

LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Sunday, April 29, 2018 at 3:00 pm

Symphonic Masters

Los Angeles Philharmonic

Gustavo Dudamel, *Conductor*

John Holiday, *Countertenor*

Julianna Di Giacomo, *Soprano*

Jennifer Johnson Cano, *Mezzo-Soprano*

Michael König, *Tenor*

Davóne Tines, *Bass-Baritone*

Concert Chorale of New York

James Bagwell, *Choral Director*

BERNSTEIN ***Chichester Psalms* (1965)**

Part I: Psalm 108:2—Psalm 100

Part II: Psalm 23—Psalm 2:1-4

Part III: Psalm 131—Psalm 133:1

Intermission

BEETHOVEN **Symphony No. 9 in D minor (1822–24)**

Allegro ma non troppo, un poco maestoso

Scherzo: Molto vivace

Adagio molto e cantabile—

Presto—Allegro ma non troppo—Allegro assai (Choral finale)

Please make certain all your electronic devices are switched off.

This afternoon's performance is dedicated to the memory of Paul Milstein, philanthropist and builder.

These programs are supported by the Leon Levy Fund for Symphonic Masters.

Symphonic Masters is made possible in part by endowment support from UBS.

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

David Geffen Hall

Great Performers

Support 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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UPCOMING GREAT PERFORMERS EVENTS:

Wednesday, May 2 at 7:30 pm in Alice Tully Hall

Gerald Finley, bass-baritone

Julius Drake, piano

Songs by BEETHOVEN, SCHUBERT, TCHAIKOVSKY, and RACHMANINOFF

Selection of favorite folk songs

Friday, May 4 at 8:00 pm in David Geffen Hall

London Symphony Orchestra

Simon Rattle, conductor

MAHLER: Symphony No. 9 in D major

Pre-concert lecture at 6:45 pm in the Stanley H. Kaplan Penthouse

Sunday, May 6 at 3:00 pm in David Geffen Hall

London Symphony Orchestra

Simon Rattle, conductor

Stuart Skelton, tenor

Christian Gerhaher, baritone

MAHLER: Das Lied von der Erde

Monday, May 7 at 8:00 pm in David Geffen Hall

London Symphony Orchestra

Simon Rattle, conductor

MAHLER: Symphony No. 10 (completed by Deryck Cooke)

For tickets, call (212) 721-6500 or visit LCGreatPerformers.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a Great Performers 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

As part of the ongoing international celebration of Bernstein's centennial, this afternoon's program begins with the composer's dramatic choral masterpiece *Chichester Psalms*. As his text, Bernstein uses psalms in the original Hebrew. Part 1 contains Psalm 100 ("Make a joyful noise unto the Lord") and 108 ("O God, my heart is fixed; I will sing and give praise"); Part 2 contrasts Psalm 2 ("Why do the heathen rage") with the beloved 23rd Psalm; and, finally, Part 3 uses Psalm 131 ("Lord, my heart is not haughty") and 133 ("Behold, how good and how pleasant it is for brethren to dwell together in unity!"). Several sections employ unusual meters, giving the music great rhythmic drive. The work has earned a regular spot in the choral repertory.

Beethoven's Ninth Symphony has become a touchstone of Western civilization, a musical icon—even a political symbol. But a masterwork's reputation or place in history is not why we listen. We listen to Beethoven's Ninth to experience firsthand, in real time, the power, the vision, the humanity Beethoven has crafted into sound. The Ninth ends in such a way as to make us want to stand and shout for joy. We leave irradiated with aesthetic energy, having been present for a living, breathing work of art.

—*Courtesy of the Los Angeles Philharmonic*

Timeframe

ARTS

1822–24

Beethoven's Symphony No. 9

Death of poet Percy Bysshe Shelley

1965

Bernstein's *Chichester Psalms*

Release of David Lean's film *Doctor Zhivago*

SCIENCE

1822–24

Cambridge University's astronomical observatory is completed in England.

1965

Astronauts Gus Grissom and John Young orbit the Earth in Gemini 3 mission.

IN NEW YORK

1822–24

Fulton Fish Market opens on South Street.

1965

Pope Paul VI visits city, says Mass at Yankee Stadium.

