

Lincoln Center's

October 16–November 18, 2018

white light festival

Tuesday, November 13, 2018 at 7:30 pm

The Distant Light

Latvian Radio Choir

Sigvards Kļava, *Conductor*

ĒRIKS EŠENVALDS ***Stars* (2011)**

MAHLER (arr. Clytus Gottwald) ***Die zwei blauen Augen* (1883–85/2001)**

SANTA RATNIECE ***Chu Dal* ("Quiet Water") (2009)**

MAHLER (arr. Clytus Gottwald) ***Ich bin der Welt abhanden gekommen* (1901/1984)**

VALENTIN SILVESTROV ***Diptych* (1995)**

The Lord's Prayer
Testament

JURIS KARLSONS ***Oremus* (2018)** (World premiere)

MAHLER (arr. Gérard Pesson) ***Adagietto, from Symphony No. 5* (1901–02/1997)**

ĒRIKS EŠENVALDS ***A Drop in the Ocean* (2006)**

This program is approximately 80 minutes long and will be performed without intermission.

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

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

Church of St. Mary the Virgin

Please make certain all your electronic devices are switched off.

The White Light Festival 2018 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Laura Pels International Foundation for Theater, The Joelson Foundation, The Harkness Foundation for Dance, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center

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The Latvian Radio Choir gratefully acknowledges the Latvian Ministry of Culture and the Latvia 100 organization for its generous support of this tour in celebration of 100 years of Latvian independence.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Saturday, November 17 at 7:30 pm in the Rose Theater; Sunday, November 18 at 5:00 pm

Only the Sound Remains (U.S. premiere)

An opera by **Kaija Saariaho**

Directed by **Peter Sellars**

Philippe Jaroussky, countertenor

Davóne Tines, bass-baritone

Nora Kimball-Mentzos, dancer and choreographer

Pre-performance discussion with Kaija Saariaho, Peter Sellars, and Ara Guzelimian on Sunday, November 18 at 3:45 pm in the Agnes Varis and Karl Leichtman Studio

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Snapshot

By Paul Schiavo

Since the dissolution of the Soviet Union nearly 30 years ago, musicians from the Baltic nations have assumed a prominent position in today's musical culture. Latvia has been an especially fertile source of musical excellence: Violinists Gidon Kremer and Baiba Skride, singers Elīna Garanča, Marina Rebeka, and Kristine Opolais, and conductors Andris Nelsons and Mariss Jansons have all attained international distinction. Moreover, the excellent Riga Dome Choir School has produced an exceptionally strong culture of choral singing in Latvia, a culture whose outstanding exemplars are the State Choir of Latvia and the Latvian Radio Choir.

Recent work by Latvian composers has been no less impressive. The most famous is Pēteris Vasks, but other creative musicians—both established practitioners and younger artists—have achieved striking

results. This evening's concert presents music by three accomplished Latvian composers; they include a respected elder (Juris Karlsons) and two younger musicians quite different in style and outlook (Ēriks Ešēvalds and Santa Ratniece). The program also includes a piece by a neighbor to the south of Latvia, the intriguing Ukrainian composer Valentin Silvestrov.

These works alternate with three compositions by Gustav Mahler. While he used chorus in parts of his Second, Third, and Eighth Symphonies, Mahler composed no independent choral music. This evening we hear arrangements of two of his songs and a choral song, sometimes called "Kein Deutscher Himmel," based on the famous *Adagietto* movement from his Fifth Symphony.

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Notes on the Program

By Paul Schiavo

Stars (2011)

ĒRIKS EŠENVALDS

Born January 26, 1977 in Priekule, Latvia

Approximate length: 5 minutes

This evening's performance begins with music by a composer closely associated with Latvia's choral culture. Ēriks Ešenvalds's music has been widely performed in Europe and, increasingly, in the U.S. Best known for his choral compositions, Ešenvalds was a member of the State Choir of Latvia from 2002 to 2011.

Stars takes its text from verses by the American poet Sara Teasdale. Ešenvalds adds an unusual instrumental component to a choral setting of Teasdale's poem—water glasses, which choir members play by running wet fingers on the rims to produce ethereal "glass harmonica" tones. Those tones, a lucid musical emblem of the heavenly bodies that give the poem its title and subject, run throughout the piece, supporting Ešenvalds's quietly ecstatic vocal lines.

