

Lincoln Center's Mostly Mozart[®] 50th Anniversary

July 22–August 27, 2016

Jane Moss
Ehrenkrantz Artistic Director

Louis Langrée
Renée and Robert Belfer Music Director

The Program

Sunday, August 21, 2016

Seven Responses (New York premiere)

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Sunday Afternoon, August 21, at 3:00 pm

Seven Responses, Part I

Texts and Translations for Part I start on page 48.

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Sunday Evening, August 21, at 7:00 pm

Seven Responses, Part II

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Meet the Artists begins on page 54Q.

Please make certain all your electronic devices are switched off.

The Mostly Mozart Festival is made possible by Renée and Robert Belfer, Sarah Billingham Solomon and Howard Solomon, and Rita E. and Gustave M. Hauser.

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

Steinway Piano

Merkin Concert Hall at Kaufman Music Center

Mostly Mozart Festival

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The Crossing is grateful for the generosity of an anonymous donor, who has contributed significantly to *Seven Responses*.

UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Monday, August 22, at 10:00 pm in the Stanley H. Kaplan Penthouse
A Little Night Music*

International Contemporary Ensemble

Peter Evans, trumpet; **Cory Smythe**, piano;

Craig Taborn, piano ^{MJM}

Improvisations

An evening of world premiere works for trumpet, pianos, strings, and percussion

Tuesday, August 23, at 7:30 pm in Merkin Concert Hall

International Contemporary Ensemble

Karina Canellakis, conductor ^{MJM}

Claire Chase, flute; **David Bowlin**, violin

Maiya Papach, viola; **Katinka Kleijn**, cello

DAI FUJIKURA: Cello Concerto (World premiere)

ANTHONY CHEUNG: *Assumed Roles* for viola (World premiere)

MARCOS BALTER: Violin Concerto (World premiere)

WANG LU: *Cloud Intimacy* for ensemble (U.S. premiere)

DAI FUJIKURA: Flute Concerto (U.S. premiere)

^{MJM} Mostly Mozart debut

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

Visit MostlyMozart.org for full festival listings.

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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.

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The Program

Sunday, August 21, 2016, at 3:00 pm

Seven Responses, Part I

(New York premiere)

The Crossing

International Contemporary Ensemble

Quicksilver^{MJM}

Donald Nally, *Conductor*

I. To the Feet

BUXTEHUDE ***Ad pedes*** ("To the feet"), from *Membra Jesu nostri* (1680)

Sonata

Concerto

Aria: Soprano

Aria: Soprano

Aria: Bass

Concerto (da capo: *Ecce super montes*)

Concerto

DAVID T. LITTLE ***dress in magic amulets, dark, from My feet*** (2016)

(New York premiere)

(Program continued)

^{MJM} Mostly Mozart debut

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Steinway Piano

Merkin Concert Hall at Kaufman Music Center

II. To the Knees

BUXTEHUDE ***Ad genua*** ("To the knees"), from *Membra Jesu nostri*

Sonata
Concerto
Aria: Tenor
Aria: Alto
Aria: Two Sopranos and Bass
Concerto (da capo: *Ad ubera portabimini*)
Concerto

ANNA THORVALDSDOTTIR ***Ad genua/To the knees*** (2016)

(New York premiere)

Intermission

III. To the Hands

BUXTEHUDE ***Ad manus*** ("To the hands"), from *Membra Jesu nostri*

Sonata
Concerto
Aria: Soprano
Aria: Soprano
Aria: Alto, Tenor, and Bass
Concerto (da capo: *Quid sunt plagae istae*)

CAROLINE SHAW ***To the Hands*** (2016) (New York premiere)

- I. Prelude: wordless
- II. In medio/in the midst
- III. Her beacon-hand beckons
- IV. ever ever ever
- V. Litany of the Displaced
- VI. i will hold you

IV. To the Sides

BUXTEHUDE ***Ad latus*** ("To the sides"), from *Membra Jesu nostri*

Sonata
Concerto
Aria: Soprano
Aria: Alto, Tenor, and Bass
Aria: Soprano
Concerto (da capo: *Surge amica mea*)

HANS THOMALLA ***I come near you*** (2016) (New York premiere)

This program is approximately two hours long, including intermission.

Snapshot

By Paul Schiavo

Seven Responses, performed over two concerts this afternoon and evening, is a collaborative musical work that spans more than three centuries and unites the imaginations of eight composers. The project originated with Donald Nally and the late Jeff Dinsmore, co-founders of The Crossing, a choir specializing in music of our time. Despite the group's focus on contemporary works, Dinsmore felt that The Crossing's vocal resources were well-suited to music of the Baroque period—that is, the 17th and early 18th centuries. From that conviction grew the idea of juxtaposing old and new music in a single concert experience.

The foundation for *Seven Responses* is *Membra Jesu nostri*, a unified cycle of seven cantatas composed by Dieterich Buxtehude and completed not later than 1680. Each of these cantatas, which together form something like an oratorio, meditates upon a part of the body of the crucified Jesus. Evoking both the agony and the promise of spiritual salvation that Christians find in the crucifixion story, *Membra Jesu nostri* entwines suffering, death, hope, and gratitude.

Complementing Buxtehude's music are newly composed pieces that were commissioned for the project, each matched with one of the *Membra Jesu nostri* cantatas. The seven contributing composers had relatively free rein in devising their "responses," the only constraints being the musical resources provided by The Crossing and the International Contemporary Ensemble, whose modern instruments provide contrasting timbres to those of Quicksilver's period instruments. Each response focuses on the anatomical part—feet, hands, side, etc.—addressed in the corresponding *Membra Jesu nostri* cantata, but they do so in quite varied ways. The commissioned composers, who range widely in age and nationality, represent a broad section of the creative work that is shaping music in our time.

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By Paul Schiavo

One of the most striking developments in composition over the past century has been creative interaction with the musical past. Notable early examples include the neo-classical works of Prokofiev, Ravel, Stravinsky, and others, Schoenberg's audacious reworking of a Handel *concerto grosso* as his Concerto for String Quartet and Orchestra, and Webern's transformational orchestration of the Ricercare from Bach's *The Musical Offering*. More recently, pieces by Luciano Berio, Thomas Adès, and other composers have shown that Western music's thousand-year-long history remains a wellspring of creative ideas and influences.

Seven Responses extends this development by creating a dialogue between not one, but seven composers of our own time with another from the 17th century. The latter is Dieterich Buxtehude, the foremost German musician of the Baroque period prior to Bach and Handel. Renowned as an organist, Buxtehude spent his entire career in service of the Lutheran Church, some 40 years of it at the important Marienkirche in the city of Lübeck, northeast of Hamburg. Most of his substantial output as a composer consists of organ and sacred vocal music.

In the latter category, *Membra Jesu nostri* is notable on several counts. This work comprises seven cantatas on the theme of Christ's crucifixion, each contemplating a different part of Jesus's wounded body. (The composition's title translates as "The Limbs of Our Jesus," although its meditation extends to Christ's torso and head.) While each cantata is structurally whole in itself, together they form a larger work that constitutes perhaps the earliest oratorio by a German composer. Its texts, which Buxtehude chose and assembled, are in Latin and stem from two sources: the Bible and *Salve mundi salutare*, a 13th-century poem whose author is unknown but may have been the medieval Flemish abbot and poet Arnulf of Leuven.

