

# Lincoln Center presents

## 2011/2012 Great Performers Season

Wednesday Evening, February 22, 2012, at 7:30

### *Chamber Orchestras*

## **Britten Sinfonia** (U.S. debut)

Thomas Adès, *Conductor and Piano*

Pekka Kuusisto, *Violin*

COUPERIN ***Les baricades mystérieuses* (1716–17)**

THOMAS ADÈS, *Piano*

COUPERIN (arr. Adès) ***Les baricades mystérieuses* (1716–17/1994)**

ADÈS ***Three Studies from Couperin* (2006)**

Les amusemens

Les tours de passe-passe

L'âme-en-peine

RAVEL ***Le tombeau de Couperin* (1919)**

Prélude

Forlane

Menuet

Rigaudon

*Intermission*

---

BNY Mellon is a Proud Sponsor of Great Performers.

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

Britten Sinfonia is proud to perform with the support of its international partner, Cambridge University Press, and Dr. Jerome Booth.

---

*Steinway Piano*  
Alice Tully Hall, Starr Theater

*Please make certain your cellular phone,  
pager, or watch alarm is switched off.*

Support for Great Performers is provided by Rita E. and Gustave M. Hauser, The Shubert Foundation, ArtsVision, Ann and Gordon Getty Foundation, Logicworks, E. Nakamichi Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

Public support is provided by the New York State Council on the Arts.

Endowment support for Symphonic Masters is provided by the Leon Levy Foundation.

Endowment support is also provided by UBS.

MetLife is the National Sponsor of Lincoln Center.

First Republic Bank is the Official Sponsor of the Fashion Lincoln Center Online Experience.

Movado is an Official Sponsor of Lincoln Center.

United Airlines is the Official Airline of Lincoln Center.

WABC-TV is the Official Broadcast Partner of Lincoln Center.

William Hill Estate Winery is the Official Wine of Lincoln Center.

### **Upcoming Chamber Orchestra Events in Alice Tully Hall:**

*Music on Period Instruments*  
*Thursday Evening, March 15, at 7:30*  
**Amsterdam Baroque Orchestra and Choir**  
**Ton Koopman**, Conductor  
**Teresa Wakim**, Soprano  
**Bogna Bartosz**, Alto  
**Tilman Lichdi**, Tenor  
**Klaus Mertens**, Bass-baritone  
ALL-BACH PROGRAM  
Cantata: Du Hirte Israel, höre  
Magnificat  
Cantata: Herz und Mund und Tat und Leben

*Music on Period Instruments*  
*Saturday Evening, March 31, at 7:30*  
**Collegium Vocale Gent Choir and Orchestra**  
**Philippe Herreweghe**, Conductor  
**Julian Prégardien**, Evangelist  
**Michael Nagy**, Christos  
**Julia Doyle**, Soprano  
**Grace Davidson**, Soprano  
**Damien Guillon**, Countertenor  
**Robin Blaze**, Countertenor  
**Thomas Hobbs**, Tenor  
**Hans Jörg Mammel**, Tenor  
**Peter Kooij**, Bass  
**Tobias Berndt**, Bass  
BACH: St. Matthew Passion  
*Pre-concert lecture by Michael Marissen at 6:15 in  
the Stanley H. Kaplan Penthouse*

*Music on Period Instruments*  
*Tuesday Evening, May 1, at 7:30*  
**Freiburg Baroque Orchestra**  
**Gottfried von der Goltz**, Violin and Director  
ALL-BACH PROGRAM  
Complete Orchestral Suites Nos. 1–4

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

Visit [LCGreatPerformers.org](http://LCGreatPerformers.org) for more information  
relating to this season's programs.

