

Lincoln Center's

# white light festival

October 16–November 18, 2018

**Saturday, November 17, 2018 at 7:30 pm**

**Sunday, November 18, 2018 at 5:00 pm**

*Pre-performance discussion with Kaija Saariaho, Peter Sellars, and Ara Guzelimian on Sunday, November 18 at 3:45 pm in the Agnes Varis and Karl Leichtman Studio*

## Only the Sound Remains

(U.S. premiere)

An opera by Kaija Saariaho

Directed by Peter Sellars

*This performance is approximately two hours and 20 minutes long, including a 20-minute intermission.*

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

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Rose Theater  
Jazz at Lincoln Center's Frederick P. Rose Hall

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

The White Light Festival 2018 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Laura Pels International Foundation for Theater, The Joelson Foundation, The Harkness Foundation for Dance, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center

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A co-production of Dutch National Opera, Amsterdam, Finnish National Opera, Opera National de Paris, Teatro Real, and Canadian Opera Company. As one of the original co-commissioners of Kaija Saariaho's *Only the Sound Remains*, the Canadian Opera Company is proud to support the North American premiere of this work at Lincoln Center's White Light Festival

In collaboration with GRAME, Lyon

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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.*

# Only the Sound Remains (U.S. premiere)

An Opera in Two Parts

Music by **Kaija Saariaho**

Directed by **Peter Sellars**

Libretto based on the Noh plays *Tsunemasa* and  
*Hagoromo*, translated by **Ezra Pound** and  
**Ernest Fenollosa**

**Philippe Jaroussky**, *Countertenor*

**Davóne Tines**, *Bass-Baritone*

**Nora Kimball-Mentzos**, *Dancer and Choreographer*

**Ernest Martínez Izquierdo**, *Conductor*

**Theatre of Voices**

**Else Torp**, *Soprano*

**Iris Oja**, *Alto*

**Paul Bentley-Angell**, *Tenor*

**Steffen Bruun**, *Bass*

**Meta4**

**Antti Tikkanen**, *Violin*

**Minna Pensola**, *Violin*

**Atte Kilpeläinen**, *Viola*

**Tomas Djupsjöbacka**, *Cello*

**Eija Kankaanranta**, *Kantele*

**Camilla Hoitenga**, *Flute*

**Heikki Parviainen**, *Percussion*

**Julie Mehretu**, *Set Designer*

**Robby Duiveman**, *Costume Designer*

**James F. Ingalls**, *Lighting Designer*

**Christophe Lebreton**, *Sound Designer*

# Only the Sound Remains

## **Always Strong**

*Spirit of the young man*  
Philippe Jaroussky

*Monk*  
Davóne Tines

*Intermission*

## **Feather Mantle**

*Angel*  
Philippe Jaroussky

*Fisherman*  
Davóne Tines

*Dancer*  
Nora Kimball-Mentzos

# Synopsis

## **Always Strong (*Tsunemasa*)**

Sodzu Gyokei, a priest serving at the temple of the royal court, is praying for Tsunemasa, who died in the battle of the Western Seas. Tsunemasa was a favorite of the Emperor, who had given him a lute named Seizan (Blue Mountain). Gyokei now offers the instrument at the altar of the deceased, to bring peace to his tormented soul. While the prayers and music for Tsunemasa resonate, the faint shadow of a man appears. Gyokei asks who it is, and the shadow replies that he is the ghost of Tsunemasa, lured there by the sound of the prayers. Then the shadow vanishes and only the sound of his voice remains, telling the priest how it misses the old days. This happy moment, however, is short-lived. Tsunemasa's ghost is tormented by visions of the battle in which he fought. He wants the lights to be extinguished and disappears.

## **Feather Mantle (*Hagoromo*)**

One spring morning, as the fisherman Hakuryo sets out to go fishing with his companions, he finds a beautiful feather robe hanging on a pine branch. When he plans to take it home, a Tennin (moon spirit) appears and asks him to return the robe to her. At first Hakuryo refuses. But he is eventually moved by the moon spirit's lament that she cannot go back into heaven without it. He will give her the robe in return for seeing her perform a celestial dance. When the fisherman again expresses distrust, she responds: "Doubt is for mortals; with us there is no deceit." The Tennin dances in the feather robe; one of the dances represents the waxing and waning of the moon. Eventually she disappears in the haze beyond the peak of Mount Fuji.

