

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 24, 2019 at 3:00 pm

Cathedral of Sound

Los Angeles Philharmonic

Gustavo Dudamel, *Conductor*

BRUCKNER **Symphony No. 4 in E-flat major ("Romantic") (1878/80)**

Bewegt, nicht zu schnell

Andante, quasi allegretto

Scherzo. Bewegt—Trio. Nicht zu schnell, keinesfalls schleppend

Finale. Bewegt, doch nicht zu schnell

This program is approximately 70 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.

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

David Geffen Hall

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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NewYork-Presbyterian is the Official Hospital of Lincoln Center

UPCOMING GREAT PERFORMERS EVENTS:

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*

Tuesday, November 26 at 7:30 pm at Alice Tully Hall

Magdalena Kožená, mezzo-soprano

Simon Rattle, piano

Giovanni Guzzo and Rahel Maria Rilling, violins

Amihai Grosz, viola; **Dávid Adorján**, cello

Kaspar Zehnder, flute; **Andrew Marriner**, clarinet

A poetic evening of songs by Strauss, Brahms, Ravel, Chausson, and more

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

Visit LCGreatPerformers.org for more information relating to this season's programs.

Join the conversation: @LincolnCenter

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.

Snapshot

Known today for his symphonies and masses, Bruckner transformed the symphonic tradition of Beethoven and Schubert and influenced a younger generation of composers that included Mahler, Sibelius, and Richard Strauss. But for most of his life, Bruckner was lauded as a virtuoso organist, only gaining recognition as a composer during the 1880s. His magnificent choral music was known largely in the churches and cathedrals where it was performed, and his symphonies at that point were scarcely known at all.

His Fourth Symphony was begun the day after New Year's Day in 1874. It took more than seven years and major rewriting (following the debacle of his own performance of his Third Symphony in 1878) to reach the stage in Vienna in 1881, where it had considerable immediate success, but little lasting career impact beyond simply giving its composer a bit more fame.

Bruckner himself labeled it "Romantic," and even provided a sort of program for it, of knights and castles and hunting in the woods. But the title might best be understood as a sort of highly personal apotheosis of the German Romantic tradition, from Weber through Schumann to Wagner. Bruckner presents grand themes with musical flags waving in rich orchestration (without recourse to any special coloristic effects or instruments), and piles them up step by step, movement by movement, with vast cumulative sonic and emotional force.

—*Courtesy of the Los Angeles Philharmonic*

By Tim Greiving

Symphony No. 4 in E-flat major (“Romantic”) (1878/80)

ANTON BRUCKNER

Born September 4, 1824, in Ansfelden, Austria

Died October 11, 1896, in Vienna

Approximate length: 70 minutes

A devout Catholic and Wagner fanatic, Bruckner poured his influences and inspirations into grand cathedral symphonies—four-movement mountains cascading with huge emotions. A rocky childhood—losing his father when he was 13, being shipped off to a monastery—shaped him into an expert organist and a teacher like his father and grandfather before him. He was almost 40 when he really began composing in earnest, and 60 before it won him any acclaim. Painfully shy and deeply insecure, the lifelong bachelor, in his own way, never quite fit in, but the enormous gravity of his passion found expression in his choral music and, most notably, his eleven symphonies.

The Fourth came to him when he was 44, teaching music at the Vienna Conservatory and finding some fame with his organ playing. It took him almost all of 1874 to compose the symphony he himself christened “Romantic,” and then, in classic Bruckner style, he continued to revise and rewrite it for years following. He completely replaced the third movement with the “hunting” scherzo known today, and overhauled the finale twice.

Why romantic? Bruckner, inspired by his German heroes Schumann and Wagner, had in mind a sweeping epic of chivalry and derring-do. He penciled in the “scene” he had in mind for the first movement: “Dawn at a medieval citadel... knights sally forth from the gates on proud chargers... the wonder of nature surrounds them.” “In the first movement after a full night’s sleep the day is announced by the horn,” he once wrote in a letter to a conductor, describing the third movement as “musical entertainment of the hunters in the wood,” and in another letter as “how a barrel-organ plays during the mid-day meal in the forest.”

The 1881 premiere of the revised, published version of the symphony—just a few years after a depressing, poorly attended performance of his Third—was one of Bruckner’s happiest. The Vienna Philharmonic was conducted by Hans Richter, and the crowd drew Bruckner out for a bow after each movement. He was so happy that, after rehearsal one day, he slipped a coin into the conductor’s hand and asked Richter to drink a beer to his good health.

—Program notes courtesy of the Los Angeles Philharmonic

“All day and night, music”

By Rumi

All day and night, music,
a quiet, bright
reedsong. If it
fades, we fade.