By John Henken

***Chichester Psalms* (1965)**

LEONARD BERNSTEIN

Born August 25, 1918, in Lawrence, Massachusetts

Died October 14, 1990, in New York

Approximate length: 20 minutes

Commissioned for the Southern Cathedrals Festival at England's Chichester Cathedral in 1965, *Chichester Psalms* nonetheless had its premiere in New York, with the composer conducting, two weeks before its first performance in Chichester. The unusual scoring omits woodwinds in the orchestra, featuring instead two harps with elaborate parts that Bernstein wrote before the rest of the orchestral music. In a nod to English choral tradition (and perhaps King David as psalmist, which is also suggested by the harp writing), the main vocal soloist is a boy or countertenor.

The work opens with a rousing, motivically important introduction on a verse from Psalm 108, "Awake, psaltery and harp." Properly awoken, the main body of the first movement is a jubilant 7/4 setting of Psalm 100, "Make a joyful noise unto the Lord all ye lands."

The lyrically centered core of the work is Bernstein's serenely floating interpretation of Psalm 23, "The Lord is my shepherd." The treble soloist starts it simply, over the harps, joined by the women of the chorus in hushed assurance. The men of the chorus interrupt this with the violence of the first four verses of Psalm 2: "Why do the nations rage, and the people imagine a vain thing?" Peace prevails, but only over a final persistent hint of the interrupting conflict.

A meditative but disturbed orchestral prelude, based on the opening hymn, leads into Psalm 131, set by Bernstein with swaying, anthemic grace in 10/4. The first verse of Psalm 133 serves as a benediction, leading gentle solos from strings and singers into a soft, unison "Amen," embodying in sound the text: "Behold how good and how pleasant it is for brethren to dwell together in unity."

***Symphony No. 9 in D minor, Op. 125* (1822–24)**

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 70 minutes

Beethoven lived in a revolutionary era, and his music also overturned the rules and boundaries of previous orders. Beethoven has become a

representative symbol of the individual genius pushing limits—the artist-as-rebel. The Ninth Symphony certainly supports that defiant loner image of Beethoven. Yet paradoxically it celebrates the unity of humanity with a vast, all-inclusive embrace.

The basic arc of the piece is from chaos and struggle to serenity and jubilation. That mirrors the course of its creation. Friedrich Schiller published his ode *An die Freude* (“To Joy”) in 1785, and Beethoven was much moved by this ecstatic vision. The young composer may have tried to set it to music even before he left his hometown of Bonn in 1792, and he made at least two other attempts to grapple with the poem before 1817, when he began to merge ideas for two different symphonies into one grand project. He took it up in earnest in 1822, and the work finally had its premiere in Vienna on May 7, 1824, the famous concert at which the now-deaf composer had to be turned around to see the tumultuous applause he could no longer hear.

The Ninth Symphony opens in hushed anticipation, from which an elementally simple theme soon erupts violently. The dynamic energy and scope of the ideas in this movement suggest creation myths to many, or scientific theories such as the Big Bang. Beethoven changed the usual order of symphonic movements, placing next the *Scherzo*, typically a dancing, often humorous movement with a contrasting middle section. Beethoven’s dark *Scherzo* is relentlessly concentrated, its insistence intensified by fugal imitation. The contrast is supplied by a graceful hymn that suggests the ultimate joy of the finale.

The slow movement is the peaceful balance to the preceding furies. Beethoven develops two themes to increasing levels of yearning through sophisticated variations. The introduction of voices in the finale is Beethoven’s most obvious innovation, although he had models in French revolutionary symphonies, and it is still an electrifying moment when the bass first sings. Chaos returns at the beginning of the movement, from which Beethoven recalls the main themes of the preceding movements, before the bass calls for new tunes. The composer’s decades-in-the-making setting of Schiller’s *Ode to Joy* emerges at last as an immense and triumphant set of variations, expressing our highest aspirations with music of life-affirming exaltation.

John Henken is managing editor for the Los Angeles Philharmonic Association.

—Program notes courtesy of the Los Angeles Philharmonic

Meet the Artists



VERN EVANS

Gustavo Dudamel

Motivated by a profound belief in music's power to unite and inspire, Gustavo Dudamel is now in his ninth season as music and artistic director of the Los Angeles Philharmonic. He also serves as music director of the Simón Bolívar Symphony Orchestra and El Sistema project in Venezuela. As a guest conductor in 2017–18, he tours Europe with the Berlin Philharmonic and takes the Vienna Philharmonic on a tour of the Americas, with concerts in Carnegie Hall, Mexico City's Bellas Artes, Bogotá's Teatro Mayor, Santiago de Chile's Teatro Municipal, as well as the famed Teatro Colón in Buenos Aires. This season also sees Mr. Dudamel's return to the opera house, conducting a new production of Puccini's *La bohème* at the Opéra National de Paris. In 2017, he became the youngest-ever conductor to lead the Vienna Philharmonic's New Year's Day Concert.

