

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

**Sunday, November 17, 2019 at 3:00 pm**

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

OPERA IN CONCERT

**National Symphony Orchestra**  
Gianandrea Noseda, *Conductor*

Christine Goerke, *Isolde*  
Ekaterina Gubanova, *Brangäne*  
Stephen Gould, *Tristan*  
Günther Groissböck, *King Marke*  
Neal Cooper, *Melot*  
Hunter Enoch, *Kurwenal*

WAGNER ***Tristan und Isolde, Act II (1865)***

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

*This concert is also part of Great Performers.*

*Please make certain all your electronic devices are switched off.*

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The NSO gratefully acknowledges the support of Jennifer and David Fischer.

The NSO's performances in New York City are supported in part by the Blavatnik Family Foundation.

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

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David Geffen Hall

## White Light Festival

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NewYork-Presbyterian is the Official Hospital of Lincoln Center

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### UPCOMING GREAT PERFORMERS EVENTS:

*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

*Monday, November 25 at 8:00 pm at David Geffen Hall*

**Los Angeles Philharmonic**

**Gustavo Dudamel**, conductor

**Yuja Wang**, piano

GINASTERA: *Variaciones concertante*

JOHN ADAMS: *Must the Devil Have All the Good Tunes?* (New York premiere)

STRAVINSKY: *The Rite of Spring*

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

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

# Synopsis

By Paul Schiavo

*Tristan und Isolde* tells of the knight Tristan, who is charged with escorting the Irish princess Isolde to Cornwall, where she is to marry Tristan's uncle and feudal lord, King Marke. During the sea voyage, however, the couple drinks from a potion prepared by Isolde's mother to ensure affection between her daughter and King Marke. The strong magic of this drink causes Tristan and Isolde to fall passionately in love with each other and ultimately leads to their demise.

In Act II, the title characters meet in the garden of King Marke's castle under the cover of darkness. Following an orchestral introduction, horn calls signal the departure of King Marke on a hunting trip. Brangäne, Isolde's maid, urges caution upon her mistress, but Isolde dismisses her warnings and commands her to signal Tristan by extinguishing a torch that glows in the garden. Against luminous orchestral sonorities, the princess invokes Minne, goddess of love. Then, as she anticipates Tristan's arrival, the music reflects her growing agitation.

Tristan enters, and the lovers greet each other rapturously. Finally alone together and no longer willing or able to resist the pull of their mutual desire, they pour out their passion in what may be the most ecstatic love duet in all of opera. "Descend here, oh night of love," they beseech, to cloak them in blessed darkness. Wagner envelopes their song in searing harmonies that make this one of the most vivid expressions of erotic longing ever composed. The music builds toward a tremendous climax. But at its peak Brangäne cries out, and King Marke and his retinue burst upon the scene. The orchestra mirrors the deflation of the lovers' nearly consummated passion as their night of love gives way to a dawn of sorrow. Marke sadly questions why Tristan has betrayed his trust; the latter can give no answer. Turning to Isolde, Tristan invites her to join him in the realm of night. Marke's jealous vassal Merlot draws his sword, and Tristan allows himself to be wounded.

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By Paul Schiavo

***Tristan und Isolde, Act II (1865)***

RICHARD WAGNER

*Born May 22, 1813, in Leipzig*

*Died February 13, 1883, in Venice*

*Approximate length: 80 minutes*

Richard Wagner completed his great music drama *Tristan und Isolde* in 1859, after some five years of contemplation and active composition. He found the subject for this work in a tale first told by Celtic poets as early as the year 600. By the 12th century it had become a favorite subject of Provençal troubadours. The German poet Gottfried von Strassburg wrote an especially elaborate version of it around 1210. Gottfried's poem formed the basis for Wagner's music drama.

Although details vary in different tellings, the essence of the story has remained unchanged over the centuries. It tells of the knight Tristan (Tristram in some versions) who is charged with escorting the Irish princess Isolde (Iseult, Isolt) to Cornwall, where she is to marry Tristan's uncle and feudal lord, King Marke. But during the sea voyage, the couple drinks from a potion prepared by Isolde's mother to ensure affection between her daughter and King Marke. The strong magic of this drink causes Tristan and Isolde to fall passionately in love with each other and ultimately leads to their demise.

