

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 21, 2019 at 7:30 pm

Pre-concert lecture by Benjamin D. Sosland at 6:15 pm

Gloria

**Orchestra of the Age of Enlightenment
Choir of the Age of Enlightenment**

Jonathan Cohen, *Conductor and Harpsichord*

Katherine Watson, *Soprano*

Rowan Pierce, *Soprano*

Iestyn Davies, *Countertenor*

Please make certain all your electronic devices are switched off.

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

Alice Tully Hall, Starr Theater
Adrienne Arsht Stage

White Light Festival

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UPCOMING GREAT PERFORMERS EVENTS:

Sunday, November 24 at 3:00 pm at David Geffen Hall

Los Angeles Philharmonic

Gustavo Dudamel, conductor

BRUCKNER: Symphony No. 4 in E-flat major ("Romantic")

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.

PERGOLESI ***Stabat Mater* (1736)**

Stabat mater dolorosa
Cuius animam gementem
O quam tristis et afflicta
Quae moerebat et dolebat
Quis est homo qui non fletet
Vidit suum dulcem natum
Eia Mater, fons amoris
Fac ut ardeat cor meum
Sancta Mater, istud agas
Fac ut portem Christi mortem
Inflammatum et accensus
Quando corpus morietur

Intermission

VIVALDI ***Gloria in D major***

Gloria in excelsis Deo
Et in terra pax hominibus
Laudamus te
Gratias agimus tibi
Propter magnam gloriam
Domine Deus
Domine Fili Unigenite
Domine Deus, Agnus Dei
Qui tollis peccata mundi
Qui sedes ad dexteram Patris
Quoniam tu solus Sanctus
Cum Sancto Spiritu

This program is approximately 90 minutes long, including 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 David Wright

Tonight's program is graced by two of the most beloved liturgical pieces from the Baroque era in Italy. Giovanni Battista Pergolesi's 1736 setting of the *Stabat Mater dolorosa*, an ancient hymn to the sorrowful Virgin Mary, epitomizes his generation-crossing style, in which music inspired by the counterpoint of Palestrina and early Baroque masters also foretells the transparency and grace of Mozart.

Antonio Vivaldi is better known today for his hundreds of brilliant instrumental concertos than for his liturgical music, with the shining exception of his extended setting of the "Gloria" section of the Latin Mass. Enhanced by oboe and trumpet, this hymn of praise to God sounds glorious indeed, but also wonderfully varied in its moods, movement lengths, and musical textures.

At first glance, the subject matter of the two works might seem unrelated—one a humble prayer to Mary for spiritual strength in the face of earthly sin and death, the other a paean to God in all His splendor. But there was a reason that the Vivaldi scholar Michael Talbot, somewhat to his own surprise, found "fervent enthusiasm, rapture, and mysticism" in that composer's sacred music. Lifting one's gaze heavenward, whether in sorrow or in awestruck joy, inevitably turns one's thoughts inward. Both Pergolesi and Vivaldi show the way, by different paths.

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By David Wright

Stabat Mater (1736)

GIOVANNI BATTISTA PERGOLESI

Born January 4, 1710, in Jesi, Marche Province, Italy

Died March 16, 1736, near Naples

Approximate length: 39 minutes

Music lovers often mourn the passing of Mozart at age 35 and Schubert at age 31. Now consider the case of G. B. Pergolesi, who at the time of his death was just 26 years old, and already one of the most influential composers in Europe. Pergolesi was instrumental in the rise of Neapolitan *opera buffa*, the rough-and-tumble proletarian art form that, during the 1730s, contended for supremacy with the elevated (some said stilted) *opera seria* and French court opera. The melodiousness and vitality of his music echo down the ages: Mozart, the greatest master of *opera buffa*, idolized Pergolesi, and 20th-century composers such as Stravinsky rediscovered his music and adapted it for ballets and concert works. One reason for the modern fascination with Pergolesi is that his brief career was poised on a knife edge between the Baroque and Classical eras; lovers of Bach, Corelli, Haydn, and Mozart will find echoes or anticipations of all of them in Pergolesi.

