

Lincoln Center's
white light festival
T E N T H A N N I V E R S A R Y
October 19–November 24, 2019

Thursday, October 24, 2019 at 7:30 pm

Pre-performance talk with Jordi Savall and Ara Guzelimian at 6:15 pm

Jordi Savall

Francis Xavier's Journey to the East
1506–1553

John Douglas Thompson, *Narrator*

JAPAN

Junko Ueda, *Voice and Biwa*

Ichiro Seki, *Shakuhachi*

Masako Hirao, *Bass Viol*

Hiroyuki Koinuma, *Shinobue and Noka*

INDIA

Prabhu Edouard, *Tablas*

AFGHANISTAN

Daud Khan Sadozai, *Sarod*

(continued)

Please make certain all your electronic devices are switched off.

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

Alice Tully Hall, Starr Theater
Adrienne Arsht Stage

White Light Festival

The White Light Festival 2019 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Mitsubishi Corporation (Americas), Mitsui & Co. (U.S.A.), Inc., Laura Pels International Foundation for Theater, Culture Ireland, The Joelson Foundation, Sumitomo Corporation of Americas, The Harkness Foundation for Dance, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York, Great Performers Circle, Lincoln Center Patrons and Lincoln Center Members

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With the support of the Departament de Cultura of the Generalitat de Catalunya and the Institut Ramon Llull

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Tuesday, October 29 at 7:30 pm in Alice Tully Hall

Christian Gerhaher, baritone

Gerold Huber, piano

ALL-MAHLER PROGRAM

Lieder eines fahrenden Gesellen

Songs from *Des Knaben Wunderhorn*

Kindertotenlieder

Thursday, November 7 at 7:30 pm at Alice Tully Hall

Britten Sinfonia

The Sixteen, choir; **Harry Christophers**, conductor

ALL-JAMES MACMILLAN PROGRAM

Miserere (U.S. premiere)

Stabat Mater (U.S. premiere)

Pre-concert talk with James MacMillan and Andrew Shenton at 6:15 pm at the Opera Learning Center (Rose building, 6th floor)

Saturday, November 9 at 3:00 pm in the Rose Studio (Rose building, 10th floor)

White Light Conversation: Let's Talk About Religion

Moderated by **John Schaefer**

Join WNYC's John Schaefer and a group of leading thinkers for a spirited panel discussion exploring the many contradictions inherent in our understanding of religion and the evolutionary pathways of religious belief.

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.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: [#WhiteLightFestival](https://twitter.com/WhiteLightFestival)

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.

La Capella Reial de Catalunya

Lucía Martín-Cartón, *Soprano*
David Sagastume, *Countertenor*
Lluís Vilamajó, *Tenor*
Víctor Sordo, *Tenor*
Furio Zanasi, *Baritone*
Pieter Stas, *Bass*

Hespèrion XXI

Belén Nieto, *Flutes*
Jean-Pierre Canihac, *Cornett*
Béatrice Delpierre, *Shawm*
Daniel Lassalle, *Sackbut*
Joaquim Guerra, *Dulcian*
Jordi Savall, *Treble Viol*
Imke David, *Tenor Viol*
Philippe Pierlot, *Bass Viol*
Xavier Díaz-Latorre, *Vihuela and Guitar*
Andrew Lawrence-King, *Harp*
Marco Vitale, *Organ*
David Mayoral, *Percussion*

Jordi Savall, *Director*

This performance is approximately two hours long, including intermission.

Please join us for a White Light Lounge in the Alice Tully Hall lobby following the performance.

Jordi Savall

Francis Xavier's Journey to the East

1506–1553

PART I: Europe in the Age of Humanism

Birth and Youth of Francis Xavier

- | | |
|------------------|------------------------------------------------------------------------|
| 1500 | Japan: Reign of Emperor Go-Kashiwabara (1500–1526) |
| <i>Music</i> | Shino no netori (Hiroyuki Koinuma, <i>shinobue</i>) |
| 1506 | Francis Xavier is born at the Castle of Xavier in Navarre. |
| <i>Music</i> | Villancico: <i>Virgen bendita sin par</i> (composer: Pedro de Escobar) |
| 1517 | Luther nails his 95 theses to the church door of Wittenberg Castle. |
| <i>Narration</i> | "When our Lord and Master Jesus Christ said..." |
| <i>Music</i> | <i>O Welt, Ich muß dich lassen</i> (composer: Heinrich Isaac) |
| 1525 | Battle of Pavia |
| <i>Music</i> | Pavana: "La Battaglia" (composer: Tylman Susato) |

