
LINCOLN CENTER'S
**SUMMER
FOR THE
CITY**

JUN 12 – AUG 10, 2024

FESTIVAL ORCHESTRA OF LINCOLN CENTER

JONATHON HEYWARD, RENÉE AND ROBERT BELFER MUSIC DIRECTOR

**TUESDAY AND WEDNESDAY
JULY 23 & 24, 2024 AT 7:30 PM**

BEETHOVEN'S PASTORAL SYMPHONY AND A HUANG RUO PREMIERE

OPENING PERFORMANCE OF THE FESTIVAL ORCHESTRA OF LINCOLN CENTER

JONATHON HEYWARD, *conductor*

PROGRAM

Huang Ruo (1976 – present)	<i>City of Floating Sounds</i> (2024, North American premiere)	40 min
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INTERMISSION

Ludwig van Beethoven (1770 – 1827)	Symphony No. 6 in F Major, Op. 68, "Pastoral" (1808) i. Allegro ma non troppo ii. Andante molto mosso iii. Allegro iv. Allegro v. Allegretto	42 min
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FESTIVAL ORCHESTRA OF LINCOLN CENTER

The Festival Orchestra of Lincoln Center is a chamber orchestra that comes together during Lincoln Center's *Summer for the City* to celebrate and share the beauty of classical music. The ensemble, formerly the Mostly Mozart Festival Orchestra, is comprised of world-class musicians who perform year-round as soloists, as chamber musicians, and in other ensembles across Lincoln Center's campus and around the globe.

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"TIMELESS VISIONS OF NATURE"

BY VANESSA AGUE

Huang Ruo's *City of Floating Sounds* and Ludwig van Beethoven's Symphony No. 6, "Pastoral," are centuries apart, but share a timeless vision of nature. Each piece presents a different view on our surroundings—Huang Ruo takes us into the city, while Beethoven brings us out to the countryside. But both works use outdoor landscapes as a starting point to go deep into human emotion and connection.

Music has the power to break down barriers, and in his compositions Huang Ruo seeks to dissolve them. The Chinese-born, New York-based composer often writes site-specific and multidisciplinary works that upend the conventional concert experience, eroding the invisible lines that live between those who watch music and those who perform it. *City of Floating Sounds* is his latest piece to erase those boundaries, inviting audience members to become part of the work and the city in which it lives. "This is a piece truly for the people of the city, it should reflect the people of the city," says Huang Ruo. "Everyone could participate no matter where they come from and who they are."

City of Floating Sounds is an orchestral work, but audience members will have the opportunity to become part of the piece during this North American premiere. The piece exists in two parts: the first, a participatory section; the second, a formal concert in David Geffen Hall. To "play" the piece, each participant will download an app to their phone and be randomly assigned a stem (a single instrument's part) to play. The listeners then pick a path, begin walking, and end their journeys together at Lincoln Center. The goal is to change the very way we experience orchestral music, how we convene to listen to music, and how we move through our built environments.

Huang Ruo has long held an interest in multidisciplinary art, and music from varied idioms and traditions. The composer was educated in multiple classical traditions, and was later exposed to rock and roll, heavy metal, and jazz. He would eventually incorporate these ideas into his practice and further his artistic development through his studies at Oberlin College and the Juilliard School. Today, he often composes operas and theatrical works, which engage senses beyond simply listening — his pieces often encourage audience participation, like his work for the 2017 Manchester International Festival's *Music for a Busy City*, which was an immersive public art installation performed every hour over the course of a few days.

Huang Ruo begins his compositions from images, colors, and shapes he visualizes in his mind. With *City of Floating Sounds*, he imagined a web sprawling across a landscape, covering a city and then converging at a single point. He saw

people walking down each of the web's lines, traveling alone, yet in conjunction with one another. Huang Ruo wondered what it would sound like if each person made their own music as they walked, and conceptualized them carrying the music through a speaker and down their individual paths, eventually coming together in the web's node. Even the people who were just *walking* around the web — without their own sound source — would be part of the piece. It would become the sound story of the city, its own world within a larger landscape, in which people could convene through music. "This piece is a way to bring in as many people as possible to create as large a communal effect as possible," Huang Ruo said. "We can use art to bring people together, to really make art that is less than just one individual, isolated work, but is timeless and borderless."

