

LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

Friday–Monday, May 4–7, 2018

Mahler Transcending

London Symphony Orchestra
Simon Rattle, *Conductor*

Friday, May 4, 2018 at 8:00 pm

Symphony No. 9

Sunday, May 6, 2018 at 3:00 pm

Das Lied von der Erde

Monday, May 7, 2018 at 8:00 pm

Symphony No. 10 (completed by Deryck Cooke)

Please make certain all your electronic devices are switched off.

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

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LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Sunday, May 6, 2018, at 3:00 pm

Symphonic Masters

London Symphony Orchestra

Simon Rattle, *Conductor*

Stuart Skelton, *Tenor*

Christian Gerhaher, *Baritone*

MAHLER ***Das Lied von der Erde*** (1908)

Das Trinklied vom Jammer der Erde

Der Einsame im Herbst

Von der Jugend

Von der Schönheit

Der Trunkene im Frühling

Der Abschied

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UPCOMING GREAT PERFORMERS EVENTS:

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)

Saturday, May 12 at 7:30 pm in Alice Tully Hall

Sol Gabetta, cello

Bertrand Chamayou, piano

BEETHOVEN: Cello Sonata in F major, Op. 5, No. 1

BRITTEN: Sonata in C major, Op. 65

CHOPIN: Sonata in G minor; Grand Duo on themes from Meyerbeer's Robert le diable

Saturday, May 19 at 7:30 pm in Alice Tully Hall

Freiburg Baroque Orchestra

Kristian Bezuidenhout, fortepiano and director

HAYDN: Symphony No. 74 in E-flat major

MOZART: Piano Concerto No. 17 in G major

JOHANN CHRISTIAN BACH: Symphony in G minor

MOZART: Piano Concerto No. 9 in E-flat major ("Jeunehomme")

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Conductor's Note

By Sir Simon Rattle

About 25 years ago, I made my debut with the Vienna Philharmonic, which was broadcast live on the radio. I begged the engineers to make a copy of the performance of Mahler's Ninth Symphony. They were very sweet and grabbed the only cassette they could find, which I later discovered also had the composer's *Das Lied von der Erde* on it. It was fairly surreal to hear these two masterpieces played simultaneously, but it also made me reflect that I was hearing music which Mahler had composed but never heard live.

In this series of concerts, we play all three of Mahler's late symphonies (including *Das Lied*), which all had posthumous premieres, and were all shot through with memories and experiences of his New York years. They were all on his composing desk while he was the busy head of the New York Philharmonic and conducting a wide swath of repertoire including Elgar, Debussy, Chabrier, and Rachmaninoff, endlessly curious as he was. It was in New York that he heard the cylinders of Chinese music which so influenced *Das Lied*, and the distant but shattering drum strokes from a policeman's funeral that unforgettably punctuate the finale of his Tenth Symphony. All three of these pieces have followed me through my entire musical life, and I recently worked out, to my horror, that I have conducted the complete Tenth Symphony over 100 times—not that it makes the piece any easier! Or less profoundly emotionally shattering for that matter.

Without New York, these three masterpieces would have been totally different: Even the urban landscape of the third movement of the Ninth Symphony, unparalleled in his entire oeuvre, would be unthinkable without his deep connection with this city. So for me to bring my new musical family, the extraordinary London Symphony Orchestra, to New York to make this epic journey is a very special experience and a perfect way to carry on our long and warm relationship with our loyal partners at Lincoln Center. I look forward to many years of this happy collaboration.

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By Christopher H. Gibbs

***Das Lied von der Erde* (1908)**

GUSTAV MAHLER

Born July 7, 1860, in Kaliště, Bohemia

Died May 18, 1911, in Vienna

Approximate length: 60 minutes

Mahler composed primarily during summers. As his international conducting fame grew, so too did his other professional responsibilities, all of which left little time to pursue composition except during the “off season.” By 1897, when Mahler became the director of the Vienna Court Opera, arguably the most powerful musical position in Europe, his schedule had reached a dizzying complexity. He usually took one or two years to complete a symphony, and by 1906 he was up to his Eighth, the so-called Symphony of a Thousand.