Pergolesi set the *Stabat Mater*, a poem of 13th-century origin depicting the Virgin Mary standing by the side of the crucified Christ, in 1736, the last year of his life. Its opening movement, “*Stabat mater dolorosa*,” epitomizes his mixed style: as a Baroque “walking bass” moves along impassively, the two voices move in aching dissonances that vividly express the pain under the music’s calm surface. The delicacy with which these sentiments are treated, and the lack of any complicating counterpoint, look ahead to the lighter, clearer style of the Classical period.

The poised, shapely phrases of “*Quae moerebat et dolebat*” look ahead to Mozart, without probing as far below the surface as he does. “*Eia Mater, fons amoris*” is the turning point of the poem, in which the poet prays to the Virgin for the strength to bear his own cross. “*Fac, ut ardeat cor meum*” is a fiery fugal movement, in keeping with the text: “*Make my heart burn in the Lord Christ’s love.*” Similar imagery inspires “*Inflammatum et accensum*,” in which coloratura vocal fireworks evoke the soul “*aflame*” with yearning for the Virgin’s protection. The last piece in the work, “*Quando corpus morietur; Amen*,” is in two tempos: *Largo* for the words “*When my body dies...*” and *Presto assai* for the Handelian “*Amen*,” which despite its vigor, never departs the somber key of F minor for more cheerful regions.

1. Stabat Mater dolorosa

Stabat mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat Filius

2. Cuius animam gementem

Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius

3. O quam tristis et afflicta

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti

4. Quae moerebat et dolebat

Quae moerebat et dolebat
Et tremebat cum videbat
Nati poenas incliti

5. Quis est homo qui non fletet

Quis est homo qui non fletet
Matri Christi si videret
In tanto supplicio?

Quis non posset contristari
Matrem Christi contemplari
Dolentem cum filio?

Pro peccatis suae gentis
Vidit Iesum in tormentis
Et flagellis subditum.

6. Vidit suum dulcem natum

Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum

7. Eia Mater, fons amoris

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

8. Fac ut ardeat cor meum

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

The grieving mother stood

The grieving mother stood
tearfully beside the cross
where her son was hanging

Her son, whose sighing soul,

Her son, whose sighing soul,
moaning, sad and saddening
was pierced by the sword

O how mournful and suffering

O how mournful and suffering
was that blessed
mother of the only-begotten!

She was grieving and aching

She was grieving and aching
and trembling as she saw
the torments of her renowned son.

What human being would not weep

What human being would not weep
upon seeing the mother of Christ
in such torment?

Who would fail to be able to be
saddened when observing the faithful
mother sorrowing along with her son?

For the sins of his people
she saw Jesus in torment
and subjected to whips.

She saw her sweet son

She saw her sweet son
dying in desolation
while he gave up the ghost

O mother, source of love

O mother, source of love,
make me feel the force of the pain,
so I may mourn with you

Make my heart blaze

Make my heart blaze
with love for Christ the Lord,
that I may please him

9. Sancta Mater, istud agas

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

Tui nati vulnerati
Tam dignati pro me pati
Poenas mecum divide

Fac me vere tecum flere
Crucifixo condolere
Donec ego vixero

luxta crucem tecum stare

Te libenter sociare
In planctu desidero

Virgo virginum praeclara
Mihi iam non sis amara
Fac me tecum plangere

10. Fac ut portem Christi mortem

Fac ut portem Christi mortem
Passionis eius sortem
Et plagas recolere

Fac me plagis vulnerari

Cruce hac inebriari
Ob amorem filii

11. Inflammatus et accensus

Inflammatus et accensus,
Per te, Virgo, sim defensus
In die iudicii

Fac me cruce custodiri
Morte Christi praemuniri
Confoveri gratia

12. Quando corpus morietur

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria. Amen.

Holy mother, do this

Holy mother, do this:
with the wounds of the crucified one,
strongly transfix my heart.

Of your wounded son,
who has now deigned to suffer for me,
divide with me the torments.

Make me truly weep with you
and suffer along with the crucified one
as long as I live.

I desire to stand with you beside the
cross:
to join with you
willingly in weeping.

