

Emmanuel Balssa
Toru Yamamoto

Violone

Frank Coppieters

Cembalo (Harpichord)

Francesco Corti

Organ

Masato Suzuki

Great Performers

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Ethan Covey Photography

THESE YOUNG ARTS ENTHUSIASTS HAVE SOME OF THE MOST ENVIABLE SOCIAL CALENDARS IN NEW YORK CITY.

Lincoln Center Young Patrons get insider access to the world's best artists and events, all year long. Their benefits range from performance outings and educational events (which often involve meeting and socializing with artists) to happy hours and volunteer opportunities. Anchoring the year are two of the most popular parties—the Young Patrons Gala and Summer Swing Party.

Lincoln Center brings together Young Patrons from diverse backgrounds with mixed artistic interests because it offers the kind of broad access that no other organization can. Programs range from touring Tarisio Fine Instruments & Bows (with violinists taking up antique instruments to perform songs from earlier eras) to attending the opening night of George Balanchine's *Jewels* at Lincoln Center Festival and joining the official after-party with the casts of the Bolshoi Ballet, Paris Opera Ballet, and New York City Ballet. Now that's some serious Lincoln Center cachet!

Such exceptional invitations come with memberships starting at just \$250 annually. Support from the Young Patrons goes toward audience development and arts education programs while serving Lincoln Center's mission of keeping the arts accessible. Young Patrons endorse engagement not just on the Lincoln Center campus but—especially thanks to initiatives they're spearheading, like digital outreach and social media—anywhere in the world.

Now members get more benefits than ever before—at every level. But the biggest benefit is the chance to mix and mingle with New York City's most diverse group of elite young arts-lovers who enjoy insider access to premier events. There's never been a better time to be a Young Patron, and there's not a better young patrons group in the city than at Lincoln Center.

First Republic Bank is a lead supporter of the Lincoln Center Young Patrons.

To learn more or to join the Young Patrons, visit Support.LincolnCenter.org, call 212.875.5236, or email Kathryn Peterson at kpeterson@lincolncenter.org.