

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

Tuesday–Wednesday, October 29–30, 2019 at 7:30 pm

*Post-performance talk with Julia Bullock, Cédric Tiberghien,
Bernard Foccroulle, and Ara Guzelimian on Wednesday, October 30*

NEW YORK PREMIERE

**Zauberland (Magic Land):
An encounter with Schumann's
*Dichterliebe***

Julia Bullock, *Soprano*

Cédric Tiberghien, *Piano*

*With Ben Clifford, Natasha Kafka, David Rawlins,
and Raphael Zari*

*Music by Robert Schumann and Bernard Foccroulle
Text by Heinrich Heine and Martin Crimp*

Katie Mitchell, *Stage Direction*

Chloe Lamford, *Set and Costume Design*

James Farncombe, *Lighting Design*

Please make certain all your electronic devices are switched off.

The White Light Festival presentation of *Zauberland* is made possible in part by
The Andrew W. Mellon Foundation.

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

Steinway Piano

Gerald W. Lynch Theater
at John Jay College

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

Endowment support is provided by The Andrew W. Mellon Foundation and the Blavatnik Family Foundation Fund for Dance

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

NewYork-Presbyterian is the Official Hospital of Lincoln Center

A production of C.I.C.T.—Théâtre des Bouffes du Nord

A co-production of Royal Opera House, London; La Monnaie/De Munt, Brussels; Opéra de Lille; Lincoln Center for the Performing Arts, Inc., New York; Opéra de Rouen Normandie; University Musical Society of the University of Michigan, Ann Arbor; Le cercle des partenaires des Bouffes du Nord

With support from Lyrical Creation Fund (SACD)

Co-commissioned by the Théâtre des Bouffes du Nord and the co-producers of the show

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Wednesday–Saturday, November 6–9 at 7:30 pm in the Rose Theater

The Manganiyar Seduction

Roysten Abel, concept and director; **Deu Khan**, conductor

With **Manganiyar musicians**

Post-performance talk with Roysten Abel and John Schaefer on November 8

November 7–23 at the Gerald W. Lynch Theater at John Jay College

DruidShakespeare: Richard III

Directed by **Garry Hynes**; Produced by **Druid**

Starring **Aaron Monaghan** as Richard III

Pre-performance talk with Garry Hynes and Robert Marx on Sunday, November 10 at 1:45 pm at the John Jay College Lecture Hall L.63

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.

SCHUMANN (Text: Heine)	Im wunderschönen Monat Mai, from <i>Dichterliebe</i> Aus meinen Tränen sprießen Die Rose, die Lilie, die Taube Wenn ich in deine Augen seh'
FOCCROULLE (Text: Crimp)	Ah—dead—even so
SCHUMANN/ HEINE	Ich will meine Seele tauchen Im Rhein, im heiligen Strome Ich grolle nicht Und wüßten's die Blumen Das ist ein Flöten und Geigen Hör' ich das Liedchen klingen Ein Jüngling liebt ein Mädchen Am leuchtenden Sommermorgen
FOCCROULLE/ CRIMP	I walk in the dark to a tree
SCHUMANN/ HEINE	Ich hab' im Traum geweinet Allnächtlich im Traume Aus alten Märchen Die alten, bösen Lieder
FOCCROULLE/ CRIMP	I stopped at a floodlit border Cold night—Aldebaran My counter at the central bank I am black—and beautiful Here is a young man making a rule Red rose—bomb-fall—winter snow Oh, says, Kraus Three hundred wooden huts My child makes a train of stones Dolls in their tiny doll-school turn Explosion at the doll-hospital. I'm calm Night's over. The strip-lights flick on and hum Today I'm trading in nightingales Ah—dead—even so Night-time. Aldebaran Deep in the memory of my mobile phone Your sweet smell of jasmine

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

Synopsis

A young woman, five months pregnant, is forced to leave Syria and make a long journey to live in Germany. She leaves behind her husband and family in war-torn Aleppo. She settles in Cologne, where she gives birth to her daughter and continues her career as a professional opera singer. On the eve of her husband's death, she has a strange dream where singing a concert of Schumann's *Dichterliebe* is mixed up with the trauma of her journey from Syria and her life in Aleppo before the war.