*Tristan und Isolde* received its first production in 1865. The opera's impact on European aesthetics during the remainder of the 19th century was enormous. Wagner's score created a radically new tonal idiom, largely effacing distinctions between consonance and dissonance, between pleasing and jarring harmony, in rich and extraordinarily restless music seemingly born of erotic yearning. The work's dramatic focus, in which the "soul-state" of the characters far outweighs any stage action, foretold the psychological plays of Ibsen and Strindberg and, even more, the Symbolism of Maeterlinck.

No less significantly, Wagner's music drama embodied some of the most fundamental values of the Romantic 19th century. A penchant for idealizing amatory passion was certainly one of these. More important, however, the illicit love that Tristan and Isolde share places them in conflict with the social order of their day, making their story one of existential revolt as much as of incandescent passion. To the Romantics of the 19th century, middle-class morals and conventions of decorum seemed no less constraining than feudal code had been to the poets of the Middle Ages who first told the lovers' story. In both periods the tale carried a message of utmost importance: the affirmation of individual experience, will, and desire—not the received doctrines of church, state, or social code—as the only sure source of truth and validity in human existence.

The mythologist Joseph Campbell wrote at length about the legend of Tristan and Isolde and its advocacy of existential authenticity attained by overthrowing societal, even legal, strictures in favor of the dictates of love. The heroic individual, epitomized by both Tristan and Isolde, “follows without fear the urges of his heart,” Campbell declared. “And though these may promise only sorrow and pain, danger and disappointment” they impart “at least integrity and truth” to the hero’s life. Campbell proposed that such qualities, their steep cost notwithstanding, must be seen as life-affirming. Indeed, he stated that the goal of abandoning oneself to passion, as Tristan and Isolde do, is nothing less than the attainment of “life in the experience of love...opening the pierced heart to the sad, sweet, bittersweet, poignant melody of being, through love’s own anguish and love’s joy.”

*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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# Love and Death

By Sara Teasdale

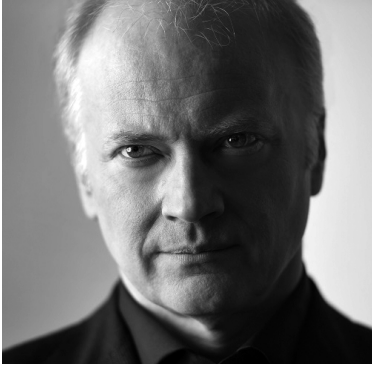
Shall we, too, rise forgetful from our sleep,  
And shall my soul that lies within your hand  
Remember nothing, as the blowing sand  
Forgets the palm where long blue shadows creep  
When winds along the darkened desert sweep?

Or would it still remember, tho' it spanned  
A thousand heavens, while the planets fanned  
The vacant ether with their voices deep?  
Soul of my soul, no word shall be forgot,  
Nor yet alone, beloved, shall we see

The desolation of extinguished suns,  
Nor fear the void wherethro' our planet runs,  
For still together shall we go and not  
Fare forth alone to front eternity.

*For poetry comments and suggestions,  
please write to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org).*

# Meet the Artists



© STEFANO PASQUALETTI

## **Gianandrea Noseda** (*Conductor*)

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Gianandrea Noseda is one of the world's most sought-after conductors. He became the National Symphony Orchestra's seventh music director in the 2017–18 season, and in 2018 his contract was extended through the 2024–25 season. In 2021–22, he will become general music director of the Zurich Opera House, where he will lead his first *Ring* cycle. Mr. Noseda also serves as principal guest conductor of the London Symphony Orchestra and Israel Philharmonic Orchestra, principal conductor of the Orquestra de Cadaqués, and artistic director of the Stresa Festival. He served as music director of the Teatro Regio Torino from 2007 to 2018.