Stars

Text: Sara Teasdale

Alone in the night
On a dark hill
With pines around me
Spicy and still,

And a heaven full of stars
Over my head
White and topaz
And misty red;

Myriads with beating
Hearts of fire
The aeons
Cannot vex or tire;

Up the dome of heaven
Like a great hill
(I watch them marching
Stately and still.)

And I know that I
Am honored to be
Witness
Of so much majesty.

Die zwei blauen Augen (1883–85/2001)

GUSTAV MAHLER

Born July 7, 1860 in Kaliště, Bohemia

Died May 18, 1911 in Vienna, Austria

CLYTUS GOTTWALD

Born November 20, 1925 in Bad Salzbrunn, Silesia (now Poland)

Approximate length: 8 minutes

The first of three songs by Gustav Mahler on tonight's program belongs to the composer's early *Lieder eines fahrenden Gesellen* ("Songs of a Wayfarer"). Mahler composed its four songs from 1883 to 1885, scoring them for voice and piano. By the time the music was published in 1897, he had rewritten the accompaniments for orchestra. We hear the music in a choral arrangement by the German composer, conductor, and musicologist Clytus Gottwald.

Like the other "Wayfarer" songs, *Die zwei blauen Augen* ("The Two Blue Eyes") takes its text from one of Mahler's own youthful poems. It speaks of lost love, and the music moves fluidly between major- and minor-mode harmonies, seemingly unable to decide between a glad or tearful countenance. It consequently inhabits a kind of harmonic twilight deeply attractive to Mahler and perfectly suited to the text of this song, with its juxtaposition of *Lieb und Leid* ("love and sorrow").

Die zwei blauen Augen

Text: Gustav Mahler

Die zwei blauen Augen von meinem
Schatz,
Die haben mich in die weite Welt
geschickt.
Da mußt ich Abschied nehmen vom
allerliebsten Platz!
O Augen blau, warum habt ihr mich
angeblickt?
Nun hab' ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht
Wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Mein Gesell' war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf
geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!

The Two Blue Eyes

Trans.: Copyright © by Emily Ezust

The two blue eyes of my darling—
they have sent me into the wide world.
I had to take my leave of this well-beloved
place!
O blue eyes, why did you gaze on me?
Now I will have eternal sorrow and grief.

I went out into the quiet night
well across the dark heath.
To me no one bade farewell.
Farewell! My companions were love and
sorrow!

On the road there stands a linden tree,
and there for the first time I found rest in
sleep!
Under the linden tree
that snowed its blossoms onto me—
I did not know how life went on,
and all was well again!
All! All, love and sorrow
and world and dream!

Chu Dal ("Quiet Water") (2009)

SANTA RATNIECE

Born January 1, 1977 in Jelgava, Latvia

Approximate length: 12 minutes

Although she is an exact contemporary of her compatriot Ēriks Ešenvalds, Santa Ratniece has a very different musical perspective. For Ešenvalds, harmony and shapely vocal lines are paramount. Ratniece, on the other hand, focuses on unusual sonorities, which she uses to build brilliantly original compositions.

In *Chu Dal* ("Quiet Water"), Ratniece employs concerted voices not to set forth a text, but almost as an instrumental ensemble, or perhaps more accurately, a single instrument of fantastic capability. Much of the singing involves repetition of brief musical gestures in a minimalist vein, with guttural singing in a quasi-Tibetan manner, whistling, whispering, and other novel sounds contributing to the creation of a softly aqueous aural world.

Chu Dal

Gul-gul-gul-gul.....
Spyan chab char Itar `grub....
Chu-dal, chu-dal....
Spug tu `jug pa....
Gul-gul-gul-gul....
Chem-me-ba....
Chu-dal, chu-dal...
Dgun....
Skad....
Spyan chab char Itar grub...
Gnam...lam lam lam lam...
Chu-dal...

Zhing-khar dpyid-kyi dpal-yon rnam-par
bzhad-naz byung,
Chang-ma`i smyu-gu skyes-par bten-nas
byung,
Khyags-bzhu`i chu-phran-rdzhes `brangs
rgyag-nas byung,
Khug-rta`i gshog-rtsal-la brten lding-nas
byung.

Dpyid-kyi dus mdzes sa-zhing gYu-yi gdan,
Blta-na sdug-pa`i me-tog rab-tu bkra,
Skye-rgu`i shing-la bde-skyid re`dun spel,
Srid-mtha`i bar-du sa-steng `bral-med-kye.