# Composer's Note: Extending the Intimate

By Kaija Saariaho

It often takes me several years to find all the right elements before I get to the point where I can begin to compose an opera. In the case of *Only the Sound Remains*, I discussed ideas with Peter Sellars for a long time. I was looking for something new that I had never done before. It's important to me, when I am workshopping a new major project, to exclude everything that I have done previously. At the beginning of the 2010s, I spent a lot of time in the United States. Notably, I was in residence at Carnegie Hall. I was working on another project in which I used short excerpts from Ezra Pound's *Cantos*. I liked these texts, which left a lot of room for the music. I told myself that I would like to continue to work with Pound's writings.

I talked about this with Peter and we decided on *Tsunemasa* and *Hagoromo*, two plays from Noh—a Japanese theatrical form that interests me and that Peter knows very well—adapted by Ezra Pound. This material is just a starting point. With regards to the overall structure, the stories of *Tsunemasa* and *Hagoromo* remain the same. In some ways, all Noh theater pieces deal with the same thing: the interaction between the human and the supernatural. Yet, these two plays are very different from each other. The first is somber and harrowing while the second one reaches for the light, the dance, ending with the angel vanishing into the clouds.

I had originally thought of a baritone and a countertenor for the voices in the first play, and a baritone and a soprano for the second. While we were talking with Philippe Jaroussky, whom I had known and admired for years, he suggested taking on both roles—the spirit and the angel. This idea made it possible to unify the plays in an interesting way and Philippe was an important inspiration. While we were envisioning how these two roles could be characterized by different tessituras, he suggested that I save the highest notes for the second part, when his voice would be warmed up. I therefore used a lower register and more dramatic writing for *Tsunemasa*, while the music for *Hagoromo* is higher and more ornamented.

I challenged myself to write an intimate work for a big space, with restrained instrumentation that includes flutes to extend the human breath and the bird songs; *kantele*—a traditional Finnish instrument for which I've wanted to write for a long time—which embodies the magical sound of the first play; percussion; and a string quartet—a particularly rich ensemble that makes it possible to cover a large pitch range. My goal was to write refined, well-defined music that breathes in the acoustics of a big space. I also made use of electronics to extend this sense of intimacy with the audience throughout the whole space. In *Emilie*, my previous opera, I was already using electronics to transform the soprano's voice and to create the voices of children, her father, her lovers... Here, I wanted to continue this work but move out of the realistic framework: transform the voice to move towards something more abstract and supernatural. In the first play, the real-time treatments of the countertenor's voice create veiled, low textures, like a shadow traveling through the room; in the second, they create high bell tones.

The idea of incorporating a dancer came from Peter. He was wondering how to represent the final disappearance of the angel when the text evoked its dances. He had a hard time imagining that I could compose the dance music...For me, the solution was clear: the angel's musical material would evolve into writing that was more and more rhythmic, faster and faster, representing the dance of an enchanted creature that disappears into the clouds of Mount Fuji.

—Interview by Simon Hatab. Translated from the French by Amanda MacBlane

## Coda

By Ezra Pound

O My songs,  
Why do you look so eagerly and so curiously into people's faces,  
Will you find your lost dead among them?

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

## Meet the Artists



MAARIT KYTÖHARJU

**Kaija Saariaho**

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are making a worldwide impact. She studied composition in Helsinki, Freiburg, and Paris, where she has lived since 1982. Her studies and research at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) have had a major influence on her music, and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, she has turned increasingly since the mid-1990s to larger forces and broader structures, such as the operas *L'Amour de loin* and *Adriana Mater* and the oratorio *La Passion de Simone*.

Ms. Saariaho has claimed such major composing awards as the Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, and the Polar Music Prize. In 2018 she was recognized with the BBVA Foundation's Frontiers of Knowledge Award, and in 2015 she was the judge of the Toru Takemitsu Composition Award. Always keen on strong educational programs, Ms. Saariaho was the music mentor of the 2014–15 Rolex Mentor and Protégé Arts Initiative and was in residence at U.C. Berkeley's music department in 2015.

She continues to collaborate for the stage. *Only the Sound Remains*, her most recent opera collaboration with Peter Sellars, opened in Holland in 2016. In the same year her first opera, *L'Amour de loin*, was given its New York premiere by the Metropolitan Opera in a new production by

Robert Lepage. The Park Avenue Armory and New York Philharmonic presented a celebration of her orchestral music with visual accompaniment in October 2016, and the following February saw Paris come alive with her work when she was the featured composer for the Festival Présences. Ms. Saariaho is currently composing a new opera to premiere in 2020.