Under Mr. Dudamel's leadership, the Los Angeles Philharmonic has dramatically expanded the scope of its community outreach programs, including his notable creation of Youth Orchestra Los Angeles (YOLA), influenced by the philosophy of Venezuela's admired El Sistema, which encourages social development through music. With YOLA and diverse local educational initiatives, Mr. Dudamel brings music to children in underserved communities of Los Angeles. These programs have in turn inspired similar efforts around the world. Recordings, broadcasts, and digital innovations are also fundamental to Mr. Dudamel's passionate advocacy for universal access to music. He has independently produced an all-Wagner recording available for download, a complete set of Beethoven symphonies for digital learning, and a broadcast of two Stravinsky ballets with the Simón Bolívar Symphony Orchestra in cooperation with the Berlin Philharmonic's Digital Concert Hall.

Mr. Dudamel has received the Americas Society Cultural Achievement Award (2016) and the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2014) from the Longy School of Music. He was named *Musical America's* 2013 Musician of the Year, and was voted into the *Gramophone* Hall of Fame.

John Holiday



In repertoire ranging from Handel's *Giulio Cesare in Egitto* to Jonathan Dove's *Flight* and beyond, John Holiday's (countertenor) expressive and richly beautiful voice has made him an increasingly sought-after artist. Mr. Holiday is the recipient of the Marian Anderson Award from the John F. Kennedy Center for the Performing Arts and Washington National Opera.

He began the 2017–18 season with a debut at Opera Philadelphia singing the role of John Blue in the world premiere of Daniel Bernard Roumain's *We Shall Not Be Moved*, a production directed by Bill T. Jones that was also seen at the Apollo Theater in New York and the Dutch National Opera in Amsterdam. Additionally, he will make his role and house debut portraying the Refugee in Dove's *Flight* at Des Moines Metro Opera. Mr. Holiday makes his Kennedy Center recital debut at the Terrace Theater and performs Handel's *Messiah* with the Saint Paul Chamber Orchestra. With the Los Angeles Philharmonic and Gustavo Dudamel, he will sing Bernstein's *Chichester Psalms* in Los Angeles and New York, and on tour at the Philharmonie in Paris and the Barbican Centre in London. Recently, Mr. Holiday premiered Huang Ruo's *Paradise Interrupted* at the Spoleto Festival USA and Singapore Arts Festival. On the concert stage, he sang *Messiah* with the Nashville Symphony, Bernstein's *Chichester Psalms* with the Phoenix Symphony, and Tolomeo in *Giulio Cesare* with Boston Baroque. Last summer, he returned to the Glimmerglass Festival to make his debut in the title role of *Xerxes*.

Julianna Di Giacomo



Julianna Di Giacomo (soprano) has earned the reputation as one of the exciting young lirico-spinto sopranos on the classical music scene today. Her many roles include the title roles in *Tosca*, *Norma*, and *Suor Angelica*; Leonora in *Il trovatore*, Amelia in *Un Ballo in Maschera*, Maddalena in *Andrea Chénier*, Elisabetta in *Don Carlo*, Desdemona in *Otello*; Lucrezia in *I due Foscari*, Lina in *Stiffelio*, Elena in *I Vespri Siciliani*, Nedda in *Pagliacci*, and Valentine in *Les*

Huguenots. She has appeared in many of the top international opera houses, including the Metropolitan Opera, San Francisco Opera, Teatro alla Scala, Teatro dell'Opera di Roma, Teatro la Fenice, Maggio Musicale Fiorentino, Bavarian State Opera, Teatro Real de Madrid, and the Gran Teatre del Liceu. In concert, Ms. Di Giacomo has appeared with the Vienna Philharmonic, New York Philharmonic, Israel Philharmonic, and the Orchestre National de France, and on several tours with Gustavo Dudamel and both the Los Angeles Philharmonic and the Simón Bolívar Symphony Orchestra. A native of Santa Monica, California, Ms. Di Giacomo is a graduate of the San Francisco Opera's prestigious Merola Program.