---

*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, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.*

STRAVINSKY (arr. Dushkin) ***Airs du rossignol et Marche chinoise (1932)***

PEKKA KUUSISTO, *Violin*; THOMAS ADÈS, *Piano*

STRAVINSKY **Suite No. 1 (1916–25)**

Andante

Napolitana

Española

Balalaika

STRAVINSKY **Suite No. 2 (1915–21)**

Marche

Valse

Polka

Galop

ADÈS ***Violin Concerto, Concentric Paths (2005)***

Rings

Paths

Rounds

## Program Summary

by Paul Schiavo

Thomas Adès is widely acknowledged as one of the most original composers of our time. The singularity of his work notwithstanding, Adès's thinking is deeply informed by Western music's rich history. The composers who are especially important to him include François Couperin, the Baroque-period French master, whose music Adès greatly admires; and Igor Stravinsky, whose innovations in matters of rhythm, harmony, and instrumentation have exerted profound influence on several generations of musicians.

The first half of our concert is devoted to Couperin and works inspired by him. We hear his most famous piece, *Les baricades mystérieuses*, both in its original form as a keyboard solo and in a novel arrangement by Thomas Adès. A more striking transformation of Couperin's music follows in Adès's *Three Studies from Couperin*. Finally, Maurice Ravel's *Le tombeau de Couperin* presents entirely original music informed by the spirit of its namesake.

In the 1930s Stravinsky and violinist Samuel Dushkin collaborated in arranging for violin and piano music from the composer's ballets and operas. The piece that begins the second half of our program derives from Stravinsky's opera *Le rossignol* ("The Nightingale"). Stravinsky's two suites for small orchestra constitute a relatively unfamiliar part of the composer's output, yet their brief movements distill many of the novel ideas their author was developing during the second decade of the last century.

We conclude with Mr. Adès's *Violin Concerto, Concentric Paths*, a significant recent addition to its genre. While its music partakes of the freshness for which the composer is admired, it looks back to the age of Couperin, not least in its use of chaconne form for its substantial second movement.

—Copyright © 2012 by Paul Schiavo

## Notes on the Program

by Paul Schiavo

### ***Les baricades mystérieuses* (1716–17)**

FRANÇOIS COUPERIN

*Born November 10, 1668, in Paris*

*Died September 11, 1733, in Paris*

*Approximate length: 4 minutes*

### ***Les baricades mystérieuses* (1716–17/1994)**

FRANÇOIS COUPERIN

Arr. THOMAS ADÈS

*Born March 1, 1971, in London*

*Approximate length: 4 minutes*

François Couperin was the most accomplished member of a family of musicians, as well as the foremost French composer of the Baroque period. Although his output includes organ pieces, chamber music, and choral works, his finest achievement lies in his compositions for the harpsichord. Couperin was widely regarded as the foremost harpsichordist in France during his lifetime, and he composed for his primary instrument with exceptional skill and imagination. He wrote well over 200 pieces for solo harpsichord, publishing most of them in four *livres* ("books"). The great majority of these pieces bear titles which, Couperin explained in a preface to one of the *livres*, "reflect ideas which I have had; I need not say more."

Perhaps the meanings of Couperin's titles were evident to his contemporaries, but that is not always true today. Among other instances, the title of Couperin's most famous short keyboard piece is as mysterious as the "barricades" to which it alludes. Although scholars have proposed several explanations of "The Mysterious Barricades," their theories remain unproved.

By contrast the music of *Les baricades mystérieuses* is lucid in a characteristically 18th-century French manner. The piece unfolds as a rondo, its principal subject appearing at the outset and again following each of several brief interludes touching on other ideas. These different themes are united, however, by rhythm—specifically, by a constant micro-pulse that sounds as a steady patter of eighth-notes. This, as much as Couperin's graceful melodic lines and pleasing harmonic movement, creates the sense of quiet rapture the music conveys.

Yet the music's steady micro-pulse is created through a process known as "hocketing," by which interlocking bits of melody combine to create an integrated aural texture. In *Les baricades mystérieuses*, the apparently seamless music is actually composed of four melodic strands, each contributing a series of short figures. This ingenious construction is not particularly evident when the work is played on a keyboard. But it becomes quite clear in Thomas Adès's arrangement of the piece for clarinet, bass clarinet, viola, cello, and bass. Adès made this arrangement in 1994 as an 80th birthday tribute to the esteemed English scholar and music writer Wilfred Mellers.