Virgin, famous among virgins,
do not be bitter to me now,
make me cry along with you.

Make me bear the death of Christ

Make me bear the death of Christ,
make me a sharer in his passion,
meditating upon his wounds

Make me be afflicted with those
wounds
and intoxicated with this cross
for love of your son.

In my ardor and seal

In my ardor and seal
let me be defended by you, virgin,
on Judgment Day.

Make me be guarded by the cross,
fortified by the death of Christ
and fostered by grace.

When my body dies

When my body dies,
make my soul be given
the glory of paradise. Amen.

Gloria in D major, RV 589

ANTONIO VIVALDI

Born March 4, 1678, in Venice

Died July 27/28, 1741, in Vienna

Approximate length: 30 minutes

The name of Antonio Vivaldi is now so closely associated with brilliant and extravagant Baroque instrumental music that it's easy to overlook his dozens of vocal works. The contemporary chronicler Johann Mattheson did not make this mistake; instead, he praised Vivaldi for suiting his music to the instrument, be it a blazing, leaping violin or a singer spinning out curlicues and roulades. Late in his career, the "Red Priest"—so called for the color of Vivaldi's hair, and maybe also for his flamboyant temperament—composed successful operas. But even his vocal music for the church, and especially the movements featuring soloists, find him practicing his operatic skills.

As always with Vivaldi's works, it is hard to attach dates of composition to his two settings of the "Gloria" from the Mass. To say that they are associated with his nearly four decades of directing music at the Ospedale della Pietà, a home for orphan girls in Venice, does not narrow it down much. Both of them are in D major, traditionally a "glorious" key in which trumpets sound their best, and while one (RV 588) seems to be merely a movement of a full Mass setting, the work we hear tonight—more frequently performed in our time—is a freestanding composition in 12 movements, and one of the monuments of Baroque choral music.

Vivaldi's skillful use of contrast to set off one setting of a "Gloria" phrase from the next may put us in mind of his slightly younger contemporary Handel, although their musical personalities are quite different. In his early twenties, Handel spent three formative years in Italy, and his own recently discovered setting of the "Gloria" for soprano and strings (found in the library of the Royal Academy of Music in London) was probably composed in Rome during Vivaldi's early career in Venice. Both of these works open with fine, even monumental settings of the essential text "Gloria in excelsis Deo," although Vivaldi's version, with an added trumpet and oboe, has that extra touch of Venetian splendor to it. With more forces at his command than Handel, Vivaldi is free to emphasize the chorus, or vocal soloist, or instrumental soloist, as his inspiration and the text dictate. He also varies the length of his movements from the epigrammatic to the fully developed. The penultimate "Quoniam tu solus Sanctus" for chorus recalls the opening movement, after which the final text "Cum Sancto Spiritu" seems to demand, for both musical and theological reasons, a vigorous fugue to express the unity of God in many voices.

David Wright, a music critic for New York Classical Review, has provided program notes for Lincoln Center since 1982.

Gloria

Gloria in excelsis Deo.

Et in terra pax hominibus bonae
voluntatis.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Gratias agimus tibi.

Propter magnam gloriam tuam.

Domine Deus, rex coelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe

Domine Deus, agnus Dei, Filius Patris.

Qui tollis peccata mundi,

Miserere nobis;
Qui tollis peccata mundi,

Suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

Miserere nobis.

Quoniam tu solus sanctus; tu solus-
Dominus.

Tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu, in gloria Dei
Patris.
Amen.

Gloria

Glory be to God on high.

And on earth peace, goodwill toward
men.

We praise thee. We bless thee.
We worship thee. We glorify thee.

We give thanks to thee.

For thy great glory.

O Lord God, heavenly king,
God the Father almighty.

O Lord, the only-begotten Son, Jesus
Christ

O Lord God, lamb of God, Son of the
Father.

Thou that takest away the sins of the
world,
have mercy on us;
thou that takest away the sins of the
world,
receive our prayer.

Thou that sittest at the right hand of
the Father,
have mercy on us.

For thou only art holy; thou only art
the Lord.
Thou only art most high, Jesus Christ.