Quiet Water

Slowly slowly slowly slowly.....
His tears gushed forth like rain...
Still water, still water...
Keep on waiting....
Slowly slowly slowly slowly....
Silence.....
Smooth stream...
Winter...
Voice... Cry...
His tears gushed forth like rain...
Heaven ... way way way way....
Slow flood....

The gladness of spring has smiled upon
the fields;
it has come on the put-forth buds of the
willow.
It has run hither along the little brook,
the ice of which has just thawed.
It has come flying on the wing tips of the
swallows.

The carpet of jade-green fields in the
beautiful spring season
is ablaze with the most colorful flowers
which are delight to look at.
In the hearts of the people happy hopes
are cherished;
oh, may spring always be here with us!

Blo-gros...
Gangs-ri...
Rdzi-rlung `jam-po...
Shog-khag...

Sense....
Mountain with snow...
Soft breeze...
Wing...

Ich bin der Welt abhanden gekommen (1901/1984)

GUSTAV MAHLER (arr. Clytus Gottwald)

Approximate length: 7 minutes

Ich bin der Welt abhanden gekommen ("I Am Lost to the World") is widely considered the finest of all Mahler's songs. This deeply poignant work is one of seven settings of verses by the German Romantic poet Friedrich Rückert that Mahler composed in the summer of 1901. With its Romantic sense of bittersweet withdrawal from the world, it sounds the note of world-weariness and acceptance to which the composer would return in his final compositions. Mahler seems to have felt a deep personal connection to this song, once telling an acquaintance that "it is I, myself...the feeling that rises to the tip of one's tongue but goes no further."

Ich bin der Welt abhanden gekommen

Text: Friedrich Rückert

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

I Am Lost to the World

Trans.: Copyright © by Emily Ezust

I am lost to the world
with which I used to waste so much time;
it has heard nothing from me for so long
that it may very well believe that I am dead!

It is of no consequence to me
whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.

I am dead to the world's tumult,
and I rest in a quiet realm!
I live alone in my heaven,
in my love and in my song.

Diptych (1995)

VALENTIN SILVESTROV

Born September 30, 1937 in Kiev, Ukraine

Approximate length: 14 minutes

For more than three decades, the Ukrainian composer Valentin Silvestrov has mined the musical past to create works that sound both contemporary and redolent of previous eras. "I do not write new music," Silvestrov has said in an often-cited remark. "My music is a response to, and an echo of, what already exists." The late-Romantic idiom of Mahler is an especially fertile source of Silvestrov's musical syntheses.

Composed in 1995, *Diptych* sets two texts, the Lord's Prayer and a poem by Taras Shevchenko (1814–61) called "Testament." A Ukrainian writer, painter, ethnographer, and political figure, Shevchenko was a significant force in the rise of 19th-century nationalism in his country. "Testament" openly states the author's patriotic feelings and is still regarded in Ukraine as an important expression of national pride.

Diptych

I. The Lord's Prayer

Отче наш, иже еси на небесіхъ!
Да святится имя Твое,
да прїидеть царствїе Твое,
да будетъ воля Твоя яко на небеси и на
земли.
Хлїбъ нашъ насущный даждь намъ днесь
и остави намъ долги наша, якоже и мы
оставляемъ должникамъ нашимъ:
и не введи нас во искушенїе,
но избави нас от лукаваго.
Аминь.

Our Father which art in heaven,
Hallowed be thy name.
Thy kingdom come.
Thy will be done in earth, as it is in
heaven.
Give us this day our daily bread.
And forgive us our trespasses, as we
forgive those who trespass against us.
And lead us not into temptation,
but deliver us from evil.
Amen.

II. The Testament

Text: Taras Shevchenko

Як умру, то поховайте
Мене на могилі
Серед степу широкого
На Україні милій,

When I shall have died, so bury
me on a hill
amid the steppe the wide
on the Ukraine the darling,

Щоб лани широкополі,
І Дніпро, і кручі
Було видно, було чути,
Як реве ревучий.

for the fields the earth-wide fields
and the Dnepr and the steeps
would be visible, would be audible,
how the roarer is roaring.

Поховайте та вставайте,
Кайдани порвіте
І вражою злою кров'ю
Волю окропіте

Have buried and stand up,
break the chains up
and with the enemy's (hostile) evil blood
besprinkle-sanctify the freedom.