### ***Three Studies from Couperin* (2006)**

THOMAS ADÈS

*Approximate length: 12 minutes*

Thomas Adès's admiration for Couperin extends well beyond *Les baricades mystérieuses*. Couperin's keyboard music as a whole, Adès has remarked, reveals "new inspiration on every page." In light of this, it is not surprising that the composer has produced another creative gloss on Couperin's music. Adès wrote *Three Studies from Couperin* in 2006 for a commission from the Basel Chamber Orchestra, an ensemble

whose devotion to new music has brought forth important works by Stravinsky, Bartók, Elliott Carter, and other important composers of the last century.

While faithfully reproducing every note of the three pieces that serve as their sources, these “studies” transform Couperin’s music by means of orchestration, articulation, and dynamics. Melodic lines pass rapidly among different instruments, changing color, chameleon-like, as they do so. Percussion accents and pizzicato notes plucked by different string instruments sharpen the textures of certain passages. Sudden *forte* outbursts and other dynamic events change the music’s complexion in ways Couperin could hardly have imagined. In the final piece, *L’âme-en-peine* (the titles of the three studies are those of the Couperin works from which they derive), the swells and other dynamic nuances imitate the historical manner of French Baroque orchestral playing; but in the context of Adès’s instrumentation, they also serve to heighten the music’s expressive tensions in a modern way. In addition to these relatively discreet alterations of his sources, Adès plays with rhythm in the second study, *Les tours de passe-passe*, producing passages of exciting metrical complexity.

There remains to note only that this sort of reworking of old music belongs to a rich tradition of modern composition. Stravinsky’s ballet *Pulcinella*, which transforms 18th-century Neapolitan songs and keyboard pieces, provides a particularly well-known instance, but one could cite arrangements and appropriations of Bach, Handel, and other composers by Schoenberg, Webern, Berio, Foss, and many of their colleagues. All of which is to say that Adès, in his creative treatment of Couperin, stands in distinguished company.

### ***Le tombeau de Couperin* (1919)**

MAURICE RAVEL

*Born March 7, 1875, in Ciboure, France*

*Died December 28, 1937, in Paris*

*Approximate length: 17 minutes*

Thomas Adès is not the only latter-day composer to admire and draw inspiration from François Couperin. Nearly a century ago, Maurice Ravel also became fascinated with Couperin’s music and used it as a premise for his own creative work. The result was *Le tombeau de Couperin*, one of the most polished and consequential orchestral works of the early modern period.

This piece also upholds a tradition, which dates back centuries, in which French musicians use the term *tombeau* to denote a composition written to honor a deceased colleague. The practice of creating such tributes was especially popular among composers of the Baroque era, when notable examples of the *tombeau* were produced by Couperin, Marin Marais, and others. Ravel’s homage to Couperin remains the most famous modern example.

Ravel initially conceived *Le tombeau de Couperin* in 1914 as a suite for piano modeled on the sort of 18th-century dance forms that underlie many of Couperin’s harpsichord pieces. He had only started composing it, however, when the outbreak of World War I and his enlistment as an ambulance driver in the French army forced him to set it aside. He completed the suite upon his discharge, in 1917, dedicating each of its six movements to a friend who had died in the War. Two years later, he orchestrated four of those movements to create the suite we hear now.

Ravel’s desire to capture not only the forms but the economy and clarity of Couperin’s

keyboard works anticipated by several years the neoclassicism of Stravinsky and Prokofiev. But while reflecting something of the spirit of 18th-century music, *Le tombeau de Couperin* is unmistakably the work of its author in its novel lines, harmonies, and colors.

The first movement, *Prélude*, opens with a rustling of woodwinds—specifically, a running melody given out in a famously challenging oboe solo. Other instruments take up this theme in a game of flight and pursuit. *Forlane*, the second movement, uses the rhythm of the old dance from which it takes its title, but its principal melody is decidedly modern in its angular profile. The movement's closing gesture, in the violins, prefigures the opening bar of the ensuing *Menuet*, in which a feeling of restraint and nostalgia prevails. That tone is swept away in the opening measures of the *Rigaudon*, whose incisive phrases and bright orchestration produce a spirited effect.