With the Holy Ghost, in glory of God
the Father.
Amen.

Meet the Artists



MARCO BORGIREVE

Jonathan Cohen (*Conductor and Harpsichord*)

Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. Well-known for his passion and commitment to chamber music, Mr. Cohen is equally at home in such diverse areas as Baroque opera and the Classical symphonic repertoire. He is artistic director of the ensemble Arcangelo, music director of Les Violons du Roy, artistic director of Tetbury Festival, and artistic partner of the Saint Paul Chamber Orchestra.

During the 2019–20 season he makes return visits to the Orchestra of the Age of Enlightenment, Budapest Festival Orchestra, and Iceland Symphony Orchestra, and debuts with the Handel and Haydn Society, Lucerne and Cincinnati Symphony Orchestras, and the Scottish Ensemble. He also tours the U.S. with Les Violons du Roy and continues his collaboration with the Saint Paul Chamber Orchestra.

In 2010, Mr. Cohen founded Arcangelo, which strives to perform high quality and specially created projects. He has toured with them to exceptional halls and festivals including London's Wigmore Hall, the Philharmonies in Berlin and Cologne, Vienna's Musikverein, Salzburg Festival, and Carnegie Hall. The ensemble made its Proms debut at the Sam Wanamaker Playhouse in 2016 and returned to the Proms in 2018 to present *Theodora* to a sold-out Royal Albert Hall. Arcangelo is much in demand in the recording studio, partnering with fine soloists such as Iestyn Davies, Anna Prohaska, and Christopher Purves; its releases have received multiple industry awards.

Katherine Watson (Soprano)



HUGO BERNARD

British soprano Katherine Watson started her career as a young artist in Le Jardin de Voix. She has since appeared with many leading conductors including Paul Agnew, Harry Bicket, Harry Christophers, Stephen Cleobury, Jonathan Cohen, and Emmanuelle Haïm, and continues to work internationally with William Christie and Les Arts Florissants.

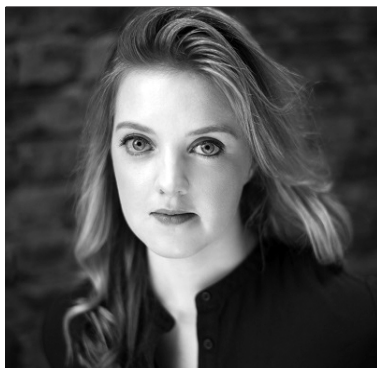
Ms. Watson was the recipient of Glyndebourne Festival's coveted John Christie Award, appearing as Fairy/Nymph

in *The Fairy Queen* and Diana in *Hippolyte et Aricie*. Notable operatic roles since then include Italienne/Phantôme in *Medée*, Virtu/Damigella in *L'Incoronazione di Poppea* at the Teatro Real, *Cassandra La Didone* in Caen, Luxembourg, and Paris, Phani in *Les Incas du Perou*, Dardanus with Ensemble Pygmalion at Opéra National de Bordeaux and the Chapelle royale de Versailles, and Iphis in *Jephtha* with Paris National Opera and at the Beaune Festival. Her oratorio work includes *Messiah* in Seville with the Halle Orchestra, Bach's *Christmas Oratorio* with the OAE and the Academy of Ancient Music for BBC Radio 3, and Mozart's *Exsultate Jubilate* at Westminster Abbey.

In addition to her work in Baroque repertoire, Ms. Watson has performed Mahler's Fourth Symphony and Barber's *Knoxville: Summer of 1915* at St. John's, and *Symphonia Antarctica* with the City of London Sinfonia. Her discography includes her first solo recording, *L'Opéra du Roi Soleil* with Alexis Kossenko and Les Ambassadeurs, and a Hyperion recording in 2014 of Monteverdi madrigals with Jonathan Cohen and Arcangelo. Highlights this season include Boismorier's *Les Voyages de l'Amour* in Budapest this past September, a tour of Korea and Japan with Les Arts Florissants in October, and appearances at the Prague Festival of Early Music and with the Freiburg Baroque Orchestra in December.