In the 2019–20 season, Mr. Noseda leads the NSO in 12 weeks of concerts at the Kennedy Center and on tour to Japan and China. He also appears with the Bavarian Radio Symphony Orchestra, Danish National Symphony Orchestra, Filarmonica della Scala, Orchestre National de France, Orchestra dell'Accademia Nazionale di Santa Cecilia, Philharmonia Zurich, Rotterdam Philharmonic Orchestra, Tonhalle Orchestra Zurich, and the Vienna Symphony. He has an extensive discography of more than 60 recordings for Chandos, Deutsche Grammophon, and LSO Live, among others.

Dedicated to the next generations of musicians, Mr. Noseda has worked with leading youth orchestras and is founding music director of the Tsinandali Festival and the Pan-Caucasian Youth Orchestra, which completed its first season in September 2019. A native of Milan, Mr. Noseda is a Commendatore al Merito della Repubblica Italiana. He was named *Musical America's* 2015 Conductor of the Year and the 2016 International Opera Awards Conductor of the Year.

## Christine Goerke (*Isolde*)

© ARIELLE DONESON



Soprano Christine Goerke has appeared in the major opera houses of the world, including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Royal Opera House, Covent Garden, Paris National Opera, Théâtre du Châtelet, Deutsche Oper Berlin, La Scala, Maggio Musicale Fiorentino, and Teatro Real. She has sung much of the great soprano repertoire, starting with Mozart and Handel heroines, and now earns critical acclaim for dramatic Strauss and Wagner roles. She has received

praise for her portrayals of the title roles in *Elektra*, *Turandot*, and *Ariadne auf Naxos*, Brünnhilde in the *Ring* cycle, Kundry in *Parsifal*, Ortrud in *Lohengrin*, Leonora in *Fidelio*, Eboli in *Don Carlos*, the Dyer's Wife in *Die Frau ohne Schatten*, Cassandre in *Les Troyens*, Ellen Orford in *Peter Grimes*, Female Chorus in *The Rape of Lucretia*, Alice in *Falstaff*, and Madame Lidoine in *Dialogues des Carmelites*.

Ms. Goerke's recording of Vaughan Williams's *A Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance. Her close association with Robert Shaw yielded several recordings including Brahms's *Liebeslieder Waltzer*, Poulenc's *Stabat Mater*, Szymanowski's *Stabat Mater*, and the Grammy-nominated recording of Dvořák's *Stabat Mater*. Other recordings include the title role in *Iphigenie en Tauride* for Telarc and Britten's *War Requiem*, which won the 1999 Grammy Award for Best Choral Performance. This season, Ms. Goerke's many engagements include *Turandot* at the Metropolitan Opera, the complete *Ring* cycle at the Lyric Opera of Chicago, *Elektra* at the Vienna State Opera, and concert performances of Act II of *Tristan und Isolde* with the National Symphony Orchestra at both the Kennedy Center and Lincoln Center. In the summer of 2020, she will make her long-awaited debut at the famed Bayreuth Festival in *Götterdämmerung*. Ms. Goerke was the recipient of the 2001 Richard Tucker Award, the 2015 Musical America Vocalist of the Year Award, and the 2017 Opera News Award.



## **Ekaterina Gubanova** (*Brangäne*)



© ALEXANDER KARNAUSHENKO

Ekaterina Gubanova has established herself as one of the foremost mezzo-sopranos of her generation, and is a frequent guest at the Metropolitan Opera, Teatro alla Scala, Royal Opera House, Covent Garden, the Bavarian, Vienna, and Berlin State Operas, Lyric Opera of Chicago, Teatro Real, Bolshoi Theatre, Mariinsky Theatre, and Gran Teatro del Liceu. In 2005, Ms. Gubanova sang *Brangäne* in *Tristan und Isolde* at Paris National Opera to great critical acclaim. Since then, she has reprised the role around the world,

collaborating with conductors such as Daniel Barenboim, Valery Gergiev, Esa-Pekka Salonen, Semyon Bychkov, Simon Rattle, Zubin Mehta, Myung-Whun Chung, and Kent Nagano. She also became well-known for her interpretation of Fricka in both *Das Rheingold* and *Die Walküre*, which she sang with Daniel Barenboim at Berlin State Opera and Teatro alla Scala, with Kirill Petrenko at Bavarian State Opera, and with Gergiev for the Mariinsky label.