Between the completion of the Eighth and its triumphant 1910 debut in Munich came one of the darkest periods in Mahler’s life. He worked on his final three compositions during the summers of 1908–10: *Das Lied von der Erde* (“The Song of the Earth”), the Ninth Symphony, and the unfinished Tenth Symphony. The connections between and among these works, as well as their ultimate place in the composer’s output, have invited many musicians and listeners to view them as deeply concerned with death, as some kind of “farewell” trilogy. After finishing the Eighth Symphony, Mahler endured three personal traumas, beginning with his resignation from the Vienna Court Opera, followed by the death of his beloved elder daughter, Maria, at the age of 4 in July 1907. Soon after, a local physician examined Mahler and diagnosed a heart condition. He placed restrictions on the composer’s activities.

Mahler signed a lucrative contract with the Metropolitan Opera in New York City and after his first season there, he returned to Europe in April 1908. Disturbing memories of the previous summer prompted him to give up the lovely home he had built in Maiernigg, Austria, and find refuge in Toblach, near the Dolomite Mountains, where he composed *Das Lied von der Erde*. His doctors had advised that he curtail not only some of his demanding conducting activities, but also the long walks in both city and country that he so treasured. He commented in an unusually personal letter that: “This time it is not only a change of place but also a change in a whole way of life. You can imagine how hard the latter comes to me. For many years I have been used to constant and vigorous exercise—roaming about in the mountains and woods, and then, like a kind of jaunty bandit, bearing home my drafts.”

The mature Mahler composed exclusively in two genres: song and symphony. Not surprisingly, they often merge, and never more so than in the work we hear today, what might be considered a symphony of songs.

Mahler supposedly had superstitions about composing a ninth symphony, as they had concluded the careers of Beethoven and Bruckner. His wife, Alma—a far from reliable source in many instances—later reported that he initially called *Das Lied von der Erde* his Ninth Symphony, but that he tried to cheat fate by crossing out the number. *Das Lied*, left unnumbered, was entitled a “Symphony for Tenor and Alto- (or Baritone) Voice and Orchestra.”

While *Das Lied* is clearly symphonic, it continues at the same time the tradition of the orchestral song cycle that Mahler had already cultivated in the *Lieder eines fahrenden Gesellen* (“Songs of a Wayfarer”) and *Kindertotenlieder* (“Songs of the Death of Children”). His initial engagement with song had centered on folk poetry, most notably the collection *Das Knaben Wunderhorn* (“From the Youth’s Magic Horn”), but around the turn of the century, he had switched to the elevated poems of Friedrich Rückert. For his final foray into song, he moved in yet another direction: a volume of eighth-century Chinese verse paraphrased by Hans Bethge into German from various available translations.

Mahler selected seven poems from those collected in Bethge’s *The Chinese Flute* and shaped them—heavily editing, cutting, and expanding—into usable texts for six songs. He was clearly attracted by the themes of the brevity of life, drunkenness, youth, loneliness, beauty, spiritual rebirth, and ultimately farewell to the world that will go on living forever. In addition to the exoticism of these texts, Mahler infused a quasi-Asian musical flavor through the use of pentatonic and whole-tone scales, instruments like the tam-tam, and occasionally a vocal style reminiscent of Chinese opera.

The six movements of *Das Lied von der Erde* alternate between tenor and alto or baritone. (Mahler originally designated an alto in the manuscript, although his protégé Bruno Walter reported that he considered a baritone singing those movements, as we hear today.) The first movement, “Das Trinklied vom Jammer der Erde” (“Drinking Song of the Misery of the Earth”), places great demands on the tenor, who must compete against the orchestra in what is a wild drinking song and at the same time convey the haunting intimacy of the refrain, “Dunkel ist das Leben, ist der Tod” (“Dark is life; Dark is death”). The contrasts of mood evident in this opening movement are further explored in the following songs.

The second movement, “Der Einsame im Herbst” (“The Solitary One in Autumn”), shifts the feeling to one of melancholy and loneliness in a chamber-like scoring. The lively third movement, “Von der Jugend” (“Of Youth”), offers a series of strophic verses with a scherzo quality; the shortest section in the work, this is the only one with sustained glimmers of happiness. “Von der Schönheit” (“Of Beauty”) returns to a more reflective and nostalgic tone as a girl remembers her attraction to horsemen she encountered; a boisterous march interlude separates the delicate opening and closing sections. The bright fifth movement, “Der Trunkene im Frühling” (“The Drunkard in Spring”), returns to the theme of ecstatic drunkenness.