Rowan Pierce (*Soprano*)

GERARD COLLETT



Yorkshire-born Rowan Pierce is a rising star of the Orchestra of the Age of Enlightenment and is a Harewood Artist at English National Opera. She has appeared regularly with ensembles including the Academy of Ancient Music, Gabrieli Consort, BBC Scottish Symphony, Orchestra of the Age of Enlightenment, City of Birmingham Symphony Orchestra, and Royal Northern Sinfonia. In 2017, she made her BBC Proms and Wigmore Hall debuts.

Operatic roles have included Drusilla in *L'incoronazione di Poppea*, Galatea in *Acis and Galatea*, Susanna in *The Marriage of Figaro*, and Princess in *L'enfant et les sortilèges*. Recent and future roles include Papagena in *The Magic Flute* (English National Opera), Barbarina in *Le nozze di Figaro* (Nevill Holt Opera, Grange Festival, and ENO), Oberto in *Alcina* for Glyndebourne Festival Opera, and Quivera and Orazia in *The Indian Queen* for the Opéra de Lille under Emmanuelle Haïm. Festival performances include collaborations with Thomas Allen and Christopher Glynn in the Ryedale Festival, Ann Murray and Malcolm Martineau in the Oxford Lieder Festival, and Roger Vignoles in Leeds Lieder, as well as appearances at the BBC Proms, Cheltenham, Edinburgh, and Chiltern Arts Festivals. Ms. Pierce recently released her first solo disc of Purcell songs with Richard Egarr and lutenist William Carter, and she is featured as soprano soloist in the Royal Liverpool Philharmonic Orchestra's recording of Vaughan Williams's Ninth Symphony conducted by Andrew Manze. Future recording plans include sessions with the Gabrieli Consort and Academy of Ancient Music.

Ms. Pierce studied at the Royal College of Music where she was awarded the President's Award by the Prince of Wales in 2017. While at the RCM she also won the Van Someren Godfrey Prize and the first Schubert Society Singer Prize in 2014.

Iestyn Davies (Countertenor)



MARCO BORGREVE

After graduating from St. John's College, Cambridge, Iestyn Davies studied at the Royal Academy of Music. In 2017, Mr. Davies received an Olivier Award nomination for singing the role of Farinelli in *Farinelli and the King* opposite Mark Rylance, a Globe Theatre production that had successful runs on the West End and Broadway. On the opera stage he has appeared at the Royal Opera House, Covent Garden, Glyndebourne Festival Opera, English National Opera, La Scala, the Metropolitan Opera, and Lyric Opera

of Chicago, as well as in Munich, Vienna, and Zurich.

Recent highlights include returns to the Bavarian State Opera for *Ottone in Agrippina*, Terry in *Marnie* at the Met, and Polinesso in *Ariodante* at the Lyric Opera of Chicago. Later this season he reprises the role of Ottone in *Agrippina* at the Royal Opera House and the Met. Recent highlights include concerts with William Christie and the Royal Concertgebouw Orchestra, Les Violons du Roy and the Handel & Haydn Society, Jonathan Cohen and Arcangelo at the BBC Proms, and a tour with the Britten Sinfonia. This season he joins Orchestra of the Age of Enlightenment in Bucharest for *Orfeo ed Euridice*, Harry Bicket and the New York Philharmonic for *Messiah*, and Emmanuelle Haïm and the NDR Emphilharmonie Orchestra for a series of concerts of the *St. John Passion* at the Elbphilharmonie in Hamburg.

A committed recitalist, with repertoire ranging from Dowland to Clapton, Mr. Davies is a regular guest at Carnegie Hall and enjoys a successful relationship with both the Wigmore Hall and Saffron Hall, where he has curated residencies. Mr. Davies has twice been awarded the Gramophone Recital Award, and in 2017 won the Gramophone Baroque Vocal Award for his Bach Cantatas disc with Arcangelo and Jonathan Cohen. In 2017, he was awarded an MBE for his services to music.