Huang Ruo has long been interested in this concept, especially as he identified the invisible barriers that exist in the concert hall. But *City of Floating Sounds* has taken on a special new meaning in the context of the COVID-19 pandemic lockdowns and aftermath. Over the last four years, our lives have been greatly altered by social isolation. Huang Ruo has noticed that though we live in New York City, we still remain isolated from each other — on our phones on the subway, cooped up in tiny apartments, or plugged into computers at all times. And while there may be increasing distance between us, *City of Floating Sounds* looks to close the gap. "That's my message: I want to bring people together, strangers together," says Huang Ruo. "People don't know each other, but they are all part of this."

While Huang Ruo's piece takes its cues from a surrounding cityscape and Beethoven's Sixth Symphony evokes scenes of country life, Huang Ruo never saw these elements in conflict: Rather, he immediately envisioned Beethoven's work to be paired with his own when coming up with this program for The Festival Orchestra of Lincoln Center, seeing Beethoven's music as a counterpart to his exploration of the environment — a celebration of nature itself.

Beethoven's Sixth Symphony, dubbed "Pastoral", stands out for its gentle and like the sound world. Its remarkable lightness contrasts with the intensity of Beethoven's famed Fifth Symphony, though both pieces were composed at the same time and premiered at the same performance in 1808. While the Fifth Symphony rings victorious, the Sixth finds its inspiration in the countryside, painting broad-stroked pictures of the rural landscapes dear to Beethoven's heart.

Beethoven often sought refuge in nature, which gave him peace as he dealt with his health. He spent time wandering the Austrian pastures, exploring the terrain that he happened upon and the animals that surrounded him. He documented these sojourns in letters to friends and in his personal writings; his enjoyment of the great outdoors permeated his life, illuminating even the darkest moments.

As Beethoven stated in a letter to his close friend and musician Therese Malfatti: "How delighted I shall be to ramble for a while through bushes, woods, under trees, over grass and rocks. No one can love the country as much as I do." His Sixth Symphony, then, is like a love letter to the nature he appreciated so deeply. Though there are moments in which he clearly and succinctly depicts the environment through music, the majority of his symphony feels simply like an ode to his pleasant memories of time spent outdoors.

Each of the "Pastoral's" five movements invites the listener outside. It opens with a peaceful scene, in which winds and strings take turns playing lilting melodies that evoke the jovial feeling of walking through a pasture on a sunny day. Aptly subtitled "The awakening of happy feelings on arriving in the country," the movement is made up of buoyant and simple melodies that carry over into the second movement, "Scenes by the Brook." Throughout this movement, Beethoven looks to paint more realistic images of the nature around him, especially with strings that slur just as a stream ebbs and flows. As the movement nears its finish, Beethoven directly calls to mind the sounds of nightingale, quail, and cuckoo calls, through solo trills that are passed around the wind section.

With the third movement, Beethoven introduces more commotion into his music. This scherzo, ("Merry gathering of country folk") evokes a peasant's dance with fast-paced rhythmic patterns and dramatic dynamic shifts. As the movement races on, it's easy to imagine people spinning across a grassy plain, twirling amongst the reeds. That dance gives way to the most turbulent moment of the symphony, which conjures the darkness of a thunderstorm. Throughout this movement, rolling timpani and crashing string melodies foster a stormy atmosphere akin to Beethoven's other symphonies (No. 5 comes to mind). By the end, the storm has passed and we return to the tender nature of earlier moments, the final movement closing out the piece with a surprisingly delicate and elated final moment. It's one last celebration of Beethoven's gratitude for the natural world, one final moment to honor his eternal love of it.

Though our increasingly urbanized world has fewer open pastures in which to frolic, Beethoven's music reminds us that, through music, we can still find space to roam. And though Huang Ruo and Beethoven come to music from different angles (Huang Ruo, the urbanization of our earth; Beethoven, the beauty of the natural world) each composer uses music — and the outdoors — to bring us closer together.

MEET THE ARTISTS



Jonathon Heyward, Renée and Robert Belfer Music Director Festival Orchestra of Lincoln Center

Jonathon Heyward is forging a career as one of the most exciting conductors on the international scene. He currently serves as Music Director of the Baltimore Symphony Orchestra, having made his debut with BSO in March 2022 in three performances that included the first-ever performance of Shostakovich's Symphony No. 15. 2024 marks Jonathon's

inaugural year as Renée and Robert Belfer Music Director of the Festival Orchestra of Lincoln Center. This appointment follows a highly acclaimed Lincoln Center debut with the Mostly Mozart Festival Orchestra in summer 2022, as part of their Summer for the City festival.

