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

**JUNE 11 – AUGUST 9, 2025**

# **FESTIVAL ORCHESTRA OF LINCOLN CENTER**

**JONATHON HEYWARD, RENÉE AND ROBERT BELFER MUSIC AND ARTISTIC DIRECTOR**

**TUESDAY AND WEDNESDAY  
JULY 22 & 23, 2025 AT 7:30 PM**

Run Time: Approximately 2 hours

## **FOLKLORE AND LEGENDS**

**JONATHON HEYWARD CONDUCTS BRAHMS'S FIRST SYMPHONY**

WU TSAI THEATER, DAVID GEFFEN HALL

JONATHON HEYWARD, *conductor*  
JESS GILLAM, *saxophone*

PROGRAM

<b>Emilie Mayer</b> (1812–1883)	<i>Faust Overture</i> , Op. 46 (1880)	12 min
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<b>Anna Clyne</b> (b. 1980)	<i>Glasslands</i> (2022, New York Premiere) Jess Gillam, soprano saxophone	25 min
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INTERMISSION

<b>Johannes Brahms</b> (1833–1897)	Symphony No. 1 in C minor, Op. 68 (1876) i. Un poco sostenuto; allegro ii. Andante sostenuto iii. Un poco allegretto e grazioso iv. Adagio; Più andante; Allegro non troppo, ma con brio	45 min
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## FOLKLORE AND LEGENDS

**BY JAMES BENNETT II**

With its rare appearance in the International Instruments Club, the saxophone might as well be a legendary one, so infrequent are its appearances in classical settings. Despite the wishes of its inventor Adolphe Sax, pioneering 19th-century saxophonists like Elise Hall, and composers like Claude Debussy, the instrument never caught on. It may appear, here and there, for a short passage as in Ravel's famed orchestration of *Pictures at an Exhibition* or in the odd repertoire mainstay like *Boléro*. Unfortunately, it may be possible for a casual concertgoer to never catch a brassy glint of the wind instrument, or hear its woody, mellow tones.

That's not the case tonight. You'll hear a set that includes *Glasslands*, a saxophone concerto written by composer Anna Clyne for saxophonist Jess Gillam, who seemingly does everything in her power to assure audiences that her instrument belongs on a classical stage. Clyne's concerto leans into the legendary, no suggestions or metaphors here. "*Glasslands* is very much inspired by Irish folklore and the legend of the banshee," she says. "[It] covers a lot of musical and emotional territory from very thorny aggressive music to very lyrical and tender music, and Gillam covers the gamut with extraordinary musicianship." Over the course of three movements, Clyne takes us on a journey through the mythical land of the wailing banshee, with the sounds of Gillam's elegant, warm soprano saxophone giving a virtuosic voice to Irish folklore.

On either side of this piece are two works that, in their own way, are also inspired by legends. The evening begins with Emilie Mayer's *Faust Overture*, a compact but dramatic musical imagining inspired by the tale of a devilish bargain. When the Romantic composer first published this piece in 1880, it was a moment in the European zeitgeist in which artists just could not get enough of the legend: Goethe published the first part of his famed play in 1808, and it inspired art throughout the century. Musically, the culture had shifted into a love of sounds that embraced deep emotions, and the dramatic possibilities afforded by the histories of old. *Faust* was perfect. Gounod, Berlioz, Liszt, Wagner—each produced their own *Faust*, sometimes as tone poems, and other times as operas.

Mayer's *Faust* is neither. And it fits with her style—as a young girl, she was encouraged to write music because she would so often inject her own style into her musical assignments. This overture isn't for an opera, and it's not a clear tone poem in the traditional sense, with characters and plot development. As you listen, maybe you can imagine it as scoring the tale of Faust, Marguerite, and Mephistopheles.

From the opening theme first introduced by the bassoons, we rocket ever upward, grace notes flicking us higher and ratcheting up the tension. In the span of about 11 minutes, Mayer allows for a brief episode of light-hearted reprieve that teases a majestic resolution. That majesty becomes triumph, though, marked in the music as a shift into B major, away from the B minor that began the adventure. And it's noted on the score too: "Sie ist gerettet"—"she is free"—reads the marking. In this version, Marguerite is going to be alright.