The final movement, “Der Abschied” (“The Farewell”), is nearly as long as all the others combined, and in it Mahler enters an almost mystical realm. A movement of symphonic proportions, he shows how far he had come in combining the modest song and the monumental symphony, for this movement is neither song nor symphony, but both at once. It transcends formal conventions as it explores an otherworldly realm, ending with the ethereal repetition of the word *ewig* (“eternally”).

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.

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Das Lied von Der Erde

Text: Hans Bethge

Das Trinklied vom Jammer der Erde

Schon winkt der Wein im gold'nen
Pokale,
Doch trinkt noch nicht, erst sing' ich
euch ein Lied!
Das Lied vom Kummer soll auflachend
In die Seele euch klingen. Wenn der
Kummer naht,
Liegen wüsst die Gärten der Seele,

Welkt hin und stirbt die Freude, der
Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!
Dein Keller birgt die Fülle des
goldenen Weins!
Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser
leeren,
Das sind die Dinge, die zusammen
passen.
Ein voller Becher Weins zur rechten
Zeit
Ist mehr wert, als alle Reiche dieser
Erde!
Dunkel ist das Leben, ist der Tod.

Das Firmament blaut ewig, und die
Erde
Wird lange fest stehen und aufblüh'n
im Lenz.
Du aber, Mensch, wie lang lebst
denn du?
Nicht hundert Jahre darfst du dich
ergötzen
An all dem morschen Tande dieser
Erde!

Seht dort hinab!
Im Mondschein auf den Gräbern
Hockt eine wild-gespenstische
Gestalt—Ein Aff' ist's!
Hört ihr, wie sein Heulen hinausgellt
In den süßen Duft des Lebens!
Jetzt nehm den Wein! Jetzt ist es
Zeit, Genossen!
Leert eure gold'nen Becher zu
Grund!
Dunkel ist das Leben, ist der Tod!

The Song of the Earth

Trans.: Copyright © by Emily Ezust

Drinking Song of the Misery of the Earth

The wine is already beckoning in the
golden goblet,
but do not drink yet—first, I will sing
you a song!
The song of sorrow shall resound
laughingly in your soul. When sorrow
draws near,
the gardens of the soul will lie
desolate,
wilting; joy and song will die.

Dark is life, dark is death.

Lord of this house!
Your cellar is full of golden wine!

Here, this lute I call my own!
Strumming on the lute and
emptying glasses—
these are the things that go
together.
A full glass of wine at the proper
moment
is worth more than all the riches of
the world!
Dark is life, dark is death.

The heavens are forever blue and
the earth
will stand firm for a long time and
bloom in spring.
But you, Man, how long will you live
then?
Not a hundred years are you allowed
to enjoy
in all the rotten triviality of this earth!

Look down there!
In the moonlight, on the graves
crouches a wild, ghostly figure—it is
an ape!
Hear how its howls resound piercingly
in the sweet fragrance of life!
Now take the wine! Now is the
time—enjoy!
Empty the golden goblet to the bot-
tom!
Dark is life, dark is death!

Der Einsame im Herbst

Herbstnebel wallen bläulich überm
See;
Vom Reif bezogen stehen alle Gräser;
Man meint, ein Künstler habe Staub
von Jade
Über die feinen Blüten ausgestreut.

Der süße Duft der Blumen ist verflo-
gen;
Ein kalter Wind beugt ihre Stengel
nieder.
Bald werden die verwelkten, gold'-
nen Blätter
Der Lotosblüten auf dem Wasser
zieh'n.

Mein Herz ist müde. Meine kleine
Lampe
Erlosch mit Knistern;
Es gemahnt mich an den Schlaf.
Ich komm' zu dir, traute Ruhestätte!

Ja, gib mir Ruh', ich hab' Erquickung
not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt
zu lange.
Sonne der Liebe, willst du nie mehr
scheinen,
Um meine bitteren Tränen mild
aufzutrocknen?

Von der Jugend

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weißem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

The Solitary One in Autumn

Blue autumn mists undulate over
the lake;
the grass is standing stiff with frost;
one might think an artist had strewn
jade dust
over all the fine blossoms.

The sweet fragrance of flowers has
flown away;
a cold wind forces them to bow
their stems low.
Soon the wilted golden leaves
of lotus flowers will drift upon the
water.

My heart is weary. My small lamp
has gone out with a splutter;
it reminds me of sleep.
I am coming to you, comforting
place of rest!

Yes, give me rest—I have need of
rejuvenation.