Her operatic roles include Eboli, Amneris, Adalgisa, Giovanna Seymour, Marina Mniszech, Lyubasha, and Marguerite (*La Damnation de Faust*), to name a few. She is well-known for her interpretation of Verdi's Requiem, which she has sung on numerous occasions under Riccardo Muti, Barenboim, Mehta, and Gergiev, among others. Her concert repertoire includes Mahler's *Das Lied von der Erde*, *Des Knaben Wunderhorn*, *Rückert-Lieder*, and the Second and Third Symphonies.

Ms. Gubanova was born in Moscow and began her musical studies as a pianist. An honorary graduate in choral conducting, she studied opera at the Moscow Tchaikovsky Conservatoire and Sibelius Academy in Helsinki, and was a member of the Young Artists Programme at the Royal Opera House, Covent Garden.

## **Stephen Gould** (*Tristan*)

© KAY HERSCHELMANN



Stephen Gould continues to be one of the most sought-after tenors in the opera world today, known especially for his undertaking of works by Richard Wagner. He has sung in the great opera houses worldwide, from the Metropolitan Opera to the New National Theater in Tokyo and the Teatro Colón in Buenos Aires. He has also sung at the Salzburg Summer Festival and the Spring Festival Tokyo Opera Nomori, and as part of a long-standing collaboration with the Bayreuth Festival. In 2015, at the Vienna

State Opera, he was honored with the title of Österreichischer Kammersänger. In addition to his operatic work, he maintains a robust concert repertoire.

Recent performances include *Parsifal* under Simon Rattle in Baden-Baden, *Fidelio* in a new production by Katharina Wagner in Tokyo, a return as Tristan in *Tristan und Isolde* as well as Siegmund in *Die Walküre* at the 2018 Bayreuth Festival, and performances as the title role in *Tannhäuser* in Budapest with Adam Fischer and the Wagner-Days Festival. Mr. Gould has performed with such conductors as Daniel Barenboim, Pierre Boulez, Jesus Lopes Cobos, Myung-Whun Chung, Adam Fischer, Daniele Gatti, Valery Gergiev, Daniel Harding, Franz Welser-Möst, Kent Nagano, Andris Nelsons, Simon Rattle, and Esa-Pekka Salonen. Born in the U.S., he trained at the New England Conservatory of Music and spent two years with the Lyric Opera of Chicago Center for American Artists. He studied with former Metropolitan Opera baritone John Fiorito, making the vocal transition to heldentenor. Critical praise greeted his European debut as Florestan in *Fidelio*. He was invited to sing at the Maggio Musicale in Florence under Zubin Mehta. He debuted as Tannhäuser under Christian Thielemann at the 2004 Bayreuth Festival, and made his Salzburg Festival debut in 2011, also under Thielemann.

## **Günther Groissböck** (*King Marke*)



© DOMINIK STIXENBERGER

Günther Groissböck studied at the University of Music and Performing Arts in Vienna; his teachers included the legendary singers José van Dam and Robert Holl. He started out as a company member of the Vienna and Zurich Operas, and has since become one of the most sought-after basses worldwide, with performances at the Metropolitan Opera, La Scala, Paris National Opera, Royal Opera House, Covent Garden, the Deutsche Oper Berlin, and the Salzburg and Bayreuth festivals, among others. His

operatic repertory includes Baron Ochs (*Der Rosenkavalier*), Boris Godunov, Fasolt, Hunding (*Die Walküre*), Landgraf Herrmann (*Tannhäuser*), Veit Pogner (*Die Meistersinger von Nürnberg*), King Marke (*Tristan und Isolde*), Gurnemanz (*Parsifal*), King Heinrich (*Lohengrin*), Sarastro (*Die Zauberflöte*), and Rocco (*Fidelio*). He has worked with such conductors as Philippe Jordan, Yannick Nézet-Séguin, Zubin Mehta, John Eliot Gardiner, Antonio Pappano, and Andris Nelsons.