***Airs du rossignol et Marche chinoise*  
(1932)**

IGOR STRAVINSKY

*Born June 17, 1882, in Oranienbaum, near St. Petersburg*

*Died April 6, 1971, in New York*

Arr. SAMUEL DUSHKIN

*Born December 13, 1891, in Suwalki, Poland*

*Died June 24, 1976, in New York*

*Approximate length: 8 minutes*

In 1931 Stravinsky made the acquaintance of a young violinist named Samuel Dushkin. Born in Poland but raised in the United States, Dushkin managed to dispel Stravinsky's prior opinion that virtuoso performers were interested only in "shining with facile brilliancy." Instead, the composer found in Dushkin "a musical culture,

a delicate understanding...that is very rare." This favorable impression prompted Stravinsky to write for Dushkin his Violin Concerto in D major.

Working with the violinist on the Concerto proved so satisfying that Stravinsky decided to fashion a recital program that he and Dushkin could perform together. For this purpose, he wrote his *Duo concertante* for violin and piano in 1932 and set about making transcriptions of music from several of his ballets and operas. Dushkin and Stravinsky collaborated closely on these arrangements. After the violinist extracted a part for his instrument from the original score, the composer would work out a piano accompaniment, occasionally changing details of the music as he did so.

Among the works resulting from this process was an arrangement of portions of Stravinsky's opera *Le rossignol* ("The Nightingale"), based on Hans Christian Andersen's fairy tale of the same name. Stravinsky had begun composing that work in 1908 but set it aside for other projects and did not return to the work until 1913, completing it the following year. From its score Stravinsky and Dushkin later extracted the two-movement *Airs du rossignol et Marche chinoise*.

The initial movement of this piece gives us music of the fabled nightingale which, in Andersen's story, is celebrated throughout China for its beautiful song. Stravinsky and Dushkin drew on passages of avian singing that occur at several points in the opera. These range from florid, virtuoso effusion to delicate music of enchantment. There follows a "Chinese March," which accompanies the Chinese emperor's entrance in the opera's second act. Here Stravinsky composes a veritable kaleidoscope of pentatonic figures, the phrases often moving at different speeds to create remarkable rhythmic dislocations.

**Suite No. 1 (1916–25)**

**Suite No. 2 (1915–21)**

IGOR STRAVINSKY

*Approximate length: 12 minutes*

Stravinsky composed two sets of easy piano duets during the years of World War I. The first, consisting of a march, waltz, and polka, was written in the winter of 1915. In 1916, Stravinsky again set about writing piano duets, this time to play with his two children, both of whom were then learning the instrument. He wrote four such pieces over 1916 and '17, taking care to keep the treble lines fairly easy.

During the next eight years, the composer orchestrated one after another of these four pieces. Meanwhile, in 1921, to fulfill a request for music from a Paris theater company, he also made orchestral arrangements of the three earlier duets of 1915 and wrote a fourth piece, a *Galop*. The resulting two suites are rarely performed, though one wonders why. In their irregular rhythms, their use of ostinato figures (short repeating accompaniment phrases), their angular lines, and their bracing harmonic language, the music of these two suites typifies Stravinsky's style during the period when he composed *L'histoire du soldat*, *Les noces*, and other innovative works.

**Violin Concerto, Concentric Paths (2005)**

THOMAS ADÈS

*Approximate length: 20 minutes*

Thomas Adès composed his *Violin Concerto* in 2005 and conducted the work's first performance in September of that year. This concerto bears the title *Concentric Paths*, an allusion that carries both poetic and formal connotations. (Circular patterns, both large and small, permeate the work.) The music unfolds in a traditional concerto design of three movements, arranged in a

fast-slow-fast pattern, but with a significant difference: the central slow movement is the longest and weightiest portion of the composition.