Jennifer Johnson Cano



Jennifer Johnson Cano (mezzo-soprano) is noted for her commanding stage presence, profound artistry, and a warm, velvety timbre that has garnered critical acclaim. Winner of a 2012 Richard Tucker Career Grant and 2014 George London Award, Ms. Cano joined the Lindemann Young Artist Development Program at the Metropolitan Opera in 2008 and became the first prize winner of the Young Concert Artist International Auditions in 2009.

Ms. Cano has given over 100 performances at the Metropolitan Opera, with recent roles including Bersi, Emilia, Hansel, Meg Page, Mercedes, Nicklausse, Wellgunde, and Waltraute. Other operatic appearances included Donna Elvira in *Don Giovanni* with Boston Lyric and Arizona Operas, Carmen in Bizet's *Carmen* with Boston Lyric Opera, Orphée in *Orphée et Eurydice* with Des

Moines Metro Opera, Diana in *La Calisto* with Cincinnati Opera, and Marguerite in Berlioz's *La Damnation de Faust* with the Tucson Symphony Orchestra. She has worked with an impressive array of conductors such as James Levine, Yannick Nézet-Séguin, Franz Welser-Möst, Manfred Honeck, Marin Alsop, Robert Spano, Osmo Vänskä, and Andrew Davis. Last season, she made her European debut performing John Adams's *El Niño* on tour with the composer and the London Symphony Orchestra, and with Markus Stenz and the Radio Filharmonisch Orkest at the Royal Concertgebouw.

In 2017–18, Ms. Cano portrays Orfeo in *Orfeo and Euridice* with Opera Theatre of Saint Louis, and the Sharp-Eared Fox in the concert version of *The Cunning Little Vixen* with the Bavarian Radio Symphony Orchestra and with the Cleveland Orchestra in Cleveland, Vienna, and Luxembourg. Orchestral engagements include Handel's *Messiah* with the New York Philharmonic and Colorado Symphony Orchestra, and Bernstein's *Jeremiah* with the Atlanta, Phoenix, and Charlotte Symphony Orchestras. In July 2018, Ms. Cano will sing the role of Emilia in *Otello* with the Los Angeles Philharmonic at the Hollywood Bowl under the direction of Gustavo Dudamel.

Michael König



Michael König (tenor) performs in the world's most prestigious opera houses, including the Opéra National de Paris, Berlin and Hamburg State Operas, Frankfurt Opera, Bavarian State Opera, Liceu Opera Barcelona, and Teatro Real, Madrid. His voice and powerful stage presence are in demand for renowned roles such as Florestan (*Fidelio*), Max (*Der Freischütz*), Lohengrin, Siegmund (*Die Walküre*), the Emperor (*Die Frau ohne Schatten*), Bacchus (*Ariadne auf Naxos*), Jimmy Mahoney (*Rise and Fall of the City of Mahagonny*), and Grigory/The Pretender (*Boris Godunov*), among others.

Recent highlights include performances in concert and in a new production of *Doktor Faust* at the Semperoper Dresden; in Munich for Beethoven's *Leonore* with the Munich Radio Orchestra; in Nancy, France for *Ariadne*; and in the U.S. for concerts with the San Francisco Symphony (Mahler's *Das Klagende Lied*). In 2017 Mr. König made his debut at Milan's Teatro alla Scala with *Der Freischütz*. Projects of the current season include Siegmund at the Théâtre du Capitole in Toulouse, Florestan in Stuttgart, and Beethoven's Ninth Symphony with the Los Angeles Philharmonic under Gustavo Dudamel at Walt Disney Concert Hall, and on tour in Washington, D.C., New York, London, and Paris.

Mr. König has performed with leading orchestras including the London Symphony Orchestra, Berlin Philharmonic, Bamberg Symphony, the Yomiuri

Nippon Symphony Orchestra, and Swedish Radio Symphony Orchestra. He has worked with highly acclaimed conductors such as Christian Thielemann, Andris Nelsons, Daniele Gatti, Seiji Ozawa, Daniel Barenboim, and Kent Nagano. Mr. König was born in Mutlangen, Germany and studied music at the Mannheim Conservatory with Rudolf Piernay.

