

Lincoln Center presents

white light festival

October 28–November 18, 2010

Monday Evening, November 15, 2010, at 7:30

Credo

*World-premiere program
featuring new works by Kjartan Sveinsson*

Jónsi & Alex
The Hilliard Ensemble
Latvian National Choir
Wordless Music Orchestra
Jeffrey Milarsky, Conductor

*Please join the artists at 65, in the Alice Tully Hall lobby (Broadway at 65th Street),
immediately following the performance for a White Light Lounge.*

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

Steinway Piano
Church of St. Paul the Apostle

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

Support for the White Light Festival is provided by Rita E. and Gustave M. Hauser, The Florence Gould Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Shubert Foundation, Logicworks, Ann and Gordon Getty Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

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Tonight's program is being presented as a live audio webcast on Q2, WQXR's contemporary music stream, and will continue to be available for on-demand listening as well, at www.wqxr.org/q2.

Upcoming White Light Festival Events:

Tuesday Evening, November 16, at 7:30, in Alice Tully Hall

Paul Jacobs, Organ

The Clarion Choir

Steven Fox, Conductor

BACH: Clavier-Übung III

White Light Lounge in at65

Pre-concert discussion with Paul Jacobs and Ara Guzelimian at 6:15, in Alice Tully Hall

Wednesday and Thursday Evenings, November 17 and 18, at 7:30, in Rose Theater

The Manganiyar Seduction (U.S. premiere)

Roysten Abel, Concept and Direction (U.S. debut)

Daevo Khan, Conductor

with Manganiyar musicians

Post-concert discussion on Wednesday, November 17, with Roysten Abel and John Schaefer

White Light Lounge in at65 on November 18

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

Visit WhiteLightFestival.org to view essays, interviews, and other 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.

Credo

World-premiere program featuring new works by Kjartan Sveinsson

Jónsi & Alex The Hilliard Ensemble Latvian National Choir Wordless Music Orchestra Jeffrey Milarsky, *Conductor*

BUSNOYS ***In hydraulis* (c. 1467)**
THE HILLIARD ENSEMBLE

KJARTAN SVEINSSON ***Cage a Swallow Can't You but You Can't Swallow a Cage* (2010)** (world premiere)
Anne Carson, Writer
Robert Currie, Randomizer
(Lincoln Center commission)
Sonnet I
Sonnet II
Sonnet III
Sonnet IV
Sonnet V
THE HILLIARD ENSEMBLE

KJARTAN SVEINSSON ***Credo* (2010)** (world premiere)
(Lincoln Center commission)
LATVIAN NATIONAL CHOIR, WORDLESS MUSIC
ORCHESTRA, MILARSKY

Intermission

JÓNSI & ALEX ***Selections from Riceboy Sleeps* (2006/10)**
Transcription, orchestration, and (world premiere) (Lincoln Center commission)
choral arrangement by David Handler
Sleeping Giant
Indian Summer
Happiness
Daniell in the Sea
Atlas Song
Boy 1904
JÓNSI & ALEX, LATVIAN NATIONAL
CHOIR, WORDLESS MUSIC ORCHESTRA,
MILARSKY

Copresented by Lincoln Center for the Performing Arts and Wordless Music.

Notes on the Program

by Michael Azerrad

"Music," wrote 19th-century poet Victor de Laprade, "induces in us a sense of the infinite and the contemplation of the invisible." Individually and as members of the Icelandic music group Sigur Rós, multi-instrumentalist Kjartan Sveinsson (b. 1978) and singer-guitarist Jónsi Birgisson (b. 1975) embody that thought in every note. Their music is not overtly spiritual, but it is contemplative and private, a space apart from buzz and noise. Both soaring and intimate, it can make people uneasy, or moved, or exhilarated, all from music's power to prompt the mind and soul to attempt to take the measure of the ineffable, to use the elemental as a springboard into the profound.