І мене в сем'ї великій
В сем'ї вольрійб новій,
Незабудьте пом'янути
Незлим тихим словом.

And in the family the large,
in the family the free, the new,
don't forget to remember me
with unevil quiet word.

Oremus (2018) (World premiere)

JURIS KARLSONS

Born August 19, 1948 in Riga, Latvia

Approximate length: 7 minutes

In contrast to Ēriks Ešenvalds and Santa Ratniece, both recently turned 40 and entering the middle of their careers, Juris Karlsons represents an older generation of Latvian composers. His extensive output includes symphonies, ballets, concertos, chamber music, and choral works, as well as film scores and music for live theater. Karlsons's choral compositions embrace musical elements from traditional to ecclesiastic and folk, but they also use innovative sounds such as swooping glissando, unpitched shouts, and other kinds of unconventional vocalization. *Oremus*—meaning “Let us pray”—has its world premiere this evening; it was composed for the Latvian Radio Choir.

Oremus

Illum alloquimur, cum oramus;

Illum audimus,

Cum divina legimus oracula.

Ubi enim venit plenitudo temporis,

Verbum caro factum est

Et habitavit in nobis plunum gratiae et
veritatis.

Adnuntiamus vobis vitam aeternam,

Quae erat apud Patrem et apparuit nobis:

Quod vidimus et audivimus adnuntiamus
vobis,

Ut et vos societatem habeatis nobiscum,
Et societas nostra sit cum Patre et cum
filio Eius Iesu Christo.

Let Us Pray

We speak to Him when we pray;

we hear Him

when we read the divine prophecies.

For when the fullness of time came,
the Word became flesh

and made His dwelling among us full of
grace and truth.

We shew unto you that eternal life,
which was with the Father, and was
manifested unto us;

that which we have seen and heard
declare we unto you,

that you may also have fellowship with us,
and our fellowship is with the Father, and
with His son Jesus Christ.

Adagietto, from Symphony No. 5 (1901–02/1997)

GUSTAV MAHLER

GÉRARD PESSON

Born January 17, 1958 in Torteron, France

Approximate length: 10 minutes

Mahler completed his Fifth Symphony in 1902. The fourth of its five movements, the *Adagietto*, is one of the most familiar and celebrated portions of the composer's orchestral oeuvre. It offers tenderness and finely controlled lyricism following music that has been by turns funereal, violent, and brightly animated. The movement takes the form of a broad arch, beginning quietly, almost hesitantly, with brief phrases that grow in what seems an almost organic way into long-breathed melodies. Mahler leads these to ever more expressive heights, achieving a sense of aching poignancy before allowing the movement to subside to a gentle conclusion. The choral arrangement we hear, by Gérard Pesson, joins Mahler's music to texts by the German poet August von Platen (1796–1835); the piece is sometimes titled “Kein Deutscher Himmel.”

Adagietto

Text: August von Platen

Ich steig ans Land
Ich steig ans Land, öd ist der Hafen.
(Gondel! Gondel!)

Kein deutscher Himmel, Marmorhäuser
Geputzte Puppen.
Hier hat vor mir fühlend Herz geschlagen.
Mit ehern Flügeln sehn wir ihn ragen.
Kein Mittel gibts das mich dir näher
Brächte
Von Zeit zu Zeit ein Ruf.
Ihr, Maler, führt mich in's ew'ge Leben
Und die Alpen, unbeschreiblich,
Daß das Wasser in Venedig nicht ungemischt
Getrunken werden kann.
Abends sammelt sich's zu ganzen Chören,

Die engen Gassen, zerrissne Wäsche,
Die schöne Riva der Sklavonen
(Riva! Riva!).
Hier ist nicht Tizians Kraft und Kolorit voll
Glut
(A tempera gemalt)
Den schlechten Geschmack bei glücklichste
Beleuchtung.
Gestalt und Gesicht
Durch Feuchtigkeit gelitten. Geschweige
geschweige
Musik verhallt. Gelinde Tränenzoll
Hier seht ihr freilich keine grünen Auen,
Noch den Schwindel des Schiffs im Kopf,
Hier scheint auf bunten Wolken die Kunst
Zu fliegen,
Und die Alpen (das letzte Mal).
Der Gian Bellin war eben abgenommen
Welch eine Fülle von Gestalten
Da stört mich kaum im schweigenden
Reviere
Von Zeit zu Zeit ein Ruf.
Ich steig ans Land öd ist der Hafen.
Kein deutscher Himmel, Marmorhäuser,
Oktobermorgen aber keine Künstler mehr.
Fahnen flatterten, weil heute Sonntag ist
(Sonntag! Sonntag!).
Ihr, Maler, führt mich ins ew'ge Leben
(Führt mich! führt mich!)
(Ein Ruf! ein Ruf!).
Euch zu missen könnt ich nicht ertragen
Noch dem Genuß auf ew'ge Zeit entsagen.