Davóne Tines



Davóne Tines's (bass-baritone) performances in 2017–18 include a San Francisco Opera debut in the world premiere of *Girls of the Golden West* by John Adams and Peter Sellars; a debut at the Opéra national de Paris in Kaija Saariaho's *Only the Sound Remains*; and a Brooklyn Academy of Music debut in Matthew Aucoin's *Crossing*. Other season highlights include Stravinsky's *Oedipus Rex* conducted by Esa-Pekka Salonen at the Baltic Sea Festival, and

Schumann's *Das Paradies und die Peri* and Beethoven's Ninth Symphony with the Los Angeles Philharmonic led by Gustavo Dudamel. This summer, Mr. Tines will appear at Lincoln Center's Mostly Mozart Festival as the Celebrant in Leonard Bernstein's *MASS*.

Past highlights include John Adams's *El Niño* with the London Symphony Orchestra as well as the Los Angeles Philharmonic; Saariaho's *True Fire* with the Orchestre national de France; a program exposing the Music of Resistance by George Crumb, Julius Eastman, Caroline Shaw, and Shostakovich with conductor Christian Reif leading members of the San Francisco Symphony at SoundBox; and works by Shaw and Saariaho with the Calder Quartet and with members of ICE at the Ojai Music Festival.

Mr. Tines graduated from Harvard University and received a master of music degree from The Juilliard School.

Los Angeles Philharmonic

The Los Angeles Philharmonic, under the vibrant leadership of Music and Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Recognized as one of the world's outstanding orchestras, the Philharmonic is leading the way in groundbreaking programming, both on stage and in the community; 2017–18 marks the orchestra's 99th season.

The LA Phil performs or presents more than 250 concerts each season at its two iconic venues: the Frank Gehry–designed Walt Disney Concert Hall and the Hollywood Bowl. It also creates festivals, artist residencies, and other thematic programs designed to enhance the symphonic music experience and delve further into certain artists’ or composers’ work. The organization’s commitment to the music of our time is also evident throughout the season programming, as well as in the exhilarating Green Umbrella series and the LA Phil’s extensive commissioning initiatives.

The orchestra’s involvement with Los Angeles extends to performances in schools, churches, and neighborhood centers of a vastly diverse community. Among its wide-ranging education initiatives is Youth Orchestra Los Angeles (YOLA). Inspired by Venezuela’s revolutionary El Sistema, the LA Phil and its community partners provide free instruments, intensive music training, and leadership training to nearly 800 students from underserved neighborhoods.

The Philharmonic has been an International Associate at London’s Barbican Centre since 2009. It has a substantial catalogue of concerts available online, including the first full-length classical music video released on iTunes. In 2017, the LA Phil and Conductor Laureate Esa-Pekka Salonen were nominated for a Grammy for Best Classical Compendium for their live recording of Frank Zappa’s *200 Motels*.

The Los Angeles Philharmonic was founded by William Andrews Clark, Jr., who established the city’s first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first music director, serving until 1927; since then, ten renowned conductors have served in that capacity, including Artur Rodzinski (1929–33), Otto Klemperer (1933–39), Zubin Mehta (1962–78), André Previn (1985–89), Esa-Pekka Salonen (1992–2009), and Gustavo Dudamel (2009–present).

Concert Chorale of New York

The Concert Chorale of New York’s performance highlights include Handel’s *Messiah* with Alan Gilbert and the New York Philharmonic, Beethoven’s Symphony No. 9 with Gianandrea Noseda, Mozart’s Requiem with Louis Langrée, and Mahler’s Symphony No. 3 with Gustavo Dudamel and the Los Angeles Philharmonic. Other credits include performances in productions of Philip Glass’s *the CIVIL warS* and John Adams’s *Nixon in China*, as well as in productions of *Dido and Aeneas*, *Jesu, meine Freude*, and *L’Allegro, il Penseroso ed il Moderato*. The Chorale has worked with Gerard Schwarz at the 92nd Street Y, Opéra Français de New York conducted by Yves Abel, and the American Symphony Orchestra under Leon Botstein. Upcoming performances include the Bernstein *MASS* and Mozart Requiem at this summer’s Mostly Mozart Festival and Brahms’s *Ein Deutsches Requiem* with the New York Philharmonic.