Riceboy Sleeps, the 2009 album by Birgisson and his partner, Alex Somers, recalls ambient music such as Brian Eno's *Apollo: Atmospheres and Soundtracks* (1983) as well as English composer Gavin Bryars, but it also employs accoutrements of Christian liturgical music: sustained organ chords, a boys' choir, and hymn-like progressions, not to mention the mystical effect of reverberation. The pieces are both epic and static, unfolding on their own meditative terms, and yet so incandescent at any given moment that they remain riveting for their duration. For the world premiere live performance of this rarefied music, composer and arranger David Handler has translated the electronically manipulated sounds of *Riceboy Sleeps* for live instruments and voices.

As is the tradition with programs in the visionary Wordless Music series, very new and very old commingle. Antoine Busnoys' (c. 1430–92) motet *In hydraulis* (c. 1466) is not actually a spiritual piece; rather, it is Busnoys' tribute to fellow composer Johannes Ockeghem (and, some say, himself). But just as fans of electronic rave music responded to Hildegard of Bingen in the mid '90s, the modern ear can read Busnoys' impeccable symmetries and Pythagorean proportions as a well-crafted minimalism that bespeaks spirituality, and it is easy to see the lineage from this work, a staple of the Hilliard Ensemble repertory, to Sigur Rós.

Kjartan Sveinsson's contributions to this evening's program include *Cage a Swallow Can't You but You Can't Swallow a Cage*, featuring a series of sonnets about the artist Roni Horn and her geographical muse, Iceland, written by MacArthur Award-winning poet Anne Carson with randomizer Robert Currie and sung by the Hilliard Ensemble. The lyrics of Sveinsson's other contribution, *Credo*, consist of various Latin words for things, good and bad, physical and spiritual, that he believes in, hence the title, which is Latin for "I believe." Sveinsson has spoken of finding commonalities in all music and embracing a transcendent sense of simplicity in an increasingly complex musical (and real) world. It's as if he anticipated the White Light series just as much as Monsieur de Laprade did.

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Texts and Translations

In hydraulis

Text: Antoine Busnoys

In hydraulis quondam Pithagora
Admirante melos phtongitate

Malleorum secus is equora

Per ponderum inequalitates
Adinvenit muse quidditates.

Epitritum ast hemiolam
Epopdoum; duplam nam perducunt

Tessaron penthe convenientiam
Nec non phtongum et pason adducunt
Monocordi dum genus conducunt.

Hec Ockeghem cunctis qui precinis
Galliarum in regis latia
Practiculum tue propaginis

Arma cernens quondam per atria
Burgundie ducis in patria

Per me, Busnoys, illustris comitis
De Charolois indignum musicum
Saluteris tuis pro meritis
Tamquam summum Cephas tropidicum.
Vale verum instar Orpheicum.

The Water-Organ

Trans.: Selene Mills

Long ago Pythagoras, marveling at the tunes
made by water-organs and the different
notes
made by hammers through the difference
in their weights,
being identical in other respects,
discovered their essential musical qualities.

An interval of a fifth has a frequency
half as large again as that of the root;
a fourth joined to a fifth has a frequency
twice as large as that of the root,
and produces the sound of an octave,
as types of monochord demonstrate.

Ockeghem, you who out-sing everyone
in the wide kingdom of the French;
once, in my own country, I saw the
instruments of the
preservation of your skill, throughout the
halls of the Duke of Burgundy.

Through me, Busnoys, unworthy musician
of the illustrious Count of Charolais,
may you be greeted for your own merits,
as a veritable Cephas of troping.
Hail, true image of Orpheus.

Cage a Swallow Can't You but You Can't Swallow a Cage (2010)

Text: Anne Carson

Sonnet I

Distance is your shy complete dream
all that astonishing breathing
 all that blue is no burden at all
 can you break open

 a new
 box of some-

 where you have never travelled gladly beyond
 any any-
 where
 shuts and opens, look!

that same old stranger is

all that
all that
all that
all that
all that
"self-ablaze"
too

Sonnet II

After the snow, after the husbands
 can the swallow have wishes
 can she know the way
 her soul restless
 as a night in broad day

 what a strange feeling to fly so high
 to fly very high
 into that big
 silence

 alone
 vanishing
 north
 (indigo)
after the husbands, after the snow

Sonnet III

Beautiful as a trireme
 your every little feather
 with its 170 oars
 your overall arrangement
 with its 170 oarsmen
 how do feathers work
 all striking the water in time to the boatswain's flute
 they
work like artists, reasonably and luminously
 as blue as they
 are black as
 they are blue there
 is a threat, they sweat
 so do you