RUTH WALZ

**Peter Sellars**

Peter Sellars has gained international renown for his groundbreaking and transformative interpretations of artistic masterpieces and for collaborative projects with an extraordinary range of creative artists. He has staged operas at the Canadian Opera Company, Dutch National Opera, Lyric Opera of Chicago, Paris National Opera, Salzburg Festival, and San Francisco Opera, among others. He has collaborated extensively with composer John Adams on works that include *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, and *The Gospel According to the Other Mary*. Inspired by the compositions of Kaija Saariaho, Mr. Sellars has guided the creation of productions of her work (*L'Amour de loin*, *Adriana Mater*) that have expanded the repertoire of modern opera.

In addition to an acclaimed production of *La clemenza di Tito* at the Salzburg Festival and Dutch National Opera, recent projects include the premiere of the latest Adams/Sellars collaboration, *Girls of the Golden West*, at the San Francisco Opera; a staging of Schumann's *Das Paradies und die Peri* for the Los Angeles Philharmonic; and a new production of *Doctor Atomic* for the Santa Fe Opera.

Mr. Sellars has led several major arts festivals, including the Los Angeles Festival



(1990, 1993) and Adelaide Festival of Arts (2002). In 2006 he was artistic director of New Crowned Hope, a month-long festival in Vienna celebrating the 250th anniversary of Mozart's birth. He also served as the music director of the 2016 Ojai Music Festival.

Mr. Sellars is a distinguished professor in the department of world arts and cultures at UCLA, a resident curator of the Telluride Film Festival, and was a mentor for the Rolex Arts Initiative. He is the recipient of a MacArthur Fellowship, the Erasmus Prize for contributions to European culture, the Gish Prize, and is a member of the American Academy of Arts and Sciences. In 2014 he was awarded the prestigious Polar Music Prize and named Artist of the Year by *Musical America*.



SIMON FOWLER

### Philippe Jaroussky

Countertenor Philippe Jaroussky has established himself as a major singer, with a vast Baroque repertoire ranging from the refinements of the Italian Seicento with Monteverdi, Scarlatti, and Rossi to the brilliance of Handel and Vivaldi. He has also made strong contributions to the rediscovery of composers such as Caldara, Porpora, and Steffani.

Increasingly captivated by contemporary works, Mr. Jaroussky performed a song cycle by Marc-André Dalbavie from the sonnets of Louise Labbé. He premiered Kaija Saariaho's *Only the Sound Remains*, written specifically for his voice, at Dutch National Opera in March 2016, in addition to performances at Paris National Opera and Teatro Real. He has also been exploring a very different repertoire of French *mélodies* accompanied by the pianist Jérôme Ducros, and recently proposed his

own vision of Berlioz's *Les nuits d'été* with performances at the Auditorio Nacional in Madrid and at Hamburg's Elbphilharmonie, where he has been an artist-in-residence and performed for its opening. Other performance highlights include Handel's *Alcina* (Théâtre des Champs-Élysées with Cecilia Bartoli) and the title role in Gluck's *Orfeo* at Théâtre des Champs-Élysées.

In 2002 Mr. Jaroussky founded Ensemble Artaserse, with whom he undertook an extensive Handel tour in fall 2017 to promote *The Handel Album*; in spring 2019 they will perform a new Francesco Cavalli program, to be released on Erato-Warner Classics. Another project recently came to fruition: the Academy Philippe Jaroussky, housed at La Seine Musicale near Paris and created to support the education of young musicians suffering from cultural isolation.

Mr. Jaroussky is an exclusive artist with Erato-Warner Classics and has received many awards for his recordings. He has been recognized by the French Victoires de la Musique (Révélation Artiste Lyrique in 2004, Artiste Lyrique de L'Année in 2007 and 2010) and with several Echo Klassik Awards (2008, 2009, 2016). In 2009 he was appointed Chevalier des Arts et des Lettres by the French government.