I weep much in my solitude.
The autumn in my heart has lasted
too long.
Sun of love, will you never shine
again,
gently to dry my bitter tears?

Of Youth

In the middle of the small pool
stands a pavilion of green
and white porcelain.

Like the back of a tiger
the jade bridge arches
across toward the pavilion.

In the small house sit friends,
beautifully dressed—drinking, chatting;
many are writing verses down.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Their silk sleeves slide
backwards, their silk caps
sit jauntily on the backs of their necks.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

On the small pool's still
surface, all things are reflected
wonderfully in reverse.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weißem Porzellan;

Everything is standing on its head
in the pavilion of green
and white porcelain.

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

The bridge stands like a half-moon,
its arch inverted. Friends,
beautifully dressed, are drinking and
chatting.

Von der Schönheit

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem
Uferrande.
Zwischen Büschen und Blättern
sitzen sie,
Sammeln Blüten in den Schoß und
rufen
Sich einander Neckereien zu.

Of Beauty

Young maidens pick flowers,
pick lotus flowers at the edge of the
shore.
Among bushes and leaves they sit,
gathering blossoms in their laps and
calling
to one another teasingly.

Gold'ne Sonne webt um die
Gestalten,
Spiegelt sie im blanken Wasser wider.
Sonne spiegelt ihre schlanken
Glieder,
Ihre süßen Augen wider,
Und der Zephir hebt mit
Schmeichelkosen
Das Gewebe ihrer Ärmel auf,
Führt den Zauber
Ihrer Wohlgerüche durch die Luft.

Golden sunlight weaves among the
figures,
mirroring them in the shiny water.
The sun reflects their slender limbs,
their sweet eyes,
and the zephyr lifts caressingly
the fabric of their sleeves,
wafting the magic
of their fragrance through the air.

O sieh, was tummeln sich für
schöne Knaben
Dort an dem Uferrand auf mut'gen
Roßen,
Weithin glänzend wie die
Sonnenstrahlen;
Schon zwischen dem Geäst der
grünen Weiden
Trabt das jungfrische Volk einher!

O see the handsome young men
galloping
there along the shore on their lively
horses,
glittering like sunbeams;
already among the branches of the
green willows,
the fresh-faced young men are
approaching!

Das Roß des einen wiehert fröhlich
auf,
Und scheut und saust dahin;
Über Blumen, Gräser wanken hin
die Hufe,
Sie zerstampfen jäh im Sturm die
hingесunk'nen Blüten.
Hei! Wie flattern im Taumel seine
Mähnen,
Dampfen heiß die Nüstern!

Gold'ne Sonne webt um die
Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den
Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur
Verstellung.
In dem Funkeln ihrer großen Augen,
In dem Dunkel ihres heißen Blicks
Schwingt klagend noch die Erregung
ihres
Herzens nach.

Der Trunkene im Frühling

Wenn nur ein Traum das Leben ist,
Warum denn Müh' und Plag'?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken
kann,
Weil Kehl' und Seele voll,

So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

Was hör' ich beim Erwachen?
Horch!
Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei,
Mir ist als wie im Traum.

The trotting horse of one whinnies
merrily
and shies and canters away;
over flowers and grass, hooves are
flying,
trampling up a storm of fallen
blossoms.
Ah, how wildly its mane flutters,
Ah, how hotly its nostrils flare!

The golden sun weaves among the
figures,
mirroring them in the shiny water.
And the fairest of the young women
sends
a long, yearning gaze after him.
Her proud appearance is only a
pretense.
In the flash of her large eyes,
in the darkness of her ardent glance,
the agitation of her heart leaps after
him,
lamenting.

The Drunkard in Spring

If life is only a dream,
why then the misery and torment?
I drink until I can drink no more,
the whole, dear day!

And when I can drink no more,
because my stomach and soul are
full,

I stagger to my door
and sleep very well!

What do I hear when I awake?
Listen!
A bird singing in the tree.
I ask him whether it is spring—
it's like a dream to me.

Der Vogel zwitschert: "Ja! Der Lenz
Ist da, sei kommen über Nacht!"
Aus tiefstem Schauen lauscht' ich
auf,
Der Vogel singt und lacht!

The bird twitters, "Yes! Spring
is here, it has come over night!"
With deep concentration I listen,
and the bird sings and laughs!

Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!

I fill my goblet afresh
and drain it to the bottom
and sing, until the moon shines
in the dark firmament!