Notable past highlights include performances in *Les noces* at Lincoln Center, the New York premiere of Paul McCartney's *Ecce Cor Meum*, and a performance of John Adams's *The Death of Klinghoffer* conducted by the composer. The Chorale participated in the Performing Arts Center, Purchase College's performances of works by Gilbert and Sullivan, as well as a concert series of works by Haydn, Bach, and Beethoven. It also performed in the highly acclaimed concert version of Rodgers and Hammerstein's *Carousel* conducted by Leonard Slatkin. Members of the Chorale have been featured in performances with the Pet Shop Boys and Sting. The ensemble men sang with the Chicago Symphony Orchestra in a performance of *Tristan und Isolde*, and they performed in *The Tristan Project* with the Los Angeles Philharmonic at Avery Fisher Hall. Founded by Jacqueline Pierce, who also serves as artistic administrator, the Chorale has recorded with CBS and Nonesuch Records.

James Bagwell

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now, and in 2009 he was appointed as principal guest conductor of the American Symphony Orchestra. From 2009–15 he served as music director of the Collegiate Chorale. Highlights of his tenure with the group include conducting a number of operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Moïse et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's Symphony No. 7 ("A Toltec Symphony") and Golijov's *Oceana*, both at Carnegie Hall. Since 2011 he has collaborated with singer and composer Natalie Merchant, joining her for performances with a number of major orchestras across the country.

Mr. Bagwell has trained choruses for numerous orchestras around the world, including the Budapest Festival Orchestra, New York and Los Angeles Philharmonics, and Boston and American Symphony Orchestras. He has worked with such renowned conductors as Gustavo Dudamel, Alan Gilbert, Gianandrea Noseda, Valery Gergiev, Yannick Nézet-Séguin, Riccardo Muti, Esa-Pekka Salonen, and Michael Tilson Thomas. Mr. Bagwell frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony Orchestra and the Jerusalem Symphony Orchestra. He is a professor of music at Bard College, director of performance studies, and co-director of the graduate conducting program at the Bard College Conservatory of Music.



Los Angeles Philharmonic

Gustavo Dudamel, *Music & Artistic Director*

Walt and Lilly Disney Chair

Esa-Pekka Salonen, *Conductor Laureate*

Susanna Mälkki, *Principal Guest Conductor*

Ann Ronus Chair

Paolo Bortolameolli, *Assistant Conductor*

John Adams, *Creative Chair*

First Violin

Martin Chalifour,

Principal

Concertmaster

Marjorie Connell

Wilson Chair

Nathan Cole,

First Associate

Concertmaster

Ernest Fleischmann

Chair

Bing Wang, *Associate*

Concertmaster

Barbara and Jay

Rasulo Chair

Akiko Tarumoto,

Assistant

Concertmaster

Philharmonic

Affiliates Chair

Michele Boyver

Rochelle Abramson

Camille Avellano

Margaret and

Jerrold L. Eberhardt

Chair

Mark Baranov

Minyoung Chang

I.H. Albert Sutnick

Chair

Miika Gregg

Vijay Gupta

Mark Houston

Dalzell and James

Dao-Dalzell Chair

Mischa Lefkowitz

Edith Markman

Mitchell Newman

Rebecca Reale

Stacy Wetzel

Second Violin

Lyndon Johnston

Taylor, Principal

Dorothy Rossel Lay

Chair

Mark Kashper,

Associate Principal

Kristine Whitson

Johnny Lee

Dale Breidenthal

Ingrid Chun

Jin-Shan Dai

Tianyun Jia

Chao-Hua Jin

Nickolai Kurganov

Guido Lamell

Varty Manouelian

Yun Tang

Michelle Tseng

Suli Xue

Viola

Principal (Vacant)

John Connell Chair

Dale Hikawa Silverman,

Associate Principal

Ben Ullery, *Assistant*

Principal

Dana Lawson

Richard Elegino

John Hayhurst

Ingrid Hutman

Michael Larco

Hui Liu

Meredith Snow

Leticia Oaks Strong

Minor L. Wetzel

Cello

Robert deMaine,

Principal

Bram and Elaine

Goldsmith Chair

Ben Hong, *Associate*

Principal

Sadie and Norman

Lee Chair

Dahae Kim, *Assistant*

Principal

Jonathan Karoly

David Garrett

Barry Gold

Jason Lippmann

Gloria Lum,

Linda and Maynard

Brittan Chair

Tao Ni

Serge Oskotsky

Brent Samuel

Bass

Dennis Trembly*,

Principal

Christopher Hanulik,

Principal

Oscar M. Meza,

Assistant Principal

David Allen Moore

Ted Botsford

Jack Cousin

Jory Herman

Brian Johnson

Peter Rofé

Flute

Denis Bouriakov,

Principal

Virginia and Henry

Mancini Chair

Catherine Ransom

Karoly, *Associate*

Principal

Mr. and Mrs. H.

