

The Moving Image

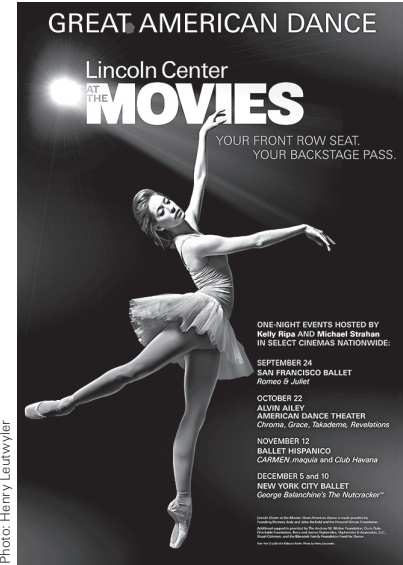


Photo: Henry J. Leachkysh

Nothing is more kinetic than dance. And no medium is better suited to capture a dancer's every move than film. So it was natural for Lincoln Center to launch an unprecedented initiative, *Lincoln Center at the Movies*, with dance as its first focus. This series, *Great American Dance*, showcasing performances by four of America's leading dance companies, will be screened in movie theaters nationwide.

The series launched on September 24 with San Francisco Ballet's production of *Romeo & Juliet*, choreographed by company Artistic Director and Principal Choreographer Helgi Tomasson. It continues on October 22 with Alvin Ailey American Dance Theater's signature work *Revelations*, and three additional original works. Ballet Hispanico, the nation's premier Latino dance company, is featured on November 12, with *CARMEN. maquia*, a contemporary take on Bizet's beloved opera, choreographed by Gustavo Ramirez Sansano, as well as *Club Havana*, a reimagining of a sizzling nightclub by Cuban-born choreographer Pedro Ruiz. No dance

Education and the Art of Disruption *(continued)*

With LCE already in overdrive, where does Granet see it going in the future? "On a very basic level we want to be part of a movement that places high-quality certified arts teachers in all 1,800 New York City schools." The Scholars Program is a step in the right direction. The first class of 16 future teachers is now in its second year, and the second class of 31 teachers began training in summer 2015. With this program, made possible with funding from the Laurie M. Tisch Illumination Fund, Lincoln Center becomes the first performing arts organization in the U.S. to partner with an institution of higher learning to create an alternative certification path for future arts educators.

Reaching deeper into underserved communities is also high on Granet's list of priorities: "We want to expand programs like



Photo: Geoff David Perens

A reception for participants in the Scholars Program.

season, indeed no December, would be complete without *The Nutcracker*. The first season of *Lincoln Center at the Movies* wraps up December 5 and 10, with George Balanchine's iconic and beloved version of the holiday classic set to Tchaikovsky's masterful score.

"Although New Yorkers may not know this, San Francisco is the oldest ballet company in the country, with many American firsts in its history, including the first *Nutcracker* and the first *Swan Lake*, so we are especially pleased to be the first in this series," commented Helgi Tomasson. As a former principal dancer of the New York City Ballet, Tomasson is no stranger to ballet on film, but this, he says, is different: "I was part of the *Dance in America* series, but that was ballet filmed on a sound stage, with stops and starts. These films are shot during an actual performance, so audiences will get to see a live ballet, which means whatever happens, there it is! From the dancer's point of view, it's nerve-racking, but they're so professional they do what they have to do and it gives them a little edge. They want to do their best."

For more information visit LincolnCenterAtTheMovies.org; for tickets to the upcoming first screenings visit FathomEvents.com; #LCMovies.

Lincoln Center at the Movies: Great American Dance is made possible by Founding Partners Jody and John Arnhold and the Howard Gilman Foundation.

Additional support is provided by The Andrew W. Mellon Foundation, Doris Duke Charitable Foundation, Nora and James Orphanides & Associates, LLC, Stuart Coleman, and the Blavatnik Family Foundation Fund for Dance.

Boro-Linc and Family-Linc into all five boroughs. We want to continue to be an agent of positive change in partnership with teachers and administrators as we've done with our innovative middle school improvement pilot, Arts in the Middle. We've also been asked by the Department of Education's chancellor to look closely at District 7 in the South Bronx, the poorest Congressional district in the state, to see what it might look like if we collaborated with families, artists, and community members to create catalytic arts programming in schools and throughout the community. Can we move the needle in an impoverished community by improving the schools?"

Working locally might be enough for most arts organizations, but this is Lincoln Center, so sharing LCE's unique approach to arts education nationally and internationally is also part of the picture: "We've seen a lot of interest internationally in how we devise curricula. We're in Seoul, we're in Singapore, and we're just back from Abu Dhabi. Most arts programs 'silo' the arts—so you have classes that teach skills: how to paint or how to play an instrument," he explains. "Here, we do aesthetic education, which means placing a work of art in all subject areas and using it as a catalyst for learning. What's non-negotiable for us is using the work of art as a starting point."

Underlying all this growth and expansion, he concludes, is the simple idea of the arts for all, as pioneered 40 years ago by LCE's founders: "I think that Maxine Greene, who passed away about a year and a half ago, would be very proud of the work we're doing. I always have her sitting on my shoulder saying, 'Remember disruption, remember social justice.'"

Live From Lincoln Center: Upcoming Telecasts

Friday, October 16, 2015
Kern & Hammerstein's Show Boat
in Concert with the New York Philharmonic

PBS Arts Fall Festival
Conducted and directed for the stage by Ted Sperling, the New York Philharmonic production of the groundbreaking musical features an all-star cast led by Vanessa Williams and *Downton Abbey's* Julian Ovenden, with Norm Lewis, Jane Alexander, Fred Willard, and Lauren Worsham.

Friday, October 30, 2015
Danny Elfman's Music from the Films of Tim Burton
PBS Arts Fall Festival

Just in time for Halloween, enjoy an evening of the macabre and the fun music of Danny Elfman from his films in collaboration with Tim Burton. The composer joins a symphony orchestra and choir, led by John Mauceri, for performances and video excerpts from *Batman*, *Beetlejuice*, *Edward Scissorhands*, and *The Nightmare Before Christmas*.

Friday, November 13, 2015
Act One

PBS Arts Fall Festival
In this Tony Award-nominated Best Play from Lincoln Center Theater, James Lapine has re-imagined Broadway icon Moss Hart's memoir for the stage. *Act One's* cast is led by Tony Shalhoub, Andrea Martin, and Santino Fontana. The show was written and directed for the stage by James Lapine, and directed for television by Matthew Diamond.