Sonnet IV

Under you the towns slide sleeping
 vast animals
 watch all the silence
 your cruel season
 bids you
 down the dirty wind
if storms don't kill you
radio towers might
 there is no proof of love except
 to fight
 to fight
 to
 fight
 until
 lips
 spill

Sonnet V

O ladie strange
who bend the manifold
blue-
stinging sheer through wintry air
you plummet here and there and far and flash
down
cold
through the
fish-horizontal ocean
How do you learn what you have to know
as if
out of the depths of you another appeared
alive on the wave and said
Just go

Meet the Artists



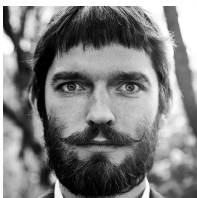
Jónsi Birgisson

Jon þor Birgisson is best known as the singer in Sigur Rós, a band he founded in Reykjavik, Iceland, some 16 years ago. He has made five studio albums with Sigur Rós, as well as the highly praised tour film *Heima* and numerous side projects, including collaboration with Alex Somers on *Riceboy Sleeps*. This year he released his first solo album, *Go*, and has spent most of 2010 on the road playing concerts in North America, Europe, Asia, and Australia. He also found time to write the closing credit song for the feature film *How to Train Your Dragon*.



Alex Somers

Alex Somers was born in Baltimore and studied music and composition at Berklee College of Music in Boston. He moved to Iceland five years ago and began collaborating with Jónsi Birgisson on various musical projects. In 2009 Jónsi & Alex released their instrumental collaboration *Riceboy Sleeps*, and later the same year Mr. Somers coproduced Birgisson's debut solo album, *Go*.



Kjartan Sveinsson

Kjartan Sveinsson is the keyboard player and guitarist in the band Sigur Rós. He has arranged the strings and orchestration on

all of the Icelandic band's albums, as well as penning the lion's share of the 70-minute orchestral work *Odin's Raven Magic*, which took the text from the ancient Icelandic saga of the same name and set it in apocalyptic musical surroundings. In 2003 he and the rest of Sigur Rós collaborated with Merce Cunningham, providing music for the octogenarian choreographer's piece *Split Sides* alongside Radiohead. He has composed music for the Oscar-nominated Icelandic short *The Last Farm* and more recently scored Neil Jordan's film *Ondine*.

The Hilliard Ensemble

The Hilliard Ensemble, founded in 1974 and named after the British miniaturist painter Nicholas Hilliard, is one of the world's finest vocal chamber ensembles. It is unrivalled for its formidable reputation in the fields of both old and new music. Its distinctive style and highly developed musicianship engage the listener as much in medieval and Renaissance repertoire as in works specially written for the group by living composers.

The group's standing as an early music ensemble dates from the 1980s with its series of successful recordings for EMI (many of which have now been re-released on Virgin), but from the start it has paid equal attention to new music. The 1988 recording of Arvo Pärt's *Passio* began a fruitful relationship with both Pärt and the Munich-based record company ECM, which continues through this present project. Since that time, these composers, among many others, have written for the Hilliard Ensemble: Veljo Tormis, Erkki-Sven Tüür, Gavin Bryars, Heinz Holliger, John Casken, James MacMillan, and Elena Firsova.

The ensemble also frequently works with orchestras. In 1999, the group premiered *Miroirs des temps* by Unsuk Chin with the London Philharmonic Orchestra and Kent Nagano. In the same year, MacMillan's *Quickening*, commissioned jointly by the BBC and the Philadelphia Orchestra, was

premiered at the BBC Proms. With Lorin Maazel and the New York Philharmonic, the ensemble performed the world premiere of Stephen Hartke's Third Symphony, and they recently collaborated with the Munich Chamber Orchestra on a new work by Tüür. In 2007 they joined forces with the Dresden Philharmonic Orchestra to premiere *Nunc dimittis* by the Russian composer Alexander Raskatov, also recording this for ECM.