BOWIE VERSCHUUREN

### Davóne Tines

Bass-baritone Davóne Tines's performances in the 2018–19 season include the world premiere of *The Black Clown* in a production directed by Zack Winokur at American Repertory Theater, Kaija Saariaho's *Only the Sound Remains* at the Teatro Real and Lincoln Center, and John Adams's *El Niño* with Vladimir Jurowski conducting the Rundfunk-Sinfonieorchester Berlin. Mr. Tines reprises

his acclaimed portrayal of Ned Peters in the European premiere of John Adams and Peter Sellars's *Girls of the Golden West* at Dutch National Opera and performs in Henze's *El Cimarrón* in a new production at the Metropolitan Museum of Art in collaboration with the American Modern Opera Company. Mr. Tines also makes a debut at Opera Theatre of Saint Louis in the world premiere of *Fire Shut Up in My Bones* by Terence Blanchard and Kasi Lemmons. Symphonic appearances include concerts with Esa-Pekka Salonen and the Los Angeles Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, and Aram Demirjian leading the Kansas City Symphony.

Highlights of recent seasons include the world premiere of *Girls of the Golden West* at San Francisco Opera, Stravinsky's *Oedipus Rex* at the Baltic Sea Festival conducted by Salonen, and *Coming Together* by Frederic Rzewski and Schumann's *Das Paradies und die Peri*, both under the baton of Gustavo Dudamel, with the Los Angeles Philharmonic. Mr. Tines made his debut at the Brooklyn Academy of Music in Matthew Aucoin's *Crossing*, directed by Tony Award-winning director Diane Paulus, in a role he originated.

Mr. Tines is a founding core member of the American Modern Opera Company and the recipient of the 2018 Emerging Artists Award given by Lincoln Center for the Performing Arts. He graduated from Harvard University and received a master of music degree from The Juilliard School.



**Nora  
Kimball-Mentzos**

Nora Kimball-Mentzos was born in Brooklyn. She has worked with many well-known choreographers, teachers, and in major companies including Eliot Feld Ballet, the Stuttgart Ballet under the direction of Glen Tetley and Marcia Haydée, Nederlands Dans Theater with director/choreographer Jiří Kylián, American Ballet Theatre with director Mikhail Baryshnikov, Karole Armitage Ballet, Ballett Frankfurt with director/choreographer William Forsythe, as well as being a muse for the opera director Peter Sellars.

Ms. Kimball-Mentzos's creative diversity extends into film and photography, which includes modeling muse for Issey Miyake and acting in small short films. Her participation in the opera world, where she has danced in multiple productions by Sellars (Kurt Weill's *The Seven Deadly Sins* at Opéra de Lyon, Stravinsky's *Biblical Pieces* at Dutch National Opera, John Adams's *El Niño* at Théâtre du Châtelet, and Kaija Saariaho's *Only the Sound Remains* at Paris National Opera, Dutch National Opera, and Finnish National Opera), also includes her choreographic efforts in his stagings.

As an avid supporter of body awareness and creativity, she has created workshops for children in "body expression through dance" and supports non-profit organizations to help underprivileged children seeking a better way of life through dance. A pedagogue and coach at the Hochschule für Musik und Darstellende Kunst Frankfurt teaching classical ballet, the Zena Rommett floor-barre technique, and a diverse repertoire, she also teaches worldwide to professionals and non-professionals alike.



**Ernest Martínez Izquierdo**

Born in Barcelona, Ernest Martínez Izquierdo (conductor) is honorary conductor of the Navarre Symphony Orchestra of Pamplona and principal guest conductor of the contemporary-music ensemble Barcelona 216, which he founded in 1985. He has been music director of the Navarre Symphony Orchestra (1997–2013) and music director of the Barcelona Symphony Orchestra (2002–06), where he continued to serve as principal guest conductor through 2009.

Mr. Izquierdo has also conducted many principal Spanish orchestras and ensembles. Internationally, he has worked with orchestras such as the Tokyo and Kyoto Symphony Orchestras, Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra, Trondheim Symphony Orchestra, Orchestre Philharmonique de Radio France, Orchestre National de Lyon, and Warsaw Philharmonic. In spring 2019 he will make his debut with the Hong Kong Philharmonic Orchestra and return to Orchestre National Montpellier Occitanie.

Mr. Izquierdo's opera credits include Kaija Saariaho's *Adriana Mater*, directed by Peter Sellars (with premieres at the Finnish National Opera and Santa Fe Opera) and *Only the Sound Remains* (Paris National Opera); Mozart's *Le nozze di Figaro*, directed by Emilio Sagi; Orff's *Carmina Burana*, directed by La Fura dels Baus; Saariaho's *L'Amour de loin*, directed by Robert Lepage; and the world premiere of *L'Ombre de Venceslao* by Martin Matalon, directed by Jorge Lavelli. He has recorded for Deutsche Grammophon, Telarc, Harmonia Mundi, Col Legno, Ircam, Stradivarius, and Naxos. Mr.