Funding for this episode is provided by the Jerome L. Greene Foundation.

Thursday, December 31, 2015
New York Philharmonic New Year's Eve: La Vie Parisienne

This year's gala New Year's Eve concert will ring in 2016 *live* from David Geffen Hall with a Parisian theme, featuring music by Ravel, Offenbach, Saint-Saëns's delightful *Carnival of the Animals*, and more. Joining the Philharmonic are guests mezzo-soprano Susan Graham and pianists Inon Barnatan and Makoto Ozono, all led by Music Director Alan Gilbert. This live episode is directed for television by Annette Jolles.

Televised on PBS; please check local listings for times.

Live From Lincoln Center is underwritten by a major grant from MetLife.

The series is also made possible with support provided by Robert Wood Johnson 1962 Charitable Trust, Thomas H. Lee and Ann Tenenbaum, The Robert and Renée Belfer Family Foundation, and the National Endowment for the Arts

Lincoln Center's Fast Lane
Roslyn and Elliott Jaffe Family Drive



Photo: Mark Russell

This fall and winter when the rain and cold arrive, Jaffe Drive's got you covered. The convenient thoroughway, entered southbound from Columbus Avenue and continuing underneath Lincoln Center Plaza's grand stair, is a convenient car and taxi drop off, and also connects to the 66th Street-Lincoln Center subway stop. The adjacent Bruce and Robbi Toll Port-cochère is the perfect spot for guests to wait for their vehicles or companions. So don't let inclement weather deter you from attending a performance. Come and go with ease.

For information about Lincoln Center, visit LincolnCenter.org.
To speak to a Customer Service staff member, call 212.875.5456, Monday–Friday, 9:00 am–8:00 pm.

Upcoming Special Events

Thursday, October 22, 2015
Lincoln Center 2015 Fall Gala
Honoring Ann Tenenbaum and Thomas H. Lee
with the Distinguished Service Award
Alice Tully Hall

Lincoln Center's Fall Gala celebrates the opening of the 2015-2016 performance seasons and raises crucial funding to support a diverse range of Lincoln Center's programs. This year's honorees are longstanding supporters of Lincoln Center and the arts in New York City: Thomas H. Lee, who has served on Lincoln Center's Board of Directors for more than 20 years, and Ann Tenenbaum who marks her 10th year as Chair of the Film Society of Lincoln Center. The evening features a fun and elegant party followed by performances by GRAMMY Award-winning artists **Rosanne Cash** and **Wynton Marsalis**.

For table or ticket information, contact Lily Lovinger at 212.875.5433 or llovinger@lincolncenter.org.

Thursday, December 3, 2015
Sinatra: Voice for a Century
Gala Fundraiser for Geffen Hall
David Geffen Hall

Lincoln Center and the New York Philharmonic will partner on their first collaborative gala and kick-off fundraiser for Geffen Hall, celebrating Frank Sinatra's 100th birthday. *Sinatra: Voice for a Century* includes a cocktail reception, concert, and celebratory buffet supper reception. The star-studded concert includes performances by **Christina Aguilera**, **Chris Botti**, **Fantasia**, **Sutton Foster**, **Bernadette Peters**, and **Sting**, hosted by filmmaker and actor, **Seth MacFarlane**. Broadway director **Lonny Price** directs the performance and music director **Alan Gilbert** leads the New York Philharmonic.

For table or ticket information, contact Betsy Baron at 212.875.5444 or bbaron@lincolncenter.org.

Monday, December 7, 2015
Fashion Gala Honoring Valentino
Alice Tully Hall

Lincoln Center Corporate Fund's 3rd Annual Fashion Gala salutes the genius of Valentino with Maria Grazia Chiuri and Pierpaolo Piccioli, Creative Directors of Valentino. The program, highlighted by a performance from Debbie Harry and an exclusive installation of Valentino's couture designs, will be preceded by a cocktail reception and followed by an elegant black-tie dinner in Alice Tully Hall. Some of Valentino's biggest fans, including, Claire Danes & Hugh Dancy, Lady Gaga, Anne Hathaway, Nicole Kidman, Jennifer Lopez, Seth Myers & Alexi Ashe Myers, and Gwyneth Paltrow have joined the Host Committee to help celebrate the achievements of a legendary fashion house.

For table or ticket information, contact Arlene Graime at 212.875.5467 or agraime@lincolncenter.org.

Wednesday, January 13, 2016
Alternative Investment Industry Gala
Rainbow Room

This winter's gala, taking place at the Rainbow Room, promises to be an evening of delicious food, an amazing musical performance, and breathtaking views of New York City from this iconic landmark. Anna Nikolayevsky serves as the Gala Chair and is joined by James G. Dinan, Bennett J. Goodman, and Ilana Weinstein as Gala Partners. Funds raised from this special evening benefit Lincoln Center's ten resident organizations. The cocktail reception and gourmet food experience begins at 7:00 pm with a performance by multi-platinum recording artist Five For Fighting to follow at 8:30 pm. For table or ticket information, contact Anissa Graham at 212.875.5432 or agraham@lincolncenter.org.

INSIDE Lincoln Center

the newsletter of lincoln center for the performing arts

Autumn 2015

President's Letter



Photo: Christopher St. Clair

Summer 2015 LCE's Middle School Arts Audition Boot Camp

Break out the champagne! This fall marks the 50th anniversary of *Great Performers*, which began as a modest 16-concert recital series and has since blossomed into a full season of diverse concerts by the world's leading artists and ensembles. It's incredible to think of what's been accomplished in the past five decades and where we'll be heading next—not only for this signature series, but for all of the established and expanding programs at Lincoln Center that excite and delight us as they grow.

One such example is *Lincoln Center at the Movies: Great American Dance*, a new series that was created explicitly for those who don't have access to live performances in their communities. *Lincoln Center at the Movies* will send the world's best arts into 600 cinemas nationwide. The Metropolitan Opera, with its HD screenings, led the way. Our goal is to emulate their success by bringing the full spectrum of performing arts to the big screen. And we're starting with one of the most popular art forms that people lack access to: concert dance. *Great American Dance* features popular works from four of America's leading dance companies: San Francisco Ballet, Alvin Ailey American Dance Theater, Ballet Hispanico, and New York City Ballet.