August 2008 saw the ensemble at the Edinburgh International Festival in a premiere of a music theater project written by Heiner Goebbels in a production by the Théâtre Vidy-Lausanne: *I went to the house but did not enter*. This has subsequently been presented throughout Europe and the U.S.

The Hilliard Ensemble may be heard on ECM New Series, Coro, Virgin, Hyperion, Saga, and Meridian CDs and downloads. Learn more about the Hilliard Ensemble at www.hilliardensemble.demon.co.uk.

Latvian National Choir

The Latvian National Choir is one of Europe's major choruses. Founded in 1942 in Riga, the choir is Latvia's largest and plays a central role in the musical life of this Baltic country of 2.6 million inhabitants. Its repertoire is centered on the masterpieces of 18th- through 20th-century European classical music. The choir keeps updating its repertoire with such interesting projects as film music and world premieres by composers such as Arvo Pärt, Lera Auerbach, and others. The choir is the first choice of many promoters at home and abroad for the performance of classical and contemporary music.

In recent years, the choir has cooperated with the leading symphony orchestras of Singapore, Israel, Germany, France, Estonia, Moscow, and St. Petersburg; smaller ensembles such as the Absolute Ensemble and the Mahler Chamber Orchestra; and outstanding conductors such as Mariss Jansons, Andris Nelsons, Neeme Järvi, Mstislav Rostropovich, Kristjan Järvi, Paavo

Järvi, Valery Gergiev, Zubin Mehta, Jeffrey Tate, Vladimir Fedoseyev, Tõnu Kaljuste, and others. In March of 2011 the choir performs Mahler's Symphony No. 8 with Jansons and the Royal Concertgebouw Orchestra. The Latvian National Choir has collaborated with musicians such as vocalist Eļina Garanča, Angela Brown, and Alexander Antonenko; cellists Ivan Monighetti and Patrick Demenga; and many more.

The choir participated in the soundtrack for the film *Perfume*, directed by Tom Tykwer, in 2006, which was also released as a CD by EMI Classics under the title *Perfume (Original Soundtrack)*. Other participants of the recording were the Berliner Philharmoniker and conductor Simon Rattle.

The Latvian National Choir is to celebrate its 70th anniversary in 2012. The choir is a three-time winner of the Great Music Award of Latvia (1998, 2000, and 2002). In 2003 the choir was presented with the Award of the Cabinet of Ministers of the Republic of Latvia. In 2007 it was given the Award of the Ministry of Culture of the Republic of Latvia. At home, the choir is known as the State Choir "Latvija."

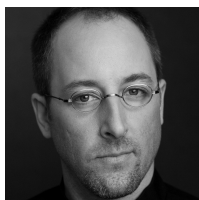
Wordless Music Orchestra

The Wordless Music Orchestra is the house band of New York City's Wordless Music series, which was founded by non-musician Ronen Givony in 2006 and has since presented dozens of concerts in churches, museums, nightclubs, and out of doors, pairing artists from the sound worlds of so-called classical, electronic, and rock music.

Comprising some of New York's most omnivorous young musicians and members of groups such as Alarm Will Sound, Signal, So Percussion, ACME, and Bang on a Can, the orchestra presented its first concerts over two sold-out nights in January 2008 under conductor Brad Lubman with the U.S. premiere of composer and Radiohead guitarist Jonny Greenwood's *Popcorn Superhet Receiver*. In 2009, four months after its world premiere by Esa-Pekka Salonen and the Los Angeles Philharmonic, Arvo Pärt's Sym-

phony No. 4 (“Los Angeles”) was given its New York/East Coast premiere by the Wordless Music Orchestra under conductor Jeffrey Milarsky in two sold-out concerts at which the orchestra also performed alongside the Japanese instrumental noise-rock band MONO. Also in 2009, the orchestra recorded with former Battles multi-instrumentalist Tyondai Braxton for *Central Market*, the composer’s solo debut on Warp Records.