Francis Xavier Studies at the University of Paris (1525–1536)

- | | |
|--------------|----------------------------------------------------------------------------|
| 1526 | Japan: Reign of Emperor Go-Nara (1526–1557) |
| <i>Music</i> | Reibo (Ichiro Seki, <i>shakuhachi</i>) |
| 1528 | Xavier journeys to Paris; graduates from university; meets Ignatius Loyola |
| <i>Music</i> | Motet: <i>Benedic anima mea</i> (composer: Claudin de Sermisy) |

Journey to Italy and the Foundation of the Society of Jesus

- | | |
|------------------|--------------------------------------------------------------------------------------------------------------|
| 1536 | Journey to Basel, Lake Constance, and Venice |
| <i>Music</i> | Pavana del Re—Saltarello |
| 1540 | Pope Paul III approves the Society of Jesus (Jesuit order); Papal Bull, <i>Regimini militantis Ecclesiae</i> |
| <i>Narration</i> | "The purpose and activities of the Society..." |

Francis Xavier is appointed Apostolic Nuncio in the East.

Music Fanfare: *Pax in nomine Domini*

Music Hymn: *O gloriosa Domina*

From Lisbon to Africa and India

1541 From Lisbon to Cape Verde, Mozambique, and India

Music *Raga on O gloriosa Domina*
(Daud Sadozai, *sarod*)

Music *Laili Djân* (instrumental)

Music *San Sabeya, gugurumbe*
(composer: Mateo Flecha)

Intermission

PART II: Arrival in the East

Arrival in Japan

1549 August 20: Arrival in the city of Kagoshima
Narration "In 1549, on the 20th day of August, we all disembarked safe and sound in Japan..."

Music Improvisation (Ichiro Seki, *shakuhachi*, and Junko Ueda, *biwa*)

1549 November 11: Death of Pope Paul III
Music Ad Matutinum: *Circumdederunt me*
(composer: Cristóbal de Morales)

1550 Journey to the Imperial Court of Miyako in Kyoto
Music *The Battle of Dan-no-Ura*
(Kinshi Tsuruta, music; Genzô Murakami, text)
(Junko Ueda, *voice* and *biwa*)

A New World of Culture

1551 Sojourn in Yamaguchi and apostolate
(Manuale ad Sacramenta)
Narration "The Japanese do not utter insults or speak contemptuously of others..."
Music Hymn: *O gloriosa Domina*
Music Improvisations (*shakuhachi*, *biwa*, and *shinobue*)

- 1551 Journey to the kingdom of Bungo
Narration "I shall tell you what our experience has
taught us about Japan..."
- Music* Improvisation (Ichiro Seki, *shakuhachi*)
- 1551 November: Departure from Japan, leaving
behind a community of some 2,000 Christians
Music Villancico: *Adorámoste, Señor*
(composer: Francisco de la Torre)

Approaching the Closed Gates of China

- 1552 July: Journey to China. Arrival in Sancian
Music Improvisation (Junko Ueda, *biwa*)
- 1553 Francis Xavier dies on December 3 off the coast
of China (Sancian Island).
Music In Secundo Nocturno: *Ne recorderis*
(composer: Cristóbal de Morales)
- 1557 Japan: Reign of Emperor Ōgimachi
- 1613 Japan breaks off all contact with the West.
Music Rangyoku (Hiroyuki Koinuma, *shinobue*
and *nokan*)

The enduring testament of Francis Xavier

- Music* *Ave Maria* (China, pentatonic)

Director's Note

By Jordi Savall

*The World is a book,
and those who do not travel
read only a page.*

—St. Augustine of Hippo (5th century)

Although we had been intrigued for many years by the extraordinary travels of Francis Xavier, the seminal idea for this program began to take shape in the spring of 1996, when we were invited by the Festival of St. Florent le Vieil in France to give a concert with Spanish and Japanese musicians to commemorate Francis Xavier's arrival in Japan. The program was entitled "1549 RITUALS & PROPHECIES: *Japan & Spain in the Time of Saint Francis Xavier*." The concert was performed on July 10, 1996, in the Abbey of St. Florent, and a few months later, in Japan. Ten years later, in 2006, most of that original group of Spanish and Japanese musicians came together again to mark the 500th anniversary of the birth of Francis Xavier.