Another recent cause for celebration is the enormous success of the inaugural Lincoln Center Global Exchange on September 18. The idea behind this ambitious new initiative was to bring together international thought leaders to examine the role of the arts in society—not just in entertainment, but also in education, science, and urban development. Speakers discussed how arts and culture can be tools to foster healthy citizens, vibrant cities, and strong communities. The audience included more than 200 key representatives from business, government, education, philanthropy, media, science, technology, and the arts, hailing from over 30 countries. The full day of programming featured talks, presentations, panel discussions, and performances. And the event concluded with a gala in Alice Tully Hall, featuring performances by international artists like Gustavo Dudamel, Youssou N'Dour, Shen Wei Dance Arts, and Akram Khan Company. The Global Exchange forged valuable connections between its founding

members and Lincoln Center, which we hope to expand upon and strengthen in the coming years. We were helped immeasurably by founding sponsor First Republic Bank and premier partner Fosun Foundation.

As this issue of *Inside Lincoln Center* makes abundantly clear, our successes never diminish our drive to accomplish even more and reach even wider audiences. Just a few years ago, we introduced the *White Light Festival*; it's now celebrating its sixth season with a stellar lineup of artists from around the world. On the education front, we've added a number of important new programs that further our goal of providing Great Art for All: Boro-Linc, Family-Linc, Middle School Arts Audition Boot Camp, *Up and Away*, and our Lincoln Center Scholars program, which is training a new generation of teaching artists.

We continue our efforts to make the Lincoln Center campus a second home to families with our expanded LC Kids program, which offers engaging, year-round programming that is affordable and accessible. Several free and low-cost concerts and theater events are on tap this fall and winter. And I'm particularly excited about the launch of a new ticketed series for theater, dance, and circus-arts in the Clark Studio Theater.

So, yes, I am in a celebratory mood. Institutional milestones, like wedding anniversaries, are a great opportunity to reflect on past accomplishments—but they also offer us the chance to renew vows for the future. We can recommit to building on our sterling traditions, while inventing new ones that meet the needs of an increasingly broad and diverse audience. It's a vow I am happy to renew regularly, and one I hope all of you will help me to keep. Enjoy the 2015–16 season.

Jed Bernstein
President, Lincoln Center for the Performing Arts

Great Performers at 50: Still Has a Song in Its Heart

Great Performers, according to a 1965 press release announcing its inception, was designed to revive “the art of the recitalist, which has long been on the decline in this country” and to showcase music by great composers “who have given some of their best music to the single instrument, the single voice.” Starting with its inaugural season, the series, which celebrates its 50th anniversary year, gave pride of place to the vocal recital, showcasing celebrated singers of the day: sopranos Birgit Nilsson and Pilar Lorengar, mezzo-soprano Shirley Verrett, tenor Jon Vickers, and bass Cesare Siepi.

While much has changed at *Great Performers*, the presence of stellar vocal artists is still a mainstay of the series whose Art of the Song series at Alice Tully Hall provides a dedicated home for singers. This season it offers a three-concert survey of the complete song cycles of Franz Schubert sung by tenor Mark Padmore with fortepianist Kristian Bezuidenhout (October 14, 15 & 17); soprano Karita Mattila on March 10 with pianist Martin Katz; and baritone Matthias Goerne joined by pianist Alexander Schmalcz on April 20.

Arguably, the most unusual recital this season is the pairing of soprano Christine Brewer and organist Paul Jacobs (November 1) in a program that includes works by Handel, Bach, Puccini, Franck, and Gounod. *Inside Lincoln Center* recently asked the duo about their collaboration, which includes a recording, *Divine Redeemer* (Naxos), covering the repertoire they will perform in recital. This is an edited version of their responses:

Q: You have been performing this program around the country before bringing it to *Great Performers*. What was the genesis of the program, and what will audiences experience?



Photo: Fran Kaufman

Paul Jacobs: Christine and I had the pleasure of working together several years ago with Pierre Boulez, when he conducted the Chicago Symphony in Janáček’s *Glagolitic Mass*. Shortly thereafter, she and I agreed it would be gratifying to record a program for voice and organ.

Christine Brewer: The audiences will experience the pairing of the voice with an instrument that can be as delicate as a flute at one moment and as powerful as a full orchestra the next.



Photo: Christian Steiner

Q: Speak a bit about how you devised the program.

CB: I grew up in a church listening to my mother sing sacred works with the organist. Then, I attended a Methodist college, McKendree University in Lebanon, Illinois, where my voice teacher was also the organ professor. After I graduated, I was hired as the soprano soloist at the Church of St. Michael and St. George in St. Louis. I had many opportunities to sing with organ there. So when Paul suggested that we do a recording, I had quite a few things in my files. It was fun sharing them with him. And then Paul asked if I knew the Hugo Wolf songs that Max Reger had arranged for organ. I had sung them, but with piano, and didn’t know they had been arranged for organ.

PJ: We wanted to offer a program with a striking array of styles and periods of music for voice and organ, interspersed with a few virtuoso pieces for solo organ. The listener will encounter both familiar and lesser-known works.

Q: What are the challenges and rewards of combining voice and organ?

PJ: Playing the pipe organ—the most comprehensive of instruments—is, in a sense, like conducting an orchestra. The organist commands several thousand pipes, coloring or “orchestrating” the musical score with imagination. The sound of the organ should envelop the singer with a richness of tone very different from the piano.

CB: The challenges mostly have to do with the fact that each organ has its own color and sound, and each cathedral or hall presents its own balance issues. This is where Paul is the mastermind. He will spend time with the instrument setting the registers and adjusting the sound to work in each piece. The rewards are numerous as we find new things that we can express differently in the different spaces.

Q: Tell our readers about your collaboration.

PJ: Christine is an artist who is fully committed to making music at the highest level. Her warmth, humility, and keen sense of humanity are deeply inspiring on both a personal and an artistic level. These qualities radiate from her as she sings.

CB: As Paul and I got to know each other, I realized that the joy with which he played was contagious. This is what music-making requires to truly be successful and rewarding. Paul inspires me with his joy!

Great Performers: Greater Than Ever



Valery Gergiev

Great Performers, which started life as a modest 16-concert recital series 50 years ago, has blossomed into a season-long celebration of classical music in all its glorious forms, from symphonies and operas to—yes—solo recitals. Entering its sixth decade, *Great Performers* 2015–16 presents many artists and ensembles who have figured prominently in the series’ history, including three orchestras on the Symphonic Masters series—the London Symphony Orchestra, Los Angeles Philharmonic, and Academy of St. Martin in the Fields—that all made their *Great Performers* debuts in the 1982–83 season. Also highlighting the season’s orchestral offerings are two milestones: Valery Gergiev’s final New York appearances as chief conductor of the London Symphony Orchestra (October 23 & 25) before taking up the baton as principal conductor of the Munich Philharmonic Orchestra and Louis Langrée’s first New York concert with the Cincinnati Symphony Orchestra since assuming the post of music director last season (January 6).