In March 2011 the orchestra will embark with Tyondai Braxton on its first-ever mini-tour—to Alice Tully Hall in New York, the Library of Congress in Washington, D.C., and Walker Art Center in Minneapolis—to perform new works and world premiere arrangements from Braxton’s *Central Market* in addition to music by John Adams, Louis Andriessen, and composer/conductor Caleb Burghans. Two months later, the orchestra will team up with the Signal Ensemble and conductor Brad Lubman to perform the U.S. premiere of Jonny Greenwood’s newest work for orchestra, *Doghouse*, on a program with the New York City premiere of Philip Glass/David Bowie/Brian Eno’s Symphony No. 4 (“Heroes”) and György Ligeti’s Chamber Concerto. For more information, please visit wordlessmusic.org.



Jeffrey Milarsky

American conductor Jeffrey Milarsky is highly acclaimed worldwide for his impeccable musicianship, exhilarating presence, and innovative programming. His wide-ranging repertoire, which spans from Bach to Xenakis, has brought him to lead such accomplished groups as the American Composers Orchestra, MET Chamber Ensemble, the Los Angeles Philharmonic, Milwaukee Symphony, Chamber Music Society of Lincoln Center, New York New Music Ensemble, Speculum Musicae, and the New York Philharmonic chamber music series. In the

United States and abroad, he has premiered and recorded works by groundbreaking contemporary composers, including Milton Babbitt, Elliott Carter, Gérard Grisey, and Wolfgang Rihm.

Mr. Milarsky is professor of music at Columbia University, where he is the music director and conductor of the Columbia University Orchestra and the Manhattan Sinfonietta, which focuses on 20th- and 21st-century scores. He is on the faculty of the Manhattan School of Music as artistic director and conductor of the Percussion Ensemble, as well as the music director of AXIOM, The Juilliard School’s contemporary music ensemble. In September of 2008 he was named to the conducting faculty of The Juilliard School.

Mr. Milarsky made his debut at the New York City Opera during the 2008–09 season. This season he will conduct in Los Angeles, Norway, Italy, and Paris. He appears regularly at Carnegie Hall with the American Composers Orchestra and is a regular guest conductor of the BIT20 Ensemble, having performed with them around the globe, including Paris, Estonia, Latvia, Norway, and Italy. A much-in-demand timpanist and percussionist, Mr. Milarsky has performed and recorded with the New York Philharmonic, the Philadelphia Orchestra, and the Pittsburgh Symphony, among others.

Mr. Milarsky received his bachelor and master of music degrees from The Juilliard School. Upon graduation, he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts.

Lincoln Center’s White Light Festival

The White Light Festival is a new multi-disciplinary fall festival at Lincoln Center, focusing on music’s unique emotional capacity to move us beyond ourselves and illuminate our larger interior universe. In this, its debut season, the festival explores the overtly spiritual manifestations of music’s transcendent power as revealed in

different cultural traditions. The inaugural festival presents 16 U.S. and New York premieres and debuts by artists and companies from 15 countries.

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 Mostly Mozart Festival. 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 11 other resident organizations.



The Hilliard Ensemble

David James, *Countertenor*
Rogers Covey-Crump, *Tenor*
Steven Harrold, *Tenor*
Gordon Jones, *Baritone*



Latvian National Choir

Maris Sirmāis, *Artistic Director and Chief Conductor*
Maris Oslejs, *General Manager*

Soprano

Grīnhofa Vita
Romancāne Indra
Romancāne Inese
Burkovska Marlēna
Freimane Ilze
Lineja Laila
Tarvida Dita
Lisovska Inga
Pīlante Māra
Pērkone Eva

Alto

Giluča Inga
Sevele Iveta
Kamarūte Inita
Kažēna Zane
Bērziņa Anita
Vasiļjeva Līga
Pāvila Daina
Taranda Evita

Tenor

Kraštinš Aivars
Ešenvalds Ēriks
Lielauss Didzis
Tomsons Valdis
Ozoliņš Kalvis
Dižgalvis Jānis
Lapiņš Haralds
Augustinovičs Agnis