No German Sky

I set foot on land
I set foot on land, the port is deserted.
(Gondola! Gondola!)

No German sky, houses of marble
dressed-up dolls.
Here, a sensitive heart has beaten before me.
We see it towering on iron wings.
There is no means of bringing you closer
to me,
from time to time a call.
You, painters, lead me towards eternal life
and the Alps; unspeakable
that one cannot drink the water in Venice
unmixed.
In the evening, people come together in
whole choruses,
the narrow lanes, torn laundry,
the lovely Riva degli Schiavoni
(Riva! Riva!).
Here is not Titian's strength nor his
glowing colors
(*Painted a tempera*)
bad taste even in the most favorable
light.
Figure and face
have suffered from damp. Silence silence
music dies away. Tribute of tears.
Here you see no green pastures,
the dizziness from the boat still in your head,
here, art seems to fly on brightly colored
clouds,
and the Alps (for the last time).
The Bellini had just been taken down,
what an abundance of figures.
So, in this quiet district, I am scarcely
disturbed
by a call from time to time.
I set foot on land, the port is deserted.
No German sky, houses of marble,
October morning, but no artists left.
Flags were fluttering, for today is Sunday
(Sunday! Sunday!).
You, painters, lead me towards eternal life
(lead me! lead me!)
(a call! a call!)
I could not bear to feel your absence
nor could I renounce pleasure for eternity.

A Drop in the Ocean (2006)

ĒRIKS EŠENVALDS

Approximate length: 8 minutes

Tonight's program concludes, as it began, with music by Ēriks Ešenvalds. Composed in 2006, *A Drop in the Ocean* honors the life and work of Mother Teresa of Calcutta. The text for this composition comes from four sources: *Pater noster*, the Latin verses of the Lord's Prayer; the supplication of St. Francis of Assisi, "Lord, make me a channel of your peace"; a hymn of the Sisters of the Calcutta Mission, which begins "Oh, that I had the wings of a dove!"; and the famous dictum of Mother Teresa, "My work is nothing but a drop in the ocean, but if I did not put that drop, the ocean would be one drop the less."

This work incorporates several unusual sonorities, including wind-like breathing, whistling, and staccato chattering, all used to poetic effect. Ešenvalds's more conventional vocal lines convey a mood of rapt devotion.

A Drop in the Ocean

Text: Holy Writ; St. Francis of Assisi's prayer for peace; Mother Teresa

*Pater noster, qui es in coelis,
Sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua, sicut in caelo et in terra.
Panem nostrum quotidianum da nobis hodie,
Et dimitte nobis debita nostra,
Sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem,
Sed libera nos a malo.
Amen.*

Lord, make me a channel of your peace,
Where there is hatred, let me sow love,
Where there is injury, let me sow pardon,
Where there is discord, let me sow harmony,
Where there is error, I may bring truth,
Where there is doubt, let me sow faith,
Where there's despair, let me sow hope.

Where there are darkness, I may bring light,
Where there is sadness, I may bring joy,
Where there are darkness,
Where there are sadness, sadness and darkness, doubt, injury, hatred, despair and
hatred, sadness, error, discord and error and despair, hatred, injury, doubt, despair
I may bring light, I may bring joy.
I may bring light!

Oh, that I had the wings of a dove!
I would fly away.
I would flee far away and be at rest,
I would find my place of shelter far from the tempest and storm.

Jesus, You are my God,
Jesus, You are my Spouse,
Jesus, my Life my Love, my all in all.

My work is nothing,
but a drop in the ocean,
but if I did not put that drop,
the ocean would be one drop the less...