The commemoration of Francis Xavier's arrival in Japan and his subsequent death was the initial reason behind the project, but the basic idea which inspired the development and content of this program grew out of our wonder and admiration at his incredible epic journey and, above all, the spiritual and human dimension of Francis Xavier. This is the astonishing story of a man who lived both his life and his beliefs intensely and rigorously practiced all the fundamental rules of the newly formed Society of Jesus: rules of poverty, charity, abnegation, and sacrifice for the sake of the most humble and the outcasts of society. A true apostle of his faith who, in less than 12 years and despite the limited means available in his age, travelled almost 100,000 kilometers (some 62,100 miles). Driven by the force of his beliefs, and bravely confronting the most dangerous of circumstances, he defied the power and pride of the bonzes (Buddhist monks in eastern Asia) to lay the foundations of new Christian communities.

Accompanied by Portuguese missionaries, Francis Xavier disembarked in Kagoshima, Japan, in 1549. On his way to the island of Hirado, where there was an established community of Europeans, he would stride along singing psalms—much to the fascination of the local people, who turned out in large numbers and travelled long distances to see the distinguished Jesuits pass by. But it was not until about 1605 that a Japanese publisher in Nagasaki brought out the first edition of the *Manuale ad Sacramenta*, a volume containing 19 of these religious songs, including the "Gloriosa Domina." This date marks the beginnings of Western music in Japan. It was to be an ephemeral flowering, however, because in 1613 Christianity was banned in Japan and it was only thanks to the continued practice of certain clandestine Christian communities in the islands near Nagasaki that the *Manuale ad Sacramenta* was passed down to the present day under the name of *Prayer*.

The 47 years of Francis Xavier's life unfolded at a crucial time in the history of Western civilization, particularly in the case of the Christian religion. A half-century that was shaken and shaped by a series of seismic and decisive events: the consolidation of the Renaissance, the rise of Humanism, the Schism of the Reformation, and the reaction of the Counter-Reformation, which in turn gave rise to the Society of Jesus. It was also a period which witnessed the publication of highly original works of literature and philosophy that were profoundly critical of the religious and political hierarchies of the day. Such works include Erasmus's *Praise of Folly*, dedicated to his friend Thomas More, who was the author of *Utopia*, an extraordinary text containing the blueprint for an ideal world. It was also the period in which Martin Luther's *95 Theses* and Machiavelli's *The Prince* appeared. It was at precisely that time that Francis Xavier, on his journey to the East, was confronted with all the major Oriental systems of belief: Islam, Buddhism, Hinduism, Confucianism, and Nestorian Christianity. That is why we wish to reproduce a sample of the majority of the texts and beliefs that made a mark on that extraordinary 50-year span, with a selection and introduction to the principal texts by the poet and academic Manuel Forcano.

In the words of Elias Canetti, "Music is the true living history of humankind, and we put our faith in it because what it says relates to our feelings; without it, we would be left with only lifeless fragments." All these texts, all these fascinating stories, would lack something of their true life without their corresponding music. To recall in only two hours of music the key stages in the life of Francis Xavier and, at the same time, to draw closer to some of the most important landmarks of our own modern history, are objectives that we can only achieve through some of the most significant music that we believe or imagine the protagonists of the period would have listened to and loved. This is not descriptive music, but music from the courts of Navarre, Spain, Paris, and Italy, sacred and profane music which evokes historical events (Navarre, Pavia, Wittenberg). These musical pages reveal the spirit and the atmosphere of life at court (Henry VIII), in the cities (Venice, Paris, Rome, Goa), and in different countries (the sarod and the tabla of India, the flutes, the biwa and the chants of Japan). The rich vein of the Golden Age Spanish and Portuguese *chansonniers* who were the contemporaries of Francis Xavier has yielded up religious works by Joanes Ponce, Juan del Encina, Cristóbal de Morales, and other anonymous authors in Spanish, Latin, and Portuguese that admirably echo and illustrate the mysticism and intense spirituality of Francis Xavier.