Izquierdo has been honored with several prizes, including El Ojo Crítico (1995), the Catalan Roland Journalism Prize for Classical Music (2000), the Latin Grammy (2006), and the Diapason d'Or (2012). Since 2006 he has been a member of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi.



### Theatre of Voices

Theatre of Voices was founded by the English conductor and artistic director Paul Hillier. The ensemble received a Grammy Award for *The Little Match Girl Passion* in 2010—the year of the group's 20th anniversary—and was nominated for the Nordic Council Music Prize in 2013. Projects cover music ranging from Pérotin to Mozart and contemporary composers such as Arvo Pärt, Kaija Saariaho, Steve Reich, as well as Pelle Gudmundsen-Holmgreen and Stockhausen. Theatre of Voices works and records with some of the world's best instrumentalists. Tracks from more than 30 recordings have been featured in scores for films like *La grande bellezza* ("The Great Beauty"), *The Farmer and the Universe*, and *Arrival*. The ensemble's 2018–19 season includes appearances at Teatro Real in Madrid, Lincoln Center, Carnegie Hall, Barbican Centre, and Hamburg's Elbphilharmonie. The members performing this evening are Danish soprano Else Torp, Estonian mezzo-soprano Iris Oja, Sussex-based tenor Paul Bentley-Angell, and Danish bass Steffen Bruun. Theatre of Voices is sponsored by the Danish Arts Foundation and Augustinus Foundation.



## Meta4

Meta4, formed in Finland in 2001, is an acclaimed string quartet lauded for its vitality and richly colored sound. In 2018–19, the quartet performs Kaija Saariaho's *Only the Sound Remains* at Teatro Real Madrid and Lincoln Center, and conducts a joint octet tour with the Gringolts Quartet to Hamburg's Elbphilharmonie, Amsterdam's Concertgebouw, Philharmonie Luxembourg, Festspielhaus Baden-Baden, and many other European venues. Meta4 specializes in working with orchestras and leading programs from the principal positions without a conductor. In this role, the quartet has worked with the Finnish Baroque Orchestra, Turku Philharmonic Orchestra, Tapiola Sinfonietta, Swedish Musica Vitae, and the Australian ACO Collective.

In 2004 Meta4 won first prize in the International Shostakovich Quartet Competition in Moscow, where it was also awarded a special prize for the best Shostakovich interpretation. The group also won first prize in the International Joseph Haydn Chamber Music Competition (2007) and was selected as a BBC New Generation Artist (2008–10). Meta4 has also served as artistic director of the Oulunsalo Music Festival (2008–11) and as quartet in-residence at the Kuhmo Chamber Music Festival (2008–17).

Meta4 studied at the European Chamber Music Academy under Hatto Beyerle and Johannes Meissl. It has released three recordings on Hänssler Classic to date:

Haydn's String Quartets (2009), which earned an Echo Klassik Award; Shostakovich's String Quartets Nos. 3, 4, and 7 (2012), which received the Record of the Year award from the Finnish Broadcasting Company YLE and the Emma prize (the Finnish Grammys) for Classical Album of the Year; and Bartók's String Quartets Nos. 1 and 5. Meta4 has also released two albums of Saariaho's chamber music works (*Ondine*, 2013) and Sibelius's string quartet *Voces Intimae* (Berliner Meister Schallplatten, 2013).



## Eija Kankaanranta

Eija Kankaanranta (kantele) is a leading Finnish kantele musician with a special interest in contemporary music and improvisation. She has premiered works by Michael Finniissy, Jukka Tiensuu, Lotta Wennäkoski, Juhani Nuorvala, and Kaija Saariaho.

Ms. Kankaanranta is the first classical kantele player to complete a performer's doctorate at the Sibelius Academy. Her solo CD, *Griffyr—contemporary kantele music*, was released in 2007. She has appeared as a soloist with the Avanti! Chamber Orchestra, Pori Sinfonietta, Joensuu City Orchestra, and the Netherlands Wind Ensemble. She has also played the kantele in such orchestras and ensembles as the Uusinta Ensemble, Finnish Baroque Orchestra, Moscow Contemporary Music Ensemble, Lisbeth Diers Ensemble, and the Athelas Sinfonietta Copenhagen. Ms. Kankaanranta receives the support of a working grant from the Finnish Cultural Foundation.