The first movement is titled *Rings*, and this, too, can be read as having two meanings. From the opening moments, both the solo instrument and members of the orchestra trace melodic figures that rise, fall, and circle back to their points of origin. Periodically, however, massed sonorities, usually sounded by brass and percussion, ring out, punctuating the musical discourse with strong exclamations. Adès's music often evokes that of the Baroque period, and we hear this connection in the concerto's initial movement. The streams of rhythmically steady *moto perpetuo* figuration in the solo part bring to mind the writing of Bach, Vivaldi, and other composers of the early 18th century. So, too, does Adès's penchant for sequential phrases, short melodic or harmonic events that repeat at progressively higher or lower pitches. As already observed, Adès's music is in no way iconoclastic but, rather, deeply rooted in tradition, its evident modernity notwithstanding.

The influence of Baroque-period compositional practice is even more apparent in the ensuing slow movement. Here Adès employs a procedure well known to Bach, Couperin, and their contemporaries: the chaconne, in which a recurring sequence of harmonies provides a "ground," a musical foundation, for ongoing variations. Through the first half of the movement, the violin line rises against sinking harmonies in the orchestral ground, growing more and more active all the while. After a central variation given to the orchestra alone, the process reverses: the orchestral music tends to rise in pitch as the solo part traces a long descent that leads at last to the lowest portion of the violin's range, to oscillation on just two notes, and finally to silence. The music thus traces a large formal arc. A

feeling of somber gravity, not unlike that found in certain Baroque-period chaconnes, prevails throughout.

That mood vanishes with the onset of the finale. Adès builds this movement around a jaunty melody—his writing throughout this

concerto is nothing if not melodious—which provides both soloist and orchestra the premise for lively, sportive repartee, much of it involving circling or spiraling figures.

—Copyright © 2012 by Paul Schiavo

## Meet the Artists



BRIAN VOICE

### Thomas Adès

Born in London in 1971, Thomas Adès studied piano and composition at the Guildhall School of Music and Drama and read music at King's College, Cambridge. Renowned as both a composer and a performer, he works regularly with the world's leading opera companies and festivals. The many orchestras he has conducted include the City of Birmingham, London, and BBC symphony orchestras; Chamber Orchestra of Europe; Philharmonia Orchestra; Los Angeles Philharmonic; Mariinsky Theatre Orchestra; Royal Stockholm Philharmonic Orchestra; Finnish and Danish Radio Symphony Orchestras; Birmingham Contemporary Music Group (where he served as music director between 1998 and 2000); London Sinfonietta; Ensemble Modern; and Athelas Sinfonietta in Copenhagen.

Mr. Adès's first opera, *Powder Her Face*, has been performed all around the world, was televised by the UK's Channel 4, and is available on DVD and as an EMI CD. Most of the composer's music has been recorded by EMI, with whom Mr. Adès has a contract as composer, pianist, and conductor. Mr. Adès's second opera, *The Tempest*, was commissioned by the Royal Opera House and premiered under the baton of the composer in February 2004. EMI's recording of *The Tempest* was awarded the prestigious Diapason d'Or de l'année and the 2010 Classical Brit Award for Composer of the Year.

Appointed to the Richard and Barbara Debs Composer Chair at Carnegie Hall for 2007–08, Mr. Adès was featured as composer, conductor, and pianist throughout that season. Between 1993 and 1995 he was composer in association with the Hallé Orchestra, and from 1999–2008 he was artistic director of the Aldeburgh Festival.

Mr. Adès's most recent works include a piano concerto with moving image entitled *In Seven Days*, a collaboration with video artist Tal Rosner, commissioned by the Los Angeles Philharmonic and London's Southbank Centre. He also recently completed *Lieux retrouvés*, a work for cello and piano written for Steven Isserlis and commissioned by the Aldeburgh Festival and Wigmore Hall. Mr. Adès's music has attracted numerous awards and prizes, including the prestigious Grawemeyer Award (in 2000, for *Asyla*), of which he is the youngest recipient to date.