"*The World is a book, and those who do not travel read only one page,*" said St. Augustine of Hippo. Francis Xavier was a great apostle, but he was also a reader of the World. He had a desire for knowledge, and to fulfill that desire he boldly and fearlessly travelled eastward, en route to the Orient: *Ex Oriente Lux*, light comes from the East. His route took him on a long and arduous journey to Africa, and then India, and from the Indian sub-continent to the Far East, first to the mysterious land of Japan and then onward to the very gates of inaccessible China. First the energy, and then the strength and determination that propelled him undaunted in pursuit of his goals, were born out of his principles, his faith, and his desire to learn and to teach. Nothing could discourage him: "*If I can't*

find a boat," he once said, *"I will swim there."* Wherever he went, Francis Xavier learned the language of the local people so that he could communicate, laugh and sing with them, so that he could be one of them.

The lands in the East that he visited first were Portuguese colonies on the east coasts of Africa, India, Ceylon, and the islands of Indonesia. There he witnessed the abuses of colonial power, the injustice of masters who exploited and humiliated their slaves, and all the suffering experienced by the outcasts of this world. And he did not hesitate to speak out against these ills and to do what he could to redress them, even challenging the authorities themselves, when necessary, to ensure that the dignity and rights of the native peoples were respected: *"Indians have the same feelings as ourselves."* Tireless and steadfast in his determination, he allowed no barrier or difficulty to stand in his way. Moved by his desire to take the message of Jesus to the most impenetrable lands of the East, he reached as far as Japan and attempted to enter China, a country that was strictly forbidden to foreigners. The driving force and goal of all his travels was to take to those lands the consolation of a faith which preached the salvation of the soul; his presence and his words in those remote civilizations convinced thousands of men and women of all kinds and conditions. He was not afraid to remind kings of those words of Jesus that were so often quoted by Ignatius Loyola that he made them his own: *"What shall it profit a man, if he shall gain the whole world and lose his own soul?"* In those countries he is to this day remembered and venerated as the "conqueror of souls." They made him a saint.

With this concert, which charts Francis Xavier's travels—from old Europe to the land of the rising sun—with the help of extracts from his letters, passages from the most representative texts of his age, and a selection of music from the period and from the (still vibrant) musical cultures that he encountered on his journey to the East, we wish to express our own sincere homage to Francis Xavier. If the world is a book, it is one that Francis Xavier read from cover to cover.

Japan

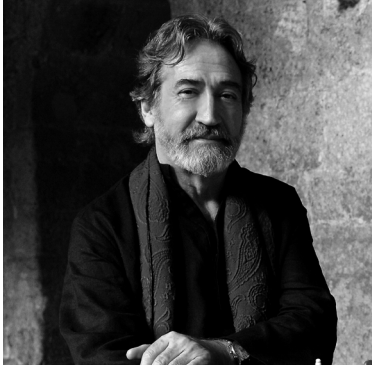
By Luís de Camões

These shores forsake, to future ages due:
A world of islands claims thy happier view,
Where lavish Nature all her bounty pours,
And flowers and fruits of every fragrance showers.
Japan behold; beneath the globe's broad face
Northward she sinks, the nether seas embrace
Her eastern bounds; what glorious fruitage there,
Illustrious Gama, shall thy labors bear!
How bright a silver mine! when heaven's own lore
From Pagan dross shall purify her ore.

—Excerpt from “The Lusiad,” by Luís de Camões (c. 1524–1580).
Translated by W.J. Mickle

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

Meet the Artists



DAVID IGNAZEWSKI

Jordi Savall

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

With his contribution to Alain Corneau's film *Tous les matins du monde*, which won a César for the best soundtrack, his busy concert schedule, recordings, and his own record label, Alia Vox, Mr. Savall has demonstrated that early music can appeal to increasingly diverse and numerous audiences of all ages. Mr. Savall has recorded and released more than 230 discs covering the medieval, Renaissance, Baroque, and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving many awards and distinctions such as the Grammy, Midem Classical, and International Classical Music awards. His concert programs have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican, and North American musicians. In 2008, Mr. Savall was appointed European Union Ambassador for intercultural dialogue and was named "Artist for Peace" under the UNESCO Good Will Ambassadors program.

