

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, November 7, 2019 at 7:30 pm

Pre-concert talk with James MacMillan and Andrew Shenton at 6:15 pm

Stabat Mater

**Britten Sinfonia
The Sixteen**

Harry Christophers, *Conductor*

Please make certain all your electronic devices are switched off.

James MacMillan's *Stabat Mater* was commissioned by the Genesis Foundation for Harry Christophers and The Sixteen.

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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UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Sunday, November 17 at 3:00 pm in David Geffen Hall

Tristan and Isolde, Act II

National Symphony Orchestra

Gianandrea Noseda, conductor

Christine Goerke, Isolde

Stephen Gould, Tristan

WAGNER: *Tristan und Isolde, Act II* (concert performance)

Pre-concert lecture by Cori Ellison at 1:45 pm in the Stanley H. Kaplan Penthouse

Thursday, November 21 at 7:30 pm in Alice Tully Hall

Orchestra and Choir of the Age of Enlightenment

Jonathan Cohen, conductor and harpsichord

Katherine Watson, soprano; **Rowan Pierce**, soprano

Iestyn Davies, countertenor

PERGOLESI: *Stabat Mater*

VIVALDI: *Gloria in D major*

Pre-concert lecture by Benjamin D. Sosland at 6:15 pm in the Stanley H. Kaplan Penthouse

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

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.

Stabat Mater

Britten Sinfonia The Sixteen

Harry Christophers, *Conductor*

ALL-JAMES MACMILLAN PROGRAM

***Miserere* (2009) (U.S. premiere)**

CHARLOTTE MOBBS, *Soprano*; EDWARD McMULLAN, *Alto*;
MARK DOBELL, *Tenor*; BEN DAVIES, *Bass*

***Stabat Mater* (2015) (U.S. premiere)**

Stabat mater dolorosa

Quis non posset contristari

Sancta Mater, istud agas

Fac, ut portem Christi mortem

JULIE COOPER, *Soprano*; DANIEL COLLINS, *Alto*;

JEREMY BUDD, MARK DOBELL, SIMON BERRIDGE, and GEORGE POOLEY, *Tenor*;
BEN DAVIES, *Bass*

This program is approximately 70 minutes long and will be performed without intermission.

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

This concert is also part of Great Performers.

Snapshot

By Paul Schiavo

James MacMillan, who turned 60 this year, is the preeminent Scottish composer of his generation and one of the more intriguing figures in contemporary music. Following his undergraduate musical studies at Edinburgh University and postgraduate work at Durham University, he took to composing in a fairly orthodox late-modernist style and was poised for what might have been a comfortable academic career. But after completing his doctoral degree, in 1988, MacMillan executed an abrupt change of course. He left a teaching post at Manchester University to return to his native Scotland and settled in Glasgow. There he devoted much of his energy to working with students and amateurs.

MacMillan did this out of a sense of commitment motivated by his strong sense of identity as a Scotsman, a socialist, and a devout Catholic. At the same time, he remained active in the arena of concert music. His compositions, which include symphonies, concertos, operas, and choral works, are widely admired, and have been commissioned and performed by major orchestras and soloists.

MacMillan's return to Scotland coincided with a change in his compositional outlook. Whereas his early works partook of a somewhat hermetic sort of academic modernism, his music since the late 1980s has been accessible, colorful, and broadly appealing. The composer's religious devotion has found reflection chiefly in his numerous sacred compositions, two of which receive their U.S. premieres this evening. Both were written specifically for The Sixteen and its director, Harry Christophers, and with this choir's unique sound and abilities in mind.

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By Paul Schiavo

***Miserere* (2009) (U.S. premiere)**

JAMES MACMILLAN

Born July 16, 1959 in Kilwinning, Scotland

Approximate length: 6 minutes

James MacMillan composed his setting of *Miserere* in 2009. The work, which gets its U.S. premiere this evening, sets verses from Psalm 51, beginning "*Miserere mei, Deus*" ("Have mercy on me, oh God"). These verses have inspired many composers over the past half-millennium and more. The most famous setting has long been that of the 17th-century Italian composer Gregorio Allegri, whose *Miserere*, written around 1635, seemed so exquisite that, for over a century, it was restricted by papal decree to performance in the Vatican only.