—From *Unseen Rain: Quatrains of Rumi*, translated by John Moyne and Coleman Barks, ©1986 by Coleman Barks. Reprinted by arrangement with The Permissions Company, LLC on behalf of Shambhala Publications Inc., Boulder, Colorado, shambhala.com.

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

Meet the Artists



SMALLZ AND RASKIND

Gustavo Dudamel

Gustavo Dudamel is driven by the belief that music has the power to transform lives, to inspire, and to change the world. Through his dynamic presence on the podium and his tireless advocacy for arts education, Mr. Dudamel has introduced classical music to new audiences around the world and has helped to provide access to the arts for countless people in underserved communities.

The 2019–20 season sees Mr. Dudamel enter his second decade as the music and artistic director of the Los Angeles Philharmonic, where his bold programming and expansive vision have drawn critical acclaim. Other highlights of the season include leading the Berlin Philharmonic in four concerts for the 2020 Olympics celebrations in Tokyo, conducting the New York Philharmonic for a two-week residency at Lincoln Center, touring a concert version of Beethoven’s opera *Fidelio* throughout Europe with the Mahler Chamber Orchestra, which will incorporate the famed Venezuelan Manos Blancas choir, and an Italian tour with the Accademia Nazionale di Santa Cecilia. He will also conduct Bernstein’s iconic score for Steven Spielberg’s new film adaptation of *West Side Story*.

A lifelong advocate for music education and social development through art, Mr. Dudamel himself was shaped by his childhood experience with El Sistema, the extraordinary program and philosophy initiated in 1975 by José Antonio Abreu. Inspired by El Sistema, Mr. Dudamel, the LA Phil, and its community partners in 2007 founded YOLA (Youth Orchestra Los Angeles), which now serves more than 1,200 musicians providing young people with free instruments, intensive music instruction, academic support, and leadership training. In 2020, YOLA will have its own permanent, purpose-built facility at Inglewood, designed by architect Frank Gehry.

Los Angeles Philharmonic

Over the course of 100 seasons, the Los Angeles Philharmonic has redefined what an orchestra can be. Now in its 101st season, the LA Phil presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Recognized as one of the world's outstanding orchestras at home and abroad, the LA Phil leads the way in groundbreaking and diverse programming, demonstrating the orchestra's artistry and vision on stage and in the community.

Under the charismatic leadership of Music and Artistic Director Gustavo Dudamel since 2009, the LA Phil performs or presents more than 250 concerts annually at its two iconic venues: Walt Disney Concert Hall and the Hollywood Bowl. During its winter season at Walt Disney Concert Hall, with approximately 165 performances, the LA Phil creates festivals and other thematic programs designed to enhance the audience's experience of orchestral music. Since 1922, its summer home has been the world-famous Hollywood Bowl, host to the finest artists from all genres of music.

The orchestra's involvement with Los Angeles extends far beyond the concert hall, with wide-ranging performances in the schools, churches, and neighborhood centers of a vastly diverse community. Among its influential and multi-faceted learning initiatives is YOLA (Youth Orchestra Los Angeles), inspired by Venezuela's revolutionary El Sistema. Through YOLA, the LA Phil and its community partners provide free instruments, intensive music instruction, and leadership training to nearly 1,200 students from underserved neighborhoods.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a millionaire and amateur musician. Walter Henry Rothwell became its first music director, serving until 1927; since then, ten renowned conductors have served in that capacity: Georg Schnéevoigt (1927–29); Artur Rodziński (1929–33); Otto Klemperer (1933–39); Alfred Wallenstein (1943–56); Eduard van Beinum (1956–59); Zubin Mehta (1962–78); Carlo Maria Giulini (1978–84); André Previn (1985–89); Esa-Pekka Salonen (1992–2009); and Gustavo Dudamel (2009–present).



