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## Lincoln Center's white light festival

October 16–November 18, 2018

Co-presented with Baryshnikov Arts Center

Thursday–Friday, November 1–2, 2018 at 8:00 pm

### Framing Time (World premiere)

Cesc Gelabert, *Choreographer and Performer*  
Pedja Muzijevic, *Piano*  
Morton Feldman, *Composer*  
Burke Brown, *Set and Lighting Design*  
Lydia Azzopardi, *Costume Design*

FELDMAN *Triadic Memories* for piano solo (1981)

*This program is approximately 60 minutes long and will be performed without intermission.*

*Please join us for a White Light Lounge following Friday's performance.*

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

Lead support of dance programming at BAC is provided by the Rudolf Nureyev Endowment.

Baryshnikov Arts Center,  
Jerome Robbins Theater

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

[WhiteLightFestival.org](http://WhiteLightFestival.org)

[bacnyc.org](http://bacnyc.org)



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

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Major support for dance programming and activities at BAC provided by the Mertz Gilmore Foundation, Andrew W. Mellon Foundation, and Harkness Foundation for Dance

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*Triadic Memories* is used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Universal Edition Vienna, publisher and copyright owner.

*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*

#### UPCOMING WHITE LIGHT FESTIVAL EVENTS

November 2–13 at the Gerald W. Lynch Theater, John Jay College

##### **Waiting for Godot**

By **Samuel Beckett**

Directed by **Garry Hynes**

Produced by **Druid**

Starring **Garrett Lombard, Aaron Monaghan, Rory Nolan, and Marty Rea**, with **Nathan Reid** and **Jaden Pace**

*Pre-performance discussion with Garry Hynes and Robert Marx on Saturday, November 3 at 6:15 pm*

*Tuesday, November 13 at 7:30 pm in the Church of St. Mary the Virgin*

##### **Latvian Radio Choir**

**Sigvards Kļava**, conductor

MAHLER: Die zwei blauen Augen; Ich bin der Welt

abhanden gekommen; Adagietto

ERIKS EŠENVALDS: Stars; A Drop in the Ocean

SANTA RATNIECE: Chu Dal ("Quiet water")

VALENTIN SILVESTROV: Diptych

JURIS KARLSOONS: Oremus (World premiere)

*Saturday, November 17 at 7:30 pm in the Rose Theater; Sunday, November 18 at 5:00 pm*

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

An opera by **Kaija Saariaho**

Directed by **Peter Sellars**

**Philippe Jaroussky**, countertenor

**Davóne Tines**, bass-baritone

**Nora Kimball-Mentzos**, dancer and choreographer

*Pre-performance discussion with Kaija Saariaho,*

*Peter Sellars, and Ara Guzelimian on Sunday,*

*November 18 at 3:45 pm in the Agnes Varis and*

*Karl Leichtman Studio*

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

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## Artist's Note

By Pedja Muzijevic

My interest in the music of Morton Feldman is relatively recent. I have a short attention span and most Feldman works are long. Some are *very* long! So I couldn't resist entering his world and challenging myself. Since I don't drive and I won't be getting a sports car anytime soon, this was my version of a midlife crisis. And, lo and behold, I was mesmerized by it. I experienced it as a world in which dissonance loses its aggression and the whole idea of conflict and resolution plays out in a completely unorthodox way.

When I first heard *Triadic Memories*, I immediately thought of lighting as its counterpart. In 2015 I directed a residency at the Banff Centre called Concert as Theater, and I proposed a workshop with lighting designer Burke Brown in order to develop this dialogue between lighting and Feldman's work. The center generously agreed and gave us a theater and crew to work on the idea. When I saw the lighting that Burke designed, I thought it looked like a dance. I got to know Cesc Gelabert's work when he choreographed John Cage's *In a Landscape* for a program called "Solos with Piano or Not" that Mikhail Baryshnikov and I performed in 2003. Somehow, Cesc seemed the ideal choreographer for Feldman's music. Happily, he agreed.