Scored for unaccompanied choir, MacMillan's *Miserere* reflects the wide range of musical invention that has come to characterize his writing. Throughout the work, the composer moves fluidly between austere sounds redolent of medieval polyphony, the harmonic warmth of Renaissance choral music and, occasionally, expressive modern dissonance. It also acknowledges Allegri's setting, adapting certain features of that work. These include the use of simple chant-like phrases and, by contrast, contrapuntal textures in which the weaving of different vocal lines forms rich harmonies.

We hear this and more in the opening moments of the piece, which begins with low male voices singing the initial verse to a restrained melody that rises out of a sustained low tone. As other voices join the discourse, a web of counterpoint emerges and the music takes on an increasingly full harmonic texture. Just as this melody and its expansion seem to have run its course, the women introduce a new melodic idea. It, too, is presented as an unadorned chant, and its melodic contour produces pungent dissonances, lending a special sharpness to the text's consideration of iniquities and sin. A third section unites the men's and women's voices and provides a dramatic apex as the text anticipates being washed clean of transgression.

The second half of the work is built largely on a new chant-like melody, one marked by repeated notes and a narrow range. But the final verses bring a hymn, superbly harmonized, intimating gladness and gratitude at gaining divine favor. Beginning modestly, it rises to a stirring apex, then descends in pitch and volume, settling on a glowing major chord at the end of the composition.

Miserere

Text: Gregorio Allegri

Miserere mei, Deus:
Secundum magnam misericordiam
tuam.
Et secundum multitudinem miserationem
tuarum,
Dele iniquitatem meam.
Amplius lava me ab iniquitate mea:

Et a peccato meo munda me.
Quoniam iniquitatem meam ego
cognosco:
Et peccatum meum contra me est
semper.
Tibi soli peccavi,
Et malum coram te feci:
Ut justificeris in sermonibus tuis,

Et vincas cum judicaris.
Ecce enim in iniquitatibus conceptus
sum:
Et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti:

Incerta et occulta sapientiae tuae
manifestasti mihi.
Asperges me hyssopo, et mudabor:

Lavabis me, et super nivem dealbabor.

Auditui meo dabis gaudium et laetitia:
Et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis:
Et omnes iniquitates meas dele.
Cor mundum crea in me, Deus:
Et spiritum rectum innova, in visceribus
meis.
Ne proiecias me a facie tua:
Et spiritum sanctum tuum ne auferas
a me.
Redde mihi laetitiam salutaris tui:
Et spiritu principali confirma me.
Docebo iniquas vias tuas:

Miserere

Have mercy upon me, O God,
after thy great goodness;

according to the multitude of thy
mercies
do away mine offences.
Wash me thoroughly from my
wickedness;
and cleanse me from my sin.
For I acknowledge my faults;
and my sin is ever before me.

Against thee only have I sinned,
and done this evil in thy sight;
that thou mightest be justified in thy
saying,
and clear when thou shalt judge.
Behold, I was shapen in wickedness;
and in sin hath my mother conceived me.
But lo, thou requirest truth in the inward
parts;
and shalt make me to understand wisdom
secretly.
Thou shalt purge me with hyssop, and
I shall be clean;
thou shalt wash me, and I shall be
whiter than snow.
Thou shalt make me hear of joy and
gladness;
that the bones which thou hast broken
may rejoice.
Turn thy face from my sins;
and put out all my misdeeds.
Make me a clean heart, O God;
and renew a right spirit within me.

Cast me not away from thy presence;
and take not thy holy Spirit from me.

O give me the comfort of thy help again;
and stablish me with thy free Spirit.
Then shall I teach thy ways unto the
wicked;

Et impii ad te convertentur.
Libera me de sanguinibus, Deus,
Deus salutis meae:
Et exultabit lingua mea justitiam tuam.

Domine, labia mea aperies:
Et os meum annuntiabit laudem tuam.
Quoniam si voluisses sacrificium,
dedessem utique:
Holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
Cor contritum, et humiliatum, Deus,
non despicias.

Benigne fac, Domine, in bona voluntate tua Sion:
Ut aedificentur muri Jerusalem.
Tunc acceptabis sacrificium justitiae,

Oblationes et holocausta:
Tunc imponenet super altare tuum vitulos.

and sinners shall be converted unto thee.
Deliver me from blood-guiltiness, O God,
thou that art the God of my health;
and my tongue shall sing of thy
righteousness.

Thou shalt open my lips, O Lord;
and my mouth shall show thy praise.
For thou desirest no sacrifice, else
would I give it thee;
but thou delightest not in burnt-offerings.
The sacrifice of God is a troubled spirit;
a broken and contrite heart, O God,
shalt thou not despise.