SONIA WIENER

### Pekka Kuusisto

Finnish violinist Pekka Kuusisto is internationally renowned both as a soloist and a director. A strong advocate of new music, Mr. Kuusisto regularly collaborates with composers of today, including Sebastian Fagerlund and Nico Muhly. He champions the use of accompanying art forms in his performances, including light, electronics, film, and dance, as seen in recent projects with Valgeir Sigurðsson and accordion player Kimmo Pohjonen.

In the 2011–12 season Mr. Kuusisto performs Lindberg's Violin Concerto with the Sibelius Academy Orchestra as part of the new Helsinki Music Centre's opening celebrations. Other highlights include concerts with the Oslo Philharmonic Orchestra and Jukka-Pekka Saraste, German Chamber Philharmonic in Bremen and Paavo Järvi, Toronto Symphony Orchestra, and Ulster Orchestra. In March he will give the world premiere of a new concerto written for him by Owen Pallett at the Barbican Centre in London.

Mr. Kuusisto regularly directs from the violin, working with ensembles such as Britten Sinfonia and the Australian, London, Scottish, Irish, and Munich chamber orchestras. Last season, he directed the Saint Paul Chamber Orchestra and Amsterdam Sinfonietta for the first time.

As artistic director of Our Festival by Lake Tuusula, Mr. Kuusisto creates an innovative program of events each summer. Based near Järvenpää, the hometown of Sibelius, it was selected as Festival of the Year by Finland Festivals in 2011.

Mr. Kuusisto's most recent CD features the complete works for violin and piano by Finnish composer Einojuhani Rautavaara, recorded with pianist Paavali Jumppanen (Ondine). Other recent CDs include works for violin and guitar by Niccolò Paganini with guitarist Ismo Eskelinen (Ondine) and *Subterráneo*, Finnish tango works with jazz pianist Iiro Rantala (Liverace). His recording of Lindberg's Violin Concerto will be released on the Ondine label later this year. Mr. Kuusisto is also featured in *4*, a documentary about Vivaldi's *Four Seasons*, presenting *Winter* in the snowscapes of Lapland.

## Britten Sinfonia

Britten Sinfonia is one of the world's most celebrated and pioneering ensembles. The group does not have a principal conductor or director, but chooses to collaborate with a range of the finest international guest artists from across the musical spectrum as suited to each particular project. Founded in 1992, it is inspired by the ethos of Benjamin Britten through world-class performances of the highest quality, illuminating and distinctive programs where the old meets the new, and projects in the local community as well as in the world's finest halls.

The orchestra has recently been appointed as an associate ensemble at London's Barbican. Britten Sinfonia has residencies in Cambridge (where it is also the University's orchestra-in-association), Norwich, and Brighton. It presents an award-winning chamber music series at London's Wigmore Hall and performs at many major European festivals, including the BBC Proms. Britten Sinfonia is a BBC Radio 3 broadcast partner and records regularly for Harmonia Mundi and Hyperion.

For the 2011–12 season guest collaborators include Sarah Connolly, Mark Elder, Simon Keenlyside, and Mark Padmore. This season features premieres from such composers as Luke Bedford, Elspeth Brooke, Jonathan Dove, Nico Muhly, and Owen Pallett. Britten Sinfonia Voices, the orchestra's professional choir, was launched in December 2011 to critical acclaim.

Central to Britten Sinfonia's artistic programs are a wide range of creative learning projects run by the orchestra. These range from pre- and post-concert talks and performances to school projects, coaching, master classes, and professional development opportunities for businesses. The 2011–12 season also sees the launch of

Britten Sinfonia Academy, which will identify and nurture young musicians and composers from across the East of England.

The orchestra has received many awards, including two prestigious Royal Philharmonic Society Music Awards in 2007 and 2009 (Ensemble and Chamber Music respectively). Britten Sinfonia recordings have received a Gramophone Award and a Grammy nomination. In 2008 the orchestra and its international partner, Cambridge University Press, won the Arts & Business International Award for the ensemble's tour to South America.