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

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Gift

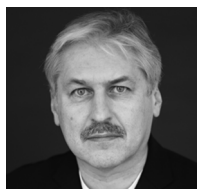
By R.S. Thomas

Some ask the world
and are diminished
in the receiving
of it. You gave me
only this small pool
that the more I drink
from, the more overflows
me with sourceless light.

—Copyright © R.S. Thomas, 1993

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

Meet the Artists



JANIS DEINATS

Sigvards Kļava

Sigvards Kļava has been the artistic director of the Latvian Radio Choir since 1992. Under his leadership, the choir has become internationally recognized and been invited to collaborate with outstanding composers and conductors. Mr. Kļava's projects with the choir are deliberate narratives—musical expeditions involving exploration of the phenomenon of singing and seeking bridges between the archaic and contemporary, the eternal and mundane, via inspiring thematic concert programs. He conceived of collaborations with prominent representatives of academic and non-academic music, the clergy, and contemporary musicians to fuse contemporary music experiments with cultural heritage and to broaden the view of the possibilities of the human voice.

Mr. Kļava has received the Latvian Great Music Award several times. He is also a recipient of the Latvian Cabinet of Ministers Award and the Order of the Three Stars. He has been a principal conductor of the Latvian Song Festival since 1990, and a professor in the conducting department at Jāzeps Vītols Latvian Academy of Music since 2000. Mr. Kļava has conducted concerts at Royal Albert Hall, the Elbphilharmonie, Amsterdam's Concertgebouw, Berlin Philharmonie, and elsewhere. He takes part in international juries and educational projects. As a guest conductor, he has performed with the Netherlands Radio Choir, Netherlands Opera Choir, Netherlands Chamber Choir, Cappella Amsterdam, Berlin RIAS Chamber Choir, MDR Leipzig Radio Choir, and many others.

Latvian Radio Choir

The Latvian Radio Choir is a chamber choir specializing in wide-ranging repertoire from early music to modern compositions. The choir is also a creative lab that encourages composers to write music challenging the scale of the vocal arsenal, from folk music to overtones and quarter tones. Since 1992, the ensemble has had two conductors: Sigvards Kļava (music director and principal conductor) and Kaspars Putniņš (conductor).

Internationally, the Latvian Radio Choir has performed at the Salzburg, Lucerne, and Montpellier festivals, BBC Proms (debuting in 2017 to critical acclaim with Rachmaninoff's *All-Night Vigil*), and as part of Soundstreams in Canada, as well as at renowned concert halls such as Amsterdam's Concertgebouw, Hamburg's Elbphilharmonie, Walt Disney Concert Hall, Berlin's Konzerthaus, and the Théâtre des Champs-Élysées in Paris. The choir has collaborated with outstanding guest conductors including Heinz Holliger, Riccardo Muti, Riccardo Chailly, Lars Ulrik Mortensen, and Peter Phillips, among others.

The choir's recordings include *Adam's Lament* (ECM), an album of works by Arvo Pärt conducted by Tõnu Kaljuste, for which he received the 2014 Grammy Award for Best Choral Performance, and Rachmaninoff's *All-Night Vigil*, praised by *Gramophone* as the best recording in February 2013 and ranked as one of the 25 best albums of the year by NPR.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener. —Arvo Pärt. Now in its ninth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of

our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center

campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center 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*

Olivia Fortunato, *Programming Assistant*

James Fry, *Technical Manager, Contemporary Programming*

Jessica Braham, *House Seat Coordinator*

Elizabeth Lee, *Company Manager, Contemporary Programming*

Lucy Powis, *House Program Coordinator*

For the White Light Festival

Joshua Benghiat, *Lighting*



Latvian Radio Choir

Sigvards Kļava, *Artistic Director and Conductor*

Dace Bula, *Managing Director*

Soprano

Kristine Barkovska
 Agate Burkina
 Ieva Ezeriete
 Iveta Romancane
 Agnese Urka
 Inita Vindava

Alto

Ilze Berziņa
 Gundega Krumina
 Santa Kokina
 Inga Martinsone
 Dace Strautmane
 Inga Zilinska

Tenor

Rudolfs Bacans
 Rudolfs Bertins
 Egils Jakobsons
 Normunds Kirsis
 Aigars Reinis
 Karlis Rutentals

Bass

Aldis Andersons
 Karlis Bimbers
 Gundars Dzilums
 Janis Kokins
 Vitalijs Stankevics
 Peteris Vaickovskis