O be favorable and gracious unto Sion;

build thou the walls of Jerusalem.
Then shalt thou be pleased with the
sacrifice of righteousness,
with the burnt-offerings and oblations;
then shall they offer young bullocks
upon thine altar.

***Stabat Mater* (2015) (U.S. premiere)**

JAMES MACMILLAN

Approximate length: 55 minutes

Written in the 13th century, possibly by the Franciscan monk Jacopone da Todi, the verses of the sacred poem *Stabat Mater* offer a meditation on the suffering endured by Christ's mother as she witnesses the crucifixion of her Son. They constitute the most sorrowful of all the major Christian litanies, and they traditionally—indeed, unavoidably—call for music of poignant character. Like the *Miserere* text, *Stabat Mater* has been set to music by many composers over the centuries, perhaps most notably Giovanni Battista Pergolesi, in 1736; Antonín Dvořák, in 1876–77; and Arvo Pärt, in 1985. James MacMillan wrote his setting of the *Stabat Mater* verses in 2015. The work received its premiere the following year, when this evening's musicians performed it in London. They subsequently presented it in the Sistine Chapel, a rare instance of musicians not associated with the Vatican being allowed to perform there. Tonight is the work's U.S. premiere.

The *Stabat Mater* text has keen personal significance for MacMillan, who recalls singing different musical settings of it in school and church as a boy, and “having my early perception of the crucifixion (and indeed the world) colored by its beauty and sadness.” At the same time, he feels strongly that the poem, like other biblical and sacred Latin texts, retains universal significance, even in our secular age. Such texts, he proposes, “are left to us like gifts from history. They're gifts to modernity from Judeo-Christian culture and civilization, and in that sense they belong to us all.”

MacMillan acknowledges that setting this poem to music poses special challenges. "With the *Stabat Mater*," he writes, "a composer enters into a particularly painful world of loss, violence and spiritual desolation." This poses a risk of creating uniformly lachrymose music. And yet, he observes, the text contains "moments of drama, moments of horror, moments of pathos, and moments of compassion. So...there are great possibilities of widening and varying the scope as the setting is made."

To facilitate that widening and varying, MacMillan divided the text's 20 verses into groups of five. The resulting four movements are distinct in tone and musical material. He further varied the sound of the composition by uniting the choir with a string orchestra, whose playing not only bolsters the voices but greatly expands the range of gestures heard throughout the work. The agonized writhing that begins the piece, for example, as well as the brutal strokes and low growls heard elsewhere, could hardly have been achieved without these instruments. Finally, the *Stabat Mater* verses, even more than those of *Miserere*, brought forth the eclecticism of MacMillan's musical thinking, which encompasses quasi-medieval severity, extreme modernity, and familiar harmonies, and here ranges from desperate cries to the quiet, plaintive "Amen" at the close.

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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Stabat Mater

Text: attributed to Jacopone da Todi

I. Stabat Mater dolorosa

Stabat mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius.

Cujus animam gementem,
Contristatam et dolentem
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

Quæ mærebat et dolebat,
Pia mater dum videbat
Nati pœnas inclyti.

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?

II. Quis non posset contristari

Quis non posset contristari
Christi Matrem contemplari
Dolentem cum Filio?

Pro peccatis suæ gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.

Eia mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Stabat Mater

Trans.: © Edward Tambling

I. The sad mother was standing

The sad mother was standing,
weeping, next to the cross
on which her son was hanging.

His groaning soul,
deeply saddened and aching,
was pierced through by a sword.

O how sad and afflicted
was that blessed mother
of the only-begotten son!

The kind mother was mourning
and aching, when she beheld
the pains of her renowned son.

Who is the man who would not cry
at seeing the mother of Christ
in such a great ordeal?

II. Who could not be saddened deeply

Who could not be saddened deeply
at gazing upon the mother of Christ,
mourning with her son?

For the sins of his people
she saw Jesus in torment
and subdued by scourges.

She saw her sweet son
desolate in dying,
while he gave up his spirit.

Oh mother, fount of love,
make me to feel the power of sadness,
that I may mourn with you.

Make my heart to burn
in loving Christ as God,
that I may be pleasing to him.

III. Sancta Mater, istud agas

Sancta mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.

Fac me tecum pie flere,
Crucifixo condolere,
Donec ego vixero.

Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Virgo virginum præclara,
Mihi jam non sis amara:
Fac me tecum plangere.

Sancta mater, istud agas ...

IV. Fac, ut portem Christi mortem

Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.