These two textual sources shape the design of the seven *Membra Jesu nostri* cantatas. Each begins with an instrumental prelude, which Buxtehude calls a sonata, followed by a vocal "concerto." In the present context, that word means something quite different from our modern conception of the concerto as an orchestral composition with featured soloist(s). Rather, Buxtehude uses it to indicate a movement for chorus and instruments. Each concerto movement of *Membra Jesu nostri* sets a short Biblical passage related to the portion of Christ's body that is the subject of its cantata.

There follow, in each cantata, three arias for solo voice or, in a few instances, solo trio. With texts drawn from *Salve mundi salutare*, these address directly Christ's suffering and the redemption worshipers anticipate from it. Each cantata then concludes with a reprise of its concerto movement, usually with the same text. But in the first cantata, the closing concerto repeats the verses of the initial aria; and in the seventh, the concluding concerto sets the single word "Amen," giving a stamp of finality to the entire work.

Performed over the course of two concerts by the singers of The Crossing and the Baroque instrumentalists of Quicksilver, *Membra Jesu nostri* is an essential half of *Seven Responses*. But it is only half. The other part, equally essential, is the seven new compositions commissioned by Donald Nally, director of The Crossing. (Nally and The Crossing's co-founder, the late Jeff Dinsmore, conceived the *Seven Responses* project.) Each of these newly written pieces is by a different composer, and each concerns a different portion of the body considered in *Membra Jesu nostri*. Performed with the modern instruments of the International Contemporary Ensemble, they vary widely in conception and musical style.

I.

Ad pedes ("To the feet"), from Membra Jesu nostri, BuxWV 75 (1680)

DIETERICH BUXTEHUDE

Born c. 1637, in Denmark or Germany

Died May 9, 1707, in Lübeck, Germany

dress in magic amulets, dark, from My feet (2016)

DAVID T. LITTLE

Born October 25, 1978, in Blairstown, New Jersey

This afternoon's concert presents the initial four cantatas of *Membra Jesu nostri* and the corresponding responses. The first of these paired pieces concerns the feet. Buxtehude's cantata *Ad pedes* envisions Christ's feet nailed to the cross. The response, *dress in magic amulets, dark, from My feet*, is by the American composer David T. Little, who wrote both words and music. He observes that crucifixion nails, or what were taken to be them, historically were thought to have protective powers and were worn as charms to fend off misfortune and disease. The text of his piece imagines Christ offering the nails "dark, from My feet" for this purpose, uniting giver and receiver in a bond of death and "magic pain." Little, whose resume includes stints as a drummer in rock bands as well as a doctorate degree in music from Princeton University, and whose work often straddles the idioms of rock and contemporary composition, has included in his score metallic sounds produced by brake drums and other implements.

II.

Ad genua ("To the knees"), from Membra Jesu nostri

DIETERICH BUXTEHUDE

Ad genua/To the knees (2016)

ANNA THORVALDSDOTTIR

Born July 11, 1977, in Akranes, Iceland

Ad genua, the second cantata of *Membra Jesu nostri*, juxtaposes very different visions of knees: knees that dandle a child and the bending knees of the dying Jesus. The response uses the same title. Its text, by the Icelandic writer Gudrun

Eva Minervudottir, extends the notion of falling to one's knees to falling in a broader sense. Her text inspired another young Icelander, composer Anna Thorvaldsdottir, to write a song for solo soprano. Her voice is enveloped by music for choir and string instruments, creating what Thorvaldsdottir describes as "a dream-like state, both terrifying and calm at the same time."

III.

Ad manus ("To the hands"), from *Membra Jesu nostri*

DIETERICH BUXTEHUDE

To the Hands (2016)

CAROLINE SHAW

Born August 1, 1982, in Greenville, North Carolina

The concerto movement of the third *Membra Jesu nostri* cantata, *Ad manus*, asks, in the words of the prophet Zechariah, "What are those wounds in the midst of your hands?" The ensuing arias remind us of Christ's hands pierced by nails, and finally invoke those hands as defense against the presumed dangers of eternity. The response, *To the Hands*, by Pulitzer laureate Caroline Shaw, is one of the most elaborate and complex engendered by the *Seven Responses* project. Like Buxtehude's cantata, it unfolds in six movements and combines old and newer texts.

"The first movement," Shaw notes, "acts as a prelude and turns the opening tune of *Ad manus* into a wordless plainchant melody." The composer then takes up the question asked in the cantata's concerto movement, reorders the words, and concludes by asking: What are the wounds in *our* hands? The third movement derives from "The New Colossus," the sonnet by Emma Lazarus engraved on the base of the Statue of Liberty, and particularly from its image of a "beacon-hand" extending a light to exiles and refugees. Shaw's own verses, which she describes as a "riff" on Lazarus's poem, again arrive at a first-person-plural construction.

The fourth movement also uses original verses by Shaw. They envision an old woman, her hands folded in her lap and, later, "tending to her bread and empty chairs." To the description of this intimate scene Shaw appends the Latin words *in caverna*—"in the hollow"—taken from a verse in the *Song of Solomon* we will encounter in the fourth cantata of *Membra Jesu nostri*. In the fifth movement, the choir speaks figures enumerating internally displaced persons in different countries. "Sometimes," Shaw observes, "data is the cruelest and most honest poetry." *To the Hands* closes with a varied reprise of its second movement.

IV.

Ad latus* (“To the sides”), from *Membra Jesu nostri

DIETERICH BUXTEHUDE

***I come near you* (2016)**

HANS THOMALLA

Born in 1975, in Bonn, Germany

Part I of *Seven Responses* concludes with the cantata *Ad latus* and its response, *I come near you*, by Hans Thomalla, a German composer who has lived and worked in the U.S. since 2002. Buxtehude implicitly compares the wound in Christ’s side, the subject for the cantata’s arias, with the cliff-side hollow that is home to a dove, an image drawn from the *Song of Solomon* and evoked in the concerto movement of *Ad latus*. For his piece, Thomalla fashioned a text drawing on the same sources. The composer notes that for Buxtehude, the wounded being suffering for us is Christ, but in our own time it is the natural world that bleeds and dies for us. *I come near you* presents a musical allegory of our currently fraught relationship with nature.

The piece begins with multiphonics—dense, chord-like sonorities produced by woodwind instruments by means of unconventional fingerings and embouchures. For Thomalla, these sounds are like “quiet screams...the sound of nature under pressure.” They are, he writes, “clearly distorted but at the same time beautiful in [their] resistance against an abstract harmonic system.” The choir, by contrast, initially sings within such a system, that of familiar human harmonies. But, the composer explains, the vocalists “are increasingly affected by the nature-sounds of the wind instruments, and for a moment true harmony seems possible: an attempt to ‘come near,’ to understand, to influence the Other and be influenced. This moment of true and open contact is brief, though, as it eventually drowns in increasingly loud and assertive gestures of harmonic control.”

And so, the first half of *Seven Responses* ends darkly, with humanity and the natural world in conflict. Whether that conflict can be resolved, and harmony restored between us and our planet, is left an open question. That question will be the starting point for the second half of this remarkable collaborative work.