Bass

Matvejs Uģis
Fiskovičs Eduards
Rebhūns Ivars
Meņģelis Uģis
Tomenass Olafs
Orlovskis Arturs
Puke Agris
Grasis Zigmārs

Wordless Music Orchestra

Violin

Erik Carlson
Elissa Cassini
Ervin Dede
Artur Kaganovskiy
Christiana Liberis
Marissa Licata
Yuiiko Kamakari
Rieko Kawabata
Yuki Numata
Gillian Rivers
Mary Jo Stilp
Marc Szammer

Viola

David Fallo
Flavio Gaete
Eszter Kaganovskiy
Tawnya Popoff

Cello

Adrian Daurov
Amanda Gookin
Justin Kantor
Lauren Weaver

Bass

Sean McCloy
Mark Vanderpoel

Flute/Piccolo

Jon Engle

Trumpet

Josh Frank

Percussion

Chris Thompson
Yuri Yamashita

Harp

Kristi Shade

Organ

Vaughn Mauren

Founder/Producer

Ronen Givony

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Jónsi & Alex's and Kjartan Sveinsson's representation:

Big Dipper Productions Ltd.

41 Finsbury Park Road

London N4 2JY

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Kerby Lovallo, *Director*

New World Classics

27 Snipsic Lake Road

Ellington, Connecticut 06029-3521

The Wordless Music Orchestra's representation:

Ronen Givony

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Jody Elff, *Sound Design*

Richie Clarke, *Assistant Sound Design*

Randall Etheredge, *Technical Supervisor*

John Daines, *Assistant Technical Supervisor*

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Gregory Wolfe, *House Manager*

For the White Light Festival:

Matt Frey, *Festival Lighting Design*

Lincoln Center presents

The Man with the Golden Flute: Sir James Tells his Story



Back then I often wondered what the future would hold, and then one day something very odd happened. I was at home with my mother when we heard a loud knock on the door. Mum opened it and there was an old gypsy woman. She handed my mother a sprig of heather and wanted to talk. The gypsy woman looked at me and asked to see my hand. She studied my palm and said, 'You know, one day you're going to be a great musician.' —Sir James Galway

Rising from a poverty-stricken background with few resources, Sir James Galway became an internationally celebrated flutist who traveled the world many times over and made countless friends. He celebrates his seventieth birthday year with *The Man with the Golden Flute*, a new memoir that looks back on a dazzling career spanning five decades and many genres of music. The acclaimed Celtic minstrel begins with the challenges he faced coming from a musical but working-class family in Belfast, and takes readers on an adventurous journey through his first professional position, his first recording session, and his prophetic dispute with legendary conductor Herbert von Karajan at the Berlin Philharmonic. He describes the crucial turning points he encountered along the way to the top of his profession, and recounts hilarious tales of performances with collaborators from Henry Mancini to the Emperor of Japan. He even offers a few tips on dealing with fellow musicians, orchestra managers, and fans. It's a must-read for all followers of the man and his music.

The Man with the Golden Flute may be purchased by calling CenterCharge at 212.721.6500 or by visiting www.LincolnCenter.org.

Galway's memoir is the seventh release in a multi-year partnership between Lincoln Center for the Performing Arts, Inc. and John Wiley & Sons, Inc. Other books in the series include *In the Wings: Behind the Scenes at New York City Ballet*, *Along the Roaring River: My Wild Ride From Mao to the Met*, and *Art at Lincoln Center*.

Lincoln Center presents

Art at Lincoln Center

MILLIONS OF ARTS LOVERS visit Lincoln Center's 16.3 acre campus each year. On their way to the thousands of opera, dance, music, and theater performances and events annually at the world's leading performing arts center, they also view an extraordinary public collection of modern and contemporary art on its outdoor plazas, within its lobbies, along its hallways, and on display in its galleries.