Is the end result a dance piece? Is it a staged concert? It doesn't really matter to me. Every concert is theater. It has sets, costumes, movement, and lighting. I was always interested in emancipating each of those elements and making the audience more conscious of them. Burke and Cesc have been dedicated and inspiring partners in this endeavor, and their imagination and creativity have changed the way I hear *Triadic Memories* forever.

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# Notes on the Music

By Paul Schiavo

## ***Triadic Memories* for piano solo (1981)**

MORTON FELDMAN

*Born January 12, 1926 in New York*

*Died September 3, 1987 in Buffalo, New York*

*Approximate length: 60 minutes*

The late compositions of Morton Feldman constitute one of the most remarkable bodies of music from the second half of the 20th century. Feldman came of age, and wrote his first considerable works, in New York during the 1950s. He was fortunate to find a place in the vital experimental arts scene that thrived in lower Manhattan, which included the maverick composer John Cage, the dancer-choreographer Merce Cunningham, and the painters who made up what came to be called the New York Abstract Expressionist school. Cage, through his embrace of non-traditional sounds and procedures, greatly influenced Feldman. The work of the Abstract Expressionist artists proved even more decisive. Feldman knew many of the New York painters personally—Philip Guston, Mark Rothko, and Franz Kline, among others—and he perceived in their work a commitment to sensual experience and intuition that was far removed from the aim and practice of most mid-20th-century composition. The new painting, he declared, “made me desirous of a sound-world more direct, more immediate, more physical than anything that had existed heretofore.”

Accordingly, Feldman, from the beginning of his career, renounced the sort of arcane formal strategies that had come to dominate musical thinking in Europe and American academia. Instead he focused on sound, the physical reality of tone, and sonority independent of any role it might play in a harmonic system, preconceived compositional process, or orderly musical design. The result was a radically free approach to the materials from which music is created. “Only by ‘unfixing’ the elements traditionally used to construct a piece of music,” Feldman asserted, “could the sounds exist in themselves.”

Feldman abandoned identifiable motifs and any sort of hierarchy of sonic events that normally gives shape to a musical composition. Instead, his compositions present the aural equivalent of “flat” surfaces, in the sense that visual artists understand that term—composed of seemingly inert sonic events: soft chords, brief melodic gestures, even single tones sensitively placed on a canvas of silence. The sounds follow each other, Feldman stated, “not by logic but by affinity,” this being determined subjectively. The music unfolds slowly and quietly, makes no concession to virtuoso display, and has a static quality suggesting an existence outside of normal time. It reveals no systematic development, no recognizable compositional design, and certainly no musical drama, but simply aural colors and textures for their own sake—or, at most, as intimations of some personal reality unconnected to the everyday world.

For Feldman, that reality was a truth beyond the reach of other kinds of art or music, which can only represent what we think or perceive. The “Abstract Experience,” to use the composer’s favored term, is not representative of anything. Rather, it is “that other place that is not an allegory...It’s that other place that’s not a metaphor for something else.” And the metaphysical nature of that “other place” is strongly spiritual. Stating the

matter bluntly, Feldman wrote that “the Abstract Experience is really far closer to the religious.” Elsewhere, he stated: “The abstract is not involved with ideas, it is an inner process that continually appears and becomes familiar like another consciousness.”

The notion of abstraction as a kind of altered consciousness undoubtedly played a part in leading Feldman to greatly expand the scale of his mature compositions. “The leap into the Abstract is more like going to another place where the time changes,” he observed. In music, expanded scale means longer spans of time, and during his last decade, Feldman wrote works of extraordinary length. The most extreme example is his Second String Quartet, which lasts some six hours in performance. But even his pieces with more modest durations of between 60 and 90 minutes create a sound world where the usual flow of time seems all but suspended. This results from not just the length of his works, but from their unusual sonic minimalism. A Mahler symphony also can last more than an hour in performance. But Feldman filled the large sonic canvases of his late works sparsely with very limited musical materials whose reiterations over long periods serve, the composer said, to “saturate” listeners with their sound.

