

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 14, 2019 at 7:30 pm

Words and Music

Attacca Quartet

Amy Schroeder, *Violin* | Jason Issokson, *Violin*

Nathan Schram, *Viola* | Andrew Yee, *Cello*

with

Caroline Shaw

(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.

David Rubenstein Atrium

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/GREAT PERFORMERS EVENTS:

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

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

Wednesday, November 20 at 7:30 pm in Alice Tully Hall

Isabelle Faust, violin

Alexander Melnikov, piano

ALL-BEETHOVEN PROGRAM

Violin Sonatas Nos. 6, 7, and 8

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

ALL-CAROLINE SHAW PROGRAM

***Entr'acte* (2011)**

***Valencia* (2012)**

***Plan and Elevation* (2015)**

- I. The Ellipse
- II. The Cutting Garden
- III. The Herbaceous Border
- IV. The Orangery
- V. The Beech Tree

Songs for Strings and Voice

This program is approximately one hour long and will be performed without intermission.

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

This concert is also part of Great Performers.

Snapshot

By Lucy Caplan

History is on the move in Caroline Shaw's string quartets. To write for this particular ensemble is to evoke a past that is hallowed yet homey, illustrious yet intimate. The genre is often thought to belong to famous European men: a centuries-old lineage that began with Haydn's prolific catalog, was made epic by (who else?) Beethoven, and received a spiky modern treatment from Bartók and Shostakovich. But string quartets are also associated with contemplative emotionalism. Playing in one has been compared to a deep conversation, a democratic debate, even a four-person marriage. Shaw's work extends and subverts the string quartet tradition, celebrating both its venerable history and its in-the-moment delights.

Like her choral piece *Partita for 8 Voices* (2013), for which she won a Pulitzer Prize, Shaw's works for string quartet are old and new at once. In *Partita*, Baroque dance forms mutated into a modern soundscape of striking elegance. Something similar happens in her works for quartet, many of which appear on her 2019 album with the Attacca Quartet, *Orange*. Shaw pays homage to the past via compositional tactics that range from direct quotations to allusive gestures. Yet the genre's history is less a burden or inspiration than it is a source of partnership. Her music is in conversation with its forebears, spinning archaic sounds into fresh configurations.

As the daughter of a Suzuki violin instructor, a devoted chamber musician since childhood, and a violinist herself, Shaw also has a rich personal relationship to the string quartet. "I know what it feels like to play in a quartet and to pass ideas back and forth," she has explained, "to be part of the sound in that way." That collaborative sensibility informs her work with the Attacca Quartet; she likens *Orange* to a garden that she and the instrumentalists tend together. Collectively nurtured, a deeply rooted genre continues to flourish.

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Notes on the Program

By Lucy Caplan

***Entr'acte* (2011)**

CAROLINE SHAW

Born August 1, 1982, in Greenville, North Carolina

Approximate length: 11 minutes

An *entr'acte* is an interlude, intended to be performed between the acts of a play. Although Shaw's piece of this title, composed in 2011, was not conceived for that setting, it has mingled freely with other works: it has been adapted for string orchestra, appears in fragmentary form in some of Shaw's other compositions, and even makes a cameo appearance (as does the composer herself) in the Amazon Prime series *Mozart in the Jungle*.

If *Entr'acte* has moved nomadically around the contemporary cultural landscape, it also looks toward the past. Haydn is the friendly ghost whose presence haunts *Entr'acte*. Shaw explains that she was inspired to write the piece after hearing that composer's Quartet Op. 77, No. 2, in which Haydn makes what Shaw calls a "spare and soulful shift" from the minuet section to the trio. Striking shifts and juxtapositions underlie *Entr'acte*, too. The piece begins with a collective sigh, mournful and hushed. But that somber mood soon gives way to playfulness, even joy. Shaw explores the instruments' textural capabilities via tightly choreographed pizzicato, exuberant open fifths, ghostly harmonics, and whispery arpeggios. Long melodic lines also sing out, as if a vocalist had wandered onto the string players' terrain. Like a Haydn minuet and trio, the piece concludes with a return of sorts to its opening material.