These performances are supported by the Leon Levy Fund for Symphonic Masters.

Symphonic Masters is made possible in part by endowment support from UBS.

For tickets and information call CenterCharge, 212.721.6500 or visit LCGreatPerformers.org; #GP50.

BNY Mellon is a Proud Supporter of Great Performers.

White Light Festival: Speaking in Many Tongues

One could argue, convincingly, that the star of the 2015 *White Light Festival* is the audience. The festival’s name was inspired by Estonian composer Arvo Pärt, who said: “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.” This idea—that the spirit of the listener is an essential part of the artistic process—is echoed by Ehrenkranz Artistic Director Jane Moss: “*White Light*’s most important message is that at the end of the day, great art is not about the work of art—it’s about you. It’s about your response, about illuminating what is inside of you.”

This season’s festival (October 14–November 22) taps into that search for identity with offerings that explore language. From the sung and spoken text to the wordless eloquence of dance and instrumental music, this year’s festival offers proof that art can speak to our inner selves in an infinite variety of tongues. Here are some highlights.

Words and music blend seamlessly in the complete Schubert song cycles (*Die schöne Müllerin*, October 14; *Schwanengesang*, October 15; *Winterreise*, October 17), which open the festival, performed by one of today’s leading exponents of those works: the English tenor Mark Padmore.

Oratorio—that consummate melding of words and music—is represented in Handel’s *Theodora* (October 31). William Christie leads his acclaimed ensemble Les Arts Florissants in the piece, which has been called “the most humane of all of Handel’s works” (*American Record Guide*).

Ancient words and music combine in new ways in *Heretical Angels*, a haunting music-theater work based on medieval written and oral texts left by the Christians, Muslims, Jews, and pagans of the region that is now Bosnia, performed by Dialogos and its director, vocalist Katarina Livljančić (October 20 & 21).

From November 2 to 10, the written word, so brilliantly explored by Irish author Samuel Beckett, will be represented in *Beckett Shorts*, a trio of works inspired by his output. “Some people might feel Beckett is an unusual *White Light* subject,” says Moss. “But the festival encompasses many elements of our interior experiences, including both transcendent exaltation and the profound existential despair reflected in Beckett’s work.”

Gare St. Lazare Ireland brings Beckett’s short story *The End* to the stage (November 2 & 3) with a solo performance by actor Conor Lovett. The same forces return November 5–7 with the U.S. premiere of *Here All Night*, an ensemble piece for soprano and actor that blends music from Beckett’s novel *Watt* with poems and texts set to original music by Paul Clark. The final work in the trio, a world premiere, is *No’s Knife*, excerpts of Beckett’s *Texts for Nothing* performed by Lisa Dwan and directed by Lisa Dwan and Nicholas Johnson (November 9 & 10).

Several festival events offer proof positive that language need not be spoken or sung to speak volumes. The Baryshnikov Arts Center is the setting (and co-presenter) for solo performances by British choreographer and dancer Aakash Odedra (October 22–24). The first of two intensely personal works, *Inked*, by French-Belgian choreographer Damien Jalet, takes its inspiration from the tattoos that adorned Odedra’s grandmother. The second work, *Murmur*, choreographed by Odedra in collaboration with Lewis Major and Ars Electronica Futurelab, was inspired by Odedra’s own dyslexia, and uses multimedia to explore the idea of warped and exaggerated reality.

A Love Supreme was jazz great John Coltrane’s hypnotic hymn to God. The album, released in 1965, will be celebrated on its 50th anniversary with a big-band arrangement by Wynton Marsalis, who leads Jazz at Lincoln Center Orchestra’s performance (November 17 & 18).

The festival concludes with the U.S. premiere of *Thomas Adès: Concentric Paths—Movements in Music*, featuring works by four of today’s most innovative choreographers set to the music of acclaimed British composer Thomas Adès (November 20–22). Collaborating with Adès, who appears as pianist and conductor, are the Orchestra of St. Luke’s, Calder Quartet, soprano Anna Dennis, violinist Thomas Gould, and choreographers Wayne McGregor (*Outlier*, set to Adès’ Violin concerto *Concentric Paths*); Karole Armitage (*Life Story*, set to a voice and piano work using a Tennessee Williams poem of the same name); Alexander Whitley (*The Grit in the Oyster*, set to Adès’ Piano Quintet); and Crystal Pite (*Polaris*, set to Adès’ 2010 work of the same name).

For tickets and information call CenterCharge, 212.721.6500 or visit WhiteLightFestival.org; #LCWhiteLight.

The presentation of Thomas Adès: Concentric Paths—Movements in Music is made possible in part by endowment support from the American Express Cultural Preservation Fund.

Endowment support for the White Light Festival presentation of Partita 2 is provided by Blavatnik Family Foundation Fund for Dance.



Photo: Frank Stewart



From top: Wynton Marsalis with Jazz at Lincoln Center Orchestra; members of Wayne McGregor Random Dance.

Photo: Andrew Lang

Education and the Art of Disruption

“Disruption.” In the classroom it’s a word with negative connotations. In business, it signifies visionary innovation that can change the world. Around the halls of Lincoln Center Education (LCE), which celebrates its 40th anniversary in the 2015–16 season, disruption is a core value that is implemented “in the most positive way,” according to LCE Executive Director Russell Granet. “Maxine Greene and Mark Schubart founded Lincoln Center Institute, now LCE. Maxine’s work from the beginning was about disruption,” says Granet. “She believed public education will never get better unless we disrupt the status quo, ‘see things as they could be otherwise,’ and she believed wholeheartedly that the arts could do that. She believed that at the core of our work is social justice: how can we begin to level the playing field so that all kids—those in under-resourced schools and those in more affluent schools—can get a quality arts education. Forty years later, we are doing more of that than ever before.”

Today, LCE is serving a much broader and more diverse audience—in the schools, in local communities, nationally, and internationally. In the past two years alone, LCE has significantly expanded its activities with initiatives like the Lincoln Center Scholars program—a partnership with the New York City Department of Education and Hunter College, which trains the arts teachers of the future—and another Department of Education partnership, Middle School Arts Audition Boot Camp, a free, two-week program that gives talented eighth graders from Title 1 middle schools (those serving kids at or below the poverty level) a shot at successfully auditioning for the city’s competitive, selective high schools. Of last year’s class of 100 Boot Camp students, Granet reports, 90 percent were accepted into a selective high school. The 2015 class had 147 participants, and he expects equally impressive results.