**Camilla Hoitenga**

Camilla Hoitenga's (flute) repertoire ranges from pre-Bach to post-Stockhausen and from concertos to interdisciplinary works with live video and electronics. Her recordings—in particular those with Kaija Saariaho, with whom she has collaborated for more than 30 years—have won the Charles Cros Grand Prix, Diapason d'Or, and similar awards in France, Great Britain, and North America.

Ms. Hoitenga has performed concertos written for her by composers such as Saariaho, Peter Koszeghy, Ken-Ichiro Kobayashi, and Raminta Šerkšnytė, and worked with conductors like Jukka-Pekka Saraste, Susanna Mälkki, Christoph Eschenbach, Vladimir Jurowski, and Alan Gilbert in concert halls and festivals all over the world. A frequent guest in Japan, and with a great interest in Japanese culture, she has also premiered dozens of pieces written for her by Japanese composers such as Takehito Shimazu and Miyuki Ito. Commissions for her own music and improvisation have come from painters and sculptors (e.g. Mutsumi Okada, Jörg Immendorff) as well as from galleries and museums. Her own flute teachers were Darlene Dugan, Alexander Murray, Peter Lloyd, and Marcel Moyse. Equally inspiring were her collaborations with Karlheinz Stockhausen in Cologne. Born in Grand Rapids, Michigan, Ms. Hoitenga now lives in Cologne, Germany and Sylva, North Carolina.

**Heikki Parviainen**

Heikki Parviainen (percussion) is timpanist and percussionist of the Finnish National Opera Orchestra. Before settling into the opera pit, he served as the timpanist of Lahti Symphony Orchestra. Mr. Parviainen graduated from the Sibelius Academy in Helsinki, and has extended his studies at both Musikhögskolan i Malmö, Sweden, and Civica Scuola di Musica in Milan, Italy. He is an alumnus of Gustav Mahler Jugendorchester, Pacific Music Festival Orchestra, and Orkester Norden, where he works as a tutor for the percussion group. Mr. Parviainen has commissioned and premiered a marimba concerto by Finnish composer Arttu Takalo. He is also the timpanist of Helsinki Baroque Orchestra.

### **Julie Mehretu**

Julie Mehretu (set designer) is a world-renowned painter, born in Addis Ababa, Ethiopia, in 1970, who lives and works in New York City and Berlin. She received a master of fine arts degree with honors from the Rhode Island School of Design in 1997. Ms. Mehretu is a recipient of many awards, including the MacArthur Award (2005) and the U.S. Department of State Medal of Arts Award (2015). She is best known for her large-scale paintings that take the abstract energy, topography, and sensibility of global urban landscapes and political unrest as a source of inspiration. She has shown her work extensively in international and national solo and group exhibitions, and is represented in public and private collections around the world. Recent projects include completing a large-scale painting commission for the San Francisco Museum of Modern Art's Haas Atrium in September 2017, entitled

HOWL *eon* (I, II). Ms. Mehretu will have a mid-career survey beginning at LACMA in November 2019. Ms. Mehretu is represented internationally by Marian Goodman Gallery and is a member of the American Academy of Arts and Letters.

## Robby Duiveman

Robby Duiveman (costume designer) has been the director of costumes and make-up at the Dutch National Opera & Ballet since 1999, and held similar positions at the Salzburg Festival and Germany's Ruhrtriennale. He has also been a teacher of costume history and design at the Salzburg Mozarteum, director of the costume department at Brussels's La Monnaie, and costume supervisor at the Hamburg State Opera.

Mr. Duiveman has designed costumes for the Hamburg Ballet, Schauspielhaus Hamburg, Madrid's Teatro Real, the Ruhrtriennale, the Salzburg Festival, Grand Théâtre de Luxembourg, Welsh National Opera, Dutch National Opera & Ballet, the Holland Festival, Paris National Opera, Göttingen International Handel Festival, the Brisbane Baroque Festival, and Finnish National Opera.