***Valencia* (2012)**

CAROLINE SHAW

Approximate length: 6 minutes

Like a ball (or an orange?) rolling down a hill, *Valencia* gathers momentum as it goes. Speaking a musical language that seems equally evocative of Arvo Pärt-esque minimalism and 21st-century indie pop, it starts off jittery and searching. Individual voices break through, asserting themselves with loud, borderline-rude interjections. Each player in the quartet moves in and out of the melodic foreground, shifting fluently between broadly drawn gestures and pointillist adornment. After twirling forward into a series of vigorous double-stops and a sweeping glissando, the piece pulls back and comes to a modest close.

Shaw named *Valencia* after the common variety of orange available in grocery stores. She was inspired by that object's simultaneous

simplicity and complexity, how its mundane presence coexisted with its “brilliantly colored, impossibly delicate vesicles of juice, ready to explode.” In *Valencia*, there are no explosions, only boundless kinetic energy and the sparkle of everyday loveliness.

Plan and Elevation (2015)

CAROLINE SHAW

Approximate length: 15 minutes

The title of *Plan and Elevation* refers to two complementary ways that architects might draw a space: the bird’s-eye “plan,” which best captures the whole, and the side-view “elevation,” which affords more attention to ornament and detail. Composed while Shaw was in residence at the historic Dumbarton Oaks estate in Washington, D.C., the piece invokes the natural beauty of the estate’s many gardens.

Like so much of Shaw’s music, *Plan and Elevation* flits between the present and the past. Quasi-antique ground bass lines anchor the five movements. The first, “The Ellipse,” begins with a solemn descent before moving into thick strummed pizzicato and plaintive, leap-filled melody; an emotive outburst fades into thoughtful near-silence. That seriousness disappears in “The Cutting Garden,” where memories of string quartets past—including works by Ravel, Mozart, and Shaw’s own *Entr’acte*—spring up, like blooming flowers before they are cut and assembled into pretty arrangements. “The Herbaceous Border,” with its layers of chordal strength, brings to mind a slow-paced Baroque dance, like a sara-bande. Then it fast-forwards to somewhere unmistakably modern, finally relaxing in gentle, quiet contemplation. A brief respite in “The Orangery” is energetic yet peaceful, walled in by a steady backdrop of violin arpeggios through which other voices briefly shimmer. *Plan and Elevation* concludes under the shadow of the stately “Beech Tree,” where pizzicato adds texture and warmth before the piece culminates with a canopy of billowing chords.

Songs for Strings and Voice

CAROLINE SHAW

It is something of a cliché to describe beautiful string playing as songlike, as if all music must aspire to the condition of the human voice. Considered in light of Shaw’s songs for strings and voice, however, that cliché loses some of its power. Strings do not try to sound like voices, or vice versa; rather, the two meet on common ground. As in Shaw’s other chamber music, collectivity and dialogue are key: the music’s multifaceted sound is its strength.

Shaw's combination of strings and voices is kaleidoscopic in scope, making use of an array of influences and inspirations. Songs like "By and By" evoke the melodic language of classic American hymnody. A pizzicato-heavy string accompaniment adds a guitarlike timbre, channeling a folksy singer-songwriter (which, in a sense, Shaw is). In other songs, Shaw reaches for a different past: "Cant voi l'aube," for instance, sets a 12th-century troubadour text to original, archaically tinged music. In purely musical terms, these works are wide-ranging, even unconnected. What ties them together, perhaps, is what they suggest about Shaw's understanding of the "new" in "new music." Disentangling newness from notions of novelty or total departure, this music's newness comes from productive dialogue with the past, embracing history as a call to creative action.

Lucy Caplan recently completed a Ph.D. at Yale University. The recipient of the Rubin Prize for Music Criticism, she teaches at Harvard College and writes frequently about music, history, and culture.

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The Aim Was Song

By Robert Frost

Before man came to blow it right
The wind once blew itself untaught,
And did its loudest day and night
In any rough place where it caught.