In this, too, Abstract Expressionist painting pointed the way, as the late work of Rothko, Pollock, and other artists took on monumental proportions. At the same time, the world of visual art impressed itself on Feldman’s music. During the 1970s, the composer developed a keen interest in antique Turkish rugs; the visual motifs woven into them suggested a way to use brief melodic figures unpredictably and unsystematically over the course of a piece.

Repetition of very brief figures within a generally static aural texture are the salient qualities of *Triadic Memories*, a piece for solo piano composed in 1981. The title is enigmatic. Triads, in the commonly understood meaning of traditional three-note chords, are entirely absent, and Feldman admitted that one of his goals in writing the piece “was a conscious attempt at formalizing a disorientation of memory.” Whatever the title might or might not mean, *Triadic Memories* typifies Feldman’s late work. As always, there is a marked absence of dramatic gesture or rhetoric in the music. The sonic volume is consistently low, and the piano’s half-sustain pedal is applied throughout. Feldman once referred to this composition as the “biggest butterfly in captivity,” no doubt a reference to the music’s improbable conjunction of delicacy and extended scale. Charming as it is, that description conveys nothing of the strange interior realm the music intimates.

*Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.*

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## Music Once Again

By Shuntarō Tanikawa

One day somewhere  
someone played the piano.  
From beyond time and space the sound caresses my ears,  
even now making the air tremble.

A sweet whispering from far beyond—  
I cannot interpret it.  
I can only yield myself to it like trees in the grove  
that rustle in the wind.

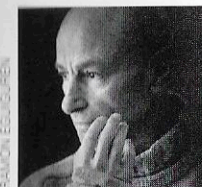
When was the *first* sound born?  
In the midst of the vacuous universe  
like a code that someone secretly sent,  
and enigmatically....

No geniuses 'created' music.  
They merely closed their ears to meaning  
and just listened humbly to silence,  
which has existed from time immortal.

—"Music Once Again," from *Watashi* by Shuntarō Tanikawa, translated by William I. Elliott and Kazuo Kowamura. Copyright © 2010 by Shuntarō Tanikawa. Originally published by Vagabond Press, Sydney, 2007. Reprinted by kind permission of Shuntarō Tanikawa.

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

## Meet the Artists



Cesc Gelabert

Cesc Gelabert is one of the most influential figures in Spanish contemporary dance. A student of architecture, he started dancing in Anna Maleras's group in 1969. Between 1978 and 1980, he became an active member of the New York dance community. Back in Barcelona, he began his collaboration with Lydia Azzopardi, forming their company in 1985. Gelabert Azzopardi was co-resident company at Hebbel Theater, Berlin, and Teatre Lliure, Barcelona. Mr. Gelabert created a solo for Mikhail Baryshnikov and works for Balletto di Toscana, Komische Oper Berlin, and Ballet Gulbenkian, among others. He has also collaborated with Núria Espert, Jorge Lavelli, Montserrat Caballé, Milva, Gerardo Vera, Pilar Miró, Lluís Pasqual, Emilio Sagi, Carles Santos, Frederic Amat, Mario Gas, and Julia Migenes-Johnson. His awards include the National Prize for Dance of Catalonia, Gold Medal of Merit in the Fine Arts (Spain), Ciutat de Barcelona Prize, National Dance Prize from the Ministry of Culture, Max Prizes, and DAAD Berlin.