As associate costume designer for Robert Wilson, he worked at the Ruhrtriennale, Los Angeles Opera, Ahmanson Theatre L.A., Bolshoi Theatre Moscow, National Theater Taipei, Dutch National Opera & Ballet, Schleswig-Holstein Musik Festival, Teatro Real Madrid, Gran Teatre de Liceu Barcelona, and the Barbican Centre in London. He worked as associate costume designer for Miuccia Prada at the Metropolitan Opera. Mr. Duiveman also created the exhibition of Eiko Ishioka's costumes for *Der Ring des Nibelungen* at the Stedelijk Museum in Amsterdam in 2014.

## James F. Ingalls

James F. Ingalls's (lighting designer) work at Lincoln Center includes Druid's *Waiting*

for *Godot*, directed by Garry Hynes; *The Renaissance Muse* with Andreas Scholl; Mark Morris's *Layla and Majnun* and *Mozart Dances*; and Kaija Saariaho's *La Passion de Simone*, John Adams's *The Flowering Tree*, and Toni Morrison's *Desdemona*, all directed by Peter Sellars.

His designs for dance include Paul Taylor's *Concertiana*, Lila York's *Continuum*, and Doug Varone's *Half Life*, all for Paul Taylor American Modern Dance; *Giselle* for the Finnish National Ballet; *The Nutcracker* for Miami City Ballet; and Twyla Tharp's 50th Anniversary Tour. His other work for Mark Morris Dance Group includes *The Hard Nut*, *Dido and Aeneas*, and *L'Allegro, il penseroso ed il moderato*.

Mr. Ingalls's designs for opera include the world premieres of John Adams's *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *The Gospel According to the Other Mary*, and the world premieres of Kaija Saariaho's *L'Amour de Loin* and *Adriana Mater*, all directed by Peter Sellars. Other designs for Druid include *Druid Shakespeare: Richard III*, *Sive, King of the Castle*, *The Beauty Queen of Leenane*, and *Druid Shakespeare: Richard II*, *Henry IV (Parts 1 & 2)* and *Henry V*, all directed by Garry Hynes.

He often collaborates with the Wooden Floor dancers in Santa Ana, California.

## Ara Guzelimian

Ara Guzelimian (discussion moderator) has been provost and dean of The Juilliard School since August 2006, where he works closely with the president in overseeing the faculty, curriculum, and artistic planning in all three of its divisions: dance, drama, and music. Prior to Juilliard, he was senior director and artistic advisor of Carnegie Hall from 1998 to 2006; in that post he oversaw the artistic planning and programming for the opening of Zankel Hall in 2003. In addition, he has given lectures

at the invitation of the Metropolitan Opera, Salzburg Easter Festival, Lincoln Center, Carnegie Hall, Banff Centre, Chicago Symphony Orchestra, the National Center for the Performing Arts in Taipei, and the Jerusalem Music Center, where he was on the faculty of the 2000 International Chamber Music Encounter, led by Isaac Stern. He has also been heard both on the Metropolitan Opera radio broadcasts and, as a guest host, on public radio's *Saint Paul Sunday*. He currently serves as artistic consultant for the Marlboro Music Festival and School in Vermont.

Previously, Mr. Guzelimian was the artistic administrator of the Aspen Music Festival and School (1993–98) and artistic director of the Ojai Music Festival (1992–97). As a writer and music critic, he has contributed to such publications as *Musical America*, *Opera News*, *Symphony Magazine*, and *The New York Times*. Mr. Guzelimian is editor of *Parallels and Paradoxes: Explorations in Music and Society* (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said. His performing edition of Mendelssohn's incidental music to Shakespeare's *A Midsummer Night's Dream* has been performed by the Chicago, Boston, and London symphony orchestras. In 2003 Mr. Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.

### **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. Now in its ninth year, 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 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 relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

## **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*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Viviana Benitez, *Associate Producer, David Rubenstein Atrium*

Walker Beard, *Production Coordinator*

Meera Dugal, *Programming Manager, David Rubenstein Atrium*

Olivia Fortunato, *Programming Assistant*

James Fry, *Technical Manager, Contemporary Programming*

Jessica Braham, *House Seat Coordinator*

Elizabeth Lee, *Company Manager, Contemporary Programming*

Lucy Powis, *House Program Coordinator*

## **For the White Light Festival**

Timo Kurkikangas, *Sound Engineer*

David Poissonnier, *Assistant Sound Engineer*

Townsend Olcott, *Production Manager*

Andrew Hill, *Production Electrician*

Betsy Ayer, *Stage Manager*

Pamela Salling, *Assistant Stage Manager*

Amy Page and Joy Havens, *Wardrobe*

Megan Young, *Supertitles*