Around the same time as Mayer may have been working on her *Faust*, fellow German composer Johannes Brahms was wrapping up his own musical project, 14 years in the making. That's a profoundly long time to commit to an idea, but it makes sense considering that the composer was dealing with his own demons and a different legendary figure.

Brahms is a talented composer, no doubt, but it took him a good while to lock in and commit his efforts to mastering the symphonic form. The reason for this was his own fear of failure, given that he idolized one Ludwig van Beethoven, whom he considered the greatest symphonist—legendary, in fact. Notably, Brahms chose C minor as the key of this premiere symphonic effort—the same key Beethoven used for his famed Fifth Symphony.

The result is a monumental achievement. The angst the composer must have felt is evident from the jump—an unbound, anguished whirlwind is the call Brahms chooses to let us know we have entered his action-filled world. An imposing first movement makes use of a conscious homage to Beethoven, in the form of a recurring motif taken from the *Eroica* playbook. This contrasts with the second movement, which invites us into a world of calm with oboe and clarinet sharing melodic duties and expressing a tranquility far removed from the tumult of the first movement.

The third movement continues the lyricism, thanks in no small part to the winds carrying an insouciant theme that skips ever downwards. But that soon gives way to an urgency that's fully realized in the finale. The drama returns here, built on a foundation of suspenseful pizzicato and adorned with thunderous announcements from the horns.

Quick assignment for you: after the brass makes its first majestic statement, listen for a passage that many at the time compared to the "Ode to Joy" theme from Beethoven's Ninth Symphony. That's no coincidence—it's an intentional choice by the composer to honor the figure whose legacy he was expected to continue. Clearly, it worked out just fine, because despite the self-doubt, the redrafts, and extremely high expectations, Brahms's name is remembered as a "B" of note, right behind Bach and—of course—the legendary Beethoven.

## MEET THE ARTISTS

PHOTO CREDIT: VINCENT TULLO



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

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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 the BSO in March 2022 in three performances that included their first-ever performance of Shostakovich's Symphony No. 15. In summer

2024, Jonathon became Renée and Robert Belfer Music Director of the Festival Orchestra of Lincoln Center. This appointment followed a highly acclaimed Lincoln Center debut with the Mostly Mozart Festival Orchestra in summer 2022, as part of the Summer for the City festival. In 2025, it was announced that he will continue as the Renée and Robert Belfer Music Director of the Festival Orchestra of Lincoln Center through 2029, now with the added title and role of Artistic Director.

In 2024, Jonathon completed his four-year tenure as Chief Conductor of the Nordwestdeutsche Philharmonie. In summer 2021, he 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 currently resides in the United Kingdom, where his recent and future guest conducting highlights include debuts and re-invitations with the London Philharmonic, London Symphony, BBC Symphony, Royal Scottish National Orchestra, National Symphony Orchestra Ireland, City of Birmingham Symphony Orchestra, Royal Academy of Music, and Scottish Chamber Orchestra. In continental Europe, Jonathon recently made distinguished debuts with NDR Elbphilharmonie Orchester and Danish National Symphony. Successful European highlights of recent seasons included collaborations with the Castilla y León Symphony, Galicia Symphony, Brussels Philharmonic, Orchestre National Bordeaux Aquitaine, and MDR-Leipzig Symphony.

In high demand in the US, and in addition to his music director positions, Jonathon conducts prominent orchestras such as the New York Philharmonic, the

Atlanta, Detroit, Houston, Seattle, Dallas, and St. Louis symphonies, the Minnesota Orchestra, NSO Washington, and Chicago Symphony at Ravinia Festival.

Equally at home on the opera stage, Jonathon made his Royal Opera House debut with Hannah Kendall's *Knife of Dawn*, having also conducted a 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, SC, 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 flourished during his post as Chief Conductor of the Nordwestdeutsche Philharmonie. He is equally committed to including new music within his imaginative concert programs.

PHOTO CREDIT: SAM BECKER



## Jess Gillam

Jess Gillam is a celebrated saxophonist and presenter. With her electrifying performances, vibrant stage presence and magnetic personality, the "uniquely mercurial" (*The Times*) Gillam has been invited to play on the world's major stages since becoming the youngest ever soloist to perform at the Last Night of the Proms at the Royal Albert Hall, London. Equally at home behind the microphone, Jess' award-winning weekly show, *This Classical Life*, on BBC Radio 3 is now in its seventh season.