Pedja Muzijevic

Pianist Pedja Muzijevic has defined his career with creative programming, unusual combinations of new and old music, and lasting collaborations with artists and ensembles. His symphonic engagements include performances with the Atlanta and

Milwaukee Symphony Orchestras, New Jersey Symphony Orchestra, Dresden Philharmonic, Orquesta Sinfónica in Montevideo, Residentie Orkest in The Hague, Saint Paul Chamber Orchestra, Santa Fe Pro Musica, Shinsei Nihon Symphony Orchestra in Tokyo, and the Zagreb Philharmonic Orchestra. Mr. Muzijevic has played solo recitals at Alice Tully Hall, Mostly Mozart Festival's A Little Night Music series, and the Frick Collection; Irving S. Gilmore International Keyboard Festival in Kalamazoo, Michigan; Terrace Theater at the Kennedy Center, Dumbarton Oaks, and the National Gallery in Washington, D.C.; Casals Hall and Bunka Kaikan in Tokyo; Teatro Municipal de Santiago in Chile; Da Camera of Houston; for Arizona Friends of Chamber Music in Tucson; Bay Chamber Concerts in Maine; Lane Series at the University of Vermont; and at festivals including Spoleto USA, Verbier, Aldeburgh, and many others. His Carnegie Hall concerto debut playing Mozart's C-major Piano Concerto, K.503, with the Oberlin Orchestra and Robert Spano was recorded live and has been released on the Oberlin Music label.

Highlights of Mr. Muzijevic's 2018–19 season include solo recitals in Montreal, Vancouver, Washington, D.C., and for Orchestra of St. Luke's Bach Festival in New York. In addition to this evening's world premiere of *Framing Time* at Lincoln Center's White Light Festival, he performs its European premiere in Leverkusen, Germany, as well as the world premiere of Jonathan Berger's chamber opera *Leonardo* with Tyler Duncan, Tara Helen O'Connor, James Austin Smith, Todd Palmer, and the St. Lawrence String Quartet at the 92nd Street Y.

Mr. Muzijevic was born in Sarajevo and studied piano with Vladimir Krpan at the



Academy of Music in Zagreb. He came to the U.S. in 1984 to continue his education at the Curtis Institute of Music and Juilliard School. His mentors included pianists Joseph Kalichstein and Jerome Lowenthal, harpsichordist Albert Fuller, and violinists Robert Mann and Joel Smirnoff.

### Burke Brown

Burke Brown's (set and lighting design) recent designs for dance include work with English National Ballet, Alvin Ailey American Dance Theater, Ailey II, Parsons Dance, Hubbard Street Dance Chicago, Houston Ballet, Ballet West, Compañía Nacional de Danza (Mexico), and Aszure Barton & Artists. His work has been presented at the Joyce Theater, Baryshnikov Arts Center, Kennedy Center, Lincoln Center, New York City Center, Yerba Buena Center, and across North America, Europe, and Russia. His international work includes productions at the Abbey Theatre in Dublin, Golden Mask Festival in Moscow, Seoul Performing Arts Festival in South Korea, Festival of Two Worlds in Spoleto, Italy, Erratica in London, and the Bayerisches Staatsballett in Munich.

### Lydia Azzopardi

Lydia Azzopardi (costume design) studied at the London Contemporary Dance School and developed her career as a dancer and performer working with such choreographers as Robert North, Jane Dudley, Bob Cohan, Anna Sokolow, and Lindsay Kemp in Rome. She has taught contemporary dance at Zurich Opera; Maurice Béjart's school, Mudra, in Brussels, as resident teacher; Institut de Teatre, Barcelona; as well as teaching courses internationally. She started working with Cesc Gelabert in 1980, performing with him internationally. Their company, Gelabert Azzopardi, was established in 1985 in Barcelona. Ms. Azzopardi has collaborated on many of Gelabert's creations as costume designer and stylist. She has also designed for

Komische Oper, Balletto di Toscana and Ballet Gulbenkian, and for Gelabert's solo for Mikhail Baryshnikov. She has also collaborated on projects for theater, film, video, and opera. Ms. Azzopardi gives short lectures on designing costumes for dance, and sometimes performs as well. She has been awarded the City of Barcelona Award (2005) and Sebastià Gasch Theatre Award of FAD (2006), for costume design of *Psitt!! Psitt!!/Caravan*. She has also received various honorific awards as Gelabert Azzopardi Companyia de Dansa, Premi Nacional de Dansa de Catalunya, and Premi Ciutat de Barcelona.