Und wenn ich nicht mehr singen
kann,
So schlaf' ich wieder ein,
Was geht mich denn der Frühling an?
Laß mich betrunken sein!

And when I can sing no more,
I fall asleep again,
for what does Spring mean to me?
Let me be drunk!

Der Abschied

Die Sonne scheidet hinter dem
Gebirge.
In alle Täler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung
sind.
O sieh! Wie eine Silberbarke
schwebt
Der Mond am blauen Himmelssee
herauf.
Ich spüre eines feinen Windes
Weh'n
Hinter den dunklen Fichten!

The Farewell

The sun departs behind the
mountains.
In all the valleys, evening descends
with its cooling shadows.
O look! Like a silver boat,
the moon floats on the blue sky-lake
above.
I feel the fine wind wafting
behind the dark spruce.

Der Bach singt voller Wohllaut durch
das Dunkel.
Die Blumen blassen im
Dämmerchein.
Die Erde atmet voll von Ruh' und
Schlaf,
Alle Sehnsucht will nun träumen.

The brook sings loudly through the
darkness.
The flowers stand out palely in the
twilight.
The earth breathes, full of peace and
sleep,
and all yearning wishes to dream
now.

Die müden Menschen geh'n
heimwärts,
Um im Schlaf vergeß'nes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren
Zweigen.
Die Welt schläft ein!

Weary men go home,
to learn in sleep
forgotten happiness and youth.
The birds crouch silently in their
branches.
The world is asleep!

| | |
|---|---|
| Es wehet kühl im Schatten meiner Fichten. | It blows coolly in the shadows of my spruce. |
| Ich stehe hier und harre meines Freundes; | I stand here and wait for my friend; |
| Ich harre sein zum letzten Lebewohl. | I wait to bid him a last farewell. |
| Ich sehne mich, o Freund, an deiner Seite | I yearn, my friend, at your side |
| Die Schönheit dieses Abends zu genießen. | to enjoy the beauty of this evening. |
| Wo bleibst du? Du läßt mich lang allein! | Where do you tarry? You leave me alone for so long! |
| Ich wandle auf und nieder mit meiner Laute | I wander up and down with my lute, |
| Auf Wegen, die vom weichen Grase schwellen. | on paths swelling with soft grass. |
| | |
| O Schönheit! O ewigen Liebens— Lebenstrunkn'e Welt! | O beauty! O eternal love—eternal, love—intoxicated world! |
| | |
| Er stieg vom Pferd und reichte ihm den Trunk des Abschieds dar. | He dismounted and handed him the drink of parting. |
| Er fragte ihn, wohin | He asked him where |
| Er führe und auch warum es müßte sein. | he would go, and also why it must be. |
| Er sprach, seine Stimme war umflort: Du, mein Freund, | He spoke, his voice was choked: My friend, |
| Mir war auf dieser Welt das Glück nicht hold! | on this earth, fortune has not been kind to me! |
| Wohin ich geh'? Ich geh', ich wandr'e in die Berge. | Where do I go? I will go, I will wan- der in the mountains. |
| Ich suche Ruhe für mein einsam Herz. | I seek peace for my lonely heart. |
| Ich wandle nach der Heimat, meiner Stätte. | I wander to find my homeland, my home. |
| Ich werde niemals in die Ferne schweifen. | I will never stray to foreign lands. |
| Still ist mein Herz und harret seiner Stunde! | Quiet is my heart, waiting for its hour! |
| | |
| Die liebe Erde allüberall Blüht auf im Lenz und grünt aufs neu! Allüberall und ewig Blauen Licht die Fernen! Ewig...ewig... | The dear earth everywhere blooms in spring and grows green afresh! Everywhere and eternally, distant places have blue skies! Eternally...eternally... |

Meet the Artists



OLIVER HELBIG

Simon Rattle

Sir Simon Rattle was born in Liverpool, England, and studied at the Royal Academy of Music. From 1980 to 1998, he was principal conductor and artistic adviser of the City of Birmingham Symphony Orchestra and was appointed music director in 1990. In 2002 he took up his current position of artistic director and chief conductor of the Berlin Philharmonic, where he will remain until June 2018. Sir Simon took up the position of music director of the London Symphony Orchestra in September 2017.