LCE has also furthered its work with communities and families with programs like *Boro-Linc*, *Lincoln Center Local* and *Family-Linc*, which offer Lincoln Center programming to community centers, libraries, and on campus, respectively. LCE is also playing a pivotal role in programming offerings for *LC Kids*, as artistic curator of expanded and new family series rolling out this fall. Among these are *LC Kids Artists at the Atrium*, monthly, free, Saturday morning concerts for ages 3–6 at David Rubenstein Atrium, and a new year-long

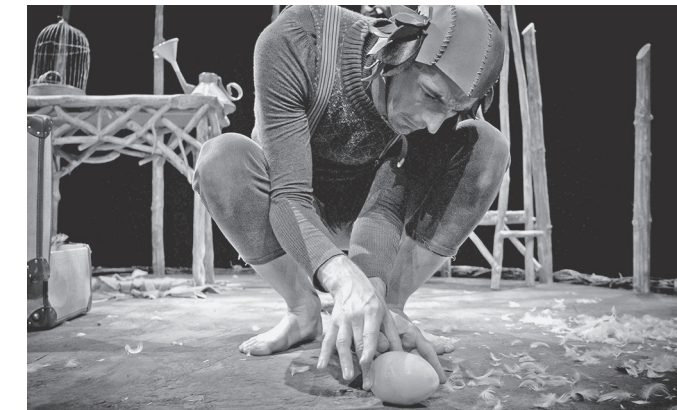


Photo: Courtesy of Calvert NI



Photo: Christopher St. Clair

Top: scene from *Egg*, a performance in the new Clark Studio Series; bottom: participant in LCE’s 2015 Middle School Arts Audition Boot Camp.

series of six ticketed weekend performances featuring theater, dance, and circus troupes from the U.S. and abroad in the intimate Clark Studio Theater.

Children with special needs have not been overlooked by LCE. Granet is particularly excited about this fall’s premiere of *Up and Away*, an original work from Trusty Sidekick Theater Company created especially for Lincoln Center, designed for kids on the autism spectrum (see below).

continued

Up and Away: Theater for a Special Audience



Photo: © Alexis Barish-Ramos

In its efforts to bring the arts into the lives of as many people as possible, Lincoln Center Education (LCE) has commissioned *Up and Away*, a theater work from Trusty Sidekick Theater Company, for young people on the autism spectrum. Guided by the principle that the arts are for “anyone, anytime, anywhere,” these performances will

bring theater into the lives of people whose challenges often prevent them from attending live performances. “There’s an incredible need for this,” says Russell Granet, LCE Executive Director. “Current estimates are that 1 in 68 children are diagnosed with autism each year.”

For Granet, *Up and Away* is another step toward making the arts more accessible to a broader audience. “We made a very clear, conscious decision to create a piece of theater for a community that really didn’t have that many options to see theater.” And this, he says is just the beginning: “We want to use this as a way to encourage other theater companies throughout the country to think about audiences on the autism spectrum, and become a model for them to do this work.”

There are 16 performances for schools groups and 24 open to the general public. Public performances are at 11:00 am and 2:00 pm on Saturdays and Sundays.

For information visit UpAndAway.nyc; #UpAndAway.

Support for LCE programs for students on the autism spectrum is provided by Ann and Thomas Unterberg and the John H. and Ethel G. Noble Charitable Trust.

Enchantment Under the Stars



Midsummer Night Swing unites over 45,000 New Yorkers annually for music and dancing under the stars.

Each June, a magical transformation takes place at Lincoln Center. A dance floor materializes around the bandshell in Damrosch Park, framed by hundreds of twinkling lights. And when Midsummer Night Swing (June 26–July 14) strikes up the band, New York’s favorite outdoor dance party awakens the timeless romantic spirit of summer in the city.

This season kicks off with authentic big-band sound, thanks to the Sisterhood of Swing on June 26, led by Bria Skonberg (see box)—and it’s a trend that continues over the next three weeks. The Glenn Crytzer Orchestra, specialists in ‘30s- and ‘40s-era music, join the party on June 30. Then, Naomi Uyama brings her Handsome Devils to the bandshell on July 6. And the sizzling Harlem Renaissance Orchestra returns July 14 for a season finale that will bring the city’s best dancers to Damrosch Park to compete for the Ambassador Prize.

For those that like their swing with a dash of the blues, the Brianna Thomas Band on July 11 offers up a set of jump blues, swing, and R&B. On July 13, U.K. soul-man James Hunter and The James Hunter Six tap into the energy of early rock ‘n’ roll.

Waltzes, foxtrots, and cha-chas make a comeback June 29 with the classic ballroom stylings of Gerard Carelli and His Orchestra. Adding more magic to the evening (and to Instagram) is the annual Fashion Contest. This year’s theme invokes “summer soirée” attire a.k.a. “Fred and Ginger on the boardwalk.”

The Mambo Legends Orchestra, made up of former members of Tito Puente’s band, are the all-star house band for a July 4 celebration that crackles with the spirit of fabled 1960s nightclub The Palladium, which stood just a few blocks from Lincoln Center.

Continuing the Latin theme, Tanghetto brings “electrotango” from Buenos Aires on July 5, followed by the 11-piece Orquesta El Macabeo (co-produced by the Latin Alternative Music Conference) on July 10, and Cuban supergroup Orquesta Akokán on July 12. There’s also a free adaptive dance lesson for those with limited mobility before San Juan—born salsa star Joe Quijano plays June 27.

For something completely different, New Yorkers of all ages will take over the dance floor for Garba in the Park (July 3). Accompanied by Kashyap Jani and Friends, guests can learn two energetic group dances from western India: garba and raas.

The season rounds out with perennially popular disco night The Loser’s Lounge (June 28); an evening of Texas two-step, featuring one of Austin’s hottest honky-tonk bands, Heybale (July 7); and the annual LC Kids Dance (July 14).

Midsummer Night Swing is presented by NewYork-Presbyterian.

Major support provided by Janice Savin Williams and Christopher J. Williams/The Williams Capital Group, LP

Sisterhood of Swing: ‘It’s time to step up’

“A while back, I had a conversation with DJ Ryan Swift about honoring the International Sweethearts of Rhythm,” says Lincoln Center Director of Public Programming Jill Sternheimer. “This year, hearing the discussions that have been occurring around equity and representation, I went from thinking about what a fun night it would be to thinking how necessary it is.”