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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I. To the Feet

Ad pedes ("To the feet"), from *Membra Jesu nostri*

DIETERICH BUXTEHUDE

1. Sonata

2. Concerto

*Ecce super montes
pedes evangelizantis
et annunciantis pacem*

Behold, upon the mountains
the feet of one bringing good news
and proclaiming peace (Nahum 1:15)

3. Aria: soprano

*Salve mundi salutare,
salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam*

Hail, salvation of the world,
Hail, hail, dear Jesus!
On Your cross would I hang
Truly, You know why
Give me Your strength

4. Aria: soprano

*Clavos pedum, plagas duras,
et tam graves impressuras
circumplector cum affectu,
tuo pavens in aspectu,
tuorum memor vulnerum*

The nails in Your feet, the hard blows
and so grievous marks
I embrace with love,
Fearful at the sight of You
Mindful of Your wounds

5. Aria: bass

*Dulcis Jesu, pie Deus,
Ad te clamo licet reus,
praebe mihi te benignum,
ne repellas me indignum
de tuis sanctis pedibus*

Sweet Jesus, merciful God
I cry to You, in my guilt
Show me Your grace,
Turn me not unworthy away
From Your sacred feet

6. Concerto (da capo: *Ecce super montes*)

7. Concerto

*Salve mundi salutare,
salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam*

Hail, salvation of the world,
Hail, hail, dear Jesus!
On Your cross would I hang
Truly, You know why
Give me Your strength

dress in magic amulets, dark, from My feet

Words and music: David T. Little

Take this, All
of you, Take
these...

Dress in magic,
Dress in magic amulets,
Take these...

Dress in magic,
Dress in magic amulets,
Dark, from My feet.

...My feet.

You rejoice in wounds.
My demise.
Our demise.
Magic pain.

II. To the Knees

Ad genua ("To the knees"), from Membra Jesu nostri

1. Sonata

2. Concerto

*Ad ubera portabimini,
et super genua blandientur vobis*

You will be brought to nurse
and dandled on the knees
[of Jerusalem, portrayed as a mother]
(Isaiah 66:12)

3. Aria: tenor

*Salve Jesu, rex sanctorum,
spes votiva peccatorum,
crucis ligno tanquam reus,*

Hail Jesus, King of Saints
Hope of sinners' prayers,
like an offender on the wood of the
cross,
a man hanging, true God,
Bending on failing knees!

*pendens homo verus Deus,
caducis nutans genibus*

4. Aria: alto

*Quid sum tibi responsurus,
actu vilis corde durus?
Quid rependam amatori,
qui elegit pro me mori,
ne dupla morte morerer*

What answer shall I give You,
Vile as I am in deed, hard in my heart?
How shall I repay Your love,
Who chose to die for me,
Unless I die a second death?

5. Aria: two sopranos and bass

*Dulcis Jesu, pie Deus,
Ad te clamo licet reus,
praebe mihi te benignum,
ne repellas me indignum
de tuis sanctis pedibus*

Sweet Jesus, merciful God
I cry to You, in my guilt
Show me Your grace,
Turn me not unworthy away
From Your sacred feet

6. Concerto (da capo: Ad ubera portabimini)

7. Concerto

*Salve mundi salutare,
salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam*

Hail, salvation of the world,
Hail, hail, dear Jesus!
On Your cross would I hang
Truly, You know why
Give me Your strength

Ad genua/To the knees

Music: Anna Thorvaldsdottir

Words: Gudrun Eva Minervudottir

I fall to my knees
I fall
I fall
I fall
to my knees and ask
forgiveness for
lazy thoughts,
unseemly hunger
and
the beautiful, wild stampede of my fear

I fall to my knees
I fall
I fall
I fall
to my knees and into
the dark haze
of the purple, innocent sky
I fall deep into the sky and beg
for clarity,
true satisfaction
and union of the soul

I give myself up
I give
I give up

I fall to my knees
I fall
I fall
I fall
to my knees and worship
the eternal music

III. To the Hands

Ad manus ("To the hands"), from *Membra Jesu nostri*

1. Sonata

2. Concerto

*Quid sunt plagae istae
in medio manuum tuarum?*

What are those wounds
in the midst of Your hands?
(Zechariah 13:6)

3. Aria: soprano

*Salve Jesu, pastor bone,
fatigatus in agone,
qui per lignum es distractus
et ad lignum es compactus
expansis sanctis manibus*

Hail, Jesus, good shepherd,
wearyed in agony,
tormented on the cross
nailed to the cross
Your sacred hands stretched out

4. Aria: soprano

*Manus sanctae, vos amplector,
et gemendo condelector,
grates ago plagis tantis,
clavis duris guttis sanctis
dans lacrymas cum osculis*

Holy hands, I embrace you,
and, lamenting, I delight in you,
I give thanks for the terrible wounds,
the hard nails, the holy drops,
shedding tears with kisses

5. Aria: alto, tenor, and bass

*In cruore tuo lotum
me commendo tibi totum,
tuae sanctae manus istae
me defendant, Jesu Christe,
extremis in periculis*

Washed in Your blood
I wholly entrust myself to You;
may these holy hands of Yours
defend me, Jesus Christ,
in the final dangers

6. Concerto (da capo: *Quid sunt plagae istae*)

To the Hands

Words and music: Caroline Shaw

I. Prelude: wordless

II.

in medio. in medio.

in medio manuum tuarum

quid sunt plagae istae in medio manuum tuarum

quid sunt plagae istae in medio manuum nostrarum

in the midst. in the midst. in the midst of your hands

what are those wounds in the midst of your hands

what are those wounds in the midst of our hands

—*from Buxtehude's Ad manus (Zechariah 13:6, adapted by Caroline Shaw, with the addition of "in medio manuum nostrum" ("in the midst of our hands"))*

III.

Her beacon-hand beckons:

give

give to me

those yearning to breathe free

tempest-tossed they cannot see

what lies beyond the olive tree

whose branch was lost amid the pleas

for mercy, mercy

give

give to me

your tired fighters fleeing flying

from the

from the

from

let them

i will be your refuge

i will be your refuge

i will be

i will be

we will be

we will

—*Caroline Shaw, responding to the 1883 sonnet "The New Colossus" by Emma Lazarus, mounted on the pedestal of the Statue of Liberty in 1903*

IV.

ever ever ever

in the window sills

or the beveled edges

of the aging wooden frames that hold

old photographs

hands folded

folded

gently in her lap

ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs
left for elijahs
where are they now
in caverna
in caverna

—Caroline Shaw; the final line, "in caverna," is drawn from Buxtehude's *Ad latus*, from the Song of Songs; "in the clefts of the rock, in the hollow of the cliff"

V. [The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, generalized violence, or human rights violations.]

VI.
i will hold you
i will hold you
ever ever will i hold you
ever ever will i enfold you
in medio in medio

—Caroline Shaw, with the final line a reprise from the original Zechariah text

IV. To the Sides

Ad latus* ("To the sides"), from *Membra Jesu nostri

1. Sonata

2. Concerto

*Surge, amica mea,
speciosa mea, et veni,
columba mea in foraminibus petrae,
in caverna maceriae*

Arise, my love,
my beautiful one, and come,
my dove in the clefts of the rock,
in the hollow of the cliff
(Song of Songs 2:13–14)

3. Aria: soprano

*Salve latus salvatoris,
in quo latet mel dulcoris,

in quo patet vis amoris,
ex quo scatet fons cruoris,
qui corda lavat sordida*

Hail, side of the Savior,
in which the honey of sweetness is
hidden,
in which the power of love is exposed,
from which gushes the spring of blood
that cleans the dirty hearts