LOS ANGELES PHILHARMONIC

Gustavo Dudamel, *Music & Artistic Director*

Walt and Lilly Disney Chair

Zubin Mehta, *Conductor Emeritus*

Esa-Pekka Salonen, *Conductor Laureate*

Susanna Mälkki, *Principal Guest Conductor*

Ann Ronus Chair

Paolo Bortolameo, *Associate Conductor*

John Adams, *John and Samantha Williams Creative Chair*

First Violins

Martin Chalifour

Principal

Concertmaster

Marjorie Connell

Wilson Chair

Nathan Cole

First Associate

Concertmaster

Ernest Fleischmann

Chair

Bing Wang

Associate

Concertmaster

Barbara and Jay

Rasulo Chair

Akiko Tarumoto

Assistant

Concertmaster

Philharmonic

Affiliates Chair

Michele Bovyer

Rochelle Abramson

Camille Avellano

Margaret and Jerrold

L. Eberhardt Chair

Minyoung Chang

I.H. Albert Sutnick

Chair

Miika Gregg

Jordan Koransky

Mischa Lefkowitz

Edith Markman

Mitchell Newman

Mark Houston

Dalzell and James

Dao-Dalzell Chair for

Artistic Service to

the Community

Rebecca Reale

Stacy Wetzel

Justin Woo

Second Violins

Lyndon Johnston

Taylor

Principal

Dorothy Rossel Lay

Chair

Mark Kashper

Associate Principal

Kristine Whitson

Johnny Lee

Dale Breidenthal

Ingrid Chun

Jin-Shan Dai

Tianyun Jia

Chao-Hua Jin

Nickolai Kurganov

Guido Lamell

Varty Manouelian

Yun Tang +

Michelle Tseng

Suli Xue

Gabriela Peña-Kim *

Violas

Teng Li

Principal

John Connell Chair

Dale Hikawa Silverman

Associate Principal

Ben Ullery

Assistant Principal

Dana Lawson

Richard Elegino

John Hayhurst

Ingrid Hutman

Michael Larco

Hui Liu

Meredith Snow

Leticia Oaks Strong

Minor L. Wetzel

Cellos

Robert deMaine

Principal

Bram and Elaine

Goldsmith Chair

Ben Hong

Associate Principal

Sadie and Norman

Lee Chair

Dahae Kim

Assistant Principal

Jonathan Karoly

David Garrett

Barry Gold

Jason Lippmann

Gloria Lum

Linda and Maynard

Brittan Chair

Tao Ni

Serge Oskotsky

Brent Samuel

Basses

Christopher Hanulik
Principal
Oscar M. Meza
Assistant Principal
David Allen Moore

Ted Botsford
Jack Cousin
Jory Herman
Brian Johnson
Peter Rofé
Michael Fuller *
Dennis Trembly
Principal Bass
Emeritus

Flutes

Denis Bouriakov
Principal
Virginia and Henry
Mancini Chair
Catherine Ransom
Karoly
Associate Principal
Mr. and Mrs. H.
Russell Smith Chair
Elise Shope Henry
Mari L. Danihel
Chair
Sarah Jackson

Piccolo

Sarah Jackson

Oboes

Principal (Vacant)
Marion Arthur Kuszyk
Associate Principal
Anne Marie Gabriele
Carolyn Hove

English Horn

Carolyn Hove

Clarinets

Boris Allakhverdyan
Principal
Michele and
Dudley Rauch Chair
Burt Hara
Associate Principal
Andrew Lowy
David Howard

E-Flat Clarinet

Andrew Lowy

Bass Clarinet

David Howard

Bassoons

Whitney Crockett
Principal
Shawn Mouser
Associate Principal
Michele Grego
Evan Kuhlmann

Contrabassoon

Evan Kuhlmann

Horns

Andrew Bain
Principal
John Cecil Bessell
Chair
Jaclyn Rainey
Associate Principal
Gregory Roosa
Alan Scott Klee
Chair
Amy Jo Rhine
Loring Charitable
Trust Chair
Brian Drake +
Reese and Doris
Gothie Chair
Ethan Bearman
Assistant
Bud and Barbara
Hellman Chair

Trumpets

Thomas Hooten
Principal
M. David and Diane
Paul Chair
James Wilt
Associate Principal
Nancy and Donald
de Brier Chair
Christopher Still
Ronald and Valerie
Sugar Chair
Jeffrey Strong

Trombones

David Rejano Cantero
Principal
James Miller
Associate Principal
Judith and Thomas
L. Beckmen Chair
Paul Radke

Bass Trombone

John Lofton

Tuba

Norman Pearson

Timpani

Joseph Pereira
Principal
Cecilia and Dudley
Rauch Chair

Percussion

Matthew Howard
Principal
James Babor
Perry Dreiman
Wesley Sumpter*

Keyboards

Joanne Pearce
Martin
Katharine Bixby
Hotchkis Chair

Harp

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* *Resident Fellows*
+ on sabbatical

The Los Angeles
Philharmonic string
section utilizes
revolving seating
on a systematic
basis. Players listed
alphabetically change
seats periodically.

In those sections
where there are two
principals the musi-
cians share the posi-
tion equally and are
listed in order of
length of service.

The musicians of
the Los Angeles
Philharmonic
are represented
by Professional
Musicians Local 47,
AFM.

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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