In addition to fulfilling a taxing concert schedule between Berlin and London, Sir Simon regularly tours within Europe, North America, and Asia. His partnership with the Berlin Philharmonic has also broken new ground with the education program Zukunft@Bphil, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in 2005, and the Golden Camera and the Urania Medal in 2007. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in the same year—the first time this honor has been conferred on an artistic ensemble.

In September 2017, Sir Simon opened his first season as music director of the London Symphony Orchestra with a program of English music, a semi-staged opera of *La damnation de Faust*, and the Stravinsky ballets. In November, he toured Asia with the Berlin Philharmonic and soloists Yuja Wang and Seong-Jin Cho. The remainder of the 2017–18 season takes Sir Simon on a European and U.S. tour with the London Symphony Orchestra, to Munich with the Bavarian Radio Symphony Orchestra, and he will return to Baden-Baden with the Berlin Philharmonic for a production of *Parsifal*.

Sir Simon was knighted in 1994 and in the New Year's Honors of 2014, he received the Order of Merit from Queen Elizabeth II.

Stuart Skelton

SIM CANETTY-CLARKE



Stuart Skelton is one of the finest heldentenors on the stage today, critically acclaimed for his outstanding musicianship, tonal beauty, and intensely dramatic portrayals. His repertoire encompasses many of opera's most challenging roles, from Wagner's Parsifal, Tristan, Lohengrin, Erik, and Siegmund, to Beethoven's Florestan, Saint-Saëns's Samson, Dvořák's Dimitrij, and Britten's Peter Grimes.

Mr. Skelton makes his debut at Teatro alla Scala later this season in *Fidelio*, conducted by Myung-Whun Chung, and joins the Salzburg Easter Festival, on tour in China, for *Die Walküre* conducted by Jaap van Zweden. His robust concert calendar includes performances of Mahler's *Das Lied von der Erde* with Asher Fisch and the Milwaukee Symphony, *Ádám Fischer* and the Düsseldorfer Symphoniker, and with Simon Rattle and the London Symphony Orchestra and Bavarian Radio Symphony Orchestra; Elgar's *The Dream of Gerontius* with Andrew Davis and the Melbourne Symphony Orchestra and with Sakari Oramo and the BBC Symphony Orchestra; and Beethoven's *Missa Solemnis* with David Robertson and the St. Louis Symphony Orchestra. With his frequent collaborator Edward Gardner, Mr. Skelton sings the title roles of *Peter Grimes* in concert performances at the Edinburgh International Festival and *Otello* with the Bergen Philharmonic Orchestra.

Engagements of recent seasons include *Tristan und Isolde* at the Metropolitan Opera conducted by Rattle; *Otello* in a new production at English National Opera conducted by Gardner; *Die Walküre* with Valery Gergiev and the Mariinsky Orchestra at the Festspielhaus Baden-Baden; and *Lohengrin* at the Opéra national de Paris led by Philippe Jordan, as well as concerts with Antonio Pappano and Accademia Nazionale di Santa Cecilia, Franz Welser-Möst and the Cleveland Orchestra, and Esa-Pekka Salonen and the MET Orchestra.

Christian Gerhaher

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German baritone Christian Gerhaher attended the Opera School at the Academy of Music in Munich and, together with his regular piano partner Gerold Huber, studied lied interpretation with Friedemann Berger. While completing his medical studies, Mr. Gerhaher perfected his vocal training in master classes given by Dietrich Fischer-Dieskau, Elisabeth Schwarzkopf, and Inge Borkh.

Mr. Gerhaher performs regularly with such major orchestras as the Vienna and Berlin Philharmonics. He was the first-ever singer to be artist in residence with the Berlin Philharmonic (2013–14), as well as with the Bavarian Radio Symphony Orchestra (2012–13). His exemplary lied interpretations with Huber can be heard on the stages of major international recital venues, including Amsterdam’s Concertgebouw and the Cologne and Berlin Philharmonie; their recordings have repeatedly won prizes. Mr. Gerhaher is a frequent guest in Vienna’s Konzerthaus and Musikverein, as well as London’s Wigmore Hall, where he has been artist in residence.

Mr. Gerhaher is also a highly sought-after performer on the opera stage and has received several prizes such as the Laurence Olivier Award and the theater prize Der Faust. In 2016 he returned to Royal Opera House, Covent Garden, in a role he is noted for, Wolfram in *Tannhäuser*. His 2017–18 season includes two new productions at the Bavarian State Opera: as Count Almaviva in a staging of *Le nozze di Figaro* by Christof Loy, and in June, his role debut as Amfortas in Wagner’s *Parsifal*, which opens the Munich Opera Festival. Other highlights include a return to the Zurich Opera House, where he performed the role of Nikolaus Lenau in the world premiere of Heinz Holliger’s *Lunea*.