Mr. Groissböck is also an active concert artist, performing at the Accademia Nazionale di Santa Cecilia, Amsterdam's Concertgebouw, Leipzig Gewandhaus, Vienna's Musikverein and Konzerthaus, and Carnegie Hall, among others. Future engagements include a return to the Metropolitan Opera for *Rosenkavalier*, and debuts as Wotan in the new *Ring* cycle at the Bayreuth Festival, Fiesco in *Simon Boccanegra* at the Vienna State Opera, and Philippe II in the new *Don Carlo* production at the Met.

His latest DVD releases include *Der Rosenkavalier* from Salzburg and the Metropolitan Opera, and Beethoven's Ninth Symphony with Philippe Jordan. Mr. Groissböck is also represented on several CDs, such as *Das Rheingold* and *Lohengrin* with Marek Janowski, and recordings of Mahler's Symphony No. 8 and Bruckner's Mass No. 3. Other recordings include a double album of Schubert's *Winterreise* and *Schwanengesang*, and *Herz-Tod*, which includes Wagner's *Wesendonck Lieder*, Mahler's *Rückert-Lieder*, and Brahms's *Vier Ernste Gesänge*.

## **Neal Cooper** (*Melot*)

© ASTRID SCHULZ



Tenor Neal Cooper's most recent engagements include house debuts at the Metropolitan Opera as Melot (also covering Tristan in a new production of *Tristan und Isolde*) and at Teatro alla Scala as Eisslinger in *Die Meistersinger von Nürnberg*. This year he sings Tristan in *Tristan und Isolde* for the Melbourne Opera and Melot at the Kennedy Center, makes another house debut at the Paris National Opera as Melot/cover Tristan, and returns to the Royal Opera House, Covent Garden as Thibault in *Les vêpres*

*siciliennes*, which he debuted in 2013.

Mr. Cooper returned to the Royal Opera House in 2014 as Melot in *Tristan und Isolde* and played the title character in *Tannhäuser* in 2016. He has played Tristan in *Tristan und Isolde* at Pfalztheater Kaiserslautern, *Tannhäuser* in *Tannhäuser* at Saarländisches Staatstheater Saarbrücken, and both roles at the Longborough Festival Opera. His other roles have included Calaf in *Turandot* at Opera Northern Ireland, Gabriele Adorno in *Simon Boccanegra* at English National Opera, Mark in *The Wreckers* at Bard Summerscape Music Festival with the American Symphony Orchestra, and Ciccillo in *I gioielli della Madonna* and Nick in *La Fanciulla del West* in Opera Holland Park. Concert appearances include the title role in extracts from *Siegfried* in the Wagner 200 Celebrations at the Royal Festival Hall, and the title role in the Good Friday scene of *Parsifal*. Mr. Cooper was born in South London and studied German literature at Durham University and singing at the Paris Conservatoire. After several years working in France, he returned to Britain to train as a dramatic tenor, studying at the National Opera Studio.

## **Hunter Enoch** (*Kurwenal*)

COURTESY OF THE ARTIST



Bass-baritone Hunter Enoch, originally from Paris, Tennessee, joined the Domingo-Cafritz Young Artist Program at Washington National Opera in 2015. During his time with the company, he sang Count Almaviva in the Young Artist performance of *Le nozze di Figaro*, a Corporal in *The Daughter of the Regiment*, ADC in *The Dictator's Wife*, covered Joseph De Rocher in *Dead Man Walking*, and sang Sharpless in the Young Artist performance of *Madama Butterfly*. He made his WNO debut as Moralés in

*Carmen* and was later heard as James Miller in the world premiere of *Better Gods*. In the 2018–19 season, Mr. Enoch returned to WNO as William Dale in *Silent Night*, made his company and role debut as Scarpia in *Tosca* for Opera Birmingham, and sang Happy in *La Fanciulla del West* and Raimondo in *Lucia di Lammermoor* for Maryland Lyric Opera.