Bria Skonberg, a critically acclaimed trumpet player and bandleader who has played Midsummer Night Swing in the past, was Sternheimer’s first call. Up for the challenge, Skonberg brought in jazz violinist Regina Carter and clarinetist Anat Cohen as special guests. They call themselves the Sisterhood of Swing, and Skonberg says that every person she called was thrilled to be a part of it.

“This is a totally bad-ass band,” she says. “Maybe it’s the

climate that we’re in right now, but I think we all feel that it’s time to step up and make some statements.”

“Bria didn’t just put any band together, she put together a band of powerhouse women,” says Sternheimer. “Regina Carter and Anat Cohen? I almost dropped the phone when she told me! It’s an important conversation, but one that’s happening on the dance floor—and that’s really fantastic.”

Sternheimer encourages everyone, regardless of skill level, to get up and dance. “You can sit back and get a kick out of the characters, colors, costumes,” she says, “but that thrill will live on inside you longer if you step onto that dance floor and ask somebody to dance. I know it can be intimidating, but dancers want you to ask them—they want to share the joy. The scene thrives with new people.”

Lincoln Center Out of Doors

Lincoln Center Out of Doors (July 24–August 12) offers three weeks of music, film, dance, and more right out on Lincoln Center’s plazas—and it’s entirely free. This season combines returning favorites with special anniversaries and international stars who are making their debut at the festival.

This summer brings “hip-hop royalty,” says Jill Sternheimer, Director of Public Programming at Lincoln Center. “RZA from the Wu-Tang Clan is a total legend, plus he’s a hometown hero. He’ll be live-scoring a film with beats.”

This special screening of the Shaw Brothers’ *The 36th Chamber of Shaolin* will open the series on July 24. “Wu-Tang Clan’s determination to train hard and become the best at what they do was inspired in part by the film,” explains Sternheimer. “It’s a project that’s really special to him, and he’s excited to present it here.” Plus, she adds, it may attract people who might have never been to Lincoln Center. “We’re always happy to have new people fall in love with our campus.”

Another artist appearing for the first time at Out of Doors is Raphael Saadiq, who has produced work by musicians like Solange and The Roots. He’ll be playing hits from his R&B catalog alongside Brooklyn’s own Tamar-kali—both of whom were nominated this year for Oscars.

Of course, there are also the returning favorites: The Center for Traditional Music and Dance is always a hit, and this year they’re celebrating their 50th anniversary with Heritage Sunday (August 5). CTMD promotes diasporic artists from all over the world who now call the city their home, and this year they’re inviting back some of their top musicians to celebrate. That includes klezmer pioneer Andy Statman, Irish supergroup Cherish the Ladies, and Guinean dancer, drummer, and singer Sidiki Conde.

“This is also our fifth year with Americanafest NYC, during the Roots of American Music Weekend (August 11–12),” Sternheimer says. “We’ve just announced that we’re going to have Mavis Staples and Joe Henry. The final day of the festival is Margo Price, who’s a rising star in the country music world, and Lukas Nelson—Willie Nelson’s son.”

Last year was the debut of NPR’s *Turning the Tables Live*, which became a viral sensation. The program will be returning for a second year on August 1. “This time, we’ll be shining a spotlight on female artists under 40,” Sternheimer says. The night will feature music and conversation with Carly Rae Jepsen, Jamila Woods, and I’m With Her.

Some programs fit in especially well because of the dialogue they create with other summer series taking place at Lincoln Center.

“Bobby Sanabria’s *West Side Story Reimagined* is a cool through-line, because the Mostly Mozart Festival (July 12–August 12) is celebrating the centennial of Leonard Bernstein inside the



RZA

Lucas Nelson

halls with *Bernstein MASS*, and we’re celebrating him outside in Damrosch Park with an 18-piece salsa big band, really percussion heavy,” Sternheimer informs, adding: “Bernstein was actually close with Tito Puente and Machito—some of the forefathers of salsa, and you can feel their presence throughout *West Side Story*. Something I never considered before learning of this innovative project.”

Two other great examples of that dialogue fall on Family Day (July 28): Soul Science Lab will perform following a weeklong residency this spring with Lincoln Center Education, and the Mark Morris Dance Group will teach choreography (for all ages, abilities, and experience levels) to *Love Song Waltzes*, a piece they’re also performing during the Mostly Mozart Festival (August 9–12).

Overall, one of the most important things to consider when choosing the lineup for Out of Doors is diversity, ensuring that many different artists have the chance to share their voices. “More than anything, I think representation matters,” says Sternheimer. “Having women on our stages matters, close to 50%. Having people from all over the world matters. Excellence comes in all forms—and we are honored to celebrate and share those differences on our stages. That mix elevates everything we do.”

That also means attracting a diverse audience—which means all ages, from all backgrounds.

“We have a lot of shows that will bring younger audiences, like *Selena for Sanctuary* (July 26),” Sternheimer says. “Younger Latinx artists will come together to pay tribute to the queen of Tejano music and create a community in these divisive times. Though she’s been gone for over 20 years, Selena just continues to touch young crowds, and they really respond to her. It’s going to be an important night.”

Thoughtfully, she summarizes: “That’s just what Lincoln Center does: provides a place for people to come, and feel welcome, and connect with each other.”

In the Name of the Earth

Lincoln Center is home to over 300 free performances each year, on- and off-campus. The spirit of inclusion that motivates us to make the world’s best performing arts as accessible as possible—with an emphasis on free and low-cost programs—is wholly embraced with one of this summer’s signature performances: a large-scale choral work that will bring together nearly 800 hundred amateur and experienced singers. It’s co-produced by our newly expanded Mostly Mozart Festival and entirely free summer series, Lincoln Center Out of Doors.

Composed by Pulitzer Prize winner John Luther Adams, *In the Name of the Earth* was commissioned by Lincoln Center to make its world premiere in Central Park—where anyone and everyone can experience it. It’s designed to highlight man’s relationship with nature, with singers transforming the names of North American rivers, mountains, deserts and

lakes into a beautiful, communal meditation as four choirs arrive from north, south, east, and west—ultimately meeting by the Harlem Meer. The performance will be conducted by Simon Halsey, who led David Lang’s *the public domain* for 1,000 voices on Lincoln Center’s plaza in 2016.

What makes this production so special is that you don’t just have to be a passive observer. You can also sign up and volunteer to participate in the experience, joining hundreds of people from all backgrounds who will meet up a few times to rehearse throughout the summer, leading up to the one-time-only performance on August 11. Learn more or sign up at lnthenameoftheearth.org.