London Symphony Orchestra

The London Symphony Orchestra aims to bring the greatest music to the greatest number of people. This is at the heart of everything it does. This commitment to serve music and the people who love music is borne of a unique ethos developed over more than 100 years. Established in 1904 by a number of London’s finest musicians, the LSO is a self-governing musical collective built on artistic ownership and partnership. The orchestra is still owned by its members and has a signature sound emanating from the combined zeal and virtuosity of these 95 brilliant musicians who come from around the world; its music-making remains firmly at the center of the orchestra’s activities.

The LSO is resident orchestra at the Barbican in the City of London, where it gives 70 symphonic concerts every year, and performs a further 70 concerts worldwide on tour. The orchestra works with a family of artists that includes the world's greatest conductors—Sir Simon Rattle as music director, Gianandrea Noseda and François-Xavier Roth as principal guest conductors, Michael Tilson Thomas as conductor laureate, and André Previn as conductor emeritus. LSO Discovery, the orchestra's community and education program based at LSO St. Luke's, brings the work of the LSO to all parts of society and engages with 60,000 people every year. The LSO reaches out much further with its own recording label—LSO Live, the first of its kind, which launched in 1999—and now streams its music to millions around the world. Millions more have enjoyed the LSO through its reputation as a leading orchestra for film; it has recorded hundreds of classic scores, including films from the *Star Wars*, Harry Potter, and Indiana Jones series. Every year the orchestra also gives a free outdoor concert in Trafalgar Square. Combined, these activities reflect the LSO's cooperative spirit and its ongoing commitment to making music as accessible as possible to the greatest number of people.

The orchestra extends thanks to the generous supporters of the American London Symphony Orchestra Foundation: Alan & Sally Bell, Tony & Gisela Bloom, John & Glenda Burkhart, Brian & Susan Dickie, Mr & Mrs Robert Marchbank, Reidler Foundation, Christopher Stewart, and those who wish to remain anonymous.

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London Symphony Orchestra

Sir Simon Rattle OM CBE, *Music Director*

Gianandrea Noseda, François-Xavier Roth, *Principal Guest Conductors*

Michael Tilson Thomas, *Conductor Laureate*

André Previn KBE, *Conductor Emeritus*

Simon Halsey CBE, *Choral Director*

First Violin

Roman Simovic
Lennox Mackenzie
Clare Duckworth
Ginette Decuyper
Maxine Kwok-Adams
Claire Parfitt
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Julian Azkoul
Laura Dixon
Shlomy Dobrinsky
Hazel Mulligan

Second Violin

David Alberman
Thomas Norris
Miya Vaisanen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Paul Robson
Louise Shackelton
Siobhan Doyle
Alix Lagasse

Viola

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Anna Bastow
German Clavijo
Stephen Doman
Lander Echevarria
Carol Ella
Julia O'Riordan
Robert Turner
Heather Wallington
Cynthia Perrin

Cello

Tim Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Amanda Truelove
Miwa Rosso
Deborah Tolksdorf

Bass

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Simon Oliver
Simo Vaisanen

Flute

Gareth Davies
Adam Walker
Alex Jakeman

Piccolo

Patricia Moynihan

Oboe

Olivier Stankiewicz
Rosie Jenkins
Juliana Koch

Cor Anglais

Christine Pendrill

Clarinet

Andrew Marriner
Chris Richards
Chi-Yu Mo
Sonia Sielaff

Bass Clarinet

Laurent Ben Slimane

Bassoon

Daniel Jemison
Joost Bosdijk

Contrabassoon

Dominic Morgan

Horn

Timothy Jones
Angela Barnes
Alexander Edmundson
Jonathan Lipton
James Pillai

Trumpet

Philip Cobb
David Elton
Gerald Ruddock
Niall Keatley

Trombone

Dudley Bright
Peter Moore
James Maynard

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Tom Edwards

Harp

Bryn Lewis
Manon Morris

Celeste

Catherine Edwards

Mandolin

James Ellis

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*Tours & Projects
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*Orchestra Personnel
Manager*
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Nathan Budden,
Stage Manager

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.

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