Flammis ne urar succensus,

Per te Virgo, sim defensus
In die judicii.

Christe, cum sit hinc exire,
Da per matrem me venire

Ad palmam victoriæ.

Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria. Amen.

III. Holy mother, may you grant this

Holy mother, may you grant this,
firmly fix the stripes of the crucified
onto my heart.

Divide with me the pains
of your wounded son
who was so worthy to suffer for me.

Make me gently to weep with you,
and to feel the pain of the crucified,
until I will have lived.

Let me stand with you next to the cross,
and let me unite with you
in your breast-beaten grief.

O most noble Virgin of virgins,
may you not be harsh to me now:
make me to lament with you.

Holy mother, may you grant this ...

IV. Grant that I may bear the death of Christ

Grant that I may bear the death of Christ,
make me a kindred being of his passion,
and to recall his stripes.

Grant that I be wounded with blows,
grant that I be intoxicated by the cross,
and by the gore of your son.

Let me not be burnt and consumed by
flames;
may I be defended by you, O Virgin,
in the day of judgment.

O Christ, when I must depart from here,
grant that through your mother I may
come
to the palm of victory.

When my body dies,
grant that the glory of heaven
be given unto my soul. Amen.

Meet the Artists



MARCO BORGHEVE

Harry Christophers

Harry Christophers stands among today's great champions of choral music. In partnership with The Sixteen, he has set benchmark standards for the performance of everything from late medieval polyphony to important new works by contemporary composers.

Under his leadership, The Sixteen has established its hugely successful annual *Choral Pilgrimage*, created the *Sacred Music* series for BBC television, and developed an acclaimed period-instrument orchestra. Highlights of their recent work include an artist residency at Wigmore Hall, a large-scale tour of Monteverdi's *Vespers of 1610*, the world premiere of James MacMillan's Fifth Symphony at the 2019 Edinburgh International Festival, and a live-streamed performance of MacMillan's *Stabat Mater* from the Sistine Chapel. The ensemble's future projects, meanwhile, comprise a new series devoted to Purcell and an ongoing survey of Handel's dramatic oratorios.

Mr. Christophers has served as artistic director of the Handel and Haydn Society since 2008, is principal guest conductor of the City of Granada Orchestra, and has worked as guest conductor with, among others, the London Symphony Orchestra, BBC Philharmonic, San Francisco Symphony, and the Deutsche Kammerphilharmonie Bremen. His extensive commitment to opera has embraced productions for English National Opera and Lisbon Opera, and work with the Granada, Buxton, and Grange festivals. He recently collaborated with BBC Radio 3 presenter Sara Mohr-Pietsch to produce a book entitled *A New Heaven: Choral Conversations* in celebration of the group's 40th anniversary. Mr. Christophers was awarded a CBE in the Queen's 2012 Birthday Honours list. He is an honorary fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama, and has honorary doctorates in music from the Universities of Leicester, Northumbria, Canterbury Christ Church, and Kent.

Britten Sinfonia

Just over 25 years ago, Britten Sinfonia was established as a bold reimagining of the conventional image of an orchestra. A flexible ensemble of the U.K.'s leading soloists and chamber musicians came together with a unique vision: to collapse the boundaries between old and new music; to collaborate with composers, conductors, and guest artists across the arts, focusing on the musicians rather than following the vision of a principal conductor; and to create involving, intelligent music events that both audiences and performers experience with unusual intensity.

Today, Britten Sinfonia is heralded as one of the world's leading ensembles, and its philosophy of adventure and reinvention has inspired a new movement of emerging chamber groups. It is an associate ensemble at London's Barbican, resident orchestra at Saffron Hall, and has residencies in Norwich and Cambridge, U.K. It performs an annual chamber music series at London's Wigmore Hall and appears regularly at major U.K. festivals including the BBC Proms. Over the last year, the orchestra has performed a live broadcast to more than a million people worldwide from the Sistine Chapel, toured to Amsterdam, Paris, and Bilbao, and in the 2019–20 season is touring to the U.S., China, and much of Europe. It is a BBC Radio 3 broadcast partner and has award-winning recordings on the Hyperion and Harmonia Mundi labels. Recent and current collaborators include Keaton Henson, dancer and choreographer Pam Tanowitz, and theater director Ivo van Hove, with commissions from Steve Reich and Gerhard Richter, Thomas Adès, Shiva Feshareki, Brad Mehldau, and Nico Muhly.