Currently in his fourth year as Chief Conductor of the Nordwestdeutsche Philharmonie, in summer 2021, Jonathon took part in an intense, two-week residency with the National Youth Orchestra of Great Britain which led to a highly acclaimed BBC Proms debut. According to *The Guardian*, Jonathon delivered "a fast and fearless performance of Beethoven's Eroica Symphony, in which loud chords exploded, repeating like fireworks in the hall's dome, and the quietest passages barely registered. It was exuberant, exhilarating stuff!"

Jonathon's recent and future guest conducting highlights in the United Kingdom include debuts and re-invitations with the London Symphony Orchestra, BBC National Orchestra of Wales, BBC Symphony, Royal Scottish National Orchestra, The Hallé in Manchester, National Symphony Orchestra in Dublin, and Scottish Chamber Orchestra. In continental Europe, amongst Jonathon's recent and forthcoming debuts are collaborations with the Castilla y León Symphony, Galicia Symphony, Danish National Symphony, Basel Symphony, Orchestre de Chambre de Lausanne, Brussels Philharmonic, Orchestre National Bordeaux Aquitaine, Tonhalle Düsseldorf, Hamburg Symphony and MDR-Leipzig Symphony.

In 2021, Jonathon made his Wolf Trap debut conducting the National Symphony Orchestra in Washington DC, and in 2023 he made his debut with the Chicago Symphony at the Ravinia Festival. Further significant highlights in the United States include collaborations with the New York Philharmonic; the Atlanta, Detroit, Houston, Seattle, and St. Louis symphonies; and the Minnesota Orchestra.

Equally at home on the opera stage, Jonathon recently made his Royal Opera House debut with Hannah Kendall's *Knife of Dawn*, having also conducted Kurt Weill's *Lost in the Stars* with the Los Angeles Chamber Orchestra, as well as the world premiere of Giorgio Battistelli's new opera, *Wake*, in a production by Graham Vick for the Birmingham Opera Company.

Born in Charleston, South Carolina, Jonathon began his musical training as a cellist at the age of ten and started conducting while still at school. He studied conducting at the Boston Conservatory of Music, where he became assistant conductor of the prestigious institution's opera department and of the Boston Opera Collaborative, and he received postgraduate lessons from Sian Edwards at London's Royal Academy of Music. Before leaving the Academy, he was appointed assistant conductor of the Hallé Orchestra, where he was mentored by Sir Mark Elder, and became Music Director of the Hallé Youth Orchestra. In 2023, he was named a Fellow of the Royal Academy of Music; an honor reserved for Academy alumni.

Jonathon's commitment to education and community outreach work deepened during his three years with the Hallé and has flourished since he arrived in his post as Chief Conductor of the Nordwestdeutsche Philharmonie in January 2021. He is equally committed to including new music within his imaginative concert programs.



Huang Ruo

Composer Huang Ruo has been lauded by *The New York Times* for having "a distinctive style." His vibrant and inventive musical voice draws equal inspiration from Chinese ancient and folk music, Western avant-garde, experimental, noise, natural and processed sound, rock, and jazz to create a seamless, organic integration using a compositional technique he calls "Dimensionalism."

Huang Ruo's diverse compositional works span from orchestra, chamber music, opera, theater, and dance, to cross-genre, sound installation, architectural installation, multimedia, experimental improvisation, folk rock, and film. His music has been premiered and performed by the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, BBC Symphony Orchestra, Netherlands Radio Philharmonic, National Polish Radio Orchestra, Santa Fe Opera, Washington National Opera, Houston Grand Opera, LA Opera, Seattle Opera, Opera Theatre of St. Louis, Royal

Danish Opera, Asko/Schoenberg, Ensemble Modern, London Sinfonietta, and conductors such as Wolfgang Sawallisch, Marin Alsop, Andrew Davis, Michael Tilson Thomas, and James Conlon.

His opera *An American Soldier* (with libretto by David Henry Hwang) received its world premiere at the Opera Theatre of St. Louis in June 2018, and was named one of the best classical music events in 2018 by *The New York Times*. His installation opera *Paradise Interrupted* was premiered at the Spoleto Festival USA in 2015 and was performed at the Lincoln Center Festival in 2016. Another opera, *Dr. Sun Yat-Sen*, premiered at the Santa Fe Opera in 2014. His recent new opera *M. Butterfly* (with libretto by David Henry Hwang) received its world premiere with the Santa Fe Opera in 2022. His future opera commissions will be for the Met Opera and the San Francisco Opera. He served as the first composer-in-residence for Het Concertgebouw Amsterdam, and was the visiting composer for the São Paulo Symphony Orchestra in Brazil.