4. Aria: alto, tenor, and bass

Ecce tibi appropinquo,

Lo, I approach You,

*parce, Jesu, si delinquo,
verecunda quidem fronte,
ad te tamen veni sponte
scrutari tua vulnera*

Pardon, Jesus, if I sin,
With reverent countenance
freely I come to You
to behold Your wounds

5. Aria: soprano

*Hora mortis meus flatus
intret Jesu, tuum latus,
hinc expirans in te vadat,
ne hunc leo trux invadat,
sed apud te permaneat*

In the hour of death, may my soul
Enter, Jesus, Your side
Hence dying may it go into You,
Lest the cruel lion seize it,
But let it dwell with You

6. Concerto (da capo: *Surge amica mea*)

I come near you

Music: Hans Thomalla

Words: arranged by Hans Thomalla after Arnulf of Leuven and *Song of Solomon*

I come near you
To your side
From which the fountain of blood flows

With quiet countenance
I stand before you
To contemplate your wounds

I come near you
When the hour of my death draws close,
Let me stand by your side

Arise, arise my love
My beautiful
And come
My beautiful
My love

I come near you
To your side

I stand before you
To contemplate your wounds

I come near you
Let me stand by your side

My love
My beautiful
My love

Lincoln Center's

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The Program

Sunday, August 21, 2016, at 7:00 pm

Seven Responses, Part II

(New York premiere)

The Crossing

International Contemporary Ensemble

Quicksilver^{MJM}

Donald Nally, *Conductor*

V. To the Breast

BUXTEHUDE ***Ad pectus*** ("To the breast"), from *Membra Jesu nostri* (1680)

Sonata

Concerto a tre voci: Alto, Tenor, and Bass

Aria: Alto

Aria: Tenor

Aria: Bass

Concerto a tre voci (da capo: *Sicut modo geniti*)

LEWIS SPRATLAN ***Common Ground*** (2016) (New York premiere)

Prologue: Choir and Echo

Scene 1: Angelica and Tomás

Scene 2: Choir

Scene 3: Tomás, Angelica, and Choir

(Program continued)

^{MJM} Mostly Mozart debut

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Steinway Piano

Merkin Concert Hall at Kaufman Music Center

VI. To the Heart

BUXTEHUDE **Ad cor ("To the heart"), from *Membra Jesu nostri***

Sonata

Concerto a tre voci: Two Sopranos and Bass

Aria: Soprano

Aria: Soprano

Aria: Bass

Concerto a tre voci (da capo: *Vulnerasti cor meum*)

GUDMUNDSEN-HOLMGREEN **Ad cor (2015)** (New York premiere)

I. Wound!

II. Joy!

III. I laugh at you mockingly

IV. Wound!/Joy!/I Laugh at you mockingly

This performance of Ad cor is dedicated to the memory of the composer, who passed away on June 27, 2016, two days after its premiere in Philadelphia.

VII. To the Face

BUXTEHUDE **Ad faciem ("To the face"), from *Membra Jesu nostri***

Sonata

Concerto

Aria: Alto, Tenor, and Bass

Aria: Alto

Aria: Two Sopranos, Alto, Tenor, and Bass

Concerto

SANTA RATNIECE **My soul will sink within me (2016)**

This program is approximately 90 minutes long, and will be performed without intermission.

Snapshot

By Paul Schiavo

Seven Responses, performed over two concerts this afternoon and evening, is a collaborative musical work that spans more than three centuries and unites the imaginations of eight composers. The project originated with Donald Nally and the late Jeff Dinsmore, co-founders of The Crossing, a choir specializing in music of our time. Despite the group's focus on contemporary works, Dinsmore felt that The Crossing's vocal resources were well-suited to music of the Baroque period—that is, the 17th and early 18th centuries. From that conviction grew the idea of juxtaposing old and new music in a single concert experience.

The foundation for *Seven Responses* is *Membra Jesu nostri*, a unified cycle of seven cantatas composed by Dieterich Buxtehude and completed not later than 1680. Each of these cantatas, which together form something like an oratorio, meditates upon a part of the body of the crucified Jesus. Evoking both the agony and the promise of spiritual salvation that Christians find in the crucifixion story, *Membra Jesu nostri* entwines suffering, death, hope, and gratitude.

Complementing Buxtehude's music are newly composed pieces that were commissioned for the project, each matched with one of the *Membra Jesu nostri* cantatas. The seven contributing composers had relatively free rein in devising their "responses," the only constraints being the musical resources provided by The Crossing and the International Contemporary Ensemble, whose modern instruments provide contrasting timbres to those of Quicksilver's period instruments. Each response focuses on the anatomical part—feet, hands, side, etc.—addressed in the corresponding *Membra Jesu nostri* cantata, but they do so in quite varied ways. The commissioned composers, who range widely in age and nationality, represent a broad section of the creative work that is shaping music in our time.

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Notes on the Program

By Paul Schiavo

Making sense of acute suffering, reconciling us to it, and finding redemptive meaning in it are among the chief purposes of religion. In Christian tradition, the pain that seems so inescapably mankind's lot is transmuted in the crucifixion of Jesus, whose torturous death, the faithful hold, wins salvation for believers. This notion has provided a central theme of Western art. Passion plays and oratorios, crucifixion scenes, and poetic meditations on the dying Jesus or the grieving Madonna account for much of the creative legacy of the Christian world from the Middle Ages through the Renaissance and beyond. In modern times, artists illuminate the sorrows of our world in new ways, and from new perspectives.

Seven Responses is, among other things, a dialogue between a traditional Christian view of suffering and redemption and newer, humanist considerations of this subject, conducted through the media of verse and music. The starting point for this unusual collaborative musical-poetic work is *Membra Jesu nostri*, a cycle of seven cantatas by Buxtehude, completed in 1680. Each of these cantatas contemplates a different portion of the crucified Jesus's body. (The composition's title translates as "The Limbs of Our Jesus," although its meditations extend to Christ's torso and head.) Together they form not a Passion oratorio—since the story of Jesus's betrayal, trial, and crucifixion is not related—but a large musical canvas that serves the same purpose of prompting listeners to dwell upon Christ's sacrifice and its implications.

Seven Responses uses Buxtehude's work to initiate a larger discussion of pain, death, faith, and redemption. In performances over the course of two concerts this afternoon and evening, each of the seven cantatas of *Membra Jesu nostri* is paired with a "response," a new piece commissioned to provide a present-day take on the theme addressed in a portion of Buxtehude's work. The seven contributing composers were selected by Donald Nally, director of The Crossing. (Nally and The Crossing's co-founder, the late Jeff Dinsmore, conceived the *Seven Responses* project.) The commissions asked the composers to relate their work to the anatomical feature considered in a particular cantata, but allowed them to do so as they saw fit. The result is seven strikingly varied pieces, their diverse formats, texts, and uses of voices and instruments standing in contrast to the homogenous sound and musical design of *Membra Jesu nostri*.

The texts of the *Membra Jesu nostri* cantatas, all in Latin, derive from different portions of the Bible and from *Salve mundi salutare*, and shape the structure of the individual cantatas. Each opens with an instrumental prelude, which Buxtehude calls a sonata, followed by a vocal "concerto." (Buxtehude uses that word to indicate simply a movement for chorus and instruments.) The concerto movements set short Biblical passages, each invoking the portion of Christ's body that is the subject of its cantata.