The Sixteen

Whether performing a simple medieval hymn or expressing the complex musical and emotional language of a contemporary choral composition, The Sixteen does so with qualities common to all great ensembles. Tonal warmth, rhythmic precision, and immaculate intonation are clearly essential to the mix. But it is the courage and intensity with which The Sixteen makes music that speak above all to so many people.

Celebrating its 40th anniversary this year, The Sixteen gave its first concert in 1979 under the direction of founder and conductor Harry Christophers. Their pioneering work since has made a profound impact on the performance of choral music and attracted a large new audience, not least as "The Voices of Classic FM" in the U.K. and through BBC television's *Sacred Music* series.

The voices and period-instrument players of The Sixteen are at home in more than five centuries of music, a breadth reflected in their annual *Choral Pilgrimage* to Britain's great cathedrals and sacred spaces, regular appearances at leading concert halls, and award-winning recordings for The Sixteen's CORO and other labels. Recent highlights include the world premieres of James MacMillan's *Stabat Mater* (2016, the Barbican) and his Fifth Symphony ("Le grand inconnu") (2019, Edinburgh International Festival), both commissioned for Harry Christophers and The Sixteen by the Genesis Foundation, an ambitious ongoing series of Handel oratorios, and a debut tour of China. The *Stabat Mater* is available on The Sixteen's record label, CORO.

James MacMillan (*Composer*)

James MacMillan is the preeminent Scottish composer of his generation. He first attracted attention with the acclaimed BBC Proms premiere of *The Confession of Isobel Gowdie* (1990). His percussion concerto *Veni, Veni Emmanuel* (1992) has received more than 500 performances worldwide by orchestras including the London Symphony Orchestra, New York and Los Angeles Philharmonics, and Cleveland Orchestra. Other major works include the cantata *Seven Last Words from the Cross* (1993), *Quickening* (1998) for soloists, children's choir, mixed choir, and orchestra, the operas *Inès de Castro* (2001) and *The Sacrifice* (2005–06), *St. John Passion* (2007), and *St. Luke Passion* (2013).

He was featured composer at Edinburgh Festival (1993), Southbank Centre (1997), BBC's Barbican Composer Weekend (2005), and Grafenegg Festival (2012). His interpreters include soloists Evelyn Glennie, Colin Currie, Jean-Yves Thibaudet, and Vadim Repin; conductors Leonard Slatkin, Andrew Davis, Marin Alsop, and Donald Runnicles; and choreographer Christopher Wheeldon. His recordings can be found on BMG/RCA Red Seal, BIS, Chandos, Naxos, Hyperion, Coro, Linn, and Challenge Classics.

Recent highlights include premieres of MacMillan's *A European Requiem*, *Stabat Mater* for The Sixteen, a Trombone Concerto for Jörgen van Rijen with the Royal Concertgebouw Orchestra, and the armistice oratorio *All the Hills and Vales Along*, first heard at the Cumnock Tryst festival founded by the composer in his childhood town in Scotland.

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's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

Lincoln Center for the Performing Arts, Inc.

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



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Britten Sinfonia

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Marcus Barcham
Stevens
Róisín Walters
Beatrix Lovejoy
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Ruth Ehrlich

Violin II

Miranda Dale
Nicola Goldscheider
Marcus Broome
Judith Stowe
Anna Bradley
Suzanne Loze

Viola

Clare Finnimore
Simone van der
Giessen
Bridget Carey
Rachel Byrt

Cello

Caroline Dearnley
Ben Chappell
Reinard Ford
Julia Vohralik

Bass

Benjamin
Scott-Russell
Elena Hull



FIREDOG

The Sixteen

Harry Christophers, *Founder and Conductor*

Marie-Sophie Willis, *Chief Executive*

Soprano

Emma Brain-Gabbott
Julie Cooper
Sally Dunkley
Katy Hill
Kirsty Hopkins
Alexandra Kidgell
Charlotte Mobbs
Ruth Provost

Alto

Nancy Cole
Daniel Collins
David Gould
Edward McMullan
Elisabeth Paul
Kim Porter

Tenor

Simon Berridge
Jeremy Budd
Joshua Cooter
Mark Dobell
George Pooley
Tom Robson

Bass

Ben Davies
Tim Dickinson
Robert Evans
Jimmy Holliday
Tim Jones
Rob Macdonald

White Light Festival

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Megan Young, *Supertitles*

Cleo Aukland, *House Program Coordinator*

Paloma Estevez, *Company Manager, Contemporary Programming*

Roshni Lavelle, *House Seat Coordinator*