Since departing the WNO Young Artist Program, Mr. Hunter has made significant debuts throughout the U.S. In 2018 he made his Detroit Symphony Orchestra debut as Ping in *Turandot*, followed by his role debut as the Four Villains in *Les contes d'Hoffmann* at the Aspen Music Festival. Previously in that season, he was heard as Zuniga in *Carmen* with Rochester Philharmonic Orchestra, Escamillo in *Carmen* with the Washington Chorus at the Kennedy Center, and in Bernstein's *Songfest* with National Symphony Orchestra. In 2016, Mr. Enoch returned to the Glimmerglass Festival as a guest artist to sing Marcello in *La bohème* and cover the role of John Proctor in *The Crucible*. He was a resident artist at the Academy of Vocal Arts during the 2014–15 season where he appeared as Taddeo in *L'italiana in Algeri*, Marcello, and Valentin in *Faust*.

## **National Symphony Orchestra**

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The 2019–20 season marks the National Symphony Orchestra’s 89th, and Gianandrea Noseda’s third as its music director. The Italian conductor serves as the orchestra’s seventh music director, joining the NSO’s legacy of such distinguished leaders as Christoph Eschenbach, Leonard Slatkin, Mstislav Rostropovich, Antal Doráti, Howard Mitchell, and Hans Kindler. Its artistic leadership also includes principal Pops conductor Steven Reineke and artistic advisor Ben Folds.

Founded in 1931, the orchestra has always been committed to artistic excellence and music education. In 1986, the National Symphony became an artistic affiliate of the John F. Kennedy Center for the Performing Arts, where it has performed a full season of subscription concerts since the center opened in 1971. The 96-member NSO regularly participates in events of national and international importance, including official holiday celebrations through its regularly televised appearances on PBS on the lawn of the U.S. Capitol for Capital Concerts, live-streamed performances from the Kennedy Center Concert Hall on medici.tv, and local radio broadcasts on Classical WETA 90.9FM, making the NSO one of the most-heard orchestras in the country.

The NSO’s community engagement projects are nationally recognized, including NSO In Your Neighborhood, which annually comprises a week of performances in schools, churches, community centers, and other unexpected venues; Notes of Honor, which offers free performances for active, veteran, prior service, and retired members of the military and their families; and Sound Health, a collaboration with the National Institutes of Health (NIH) and its affiliated organizations. Career development opportunities for young musicians include the NSO Youth Fellowship Program and its acclaimed, tuition-free Summer Music Institute.

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## White Light Festival

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*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.

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## Lincoln Center's Great Performers

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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.

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## Lincoln Center for the Performing Arts, Inc.

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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.



## NATIONAL SYMPHONY ORCHESTRA

Gianandrea Noseda, *Music Director, The Roger and Victoria Sant Chair*

Christoph Eschenbach, *Conductor Laureate*

Steven Reineke, *Principal Pops Conductor*

Ben Folds, *Artistic Advisor*

### Violins

Nurit Bar-Josef,  
*Concertmaster*  
Ying Fu, *Associate  
Concertmaster,  
The Jeanne Weaver  
Ruesch Chair*  
Ricardo Cyncynates,  
*Assistant  
Concertmaster*  
George Marsh  
Jane Bowyer Stewart  
Teri Hopkins Lee  
Pavel Pekarsky  
Heather LeDoux Green  
Alexandra Osborne  
Lisa-Beth Lambert

Marissa Regni,  
*Principal*  
Joel Fuller, *Acting  
Assistant Principal*  
Desimont Alston  
Cynthia R. Finks  
Deanna Lee Bien  
Glenn Donnellan  
Natasha Bogachek  
Carole Tafoya Evans  
Jae-Yeon Kim  
Wanzhen Li  
Hanna Lee  
Jing Qiao  
Benjamin Scott  
Malorie Blake Shin  
Marina Aikawa  
Angelia Cho  
Peiming Lin  
Vijeta Sathyraj\*\*

### Violas

Daniel Foster,  
*Principal, The Mrs.  
John Dimick Chair*  
Abigail Evans Kreuzer,  
*Assistant Principal*  
Lynne Edelson Levine  
Denise Wilkinson  
James Francis Deighan  
Eric deWaardt  
Nancy Thomas  
Jennifer Mondie  
Tsunu Sakamoto  
Ruth Wicker Schaaf  
Mahoko Eguchi  
Chiara Kingsley  
Dieguez\*\*