The 2018 Mostly Mozart Festival presentation of In the Name of the Earth is made possible in part by The Andrew W. Mellon Foundation, The Ford Foundation, and Rita E. and Gustave M. Hauser

For information about Lincoln Center, visit LincolnCenter.org.

To speak to a Guest Services staff member, call 212.875.5456, Monday–Friday, 10:00 am–9:00 pm.

INSIDE Lincoln Center

the newsletter of lincoln center for the performing arts

Summer 2018

Letter from the Acting President



Lincoln Center Out of Doors returns soon with three weeks of free performances, welcoming over 140,000 audience members every summer.

One of my favorite things about summer at Lincoln Center is the ability to engage with the performing arts outside—all across our lush and lively campus (and even, sometimes, beyond).

Starting in June, we leap into the music at Midsummer Night Swing, our social dance party under the stars. At Midsummer Night Swing, you become the art-makers as you move to the music, fully tuning into the wildly talented musicians onstage. The energy is incredible; even if you pack a picnic and sit in the park, or grab a cold beverage at the beer garden, you can’t help but feel like part of the action.

Next is our expanded Mostly Mozart series, when we go beyond classical music fare to offer you more captivating ways to absorb the dynamic concepts of artistic genius that Mozart represents. The stirring *NINAGAWA Macbeth* will offer you a unique listening and viewing experience when Shakespeare’s rich language and story is performed in Japanese. The *Bernstein MASS* will place you at the epicenter of this brilliant work, as the splendid set will be thrust into the orchestra of David Geffen Hall, surrounded by a cast of hundreds. The same goes for La Fura dels Baus’s production of Haydn’s *The Creation*, which puts a visually dazzling, mind-bending twist on a masterpiece that has left its impression on our collective conscience since c. 1797.

Lincoln Center Out of Doors returns at the end of July with three weeks of concerts, performances, and events—which are, always, entirely free and accessible to all. The live shows on the open plaza will inspire you with joyful noise and movement. The enthusiastic vibe shared among the community of attendees

and performers is what I always associate with summer at Lincoln Center, welcoming people to come and connect with us. When you are here, you are a part of that.

That couldn’t be more evident than with *In the Name of the Earth*, our large-scale choral work that will take place in Central Park on August 11. Hundreds of professional and amateur singers (up to 800!) will envelop you in a new composition by John Luther Adams, commissioned by Lincoln Center. Whether you’re singing along or showing up to take in the stunning sound effects, you’ll be part of this once-in-a-lifetime, memory-making moment in time. (See inside for more details on how you can join the choir—anyone may volunteer.) This immersive world premiere is for everyone, for free, in the heart of NYC.

The arts have the power to move and transform us, to leave us a little different than we were before we experienced them. I believe that having the chance to join the art-making process ourselves, in any number of small ways, makes it more special.

As one of our valued supporters, you are already an essential part of everything we do. This summer, I invite you to come sing, dance, laugh, listen, clap—whatever makes you feel at home, participating in the arts at Lincoln Center.

See you there,

Russell Granet

Russell Granet
Acting President, Lincoln Center

Wider Horizons: The 2018 Mostly Mozart Festival

The Mostly Mozart Festival is growing in every possible direction.

To begin, this summer's edition will run five weeks—July 12–August 12—up from the typical four. And while it will still present a mix of classical and contemporary work, this year's festival will also offer dance, immersive experiences, and (for the first time) theater.

"We have diversified Mostly Mozart over the years," Ehrenkrantz Artistic Director Jane Moss explains, "and we are diversifying it further, but Mozart does remain at the center."

Devotees of Mozart can hear their favorite composer performed by artists ranging from celebrated pianist Emanuel Ax (July 24–25) to 16-year-old violin prodigy Daniel Lozakovich (August 1, 7, 8)—and, of course, the renowned Mostly Mozart Festival Orchestra led by exuberant Renée and Robert Belfer Music Director Louis Langrée.

But Mozart's masterpieces, like his final Symphony No. 41 (*Jupiter*), conducted by Thomas Dausgaard (July 20–21), are complemented by groundbreaking productions that represent innovation in eras long after that of the festival's namesake composer.

The 2018 season opens with *Available Light* (July 12–13), a work that combines music, dance, and design (learn more on the next page). If this seems atypical for Mostly Mozart, the 52-year-old festival's inaugural theater production—Shakespeare's *Macbeth*, as interpreted by the late Japanese director Yukio Ninagawa—pushes the envelope even further.

But *NINAGAWA Macbeth* (July 21–25) is a balance of tradition and innovation. While rooted in the original text and employing music by Samuel Barber and Franz Schubert, the production transports the setting from Scotland in the Middle Ages to feudal Japan. And Ninagawa has created a staging beautiful enough to count as visual art. The pairing of Shakespeare with Mozart is perfectly fitting, says Moss: "They are two giants in the world of classical expression."

The festival's expansion is part of an evolution that has been ongoing for several years. A key participant all along has been the Mark Morris Dance Group. Choreographer Mark Morris is a musician himself, who hews closely to classical music when designing movement. This year, he brings a world premiere set to Schubert's *Trouth Quintet*, as well as dances using Monteverdi and Brahms, to the Rose Theater (August 9–12).

Performances in which the audience and performers share exceptional settings are popular in New York, and Mostly Mozart rises to the occasion with the wordless drama *The Force of Things*, an immersive installation and musical landscape set up at Brooklyn's Gelsey Kirkland Arts Center (August 6–8). Composed by Ashley Fure, the work includes 24 subwoofers and live music played by the International Contemporary Ensemble, now in its eighth season as the festival's Artists-in-Residence. This music-theater experience is designed to make objects and materials part of the drama. "It functions equally as an art installation and a performance," Moss says.

The immersive trend continues with La Fura dels Baus' innovative production of Haydn's *The Creation*, which features period-instrument ensemble Insula Orchestra and accentus choir. On July 19–20, the Rose Theater will be transformed with a 250-gallon water tank, a 20-foot crane, and an assortment of helium balloons.

But even with all of these new artistic journeys, it's hard not to feel that Leonard Bernstein got there first. As part of the celebration of Bernstein's centenary, Mostly Mozart is presenting the landmark *Bernstein MASS*, directed by SF Opera Lab curator Elkhana Pulitzer, featuring over 200 singers, dancers, and musicians (July 17–18).

Subtitled *A Theater Piece for Singers, Players, and Dancers*, this is a unique take on the liturgical form, incorporating theater, dance, jazz, and popular music. Pulitzer adds more by creating a fully staged theater piece, which, notes Moss, is as Bernstein originally intended it. The large-scale *MASS* will include the

Mostly Mozart Festival Orchestra, Concert Chorale of New York, Young People's Chorus of New York City, both a marching band and a rock band, and dancers, and—making his Mostly Mozart debut—baritone Nmon Ford as the Celebrant.