Orchestra of the Age of Enlightenment

In 1986, a group of inquisitive London musicians took a long hard look at that curious institution we call “the orchestra” and decided to start again from scratch. They began by throwing out the rulebook. Put a single conductor in charge? No way. Specialize in repertoire of a particular era? Too restricting. Perfect a work and then move on? Too lazy. The Orchestra of the Age of Enlightenment was born.

And as this distinctive ensemble playing on period-specific instruments began to get a foothold, it made a promise to itself. It vowed to keep questioning and inventing as long as it lived. Residencies at London’s Southbank Centre and the Glyndebourne Festival didn’t numb its experimentalist bent. A major record deal didn’t iron out its quirks. Instead, the OAE examined musical notes with ever more freedom and resolve.

That creative thirst remains unquenched. The Night Shift series of informal performances are redefining concert formats. Its base at London’s Kings Place has fostered further creativity, such as *Bach, the Universe and Everything*, a trailblazing Sunday morning series with contributions from esteemed scientists. And from 2017, it started *Six Chapters of Enlightenment*, six extraordinary seasons exploring the music, science, and philosophy of the golden age from which the orchestra takes its name. Now more than 30 years old, the OAE is part of our musical furniture. It has even graced the outstanding conducting talents of Mark Elder, Simon Rattle, Vladimir Jurowski, Iván Fischer, John Butt, and András Schiff’s with a joint title of principal artist. But don’t ever think the ensemble has lost sight of its founding vow. Not all orchestras are the same. And there’s nothing quite like this one.

Choir of the Age of Enlightenment

The Choir of the Age of Enlightenment is a group of professional singers, many of whom are soloists in their own right. Originally the choir had appeared exclusively with the Orchestra of the Age of Enlightenment at British and European festivals, as well as a regular part of their concert series at London’s Southbank Centre. However, 2016 saw the choir performing its first concerts without the OAE by its side. The choir has taken part in many of the OAE’s recordings over the years, including Monteverdi’s *Vespers of 1610*, Purcell’s *Dido and Aeneas*, Bach Cantatas with Gustav Leonhardt, and Mozart’s *Così fan tutte* with Simon Rattle. It has also appeared frequently on radio and television with the orchestra, perhaps most memorably in July 2000 when the choir and orchestra performed Bach’s B-minor Mass at the BBC Proms on the 250th anniversary of the composer’s death. During recent seasons, the Choir of the Age of Enlightenment has performed with the Orchestra in the U.K. and further afield, working on a wide range of repertoire with conductors such as Richard Egarr, Emmanuelle Haïm, John Butt, Roger Norrington, and Mark Elder. In 2013, the choir performed the Brahms Requiem at the BBC Proms with Marin Alsop and the OAE.

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.



Orchestra of the Age of Enlightenment

Violin I

Kati Debretzeni
Julia Kuhn
Alice Evans
Kinga Ujszászi

Viola

John Crockatt
Katie Heller

Bass

Cecelia Bruggemeyer

Trumpet

David Blackadder

Violin II

Rodolfo Richter
Claire Holden
Debbie Diamond

Cello

Jonathan Manson
Andrew Skidmore

Oboe

Katharina Spreckelsen

Choir of the Age of Enlightenment

Soprano

Zoe Brookshaw
Emily Dickens
Eloise Irving
Daisy Walford

Countertenor

David Clegg
Tristram Cooke
Christopher Field
Tim Morgan

Tenor

Matthew Beale
John Bowen
Tom Castle
Christopher
Fitzgerald-Lombard

Bass

Malachy Frame
Brian McAlea
Ben Rowarth
Philip Tebb

Orchestra of the Age of Enlightenment Management

Crispin Woodhead, *Chief Executive*

Philippa Brownsword, *Orchestra Manager*

Jo Perry, *Projects Manager*

Emily Stubbs, *Development Director*

Ivan Rockey, *Director of Finance & Governance*

Cherry Forbes, *Education Director*

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John Holmes, *Director of Marketing & Audience Development*

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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

Joshua Benghiat, *Lighting Designer*

Megan Young, *Supertitles*

Cleo Aukland, *House Program Coordinator*

Paloma Estevez, *Company Manager, Contemporary Programming*

Roshni Lavelle, *House Seat Coordinator*