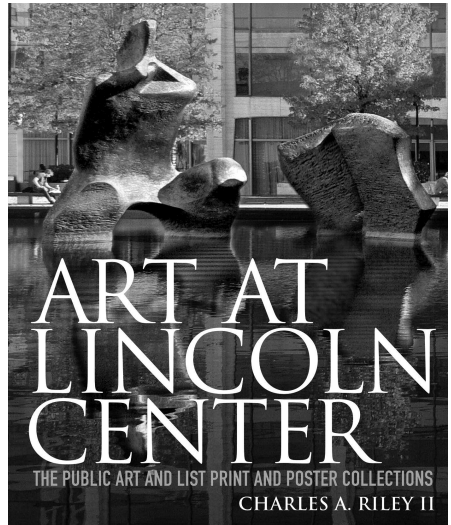
Art at Lincoln Center by author Charles A. Riley II, the fifth installment in the LCPA/Wiley series of books, takes readers on a comprehensive tour of Lincoln Center's acclaimed visual arts collections. A special 50th Anniversary publication celebrating Lincoln Center's 1959 groundbreaking, the book serves as both a fascinating look at the 1960s art world of Lincoln Center's beginnings and a survey of the important works that can be found on campus.

Art at Lincoln Center is a beautifully produced full-color volume with 250 photographs, offering a complete review of the 20th century masterpieces in the two world-renowned collections housed at Lincoln Center: public art—which includes Marc Chagall's soaring paintings in the Metropolitan Opera as well as sculpture by Henry Moore and Auguste Rodin—and the entire List Poster and Print Collection, with its more than 200 works commissioned from artists ranging from Andy Warhol and Roy Lichtenstein to Chuck Close and Jim Dine.

The volume also offers anecdotal features on the artists in the collections and a history of the architects, collectors, and benefactors who made the visual arts such a vibrant part of Lincoln Center. The book is an essential addition to every art-lover's collection. More information can be found on the Lincoln Center Books page at LincolnCenter.org.

The agreement between Lincoln Center for the Performing Arts, Inc. and Wiley is a multi-year partnership to publish a co-branded book series drawing on Lincoln Center's artistic community as a resource. Other books in the series are *Lincoln Center A Promise Realized 1979-2006*, *In the Wings: Behind the Scenes at New York City Ballet*, *Along the Roaring River: My Wild Ride From Mao to the Met*, and *All You Have to do is Listen*. All of these books may be purchased by visiting wiley.com or a Barnes & Noble bookstore.

To order your copy of *Art at Lincoln Center*, please call CenterCharge at 212.721.6500.

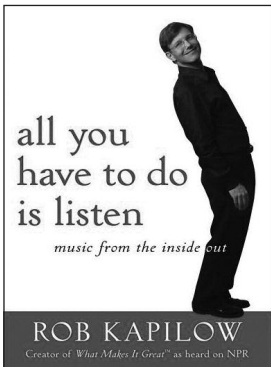


Lincoln Center presents

LINCOLN CENTER SHOPPING

Performing arts patrons and aficionados alike can now shop for Lincoln Center's vibrant new line of merchandise.

Some of the great new gift items available are limited edition Lincoln Center umbrellas, hats and T-shirts, opera glasses and glass mugs, as well as handsome leather-bound notebooks and planners for keeping track of your performance calendar. Special jewelry items saluting Lincoln Center's 50th Anniversary include designs by Page Sargisson that feature original 1920's mother of pearl "50" casino chips on gold chains.



Lincoln Center now also offers a variety of engaging new books from its own publishing imprint. Titles include *Art at Lincoln Center*, a comprehensive tour of Lincoln Center's renowned visual arts collections; *All You Have to Do Is Listen* by acclaimed music commentator Rob Kapilow; *In the Wings: Behind the Scenes at the New York City Ballet* by Kyle Froman, a New York City Ballet dancer; and *Along the Roaring River: My Journey from Mao to the Met*, the autobiography of Metropolitan Opera singer Hao Jiang Tian.

Visitors to Lincoln Center can find all of these items, in addition to recordings of featured performers, at the gift kiosks on the second floor of Avery Fisher Hall, in the inner lobby of Alice Tully Hall during Lincoln Center Presents performances, and in Damrosch Park during Midsummer Night Swing and Lincoln Center Out of Doors.

Merchandise is always available at LincolnCenter.org, where the online gift store never closes.