In each cantata, Buxtehude follows the prefatory sonata and the ensuing concerto movement with three arias for solo voice or, occasionally, solo trio. These arias take their texts from *Salve mundi salutare* and move our attention to Christ's suffering and the promise of redemption it holds for believers. Buxtehude then concludes each cantata by returning to the music of its concerto movement—usually with the same text, but not always. In the first cantata, the concerto reprise restates the verses of the initial aria; and in the seventh, the final concerto signals the end of the entire work by setting the single word “Amen.”

Nearly three-and-a-half centuries separates the composition of *Membra Jesu nostri* from that of the commissioned responses. Rather than attempting to ignore or minimize the musical differences between Buxtehude's time and our own, *Seven Responses* underscores this by using two instrumental ensembles. For the cantatas of *Membra Jesu nostri*, the singers of The Crossing perform with the Baroque instrumentalists of Quicksilver. In the newly composed responses, they are accompanied on modern instruments by members of the International Contemporary Ensemble.

V.

Ad pectus (“To the breast”), from Membra Jesu nostri, BuxWV 75 (1680)

DIETERICH BUXTEHUDE

Born c. 1637 in Denmark or Germany

Died May 9, 1707, in Lübeck, Germany

Common Ground (2016)

LEWIS SPRATLAN

Born September 5, 1940, in Miami, Florida

This evening's program begins with the fifth *Membra Jesu nostri* cantata, *Ad pectus* (“To the breast”). The verses in its concerto urge us to seek the milk of salvation, but those of the ensuing arias abandon the association of breast and lactation. Instead, they move from contemplation of Jesus's breast to a prayer for a human breast clean of self-will and vice.

The response, by composer Lewis Spratlan and librettist Paul Kane, is a small oratorio with two characters and chorus. Spratlan, a Pulitzer Prize recipient in 2000, explains that he and Kane wanted to address the environmental crisis currently besetting our planet, to “think of the natural world as the breast of the Earth, to be revered and, in our own times, protected and treated ethically.”

The composer notes that their work, *Common Ground*, traces a four-part progression: celebration of the Earth; grief over its defilement by human hands; remorse for our role in bringing about environmental degradation; and finally, hope that change may yet repair and redeem our world. Dramatically, the piece centers on a young couple, Angelica and Tomás. She is suffering an unspecified

illness, but one, Tomás informs us, that has been caused by our toxic environment. Nevertheless, she loves the Earth's beauty even as she mourns for it. The chorus comments, as in a Greek tragedy, that the natural world is indeed imperiled, and we with it. At first rueful over Angelica's condition, Tomás comes to share her understanding that "we are the Earth, there is no other, our lives are one with lives around us."

VI.

Ad cor ("To the heart"), from *Membra Jesu nostri*

DIETERICH BUXTEHUDE

Ad cor (2015)

PELLE GUDMUNDSEN-HOLMGREEN

Born November 21, 1932, in Copenhagen, Denmark

Died June 27, 2016, in Denmark

Ad cor ("To the heart"), the sixth *Membra Jesu nostri* cantata, focuses on the heart. Its concerto movement sets a passage from the *Song of Songs* that uses the wounded heart as a metaphor for love. The ensuing arias transform the romantic/sexual connotation of this metaphor to a religious one. Pelle Gudmundsen-Holmgreen, who composed this response, passed away on June 27, 2016, two days after the work's premiere in Philadelphia. The Danish musician kept Buxtehude's title for his own piece, which he completed last year, and he turned to one of the cantata's textual sources, the Biblical *Song of Songs*, for words that he set in two choral movements that begin his *Ad cor*. Both of these movements are songs of love, but a third, with words by the Danish poet Ursula Andkjaer Olsen that are spoken by the percussionist, responds with cynical mocking. A final section combines the sounds of the previous three.

VII.

Ad faciem ("To the face"), from *Membra Jesu nostri*

DIETERICH BUXTEHUDE

My soul will sink within me (2016)

SANTA RATNIECE

Born March 22, 1977, in Jelgava, Latvia

The concerto movement of *Ad faciem* ("To the face"), the last cantata of *Membra Jesu nostri*, uses a Psalm verse beseeching God's merciful countenance to shine upon the prayerful poet. The words of the ensuing arias turn to the bloodied head and soiled face of the crucified Jesus as a promise of salvation after death.

For her response, *My soul will sink within me*, the Latvian composer Santa Ratniece assembled a text from the letters of St. Clare of Assisi to another 13th-century saint, Agnes of Prague. In the first lines of Ratniece's work, Clare, having praised the value of holy meditation, enjoins Agnes to "Look into this mirror every day...and continually examine your face in it," thereby making herself worthy of Christ inwardly and outwardly. Such self-examination is a means to self-knowledge as well as self-purification. Ratniece observes that "we can see our faces only in the mirror," which is not always a piece of reflective glass. In her letters to Agnes, the composer explains, "St. Clare is diving deeply into the mirror of Eternity." She adds that her music "is embraced by this profoundly mystical text."

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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Choir Feel the gentle breeze that scents the air,
Beautiful day!

Echo Beata Dei!

Choir Hear the hum of Nature and the song of birds,
Miraculous day!

Echo Miraculum Dei!

Choir Savor the air with its taste of Spring,
Celestial day!

Echo Caelum Dei!

Choir But look, here come Angelica and Tomás,
with love in their eyes.

Echo Love in their eyes!

Scene 1

Angelica This world of beauty makes me sad.
Yet its loveliness fills my heart with joy—
joy mixed with sorrow
sorrow mixed with these happy tears.

Tomás Angelica, do not cry, or if you must
do it here on my consoling breast.

Angelica Oh it's not for me only that I cry—what's my life
but part of the life around me, and within?
Love, as open as the Earth, bares
its breast and sings, "There is no time."

Tomás No time to waste—seize the moment
as it flickers by! Let us be One!

Angelica We are already, don't you see?
Light makes the dappled shade,
breezes rise out of stillness,
silence encompasses sound.

Tomás [aside] I cannot bear this bittersweet love.
The toxic world has made her ill
and yet she sings its praise and turns
from me, who desires only her.

Angelica But listen, underneath there is a melancholy strain:
we have done much harm. There is a murmur of pain.

Scene 2

Women This world of beauty makes us sad.
So much is passing, never to come again.

Men So much has passed, that ages labored to make,
unmade by man, who labors for gain.

Women We murmur in pain against the stars,
why should fate have brought us this end?

Men The stars are silent, distant and cold—
it is we ourselves we have condemned.

All The seas are rising, the ground on fire,
wells are poisoned, the air full of grief.
Blindly at the crossroads we have slain
our mother: we howl among ashes of disbelief

Women Darker the world—that was made from light—
weeping wounds have stained its breast.

Men Death, that was natural, has turned unreal—
man-made, uncreated, unblessed.

All Light is failing, there are cries in the night,
we become like children frantic with fright.

Scene 3

Tomás [aside] We are running out of time, each week
a new phase waning like the moon.
How can I live when her life is all but over?
Full to half, from half to crescent moon.

Angelica Look in the sky, the moon in broad daylight,
ghostly, diminished, but ever-present even so.
I'll be the Moon and you the Sun
and our child will be the Earth, half in darkness, half in light.

Choir Remorse is the darkness, remorse is the light,
out of night comes day, if we turn to face forward—
starlight, moonlight will lead the way.