About the Music

There is an unsolved mystery about Schumann's *Dichterliebe* (1844), which comprises settings of poems from Heinrich Heine's "Lyrisches Intermezzo" from his *Buch der Lieder* (1827). Originally a sequence in manuscript of 20 songs, four songs (two groups of two) were cut before publication to make the famous "cycle" of 16 songs we currently know. While scholars have argued that this was an aesthetic decision by the composer, no contemporary evidence exists as to why Schumann made these cuts.

Bernard Foccroulle and Martin Crimp have therefore taken the two points where songs were removed as an invitation to intervene in—and finally to extend—*Dichterliebe* itself. On the one hand, this is a radical modern gesture, but on the other, it alludes to original 19th-century performance practice, in which it was common to break up performances of so-called cycles with other music.

In the course of the evening, the 16 lieder of *Dichterliebe* will therefore be performed in their entirety, but in dialogue with a specially composed sequence of 19 new songs.

Director's Note

By Katie Mitchell

Zauberland explores the relationship between a 19th-century Romantic sensibility and worldview and our 21st-century reality of mass migration and violence. This performance also aims to investigate how Western European society tries to insulate itself from bigger world events, like mass migration, and fails to. It takes the model of presenting Classical music in a concert format as a metaphor for a society trying to hold global change at bay, only to discover that the barriers we put up to stop that change are porous, and, whatever we do, change will happen and new people from other societies will be invited in.

Composer's Note

By Bernard Foccroulle

To offer a new work that echoes Heine and Schumann's *Dichterliebe* is not an easy task, as the song cycle's poetic and musical inspiration reaches seemingly unattainable heights. But it is precisely because this masterpiece is so beloved that we wanted to revisit it in the context of our time and try to extend its contemporary resonance.

The major themes that run through Heine's poems are also found in those by Martin Crimp: love, flowers, nostalgia, travel, past or present suffering, dreams... But the romantic atmosphere has given way to a dreamlike world where the borders between reality, memories, and fantasies become porous. Exile is at the heart of *Zauberland*; wasn't it also—in a metaphorical sense—in *Dichterliebe*?

About the Text: Poetry Without Borders

By Martin Crimp

European poetry has a rich tradition, but many of its deepest roots are in the Near and Middle East. Thus poem n.22 quotes the *Song of Songs* (3rd to 4th century BC), while the last poem in our sequence, "Your sweet smell of jasmine," is derived from a celebrated 6th-century Arabic poem by Mâlik B. Asma of Fazâra.

The complexity of Europe's relationship with "the other" is starkly revealed in its ambiguous reception of the poetry of Heinrich Heine. At the beginning of the 20th century, the critic Karl Kraus notoriously called Heine's work a "French disease" and poured scorn on his verse. Nor did Heine escape anti-Semitic attack, either during his life or after it. Thus even the poet of *Dichterliebe*—quintessence of German Romanticism—found his place within the European tradition—his right, in a certain sense, to have "crossed the border"—called into question.

Extract

By Martin Crimp

I walk in the dark to a tree
I speak to the tree root:
Why do the women here have flower names
while each man's dressed in a black suit?

This one—says the root—eats Poppy
this man cries out for Rose
and this one cuts down Lily
—yes—look—in her wedding-clothes—

and dressed in his black suit instructs:
LIE HER DOWN ON THE PATH
SPREAD OUT HER RED HAIR SIDEWAYS PLEASE
I'M TAKING A PHOTOGRAPH.

So the men spread the bride's hair out
in a ring of flames
and flood with electric light
the women with flower names.

And moving—carefully—with love—
each poet tries to cleanse
his mind—selects his image
through the automatic lens—

bends—frames—selects a petal
of the Lily or the Rose
—white skin—but broken open—and the wood—
the wood is burning—NO!

I wake—dark—on my hard white pillow.
Is this where it—dream—began?
Am I the woman?—tree-root?
—or poet-man?

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

Meet the Artists



DERRICK BELCHAM

Julia Bullock (*Soprano*)

American vocalist Julia Bullock has, in her early 30s, already headlined productions and concerts at preeminent arts institutions worldwide. Also an innovative programmer, she serves as 2019–20 artist-in-residence of the San Francisco Symphony, while her curatorial positions include collaborative partner of Esa-Pekka Salonen in his inaugural season as music director of the San Francisco Symphony in 2020–21; opera programming host of the broadcast channel All Arts; founding core member of the American Modern Opera Company; and 2018–19 artist-in-residence of the Metropolitan Museum of Art. She is also a prominent voice of social consciousness and activism.