### **Lincoln Center's Great Performers**

Initiated in 1965, Lincoln Center's Great Performers series offers approximately 100 classical and contemporary music performances annually. One of the largest music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, Clark Studio Theater, Stanley H. Kaplan Penthouse, and other various performance spaces throughout New York City, including the Church of St. Ignatius Loyola and Gerald W. Lynch Theater at John Jay College. In 2005, Great Performers expanded to include presentations in the Rose Theater and The Allen Room at the Time Warner Center at Columbus Circle. The world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists are featured in Great Performers,

as well as special repertoire-focused festivals, themed series, and educational activities. During the 1998–99 season, Great Performers added a new dimension to the classical music experience through its New Visions series. In productions specially commissioned by Lincoln Center, New Visions offers innovative stage presentations and groundbreaking collaborations among the world's leading directors, choreographers, and classical performers.

### **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. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the White Light and Mostly Mozart Festivals. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its other resident organizations.



## Britten Sinfonia

### Violin I

Thomas Gould,  
*Concertmaster*  
Beatrix Lovejoy  
Magnus Johnston  
Clara Biss  
Katherine Shave  
Ruth Ehrlich  
Martin Gwilym-Jones  
Fiona McCapra

### Violin II

Miranda Dale  
Nicola Goldscheider  
Alexandra Reid  
Marcus Broome  
Anna Bradley  
Judith Kelly

### Viola

Clare Finimore  
Kate Musker  
Bridget Carey  
Rachel Byrt

### Cello

Caroline Dearnley  
Ben Chappell  
Joy Hawley  
Lucy Payne

### Bass

Stephen Williams  
Roger Linley

### Flute/Piccolo

Karen Jones  
Sarah O'Flynn

### Alto Flute

Karen Jones

### Bass Flute

Sarah O'Flynn

### Oboe

Nicholas Daniel  
Emma Feilding

### English Horn

Emma Feilding

### Clarinet

Joy Farrall  
Andrew Webster

### Bass Clarinet

Andrew Webster

### Bassoon

Sarah Burnett  
Emma Harding

### Horn

Peter Francomb  
Tom Rumsby  
Richard Berry

### Trumpet

Bruce Nockles  
Heidi Bennett

### Trombone

Byron Fulcher

### Tuba

Jim Anderson

### Timpani

Scott Bywater

### Percussion

Jeremy Cornes  
Owen Gunnell

### Harp

Lucy Wakeford

### Piano

Pekka Kuusisto

### Britten Sinfonia Administration

David Butcher, *Chief Executive*  
Hannah Donat, *Concerts Director*  
Nikola White, *Artistic Planning Director*  
Hannah Tucker, *Orchestra Manager*  
James Calver, *Concerts Assistant*  
Sophie Dunn, *Creative Learning Director*  
Isobel Timms, *Britten Sinfonia Academy Director*  
Will Harriss, *Development Director*  
Rebecca Walsh, *Finance Director*  
Elaine Rust, *Finance Assistant*  
Samantha Walker, *Marketing Director (maternity cover)*  
Hannah Perks, *Marketing and Development Assistant*  
Sophie Cohen, *National Press and PR Agent*

**Lincoln Center Programming Department**

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Lisa Takemoto, *Production Manager*

Bill Bragin, *Director, Public Programming*

Kate Monaghan, *Associate Director, Programming*

Charles Cermele, *Producer, Contemporary Programming*

Jill Sternheimer, *Associate Producer, Public Programming*

Mauricio Lomelin, *Associate Producer, Contemporary Programming*

Ann Crews Melton, *House Program Coordinator*

Regina Grande, *Assistant to the Artistic Director*

Julia Lin, *Programming Associate*

Drew Flaherty, *Interim Production Coordinator*

**Britten Sinfonia International Tour Management by HarrisonParrott**

Jasper Parrott, *Chairman and Joint Managing Director*

Trudy Wright, *Director, Tours & Projects*

Mark Richardson, *Manager, Tours & Projects*