### Baryshnikov Arts Center

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### White Light Festival

*I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.* —Arvo Pärt. Now in its ninth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad

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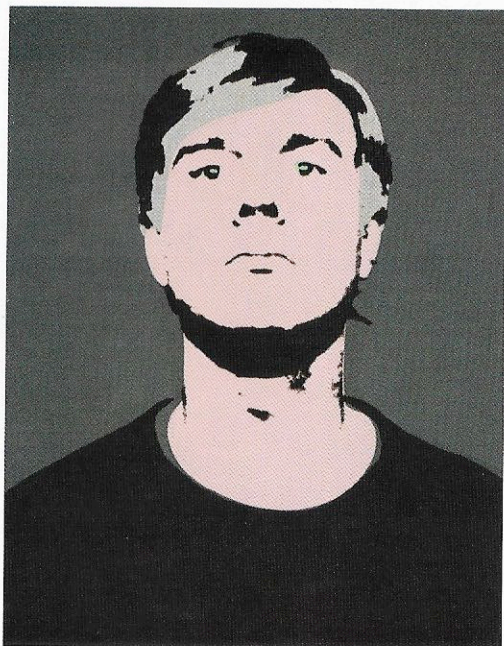
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Andy Warhol (1928–1987), *Self-Portrait*, 1964. Acrylic and silkscreen ink on linen, 20 x 16 in. (50.8 x 40.6 cm).

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For more information please contact Kirsten Munro, Director of Development, at [kmunro@bacnyc.org](mailto:kmunro@bacnyc.org).

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In Honor of Natalie Moody  
Bob and Carol Morris  
Mark Morris  
Cheri Mowry  
Alice and Alexander Nakhimovsky  
Marion Nestle  
Donald E. Newhouse  
Zoya and Anna Obraztsova  
Alvise Orsini

Elizabeth Osha  
Hubert and Joanna Parzecki  
Ray Pepi and Karen Arrigoni  
Steven and Michèle Pesner  
Steve and Randi Piaker  
Georgiana Pickett  
Darryl Pinckney  
Ronnie Planalp  
Anatole Plotkin & Inna Kugel  
Lily Potter  
Tamar Quillen  
Aidan and Elizabeth Quinn  
Judith Regan  
Piedad Rivadeneira  
Laila Robins  
James Roe  
Isabella Rossellini  
Christopher Rothko  
Sophia Schachter  
Hillary Schafer and Mark Shafir  
Dorothy Scheuer  
Natasha Schlesinger  
Laura Schoen  
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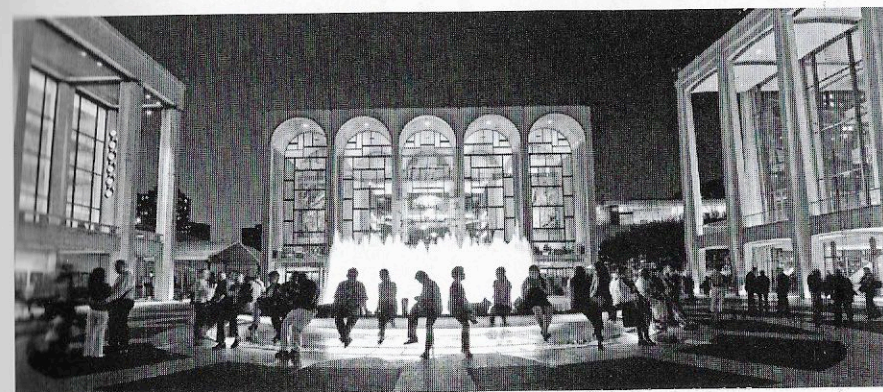
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Yamaha is the official piano of the Baryshnikov Arts Center

*As of October 1, 2018*

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