Tomás Angelica, you are the Sun and I the Moon
reflecting the glory I see for what it is:

joyous and shining in the midst of sorrows,
life is what you love, the life we all share.

Angelica Tomás, we are the life that lives within us,
that lives without us—there is no other.
Tomás, we are the Earth, there is no Other,
our lives are one with lives around us.

Choir Remorse is the darkness, remorse the light,
we turn to life rising in the breast of the world.
Rise up! Rise up!
Light falls upon the land!
Gloria, glorious Day!
Rise up! Rise up!
Let us heal Earth's wounds!
Gloria Dei! Glorious Day!
Out of darkness comes day! Glorious Day!

All We are the Earth, there is no Other,
rejoice to know the worst,
a single star can pierce the night.
We are the Earth, there is no Other,
rejoice to know the best,
life is the heart that beats within our breast.
Take hands, take heart!
What comes to pass will pass
like a shadow moving across the world.
Take hands, take heart!
Only light can cast shadows,
only light, only light!
Rise up! Rise up!
Life beats within the breast,
Glorious Darkness, Glorious Day!

VI. To the Heart

Ad cor ("To the heart"), from *Membra Jesu nostri*

1. Sonata

2. Concerto a tre voci: two sopranos and bass

*Vulnerasti cor meum,
soror mea, sponsa,
vulnerasti cor meum.*

You have wounded my heart,
my sister, my bride,
You have wounded my heart
(Song of Songs 4:9)

3. Aria: soprano

Summi regis cor, aveto,

Heart of the highest king, I greet You,

*te saluto corde laeto,
te complecti me delectat
et hoc meum cor affectat,
ut ad te loquar, animes*

I salute You with a joyous heart,
it delights me to embrace You
and my heart aspires to this:
that You move me to speak to You

4. Aria: soprano

*Per medullam cordis mei,
peccatoris atque rei,
tuus amor transferatur,
quo cor tuum rapiatur
languens amoris vulnere*

Through the marrow of my heart,
of a sinner and culprit,
may Your love be conveyed
by whom Your heart was seized,
languishing through the wound of love

5. Aria: bass

*Viva cordis voce clamo,
dulce cor, te namque amo,
ad cor meum inclinare,
ut se possit applicare
devoto tibi pectore*

I call with the living voice of the heart,
sweet heart, for I love You,
to incline to my heart,
so that it may commit itself to you
in the breast devoted to You.

6. Concerto a tre voci (da capo: *Vulnerasti cor meum*)

Ad cor

Music: Pelle Gudmundsen-Holmgreen

Words: Ursula Andkjær Olsen (translated by Katrine Øgaard Jensen) and
sung text from the Old Testament

Choir 1

Wound!

you have wounded my heart,
my bride.

In this wounded heart may your love gain entry,
my love.

Choir 2

Joy!

Hail to thee,
my love.

I greet you with a joyful heart.
Embracing you is a joy.
With a lively heart I call to you,
truly, dearest heart, I love you.

Joy!

Hail to thee,
my love.

Spoken text (by the percussionist)

I laugh at you mockingly, intimacy-lovers
I laugh at you mockingly, solicitude-lovers
I laugh at you, love-lovers

I don't want your authenticity
I don't want your tastefulness
I don't want your true feelings

I want to BATHE in true sentimentality
I want to be CLEANSED in true sentimentality

My body SCREAMS for sentimentality

a hard, smooth material
I'd be molded into

now is the time

I SHALL LIFT UP MY COUNTENANCE UPON THEE AND GIVE THEE SHIT

THERE IS SOMETHING WRONG WITH MY FEELINGS

I am completely without empathy
it happens to me frequently
I am not evil
I just can't feel anything/anyone

VII. To the Face

Ad faciem* ("To the face"), from *Membra Jesu nostri

1. Sonata

2. Concerto

Illustra faciem tuam super servum tuum, salvum me fac in misericordia tua Let Your face shine upon Your servant, save me in Your mercy (Psalm 31:16)

3. Aria: alto, tenor, and bass

Salve, caput cruentatum, totum spinis coronatum, conquassatum, vulneratum, arundine verberatum facie sputis illita Hail, bloodied head, all crowned with thorns, beaten, wounded, struck with a cane, the face soiled with spit

4. Aria: alto

Dum me mori est necesse, noli mihi tunc deesse, When I must die, do not then be away from me,

*in tremenda mortis hora
veni, Jesu, absque mora,
tuere me et libera*

in the anxious hour of death
come, Jesus, without delay,
protect me and set me free!

5. Aria: two sopranos, alto, tenor, and bass

*Cum me jubes emigrare,
Jesu care, tunc appare,
o amator amplectende,
temet ipsum tunc ostende
in cruce salutifera.*

When You command me to depart,
dear Jesus, then appear,
O lover to be embraced,
then show Yourself
on the cross that brings salvation

6. Concerto

Amen

My soul will sink within me

Music: Santa Ratniece

Words: Letters of St. Clare of Assisi to Blessed Agnes of Prague, 1253

Look into this mirror every day,
O queen, spouse of Jesus Christ,
And continually examine your face in it,
So that in this way you may adorn yourself completely, Inwardly and outwardly,
Clothed and covered in multicolored apparel,
Adorned in the same manner
With flowers and garments
Made of all the virtues as is proper,
Dearest daughter and spouse of the most high King.
Moreover, in this mirror shine blessed poverty,
Holy humility, and charity beyond words,
As you will be able, with God's grace,
To contemplate throughout the entire mirror.

—*The fourth letter of St. Clare of Assisi to Blessed Agnes of Prague, 1253*

Valete in Domino et oretis pro me.
(Farewell in the Lord. And pray for me)

—*The first letter of St. Clare of Assisi to Blessed Agnes of Prague, 1234*

Vale, carissima filia, cum filiabus tuis usque ad thronum gloriae magni Dei et
optate pro nobis.
(Farewell, dearest daughter, together with your own daughters, until we
meet at the throne of glory of the great God, and pray for us)

—*The fourth letter of St. Clare of Assisi to Blessed Agnes of Prague, 1253*

What you hold, may you continue to hold,
What you do, may you keep doing and not stop,
But with swift pace, nimble step, and feet
That do not stumble so
That even your walking does not raise any dust.

—*The second letter of St. Clare of Assisi to Blessed Agnes of Prague, 1235–38*

I will remember this over and over
and my soul will sink within me.

—*The fourth letter of St. Clare of Assisi to Blessed Agnes of Prague, 1253*

Place your mind in the mirror of eternity;
Place your soul in the splendor of glory;
Place your heart in the figure of the divine substance;
And, through contemplation,
Transform your entire being
Into the image of the Divine One himself,
So that you, yourself,
May also experience
What his friends experience
When they taste the hidden sweetness
That God alone has kept from the beginning
For those who love him.