He has played a seminal role in the rediscovery and performance of *Una cosa rara* and *Il burbero di buon cuore* by the composer Vicente Martín i Soler. He has also conducted Le Concert des Nations and La Capella Reial

de Catalunya in performances of Monteverdi's *L'Orfeo*, Vivaldi's *Farnace*, Fux's *Orfeo ed Euridice*, and Vivaldi's *Il Teuzzone*. Mr. Savall's distinctions include a number of honorary doctorates, the order of Chevalier de la Légion d'Honneur (France), the Praetorius Music Prize awarded by the Ministry of Culture and Science of Lower Saxony, and the Gold Medal of the Generalitat of Catalonia.

John Douglas Thompson (Narrator)



Tony Award–nominated actor John Douglas Thompson is acclaimed for his performances on and off Broadway. Mr. Thompson's Broadway credits include *King Lear*, *Jitney* (Tony Award for Best Revival), *A Time to Kill*, *Cyrano de Bergerac*, and *Julius Caesar*. Off-Broadway, he has appeared in *Troilus and Cressida*, *King Lear*, and *Julius Caesar* at the Public Theater; *The Iceman Cometh* at BAM (Obie and Drama Desk Awards); *A Doll's House*, *The Father*, *Macbeth*, *Othello* (Obie and Lucille Lortel Awards),

Tamburlaine the Great (Obie and Drama Desk Awards); *Satchmo at the Waldorf* (Drama Desk and Outer Critics Circle Awards) at the Westside Theatre; *The Emperor Jones* at the Irish Repertory Theatre (Joe A. Callaway Award); and *Hedda Gabler* at New York Theatre Workshop. Regional credits include *Man in the Ring* at Huntington Theatre; *Hamlet* at American Conservatory Theater; *Joe Turner's Come and Gone* at the Mark Taper Forum (Ovation Award); *Antony and Cleopatra* at Hartford Stage; *Othello*, *Richard III*, *King Lear* at Shakespeare & Company; and *Jesus Hopped the 'A' Train* at the Wilma Theater (Barrymore Award).

On television and film, Mr. Thompson has appeared in *Bull*, *The Immortal Life of Henrietta Lacks*, *Wolves*, *Madam Secretary*, *Person of Interest*, *The Bourne Legacy*, *Glass Chin*, *Law & Order*, *Law & Order: SVU*, *Conviction*, *Michael Clayton*, *Midway*, and *Malcolm X*. Upcoming film projects include *21 Bridges*, *355*, and *Let Them All Talk*.

Junko Ueda (*Voice, Biwa*)

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Junko Ueda is a Japanese singer and satsuma-biwa player specializing in Japanese traditional biwa storytelling music and shomyo Buddhist chant. Ms. Ueda studied satsuma-biwa with Kinshi Tsuruta, shomyo Buddhist chant with Kôshin Ebihara, and composition at the Tokyo College of Music under Reiko Arima. She has participated in concerts, shomyo vocal workshops, and collaborations with musicians including flutist Wil Offermans, cellist Yo-Yo Ma, the Dutch Nieuw Ensemble, percussionists Ying-

Hsueh Chen and Lê Quan Ninh, and composers Jean-Claude Eloy, Akemi Naito, and Keiko Harada. Her traditional biwa CDs *Heike Monogatari* and *Satsuma Biwa* received several prizes including the Grand Prix du Disque from the Académie Charles Cros. She is now writing a book titled *Shomyo-Do* about the shomyo chant, its history, and musical theory.