Russell Smith Chair

Elise Shope Henry

Mari L. Danihel

Chair

Sarah Jackson

Piccolo

Sarah Jackson

Oboe

Principal (Vacant)

Marion Arthur Kuszyk,

Associate Principal

Anne Marie Gabriele

Carolyn Hove

English Horn

Carolyn Hove

Clarinet

Boris Allakhverdyan,

Principal

Michele and Dudley

Rauch Chair

Burt Hara, *Associate*

Principal

Andrew Lowy

David Howard

(continued)

E-flat Clarinet

Andrew Lowy

Bass Clarinet

David Howard

Bassoon

Whitney Crockett,

Principal

Shawn Mouser,

Associate Principal

Michele Grego

Contrabassoon

(Vacant)

Horn

Andrew Bain, *Principal*

John Cecil Bessell

Chair

Associate Principal

(Vacant)

Gregory Roosa

Amy Jo Rhine

Loring Charitable

Trust Chair

Brian Drake

Reese and Doris

Gothie Chair

Ethan Bearman,

Assistant

Bud and Barbara

Hellman Chair

Trumpet

Thomas Hooten,

Principal

M. David and Diane

Paul Chair

James Wilt, *Associate*

Principal

Nancy and Donald

de Brier Chair

Christopher Still

Ronald and Valerie

Sugar Chair

Trombone

David Rejano Cantero,

Principal

James Miller,

Associate Principal

Judith and Thomas L.

Beckmen Chair

Bass Trombone

John Lofton

Tuba

Norman Pearson

Timpani

Joseph Pereira,

Principal

Cecilia and Dudley

Rauch Chair

Percussion

Matthew Howard,

Principal

James Babor

Perry Dreiman

Keyboard

Joanne Pearce Martin

Katharine Bixby

Hotchkis Chair

Harp

Lou Anne Neill

Librarians

Kazue Asawa

McGregor*

Kenneth Bonebrake

Stephen Biagini

Personnel Manager

Jeffrey Neville

Conducting Fellows

Jonathon Heyward

Tianyi Lu

Ruth Reinhardt

* on sabbatical

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

In those sections where there are two principals the musicians share the position equally and are listed in order of length of service.

The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.

Concert Chorale of New York

Jacqueline Pierce, *Artistic Administrator*

Soprano

Gail Blache-Gill
Miriam Chaudoir
Eileen Clark
Toni Dolce*
Patti Dunham
Lori Engle
Katherine Harris
Phenisher Harris
Laura Inman
Danya Katok
Margaret KempHenry
Katie Lipow
Margarita Martinez
Adrienne Pardee
Rachel Rosales
Nonie Schuster
Amaranta Viera

Alto

Katherine Benfer
Teresa Buchholz
Bo Chang
Esther David
Emily Eyre
Sarona Farrell
Megan Friar
Wendy Gilles*
Misa Iwama
Erin Kemp
Nedra Neal
Georga Osborne
Rosa Pascarella
Jacqueline Pierce
Rhesa Williams
Janice Wilson

Tenor

James Bassi
Paul D'Arcy
Matthew Deming
Brian Dougherty*
James Fredericks
Alex Guerrero
Walker Jackson
Leo Paolo Leal
Adam MacDonald
Drew Martin
Isai Munoz
David White
Victor Ziccardi

Bass

Daniel Alexander
Alan Arak
Jack Blackhall
Dennis Blackwell*
Phillip Cheah
Clyde Crewsey
Clinton Curtis
Mischa Frusztajer
Roderick Gomez
Marcus Jordan
Joseph Neal
Waundell Saavedra
Sean Sullivan
Lewis White

* *Solo quartet, Chichester Psalms*

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 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.

Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Jordana Leigh, *Director, David Rubenstein Atrium*

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*

Viviana Benitez, *Associate Producer, David Rubenstein Atrium*

Walker Beard, *Production Coordinator*

Meera Dugal, *Programming Manager, David Rubenstein Atrium*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*