Ms. Bullock made her operatic debuts at San Francisco Opera in the world premiere of *Girls of the Golden West*, Santa Fe Opera in *Doctor Atomic*, Aix-en-Provence Festival and Dutch National Opera in *The Rake's Progress*, and the English National Opera, Spain's Teatro Real, and Russia's Bolshoi Theatre in the title role of *The Indian Queen*. In concert, in addition to headlining the Bernstein centennial gala with Andris Nelsons and the Boston Symphony Orchestra in 2017–18, she has collaborated with the Los Angeles Philharmonic and Gustavo Dudamel, the San Francisco Symphony and Michael Tilson Thomas, the New York Philharmonic and Alan Gilbert, Japan's NHK Symphony Orchestra and Paavo Järvi, and both the Berlin Philharmonic and London Symphony Orchestra with Simon Rattle. Her recital highlights include appearances at Carnegie Hall, the Philadelphia Chamber Music Society, Cal Performances at UC Berkeley, the Kennedy Center, and the Mostly Mozart and Qjai Music festivals, where she joined Roomful of Teeth and the International Contemporary Ensemble for the world premiere of *Josephine Baker: A Portrait*. This was the precursor to *Perle Noire: Meditations for Joséphine*, a work conceived by Ms. Bullock in collaboration with Peter Sellars, and written for her by Tyshawn Sorey and Claudia Rankine.

Ms. Bullock's growing discography includes *Doctor Atomic*, recorded with composer John Adams conducting the BBC Symphony Orchestra, and *West Side Story*, captured live with Tilson Thomas and the San Francisco Symphony, both of which were nominated for Grammy Awards.

Ms. Bullock was born in St. Louis, Missouri, and holds degrees from the Eastman School of Music, Bard College's Graduate Vocal Arts Program, and The Juilliard School. She lives with her husband, conductor Christian Reif, in Munich.

Cédric Tiberghien (*Piano*)

JEAN-BAPTISTE MILLOT



French pianist Cédric Tiberghien has been applauded for his versatility, as demonstrated by his wide-ranging repertoire, an openness to innovative concert formats, and his dynamic chamber music partnerships. Recent and future concerto appearances include the Berlin Philharmonic, London Symphony Orchestra, and San Francisco Symphony, as well as performances of Messiaen's *Turangalila* with the Orchestre de Paris. Mr. Tiberghien has a strong relationship with London's Wigmore Hall; in addition to several chamber projects there, he will perform a complete Beethoven Variation cycle over the next two seasons. Other solo recitals include appearances at the Paris and Berlin Philharmonies, as well as a chamber project in Europe with violinist Alina Ibragimova and the Doric Quartet.

Mr. Tiberghien recently presented a major focus on the music of Bartók, culminating in a three-volume exploration of the composer's solo piano works for Hyperion. He has been awarded four Diapason d'Or for his solo recordings on the label. He also has many concerto and recital discs released on Harmonia Mundi.

Mr. Tiberghien recently presented a major focus on the music of Bartók, culminating in a three-volume exploration of the composer's solo piano works for Hyperion. He has been awarded four Diapason d'Or for his solo recordings on the label. He also has many concerto and recital discs released on Harmonia Mundi.

Mr. Tiberghien is a dedicated chamber musician with numerous recordings, and regular partners who include Ibragimova, violist Antoine Tamestit, and baritone Stéphane Degout. His discography with Ibragimova includes complete cycles of music by Schubert, Szymanowski, and Mozart (Hyperion), and a Beethoven sonata cycle (Wigmore Live).

Ben Clifford

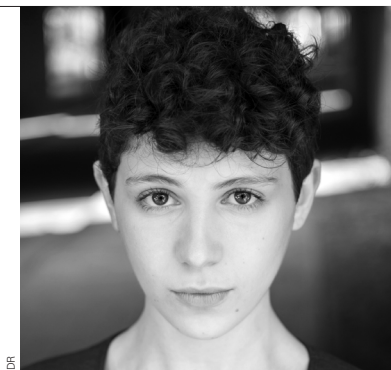


DR

Ben Clifford trained as an actor at the Royal Conservatoire of Scotland in Glasgow and has since worked in television, film, BBC radio drama, and theater. Recent projects include the contemporary opera *Written on Skin*, also with Katie Mitchell and Martin Crimp, and David McKenzie's feature film *Outlaw King*, which played the 2018 Toronto and BFI London Film Festivals. Other recent credits include, in theater, *The Worst Was This* (Wild Goose Chase at the Hope Theatre, London), *Tribes* (Solar Bear), *Aladdin* (Plutôt la