### Cello

David Hardy, *Principal,  
The Hans Kindler  
Chair, The Strong  
Family and the  
Hattie M. Strong  
Foundation*  
Glenn Garlick,  
*Assistant Principal*  
Steven Honigberg  
David Teie  
James Lee  
Rachel Young  
Mark Evans  
Eugena Chang  
Loewi Lin  
Britton Riley

### Basses

Robert Oppelt,  
*Principal*  
Richard Barber,  
*Assistant Principal*  
Jeffrey Weisner  
Ira Gold  
Paul DeNola  
Charles Nilles  
Alexander Jacobsen  
William Wasson\*\*

### Harp

Adriana Horne,  
*Principal*

### Flutes

Aaron Goldman,  
*Principal*  
Leah Arsenault Barrick,  
*Assistant Principal*  
Alice Kogan Weinreb  
Carole Bean, *Piccolo*

### Oboes

Nicholas Stovall,  
*Principal,  
The Volunteer  
Council Chair*  
Jamie Roberts,  
*Assistant Principal*  
Harrison Linsey  
Kathryn Meany Wilson,  
*English Horn*

### Clarinets

Lin Ma, *Principal*  
Eugene Mondie,  
*Assistant Principal*  
Paul Cigan  
Peter Cain,  
*Bass Clarinet*

### Bassoons

Sue Heineman,  
*Principal*  
Steven Wilson,  
*Acting Assistant  
Principal*  
David Young\*\*  
Lewis Lipnick,  
*Contrabassoon*

### Horns

Abel Pereira, *Principal,  
The National  
Trustees' Chair*  
Laurel Bennert Ohlson,  
*Associate Principal*  
Markus Osterlund  
James Nickel  
Scott Fearing  
Robert Rearden

### Trumpets

William Gerlach,  
*Principal, The  
Howard Mitchell  
Chair, The Strong  
Family and the  
Hattie M. Strong  
Foundation*  
Steven Hendrickson,  
*Assistant Principal*  
Tom Cupples  
Keith Jones

### Trombones

Craig Mulcahy, *Principal*  
Kevin Carlson,  
*Assistant Principal*  
David Murray  
Matthew Guilford,  
*Bass Trombone*



**Tuba**

Stephen Dumaine,  
*Principal,*  
*The James V.*  
*Kimsey Chair*

**Timpani**

Jauvon Gilliam,  
*Principal, The Marion*  
*E. Glover Chair*  
Scott Christian,  
*Assistant Principal*

**Percussion**

Eric Shin, *Principal,*  
*The Hechinger*  
*Foundation Chair*  
Kenneth Harbison,  
*Assistant Principal*  
Scott Christian  
Joseph Connell\*

**Keyboard**

Lambert Orkis,  
*Principal*  
Lisa Emenheiser\*

**Organ**

William Neil\*

**Personnel**

Jim Hewitt, *Manager*  
Karyn Garvin,  
*Assistant Manager*

**Stage Managers**

David Langrell,  
*Manager*

**Librarians**

Elizabeth Cusato  
Schnobrick, *Principal*  
Susan Stokdyk,  
*Associate*

*The National*  
*Symphony Orchestra*  
*uses a system of*  
*revolving strings. In*  
*each string section,*  
*untitled members*  
*are listed in order of*  
*length of service.*

*\*Regularly Engaged*  
*Extra Musician*

*\*\*Temporary Position*

*\*\*\*Leave of Absence*

*National Symphony Orchestra musicians are represented by the Metropolitan Washington, D.C. Federation of Musicians, AFM Local 161-710.*

*Select musicians of the National Symphony Orchestra play instruments provided by the Pro-Canale Foundation through the Tarisio Trust.*

**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*

Shade Adeyemo, *Programming Coordinator, David Rubenstein Atrium*

Charmaine Marshall, *Assistant to the Artistic Director*

**For the White Light Festival**

Megan Young, *Supertitles Operator*

Cleo Aukland, *House Program Coordinator*

Paloma Estevez, *Company Manager, Contemporary Programming*

Roshni Lavelle, *House Seat Coordinator*

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