Ichiro Seki (*Shakuhachi*)

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Ichiro Seki is a leading shakuhachi performer and composer from Tokyo. He studied the instrument with Yokoyama Katsuya and composition with Aoshima Hiroshi, Mizuno Shuko, Matsudaira Yoriaki, and Takahashi Yuji. He was awarded first prize in the Pan Music Festival in 1975 and first prizes in composition competitions for Japanese instruments held by the Japanese Agency of Cultural Affairs in 1995 and the National Theatre in 1999. He has appeared in countries such as Brazil, Spain, China,

Canada, and Australia, and has performed an arrangement by Shibata Minao of Oiwake Bushi Ko for choir and shakuhachi all over the world. He is featured on the recording *Francis Xavier: The Route to the Orient* by Jordi Savall, with whom he has performed many times in Europe since 1996. Mr. Seki's compositions include *Pentagonia* for 100 shakuhachi players and *Bamboo Metamorphosis* for ô-daiko, marimba, and 100 shakuhachi players. His recording *Contrasts* features his own compositions played by leading Japanese performers.

Masako Hirao (*Bass Viol*)



Born in Kyoto, Japan, Masako Hirao studied at the Kunitachi College of Music in Tokyo. After completing further studies with a diploma under Jordi Savall at the Schola Cantorum Basiliensis in Switzerland, she went to the Royal Conservatoire in The Hague to study under Wieland Kuijken, among others. While in Europe she was active as a member of Hespèrion XX. Now back in Japan, she organizes and performs in concerts based on her own musicological research. Her five CDs of music by

Marin Marais (ALM Records) have all earned critical praise, as well as CDs of Diego Ortiz and J.S. Bach. In 2010, she translated *Trattado de Glosas*, published in 1553 by Diego Ortiz. She has also published modern transcriptions of music by the same composer titled *ORTIZ:RECERCATE* from Edition Offenburg. Ms. Hirao is a lecturer at Kunitachi College of Music and Kyoto City University of Arts.

Hiroyuki Koinuma (*Shinobue, Nokan*)



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Hiroyuki Koinuma was born in Yokohama, Japan, in 1943. He studied shinobue and nokan with Hyakunosuke Fukuhara and composition with Saburo Takada. He graduated from the Kunitachi College of Music in 1967. Mr. Koinuma has appeared in recitals, concerts, and music festivals all over Japan, as well as in Australia, New Zealand, Finland, China, Russia, Bulgaria, France, Italy, Estonia, and the U.S. He worked on yokobue coaching and performance in Akira Kurosawa's film *Ran* (1985), NHK Taiga

drama *Hana no Ran* (1994), NHK Friday period drama *Yumegoyomi Nagasaki Bugyo* (1996), and NHK Taiga drama *Môri Motonari* (1997), and has also released a large number of CDs, such as *Hiroyuki Koinuma—the World of Yokobue*, *Rhyme of the Rustling Wind*, *Sentoji (The Road to Sento Temple)*, *Kai-Fu, The Spirit of the Bamboo Flautist*, *Sou*, and *Goyo Rangyoku*. He has also published a wide range of compositions and articles.

Prabhu Edouard (*Tablas*)

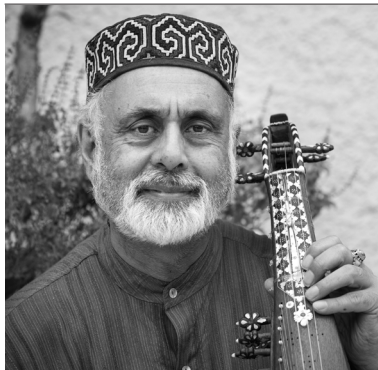
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Prabhu Edouard is one of few tablas experts in Europe. A Franco-Indian virtuoso, he is a student emeritus of the celebrated maestro Pandit Shankar Gosh from Calcutta. An accomplished musician in the traditional style, Mr. Edouard has accompanied some of the biggest names in Indian music including Hariprasad Chaurasia, V.G. Jog, Lakshmi Shankar, Ashish Khan, Sabri Khan, T. Viswanathan, T.V. Gopalakrishnan, and Shashank. A versatile rhythmicon, he has played in the company of jazz musicians including

David Liebman, Marc Ducret, Magic Malik, and Didier Malherbe. His percussive skills have resounded next to artists including Maurice Bejart, Jordi Savall, J.P. Drouet, Saïd Chraïbi, Djamchid Chemirani, and Pierre-Bernardâ. A musician of two cultures, Mr. Edouard lives in France where he shares his traditions and musical experiences as much on stage as through teaching.