Vie), *Blackout* (New Room Theatre), *Save the Lap Dance for Me*, *Fishwrap* (A Play, A Pie and A Pint), *The Merchant of Venice*, *Much Ado About Nothing*, and *Love's Labour's Lost* (Bard in the Botanics). On television, Mr. Clifford appeared in *Outlander*, and on the radio in *Rebus* and *McLevy* (BBC Radio 4). His first film, *BB*, was nominated for the Channel 4 Award for Innovation in Storytelling and screened at the London Short Film Festival.

Natasha Kafka



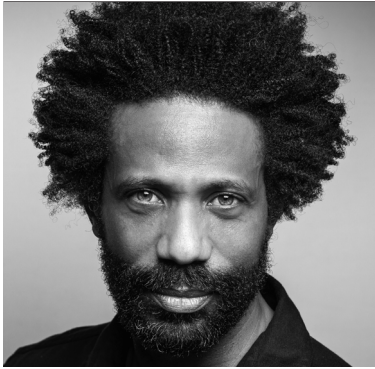
DR

Natasha Kafka trained at Mountview Academy of Theatre Arts in the U.K. Her theater credits at Mountview include Rosalind in *As You Like It*; Sally Bowles in *Cabaret*; Various in *Oh, What a Lovely War!*; Marina in *Pericles, Prince of Tyre*; Angel Gabriel in *The Nativity*; Nicola in *The Positive Hour*; and Fiddler/Chava in *Fiddler on the Roof*. Other theater credits include Marta in *Europe After the Rain* at the Mercury Theatre and Ellie the Elf in *Santa's Polka Dot Pirate* for Imagine Theatre at the Harlow Playhouse. Ms. Kafka has filmed

a Fanta commercial and recorded a number of videos and voiceovers for Oxford University Press. She has also worked on a research and development project at the Bush Theatre on *The Lost Ones*.

David Rawlins

NICK ARTHUR DANIEL



David Rawlins attended a training course at the City Literary Institute in London. In theater, Mr. Rawlins has appeared in *Lessons in Love and Violence* at the Royal Opera House and at the Dutch National Opera in Amsterdam. He also acted in *Common* at the National Theatre, *The Divine Chaos of Starry Things* at the White Bear Theatre in London, and *Meltemi* at the Moors Theatre. He has appeared in *Matryoshka's Journey* at Barons Court Theatre, *The Trial* at the Edinburgh Fringe Festival, and in *Judgment*

Day at John Lyon's Theatre. He has made a few appearances in films such as *Immure*, *Good Morning, Morning*, *Desmond*, *Life*, and *Mister 49*. Mr. Rawlins also appears in Netflix's *Top Boy*.

Raphael Zari

MIRIAM KNICKRIEM



Raphael Zari trained as an actor at the University of Arts in Berlin, as well as the Royal Conservatoire of Scotland. In theater, he has appeared in *#BerlinBerlin* (2018–present), which was nominated for the 2019 Friedrich-Luft-Preis Award (Theater Strahl, Berlin). He has also appeared in *Black and White Ain't No Colors* for the Germany/Zimbabwe tour (Theater Strahl/Iyasa Inkululeko Yabatsha School of Arts, Bulawayo); *Danton's Death* (Theater für Niedersachsen); *A Midsummer Night's Dream* (Theater

Strahl); *13* by Mike Bartlett (Tron Theatre, Glasgow/Cockpit Theatre, London); and *Titus Andronicus* (Dundee Rep Theatre, Scotland). His film credits include *Arme Ritter* (2018 drama short); *Der Lange Sommer Der Theorie* (2016 feature); and as Mark in *Kaempfergeist* (2015 Web series).