Man came to tell it what was wrong:
It hadn't found the place to blow;
It blew too hard—the aim was song.
And listen—how it ought to go!

He took a little in his mouth,
And held it long enough for north
To be converted into south,
And then by measure blew it forth.

By measure. It was word and note,
The wind the wind had meant to be—
A little through the lips and throat.
The aim was song—the wind could see.

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

Meet the Artists



SHERVIN LAINEZ

Attacca Quartet

A quartet for modern times, the Attacca Quartet has been critically praised for its ability to glide between the music of the 18th century through to living composers' repertoire of the 21st century, placing them as one of the most versatile ensembles of the moment. Touring extensively in the U.S., the quartet's recent and upcoming highlights include Carnegie Hall Neighborhood Concerts, New York Philharmonic's Nightcap series, Lincoln Center's White Light Festival and Miller Theatre (both with Caroline Shaw), the Phillips Collection, Chamber Music Austin, Boston's Isabelle Stewart Gardner Museum, and Trinity Church at Wall Street, where the Attacca will perform the complete cycle of Beethoven's string quartets. The Attacca Quartet has also served as Juilliard's graduate resident string quartet, the quartet-in-residence at the Metropolitan Museum of Art, and the ensemble-in-residence at the School of Music at Texas State University.

Outside of the U.S., recent performances include Gothenburg Konserthuset and MITO SettembreMusica festival in Italy, with upcoming debuts in London at Kings Place and Wigmore Hall, in Austria at Musik im Riesen Festival, and in Oslo at the Vertravo Haydn Festival. In addition to its recent tour to Central and South America, the ensemble will travel to Japan in April 2020 for performances including a concerto with the Nagoya Philharmonic Orchestra, conducted by Edo de Waart.

Passionate advocates of contemporary repertoire, the group's latest recording project, *Orange*, features string quartet works by Pulitzer Prize-winning composer Caroline Shaw and has been greatly received by critics. Previous recordings include three critically acclaimed albums with Azica Records, including a disc of Michael Ippolito's string quartets, and the complete works for string quartet by John Adams.

Caroline Shaw (*Composer, Voice*)

KAIT MORENO



Caroline Shaw is a New York-based vocalist, violinist, composer, and producer who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*, written for the Grammy-winning Roomful of Teeth, of which she is a member. Recent commissions include new works for Renée Fleming with Inon Barnatan, Dawn Upshaw with Sō Percussion and Gil Kalish, Jonathan Biss with the Seattle Symphony, LA Philharmonic at

the Hollywood Bowl, Orchestra of St. Luke's with John Lithgow, Anne Sofie von Otter with Philharmonia Baroque, The Crossing, Mendelssohn Club of Philadelphia, Calidore Quartet, Dover Quartet, Brooklyn Rider, Roomful of Teeth, and A Far Cry.

Projects in the 2019–20 season include the premiere of *The Listeners* by Philharmonia Baroque Orchestra and Chorale; a textile and sound installation in Paris with artist Chloe Bensahel and Jacquard by Google; a new carol for the Guggenheim Museum's holiday show with Roomful of Teeth; a new string quartet to be premiered by Third Angle New Music; a new song for Davóne Tines in his Carnegie Hall recital; and a large-scale outdoor work for the Britt Festival in Oregon. Ms. Shaw is currently developing an evening-length performance installation with choreographer Vanessa Goodman, through residencies at Banff, Leña, and Montreal CCOV.

Ms. Shaw's film scores include Erica Fae's *To Keep the Light* and Josephine Decker's *Madeline's Madeline* as well as the upcoming short *8th Year of the Emergency* by Maureen Towey. She has produced for Kanye West (*The Life of Pablo; Ye*) and Nas (*NAS/IR*). Ms. Shaw has studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a creative associate at The Juilliard School. She has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main, and the Vail Dance Festival. She loves the color yellow, otters, Beethoven Op. 74, Mozart operas, Kinhaven, the smell of rosemary, and the sound of a janky mandolin.

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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