In the context of the Mostly Mozart Festival, "Mozart" has come to represent not just a single composer but the entire genre of classical music. Today, we see that there is room for plenty more—beyond "classical" and beyond music alone.

American Express is the lead sponsor of the Mostly Mozart Festival.



NINAGAWA Macbeth



The Force of Things



Bernstein MASS

The Power of Light

If Mozart were working today, he may very well have collaborated on something as wildly creative as the multidisciplinary dance work that opens this year's Mostly Mozart Festival.

Available Light, the product of a 1983 meeting-of-minds between choreographer Lucinda Childs, architect Frank Gehry, and composer John Adams, might seem an improbable choice to open a festival named for the 18th century's greatest composer. But for Ehrenkrantz Artistic Director Jane Moss, it makes perfect sense: "In his lifetime, Mozart was an incredible innovator who remains a central inspiration for us as we plan programs and introduce more contemporary work to the festival in his spirit."

The three artists behind *Available Light* were already established stars by the 1980s but had never met. They were brought together by Julie Lazar, then a curator at the Los Angeles Museum of Contemporary Art. She was looking for a significant piece of performance art to inaugurate Temporary Contemporary—a 40,000-square-foot warehouse that had been transformed into a museum gallery—and thought of Childs, whose work she had seen in New York. The stunning result was an hourlong, multilayered work. Moving to Adams's pulsating taped score of brass and synthesizer, 12 dancers dressed in black, white, and red costumes elegantly traverse Gehry's two-level set, built of industrial platforms and chain-link fence.

The deceptive simplicity of *Available Light* reflects Childs's roots as a conceptual artist, whose career began in the 1960s at the Judson Dance Theater, devoted to the pure exploration of movement. As she told a reporter for the *Times* (London), this radical downtown collective rejected traditional narrative and political agendas: "Dancing in and of itself is beautiful and important. We don't have to tell a story or have an emotion—this is a very appealing idea to someone like myself."

The New York Times review of the work's 1983 East Coast debut at the Brooklyn Academy of Music described *Available Light* as a work of "blazing formal beauty."

The current production incorporates the latest lighting and sound technology and a set re-engineered by Gehry. John Adams has revised his score, and the once-billowy costumes have been updated by designer Kasia Walicka-Maimone.

The revival production will be staged for the last time at the Rose Theater on July 12 and 13.

American Express is the lead sponsor of the Mostly Mozart Festival.

The 2018 Mostly Mozart Festival presentation of Available Light is made possible in part by the LuEsther T. Mertz Charitable Trust.

Endowment support for the Mostly Mozart Festival presentation of Available Light is provided by Blavatnik Family Foundation Fund for Dance.



Available Light

The Big Umbrella Festival

The Big Umbrella Festival was a first-of-its-kind arts festival for young audiences with autism and their families. Artists, educators, administrators, and others from around the world took part—in addition to constituents from across the Lincoln Center campus. Check out our photo review of the performances, workshops, and events that took place April 10–May 6.

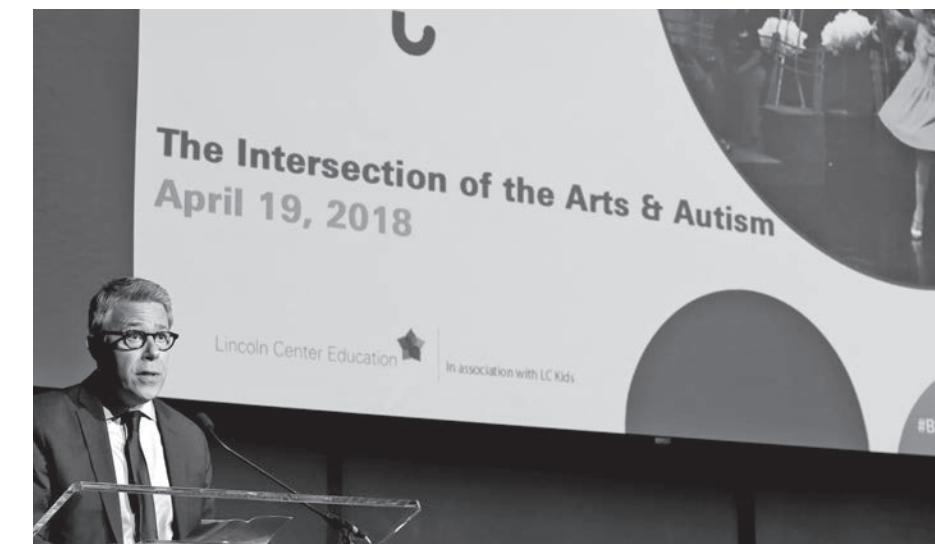


In *Odyssey*—which traveled to Lincoln Center from Western Australia to take part in Big Umbrella—the performers highly encouraged interactions with the set. Kymani is a young audience member who loved exploring the sounds of the seashell windchimes.



During Big Umbrella Festival, 80 performances took place in 27 days—with theater companies from New York, the United Kingdom, and Australia. *Light Show*, pictured in production here, was produced by Oily Cart, which traveled from London, England.

Unless otherwise noted, photos by Haghi Suka



Acting President Russell Granet opened our symposium on the Intersection of Autism and the Arts on April 19. The day included panels, keynote speakers, and small group discussions, and it was open to the public via streaming on Facebook Live.



From left to right: Big Umbrella Festival Producer Jonathan Schmidt Chapman, Acting Executive Director of Lincoln Center Education Alex Sarian, and Founding Artistic Director of Oily Cart Tim Webb conferred at our Kickoff Event on April 14.



Professional Development Artists took part in a workshop at Queens Theatre, following a performance of Sensorium Theatre's *Odyssey*. They discussed the methodologies of devising interactive art for people with autism.



Immersive workshops welcomed 31 artists and administrators from 15 states and seven countries. Jonathan Schmidt Chapman led the 20-person cohort for Artist Professional Development, April 14–19.

Major support for The Big Umbrella Festival is provided by Betty and John Levin, Ann and Thomas Unterberg, and The Taft Foundation.

Additional support provided by the Abraham and Mildred Goldstein Charitable Trust, The FAR Fund, Kenneth Goldman Donor Fund, J.E. & Z.B. Butler Foundation and John H. and Ethel G. Noble Charitable Trust