Vale semper in Domino, sicut me valere peropto, et tam me quam meas
sorores tuis sacris orationibus recommenda.
(Stay well, always in the Lord, just as I very much desire to stay well, and be
sure to remember both me and my sisters in your holy prayers)

—*The third letter of St. Clare of Assisi to Blessed Agnes of Prague, 1238*

Meet the Artists



COURTESY OF BECKY OEHLENS PHOTOGRAPHY

The Crossing

The Crossing is a chamber choir conducted by Donald Nally and dedicated to new music. Formed by a group of friends in 2005 in Philadelphia, the ensemble has since grown exponentially, commissioning over half of its repertoire and receiving awards and critical acclaim internationally. The Crossing works with some of the world's leading compositional voices, including David Lang, Caroline Shaw, Ted Hearne, Lewis Spratlan, John Luther Adams, and David T. Little. Highly sought after for collaborative projects, the group's first residency was at the Spoleto Festival in Italy in 2007; it has since performed with the Los Angeles Philharmonic, American Composers Orchestra, Rolling Stones, and the Prism and Jack Quartets. The Crossing has appeared at such venues as the Kennedy Center, Metropolitan Museum of Art, Philadelphia Museum of Art, Carnegie Hall, and Walt Disney Concert Hall.

The Crossing has seven recordings on the Innova, Albany, and Navona labels, with two releases scheduled this fall on Innova and ECM. The Crossing won the 2015 Margaret Hillis Award for Choral Excellence from Chorus America, which has also awarded the ensemble several ASCAP Awards for Adventurous Programming and the 2013 Dale Warland Singers Commission Award. During the 2016–17 season, The Crossing will appear at the Isabella Stewart Gardner Museum, Metropolitan Museum of Art, Cleveland Museum of Art, Philadelphia Chamber Music Society, and National Sawdust. The group will also return to its annual week-long residency at the Big Sky Choral Initiative at Montana's Warren Miller Performing Arts Center.



ARMEN ELLIOTT

International Contemporary Ensemble

The International Contemporary Ensemble (ICE) is an artist collective committed to reshaping the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities across the world. The ensemble's 35 musicians are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Emerging composers have anchored ICE's programming since its founding in 2001, and the group's recordings and digital platforms highlight the many voices that weave music's present.

Founded by flutist and MacArthur Fellow Claire Chase, ICE has received the American Music Center's Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, and was also named Musical America Worldwide's Ensemble of the Year 2014. The group led a five-year residency at the Museum of Contemporary Art Chicago. ICE has been featured at the Ojai Music Festival since 2015, and has appeared at festivals abroad such as Acht Brücken and Musica nova Helsinki. Other recent performance stages include the Park Avenue Armory, ice floes during Diskotek Sessions in Greenland, and boats on the Amazon River.

From 2011 to 2014 the ICElab program created dozens of new works that grew from close performer/composer collaborations. OpenICE, with lead funding from the Andrew W. Mellon Foundation, brings the full scope of ICE's programming and commissioning to broader audiences around the world in free concerts and online. In 2015 the EntICE education project was launched, uniting leading composers with youth ensembles in new works developed and performed side-by-side with ICE. Inaugural EntICE partners include the People's Music School Youth Orchestra in Chicago and Youth Orchestra LA.



Quicksilver

Led by violinists Robert Mealy and Julie Andrijeski, Quicksilver brings together leading historically-informed performers in North America today, exploring the rich chamber music repertoire from the early modern period to the high Baroque. The ensemble has been featured at numerous music series and prestigious festivals, including Early Music Vancouver, Music Before 1800, the Da Camera Society's Chamber Music in Historic Sites, Early Music Now—Milwaukee, Dumbarton Oaks, St. Cecilia Music Series, Early Music Hawaii, Houston Early Music, EMPAC, the San Diego and San Francisco Early Music Societies, and the Boston Early Music and Virginia Arts Festivals. The ensemble has received critical acclaim, standing ovations, and repeat invitations from coast to coast. Quicksilver will debut at Carnegie Hall next spring.

Quicksilver's debut recording, *Stile Moderno: New Music from the Seventeenth Century*, gained critical acclaim for sharing music that was cutting-edge in its time—and perhaps for today's audiences as well. The group's latest recording, *Fantasticus: Extravagant and Virtuoso Music of the German Seventeenth Century*, was named one of the *New Yorker's* Notable Recordings of 2014.

Donald Nally

PAUL SIBROCHMAN



Donald Nally conducts and provides artistic direction for The Crossing. He is the John W. Beattie Chair of Music at Northwestern University, where he also serves as director of choral organizations. Mr. Nally has held distinguished tenures as chorus master for Lyric Opera of Chicago, Welsh National Opera, and Opera Philadelphia, as well as at the Spoleto Festival in Italy. He has served as artistic director of the Vocal Arts Ensemble Cincinnati and Choral Arts Philadelphia. Among the many ensembles

he has guest-conducted are the State Choir Latvija, Chicago's Grant Park Chorus, Philharmonia Chorus of London, and the Santa Fe Desert Chorale. He has also appeared at the Chicago Symphony Orchestra's MusicNOW series. His ensembles have sung with the Los Angeles Philharmonic, Sinfonia Cymru, American Composers and Philadelphia Orchestras, and the RAI National and BBC Symphony Orchestras. His work can be heard on numerous recordings on the Chandos, Navona, and Innova labels. Mr. Nally is the only conductor to have two ensembles receive the Margaret Hillis Award for Choral Excellence—in 2002 with Choral Arts Philadelphia, and in 2015 with The Crossing. He also received the 2012 Louis Botto Award for Innovative Action and Entrepreneurial Zeal and was named a 2012 distinguished alumnus of Westminster Choir College. His book, *Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music, and Musicians*, was published in 2011.

Pelle Gudmundsen-Holmgreen

Born in Denmark, Pelle Gudmundsen-Holmgreen (1932–2016) studied at the Royal Danish Academy of Music with Finn Høffding, Svend Westergaard, Bjørn Hjelmborg, and Vagn Holmboe. He was the recipient of prizes such as the Herman Sandby Prize, Carl Nielsen Prize, Wilhelm Hansen Composer Prize, and the Nordic Council Music Prize for his *Symphony, Antiphony*. His music strives for perfect structure, with unique personality and musical style in each piece. His compositions include *Variationer til Moster Rix*, *Chronos*, *Je ne me tairai jamais*, *Jamais*, *Tricolore I*, *Tricolore IV*, *Plateaux pour Deux*, and *Triptykon*.

David T. Little

Born in New Jersey, David T. Little's dramatic music draws upon his experience as a rock drummer, and fuses classical and popular idioms to powerful effect. Often undertaking political and existential themes, he has been critically praised

for overturning musical conventions. His music has been performed throughout the world by such artists as the London Sinfonietta, Alarm Will Sound, eighth blackbird, Sō Percussion, ensemble courage, NOW Ensemble, Prism Quartet, Beth Morrison Projects, Peak Performances, American Opera Projects, and New York City Opera. Mr. Little has received commissions from Carnegie Hall, Baltimore Symphony Orchestra, New World Symphony, Pittsburgh New Music Ensemble, University of Michigan, and Dawn Upshaw's Graduate Vocal Arts Program at the Bard College Conservatory of Music. He has received awards and recognition from the American Academy of Arts and Letters, Mid Atlantic Arts Foundation, Meet the Composer, American Music Centre, and ASCAP.

Santa Ratniece

Born in Latvia, Santa Ratniece's music has been performed in the U.S., Europe, Australia, Canada, and South America. She has participated in many notable festivals, such as MusiMars, Soundstreams, ISCM's World New Music Days, Month of Moderns, and the SOCO, Vale of Glamorgan, Klangspuren, Baltic Sea, and Usedomer Music festivals. Much of Ms. Ratniece's music is devoted to the chamber choir, and she has received regular commissions from the Latvian Radio Choir, including *Saline*, *Hirondelles du Coeur*, *horo horo hata hata*, and *Chu dal*. Her first stage work, the multimedia opera *War Sum Up: Music. Manga. Machine.*, was premiered at the Latvian National Opera in 2011 and had further performances at Royal Danish Theatre, BAM Howard Gilman Opera House, and festivals including the Brighton Festival, Ultima Oslo Contemporary Music Festival, and Café Budapest Contemporary Arts Festival.