Huang Ruo was born in Hainan Island, China in 1976—the year the Chinese Cultural Revolution ended. His father, who is also a composer, began teaching him composition and piano when he was six years old. Growing up in the 1980s and 1990s, when China was opening its gate to the Western world, he received both traditional and Western education at the Shanghai Conservatory of Music. As a result of the dramatic cultural and economic changes in China in the '80s and '90s, his education expanded from Bach, Mozart, Stravinsky, and Lutosławski, to include the Beatles, rock and roll, heavy metal, and jazz. Huang Ruo was able to absorb all of these newly allowed Western influences equally.

After winning the Henry Mancini Award at the 1995 International Film and Music Festival in Switzerland, he moved to the United States to further his education. He earned a Bachelor of Music degree from the Oberlin Conservatory of Music, and Master of Music and Doctor of Musical Arts degrees in composition from The Juilliard School. Huang Ruo is a composition faculty at the Mannes School of Music in NY, and is the artistic director and conductor of Ensemble FIRE. He was selected as a Young Leader Fellow by the National Committee on United States–China Relations in 2006. Huang Ruo's music is administered exclusively by European American Music Distributors Company (ASCAP). For more information about the composer and his music, please visit: (www.huangruo.com)



Photo By Lawrence Sumulong

FESTIVAL ORCHESTRA OF LINCOLN CENTER

Jonathon Heyward, Renée and Robert Belfer Music Director

Violins

Ruggero Alliffranchini
(Concertmaster)

Laura Frautschi
(Principal Second)

Martin Agee

Robert Chausow

Lilit Gampel

Michael Gillette

Suzanne Gilman

Amy Kauffman

Sophia Kessinger

Katherine Livolsi-Landau

Kayla Moffett

Maureen Nelson

Ronald Oakland

Michael Roth

Deborah Wong

Mineko Yajima

Violas

Shmuel Katz
(Principal)

Chihiro Allen

Meena Bhasin

Danielle Farina

Elzbieta Weyman

Cellos

Ilya Finkelshteyn
(Principal)

Ted Ackerman

Ann Kim

Alvin McCall

Double Basses

Jeffrey Turner
(Principal)

Blake Hinson

Lou Kosma

Flutes

Jasmine Choi
(Principal)

Tanya Dusevic Witek

Oboes

Ryan Roberts
(Principal)

Nick Masterson

Clarinets

Jon Manasse
(Principal)

Christopher Pell

Bassoons

Marc Goldberg
(Principal)

Tom Sefčovic

Horns

Lawrence DiBello
(Principal)

Richard Hagen

Trumpets

Neil Balm
(Principal)

Raymond Riccomini

Timpani

David Punto
(Principal)

Librarian

Nishana Dobbeck

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Lincoln Center's Summer for the City presents hundreds of free and choose-what-you-pay events each summer across multiple outdoor and indoor stages on its campus. From social dance on the plaza to outdoor concerts in Damrosch Park to comedy nights under the plaza to orchestra concerts in David Geffen Hall, summer at Lincoln Center offers something for everyone.

ABOUT LINCOLN CENTER FOR THE PERFORMING ARTS

Lincoln Center for the Performing Arts (LCPA) is a cultural and civic cornerstone of New York City. The primary advocate for the entire Lincoln Center campus, our strategic priorities include: fostering collaboration and deepening impact across the Lincoln Center resident organizations; championing inclusion and increasing the accessibility and reach of Lincoln Center's work; and nurturing innovation on stage and off to help ensure the arts are at the center of civic life for all. LCPA presents hundreds of programs each year, offered primarily for free and choose-what-you-pay, including many specially designed for young audiences, families, and those with disabilities.

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CHASE

'How to Be a Human'

Back to the Future's Casey Likes on navigating stardom.

By Margaret Hall



HEATHER GERSHONOWITZ

It isn't easy growing up in the public eye. For Casey Likes, currently starring as Marty McFly in *Back to the Future* on Broadway, his journey from teenager to adulthood has played out on a gigantic stage for the world to see.

"I wish I'd been allowed to make mistakes," Likes confesses. Since making his Broadway debut in *Almost Famous*, Likes has had barely any downtime. He went straight from the short-lived musical, where he was the lead, to playing young Gene Simmons in the film *Spinning Gold*, before rocketing back to Broadway as McFly. "I didn't go to college because of *Almost Famous*. And that's fine, but as a performer experimenting as a person in my own personal ways, there's a whole bunch of stuff that I would have done in college if I had had the chance."