Bernard Foccroulle (*Music*)

Bernard Foccroulle was born in Liège, Belgium, in 1953. His international career as an organ player started in the 1970s with a vast repertoire encompassing music from the Renaissance to the music of our time. He gave the world premieres of multiple works by composers such as Philippe Boesmans, Betsy Jolas, Xavier Darasse, Jonathan Harvey, and Pascal Dusapin. As a soloist, he has made some 40 recordings, for which he has earned a number of prizes. For 25 years Mr. Foccroulle has been active in the opera world, directing the Théâtre Royal de la Monnaie from 1992 to 2007 and serving as director of the Aix-en-Provence Festival from 2007 until 2018. Apart from works for organ, he has written for the voice accompanied by orchestra, instrumental ensemble, and piano. Rilke, Verlaine, De Luca, and Dante have been his inspirations for several song cycles as well as instrumental pieces. Mr. Foccroulle is doctor honoris causa of the Montreal University and the University of Aix-Marseille.

Martin Crimp (*Text*)

Martin Crimp is a British dramatist whose play *Attempts on her Life* (1997) established his international reputation. Since then, his work has been performed at major theaters across Europe, where he has worked with stage directors such as Thomas Ostermeier, Luc Bondy, and Katie Mitchell. An encounter in 2005 with composer George Benjamin led to collaboration on three new works, including the highly acclaimed opera *Written on Skin* (2012).

Katie Mitchell (*Stage Direction*)

Recent theater includes *Shadows* (Eurydice Speaks), *Ophelia's Zimmer*, *Lungs*, *The Yellow Wallpaper*, *Fraulein Julie* (Schaubuhne, Berlin); *2071*, *Ten Billion*, *Anatomy of a Suicide* (Royal Court, London); *Reisende auf einem Bein*, *Happy Days*, *4:48 Psychosis*, *The Rest Will Be Familiar to You from Cinema* (Schauspielhaus, Hamburg); *Reise durch die Nacht*, *Rings of Saturn*, *Die Wellen*, *Wunchkonzert* (Schauspielhaus, Cologne); *Forbidden Zone* (Salzburg Festival/Schaubuhne, Berlin); and *Cleansed*, *Waves*, *Women of Troy*, *Iphigenia at Aulis* (National Theatre, London). Recent opera includes *Pelléas et Mélisande*, *Alcina*, *Trauernacht*, *The House Taken Over*, and *Written on Skin* (Aix-en-Provence Festival, Mostly Mozart Festival); *Lucia di Lammermoor* and *Clemency* (Royal Opera House); *Le Vin Herbe* and *Neither* (Staatsoper, Berlin), *Al Gran Sole Carico D'Amore* (Staatsoper, Berlin and Salzburg Festivals), *Orest* (De Nederlandse Opera); and *The Way Back Home* (ENO/Young Vic). Ms. Mitchell has been an associate director at the Royal Shakespeare Company, National Theatre, and the Royal Court Theatre. She was awarded an OBE in 2009 for services to drama and was appointed as the visiting chair in opera studies at Oxford University for 2016–17. In April 2019, she received the International Opera Award as Best Stage Director of the Year.

Chloe Lamford (*Set and Costume Design*)

Chloe Lamford trained in theater design at the Wimbledon School of Art. Awards include the Arts Foundation Fellowship Award for Design for Performance in Set and Costume, and the Theatrical Management Association Award for Best Theatre Design (*Small Miracle*). She is an associate designer for the Royal Court Theatre, where her work includes *Unreachable*, *Ophelias Zimmer*, *The Twits*, *How to Hold Your Breath*, *God Bless the Child*, *2071*, *The Internet is Serious Business*, and *Circle Mirror Transformation*. Designs for theater include *Victory Condition* and *B* (the Royal Court), *1984* (Broadway, Australia, U.K., and international tour), *Road* (Royal Court), *Our Ladies of Perpetual Succour* (West End and National Theatre Scotland), *The Maids* (Toneelgroep, Amsterdam); *Amadeus*, *Rules for Living*, *The World of Extreme Happiness* (National Theatre), *Atmen* and *Ophelias Zimmer* (Schaubühne, Berlin), *The Tempest* (Donmar Warehouse), *Salt*, *The History Boys* (Sheffield Crucible), *Root and Roe* (Donmar Warehouse), *The Events* (ATC and Young Vic), *Disco Pigs* and *Sus* (Young Vic), *My Shrinking Life*, *Appointment with the Wicker Man*, *Knives in Hens* (National Theatre Scotland), and *Praxis Makes Perfect*, *The Radicalisation of Bradley Manning* (National Theatre Wales), among others. Designs for opera and dance include *Miranda* (Opéra Comique), *Pelléas et Mélisande* and *Alcina* (Aix-en-Provence Festival), *The Little Sweep* and *Let's Make an Opera* (Malmo Opera House, Sweden), *The Magic Flute* (English Touring Opera), and *War and Peace* (Scottish Opera/RCS).