Daud Khan Sadozai (*Sarod*)



Daud Khan Sadozai was born in Kabul, Afghanistan, in 1955. He studied robab (a traditional lute-instrument of Afghanistan) with Ustad Muhammad Umar, the leading robab interpreter of the classical style as well as the traditional folklore style in his country. Mr. Sadozai works to preserve the rare knowledge of building and playing the robab, and has also studied the sarod, a North Indian instrument that is a descendant of the robab, with the great sarod maestro Ustad Amjad Ali Khan in India. Mr. Sadozai frequently performs in

Europe and has participated in international music festivals such as Weltfestival der Laute und Alte Oper Frankfurt. He has also performed at the Museum für Völkerkunde in Munich, Burgkonzert in Borgo e Rocca Meddiovale bei Rom, and Festival Musicale del Mediterraneo, among others. In India he was honored twice with the Ustad Hafiz Ali Khan Award (1988, 1995). Since 2004, Mr. Sadozai has been performing with the Ensemble Radio Kabul in concerts and festivals all over Europe and abroad. He is the head of the Academy of Indian Music in Cologne, which was founded by Ustad Amjad Ali Khan. There he follows the tradition of teaching the robab as well as the sarod. His CD recordings include *Tribute to Afghanistan*.

La Capella Reial de Catalunya

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

Hespèrion XXI

Ancient music’s intrinsic value stems from its ability as a universal artistic language to transmit feelings, emotions, and ancestral ideas that even today can enthral the contemporary listener. With a repertoire that encompasses the period between the 10th and 18th centuries, Hespèrion XXI searches continuously for new points of union between the East and West, with a clear desire for integration and for the recovery of an international musical heritage, especially that of the Mediterranean basin and with links to the New World.

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

At the turn of the 21st century, Hespèrion XX became known as Hespèrion XXI. Its repertoire includes, amongst others, the music of the Sephardic Jews, Castilian romances, pieces from the Spanish Golden Age, and Europa de les Nacions. The group has recorded more than 60 CDs and performs concerts around the world, appearing regularly at leading international festivals of ancient music.

Ara Guzelimian (*Pre-performance talk moderator*)

Ara Guzelimian is provost and dean of The Juilliard School, having been appointed to the post in August 2006. At Juilliard, he works closely with the president in overseeing the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions—dance, drama and music. Prior to the Juilliard appointment, he was senior director and artistic advisor of Carnegie Hall from 1998 to 2006. He currently serves as artistic consultant for the Marlboro Music Festival and School in Vermont. He is also a member of the Music Visiting Committee of the Morgan Library and Museum in New York City. Previously, Mr. Guzelimian was the artistic administrator of the Aspen Music Festival and School in Colorado and artistic director of the Ojai Festival in California. He was associated with the Los Angeles Philharmonic from 1978 to 1993, first as producer for the Orchestra's national radio broadcasts and, subsequently, as artistic administrator. He has given lectures at the invitation of the Metropolitan Opera, Salzburg Festival, Lincoln Center, Carnegie Hall, Banff Centre for the Arts, Chicago Symphony Orchestra, National Center for the Performing Arts in Taipei, and the Jerusalem Music Center, where he was on the faculty of the 2000 International Chamber Music Encounter, led by Isaac Stern. Mr. Guzelimian is editor of *Parallels and Paradoxes: Explorations in Music and Society* (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said. His performing edition of Mendelssohn's incidental music to Shakespeare's *A Midsummer Night's Dream* has been performed by the Chicago, Boston, and London Symphony orchestras, conducted by Bernard Haitink. In 2003, Mr. Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.

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. Celebrating its tenth anniversary, 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 engagement, and manager of the Lincoln Center campus. A presenter of thousands of free and ticketed events, performances, tours, and educational activities annually, LCPA offers a variety of festivals and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Lincoln Center Emerging

White Light Festival

Artist Awards, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, LC Kids, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating more than four decades enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film at Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, The New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts.

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Charmaine Marshall, *Assistant to the Artistic Director*

For the White Light Festival

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Megan Young, *Supertitles*

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