While Likes prefers to keep his personal life strictly private, the noise of the internet has made the act of getting to know himself rife with difficulty. Today, it's almost impossible to escape fans and their attention, due to social media.

"I wish I could turn it off sometimes," Likes sighs. "You have to be very, very famous to do that. Angelina Jolie probably doesn't check her social media, she has a team to do that, but she is kind of that last generation of Big Fame that can get away with that. Now, I have friends my age who

are just as famous as she is, but they don't get to turn off their phones."

Likes admits that it can be hard to tune out the criticisms levied at him every day. "Everyone has their own morals and opinions. . . Some days I'll get a comment saying I don't even deserve the role, and the very next comment will say I'm the only person who they could have ever cast."

While Likes doesn't plan on leaving *Back to the Future* anytime soon, he is taking steps to discover what his adulthood can look like. Step one? Returning to his Scottsdale, Arizona, hometown to stage a starry, sold-out production of *Rent* (July 5–7). Likes' *Back to the Future* co-star, Roger Bart, was a close friend of Larson and the namesake of one of *Rent*'s protagonists. Bart will record a video foreword for the production.

"When you eat, sleep, and breathe what you do, who are you outside of it?" Likes pauses, looking down for several beats before continuing on. "I am really trying to figure out the life outside of the career part. . . To figure out how to be a human, as well as an actor."

But one thing's for sure, Likes says: "I'm doing my best to have no ego attached to me. I want to be as equally fulfilled doing *Rent* in Scottsdale as I am doing *Back to the Future* on Broadway. I'm chasing things that give me joy."





HAIR TODAY

Nikiya Mathis is the first hair/wig designer to win a Special Tony Award.

By Logan Culwell-Black

Broadway hair and wig designer Nikiya Mathis has won a 2024 Special Tony Award, in recognition of her work on *Jaja's African Hair Braiding* (which will launch a national tour this fall). Mathis is currently represented on Broadway with *Home* at the Haines Theatre and Off-Broadway with *Cats: "The Jellie Ball"* at Perelman Performing Arts Center. Below, Mathis discusses why there needs to be a permanent hair and wig Tony Award.

Why is it important to create a permanent category for hair and wig design?

There have been shows that I've worked on that I've been really proud of what I did, and then the costume designer gets a nomination in part because of my work. Hair and wig designers have been working for years with little-to-no recognition. . . I'm grateful for this honor, but I feel like we're in a real place where the category is needed. The work we do is so intricate and so delicate and takes so many hours. It's due to be honored.

You got into this after hearing a lot of horror stories from fellow actors of color regarding hair and wigs on productions. Can you speak to that?

My first show [as an actor] out of grad school was at a major regional theatre. The cast

was five Black women, and no one had the skillset to braid our hair. I would have friends reach out and say, "Listen, the costume designer wants me to use my real hair." . . . What happens is Black actresses go home and stay up for hours at a time and do their own hair, and make sure that they don't look foolish onstage. But that really is someone else's job! . . . Now, I get Black actors who reach out to me asking me to create a wig that they pay for themselves. I have a friend who is a series regular on a TV show that reached out to me about building a wig that she was going to pay for because she was getting pushback about her hair.

For people who work in hair who aren't Black, is it their duty to go out and learn how to do Black actors' hair, or should productions be hiring wig designers of color?

I think it's all our responsibility to go out and learn. You never know who's going to be coming into your chair. . . There are natural hair classes. There are braiding classes, right here in New York City. . . In terms of hiring hairstylists of color, that's very important. At the end of the day, we need equity in hiring, period. It's not that every designer of color is amazing with styling natural, textured hair. But you want to have visibility and representation.

Meet the Winners

The 2024 Tony Awards have come and gone. See some of the winners below.

Photos by Heather Gershonowitz



The team of *Stereophonic*, which won five Tony Awards, including Best Play for playwright David Adjmi (center in the sunglasses).



Maleah Joi Moon, *Hell's Kitchen*



Kecia Lewis, *Hell's Kitchen*



Daniel Radcliffe, *Merrily We Roll Along*



Kara Young, *Purlie Victorious*



Jonathan Groff, *Merrily We Roll Along*



Shaina Taub, *Suffs*



Sarah Paulson and Branden Jacobs-Jenkins, *Appropriate*



Dede Ayite, *Jaja's African Hair Braiding*



Linda Cho, *The Great Gatsby*



Justin Peck, *Illinois*



Billy Porter, 2024 Isabelle Stevenson Award



Nikiya Mathis, Special Tony Award for *Jaja's African Hair Braiding*



Will Brill, *Stereophonic*