Caroline Shaw

Born in North Carolina, Caroline Shaw is the winner of the 2013 Pulitzer Prize. She performs primarily as violinist with the American Contemporary Music Ensemble (ACME) and as Grammy Award-winning vocalist with Roomful of Teeth. She has also worked with the Choir of Trinity Wall Street, Alarm Will Sound, Wordless Music, Ensemble Signal, the Yehudim, Opera Cabal, Mark Morris Dance Group, Hotel Elephant, the Knights, Oracle Hysterical, Red Light New Music, and Yale Baroque Ensemble, and has collaborated with Kanye West, tUnE-yArDs, Glasser, the National, A Winged Victory for the Sullen, Stars of the Lid, John Cale, Max Richter, and Steve Reich. Ms. Shaw's critically acclaimed original music has been performed by Roomful of Teeth, Sō Percussion, ACME, the Brentano Quartet, the Knights, New Morse Code, and others.

Lewis Spratlan

Born in Miami, Lewis Spratlan is the recipient of numerous fellowships and awards, including Guggenheim, Rockefeller, and National Endowment for the Arts fellowships, an American Academy of Arts and Letters composer award, and the 2000 Pulitzer Prize in Music for his opera *Life is a Dream*, premiered by the Santa Fe Opera in 2010. The last half-decade has seen many premieres of his work, including *Wonderer* (commissioned by pianist Jonathan Biss), *Shadow* (commissioned by cellist Matt Haimovitz), Concerto for Saxophone and Orchestra, *Architect* (a chamber opera drawn from the life and work of Louis Kahn), *Elephant Rocks* (nine a cappella choral songs on poems by Kay Ryan), *A Summer's Day* (Boston Modern Orchestra Project commission; CD release on BMOP/sound), and Trio for Clarinet, Violin and Piano (CD release on Albany Records).

Hans Thomalla

Born in Germany, Hans Thomalla is a Chicago-based composer. He is associate professor of composition at Northwestern University, where he also co-directs the Institute for New Music. His works explore the double-bind character of music as acoustic reality, as well as culturally and historically informed expression. Mr. Thomalla has written chamber music as well as orchestral works, and a particular focus lies in composing for the stage. His opera *Fremd*, for soloists, choir, orchestra, and electronics, was premiered at the main stage of the Stuttgart Opera in 2011. He received degrees from the Frankfurt Musikhochschule and Stanford University, and has been awarded numerous awards and fellowships, including the Ernst von Siemens Musikstiftung Composer Prize and Kranichstein Music Prize.

Anna Thorvaldsdottir

Born in Iceland, Anna Thorvaldsdottir frequently works with large sonic structures that reveal a vast variety of sustained sound materials, reflecting her imaginative listening to landscapes and nature. Ms. Thorvaldsdottir's music has been featured at major music festivals, including ISCM World Music Days, Nordic Music Days, Ultima Festival, and Beijing Modern Music Festival, as well as at the *Composer Portraits* series at New York's Miller Theatre. Her works have been nominated and earned awards on many occasions, including her chamber orchestra piece *Hrim*, which won Composition of the Year at the 2011 Icelandic Music Awards, as well as the 2011 International Music Prize for Excellence in Composition. Ms. Thorvaldsdottir was named Composer of the Year at the 2012 Icelandic Music Awards, and her debut album, *Rhíz ma*, was chosen as Classical/Contemporary Album of the Year. She is the 2012 recipient of the prestigious Nordic Council Music Prize for her work *Dreaming*.

Mostly Mozart Festival

Celebrating its 50th anniversary, Lincoln Center's Mostly Mozart Festival—America's first indoor summer music festival—was launched as an experiment in 1966. Called *Midsummer Serenades: A Mozart Festival*, its first two seasons were devoted exclusively to the music of Mozart. Now a New York institution, Mostly Mozart has broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to concerts by the Mostly Mozart Festival Orchestra, Mostly Mozart now includes concerts by the world's outstanding period-instrument ensembles, chamber orchestras and ensembles, and acclaimed soloists, as well as opera productions, dance, film, and late-night performances. Contemporary music has become an essential part of the festival, embodied in annual artists-in-residence including Osvaldo Golijov, John Adams, Kaija Saariaho, Pierre-Laurent Aimard, and the International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and the Mark Morris Dance Group.

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 Festival, 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.

The Crossing

Julie Bishop
Kelly Ann Bixby
Karen Blanchard
Steven Bradshaw
Maren Brehm
Jeffrey Cutts

Micah Dinger
Robert Eisentrout
Ryan Fleming
Joanna Gates
Dimitri German
Steven Hyder

Michael Jones
Heather Kayan
Heidi Kurtz
Rebecca Myers
Rebecca Oehlers
James Reese

Kyle Sackett
Daniel Schwartz
Rebecca Siler
Daniel Spratlan
Elisa Sutherland
Shari Wilson

International Contemporary Ensemble

Violin
Josh Modney
Christopher Otto

Flute
Alice Teyssier

Saxophone
Ryan Muncy

Harp
Bridget Kibbey

Viola
Wendy Richman

Oboe
Nick Masterson

Horn
David Byrd-Marrow

Guitar
Daniel Lippel

Cello
Chris Gross

Clarinet
Campbell MacDonald

Percussion
Ross Karre

Lights
Nicholas Houfek

Bass
Randy Zigler

Bassoon
Rebekah Heller

Piano
Jacob Greenberg

Live Sound
Levy Lorenzo

Quicksilver

Robert Mealy, *Violin and Director*
Julie Andrijeski, *Violin and Director*
Lisa Terry, *Viola da gamba*
Rosamund Morley, *Viola da gamba and Violone*

David Morris, *Viola da gamba and Violoncello*
Avi Stein, *Organ*
Charles Weaver, *Theorbo*

dress in magic amulets, dark, from My feet was co-commissioned by Eric Owens for The Crossing.

To the Hands was co-commissioned by Debra Reinhard and Pamela Prior.

I come near you was co-commissioned by The Ann Stookey Fund for New Music and Joe Waz.

My soul will sink within me was co-commissioned by Eric Owens for The Crossing.

Lincoln Center Programming Department

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Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Regina Grande Rivera, *Associate Producer*

Amber Shavers, *Associate Producer, Public Programming*

Jennifer DeSimone, *Production Coordinator*

Nana Asase, *Assistant to the Artistic Director*

Luna Shyr, *Senior Editor*

Olivia Fortunato, *Administrative Assistant, Public Programming*

For the Mostly Mozart Festival

Laura Aswad, *Producer, ICE Presentations*

Anne Tanaka, *Producer, the public domain*

Amrita Vijayaraghavan, *Producer, A Little Night Music*

Benjamin Hochman, *Musical Assistant*

George Dilthey, *House Seat Coordinator*

Grace Hertz, *House Program Coordinator*

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Janet Rucker, *Company Manager*

Jeanette Chen, *Production Intern*

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Paul Schiavo, David Wright