James Farncombe (*Lighting Design*)

Lighting designer James Farncombe's work with Katie Mitchell includes *Lessons in Love and Violence* (Royal Opera House); *Miranda* (Opéra Comique); *Jenufa* (Nationale Opera and Ballet Amsterdam); *Anatomy of a Suicide* (Royal Court), *The Maids* (Toneelgroep, Amsterdam), *Pelléas et Mélisande*, *Trauernacht*, *The House Taken Over*, and *Alcina* (Aix-en-Provence Festival), *The Cherry Orchard* (Young Vic), *The Way Back Home* (ENO), *Alles Weitere kennen Sie aus dem Kino* (Hamburg Schauspielhaus), and *Le Vin herbé* (Berlin State Opera). He has also designed lighting for productions at the National Theatre, Donmar Warehouse, Young Vic, Royal Court, Lyric Hammersmith, Old Vic, Hampstead Theatre, and for the Royal Shakespeare Company, among others. Opera and dance credits include *Uit Het Leven Van Marionetten*, *Ibsen Huis* (Toneelgroep Amsterdam); *Il barbiere di Siviglia* (Glyndebourne Festival), *Dernière nuit* (Opéra de Lyon), *Tabanich's Benjamin*, *Aridodante*, *The Marriage of Figaro* (Opera North), *Pelléas et Mélisande* (Norwegian National Opera), *Der fliegende Holländer* (Scottish Opera), and Liam Scarlett's *Carmen* and *The Firebird* (Norwegian National Ballet).

Ara Guzelimian (*Post-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 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.

Gerald W. Lynch Theater at John Jay College

John Jay College of Criminal Justice of the City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship, and research, the college approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource. The theater is a member of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York City, and the CUNY Dance Initiative. The theater has hosted events in Lincoln Center's Mostly Mozart and White Light Festivals, as well as the New York City Opera, Mummenschanz, and the World Science Festival. It has also been the site of live and recorded events including Inside the Actor's Studio, Carnegie Hall Neighborhood Concerts, Comedy Central Presents, the American Justice Summit, and the NYC Mayoral Democratic Debates. The theater hosts premiere galas, conferences, international competitions, and graduations.

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*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Walker Beard, *Production Manager*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Viviana Benitez, *Associate Producer, David Rubenstein Atrium*

Olivia Fortunato, *Associate Producer, Public Programming*

James Fry, *Technical Manager, Contemporary Programming*

Annie Guo, *Production Coordinator*

White Light Festival

Shade Adeyemo, *Programming Coordinator, David Rubenstein Atrium*
Charmaine Marshall, *Assistant to the Artistic Director*

For the White Light Festival

Joshua Redfearn, *Production Manager*
Jarrod Jahoda, *Production Electrician*
Megan Young, *Supertitles*
Cleo Aukland, *House Program Coordinator*
Paloma Estevez, *Company Manager, Contemporary Programming*
Roshni Lavelle, *House Seat Coordinator*

For Zauberland

Dan Ayling and Gilles Rico, *Associate Directors*
Zeb Lalljee and Sabia Smith, *Costume Buyers*
Fiona Albrow and Sarah Longson, *Props Buyers*
Bretton Brown, *Rehearsal Pianist / Coach*
Irene Yang, *Intern Director*
Special thanks to George Fletcher and Tom Mothersdale

Véronique Kespi, *Technical Stage Manager*
Nicolas Simonin, *Lighting Programmer / Operator*
Marie-Anne Mérat, *Stage Manager*
Elodie Huré, *Assistant Stage Manager*
Laura Le Hen, *Dresser*

John Jay College Administration

Karol V. Mason, *President*
Steve Titan, *Vice President of Office of Finance and Administration*
Jeffrey Brown, *Director of Theater and Event Support Services*
Rubina Shafi, *Interim General Manager*
Carly Levin, *Interim Technical Supervisor*
Jake Jobes, *Assistant Technical Supervisor*
William Grady, *House Audio Engineer*
Jeffrey Marsey, *Head Carpenter*
Warren Cherry, *House Electrician*
Ryan O'Hare, *House Stagehand*
Larissa DiCosmo, *Patron Services Coordinator*
Nardia Drummond, *Office Manager*
Alyshia Burke, *Custodian*