Jess is passionate about broadening the repertoire for the saxophone, especially in the classical sphere. Recent commissions include *Glasslands* by

Anna Clyne premiered with the Detroit Symphony. Other new works include Dani Howard's Saxophone Concerto, first heard with Royal Stockholm Philharmonic Orchestra, and Karl Jenkins's *Stravaganza* performed to a sold-out BBC Proms audience. Jess held the position of Associate Artist of the Royal Albert Hall until 2025 and was an Artistic Partner of Manchester Camerata.

Jess' concerto appearances have included performances with the BBC orchestras, DSO Berlin, Baltimore Symphony Orchestra, Danish Radio Symphony Orchestra, the Royal Scottish National Orchestra, Gothenburg, Iceland, Lahti, London, NDR Elbphilharmonie and Sydney Symphony Orchestra as well as the London, Royal Liverpool and Munich Philharmonic, among others. Further afield, concerto highlights in the US have included the Houston Symphony and Minnesota Orchestra; she debuts with the Lincoln Center Festival Orchestra and the Cleveland Orchestra in the summer of 2025.

On the recital stage, Gillam is seen performing across Europe, the US and beyond. As a former ECHO Rising Star, Jess has appeared throughout Europe's most prestigious concert halls, including Amsterdam's Concertgebouw, Wiener Konzerthaus, Konserthuset Stockholm, and Barcelona's Palau de la Música. An exclusive recording artist with Decca Classics, Jess is the first and only saxophonist to be signed to the major label. Both her albums have reached No. 1 in the UK Classical Music Charts and her debut album, *Rise*, was listed in *The Times'* Top 100 albums of 2019. Alongside her weekly Radio 3 show, Jess has presented on BBC Radio 2, co-hosted a mini-series on BBC Radio 4's *Today Programme* and presented at the BBC Proms and BBC Young Musician of the Year.

Jess loves collaboration and in 2020, she formed her band, the Jess Gillam Ensemble. Their bold, uplifting, and open-minded approach is rooted in classical music but takes inspiration from different musical worlds. Since their launch, the ensemble has performed throughout the UK and Europe to multiple sold-out audiences at venues and festivals including the Wigmore Hall, Latitude Festival, Mozartfest Augsburg, and Bath Festival.

In 2016, Jess Gillam made history after becoming the first saxophonist to reach the Finals of BBC Young Musician of the Year. She has been the recipient of a Classic BRIT Award, a The Times Breakthrough Award nominee, and was awarded an MBE in the Queen's Birthday Honours list 2021 for Services to Music. Returning to her roots in Ulverston in Cumbria, Jess continues to promote her own concert series in her hometown, inviting internationally renowned artists, a series she founded at age 12. She is a patron for Young Sounds UK, Music in Secondary Schools Trust, the London Music Fund, and is a member of the Council of the Royal Philharmonic Society.





Photo By Lawrence Sumulong

## FESTIVAL ORCHESTRA OF LINCOLN CENTER

**Jonathon Heyward**, Renée and Robert Belfer Music Director

### Violins

**Ruggero Alliffranchini**  
(Concertmaster)

**Emily Nebel**  
(Associate  
Concertmaster)

**Laura Frautschi**  
(Principal Second)

**Martin Agee**

**Lilit Gampel**

**Michael Gillette**

**Suzanne Gilman**

**Amy Kauffman**

**Sophia Kessinger**

**Siwoo Kim**

**Katherine Livolsi-Landau**

**Kayla Moffett**

**Maureen Nelson**

**Ronald Oakland**

**Michael Roth**

**Deborah Wong**

### 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)

**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 Sečović**

### Horns

**Lawrence DiBello**  
(Principal)

**Richard Hagen**

### Trumpets

**Neil Balm**  
(Principal)

### Timpani

**David Punto**  
(Principal)

### Librarian

**Nishana Dobbeck**

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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.

## LINCOLN CENTER FOR THE PERFORMING ARTS

Lincoln Center for the Performing Arts (LCPA) is a nonprofit dedicated to ensuring the Lincoln Center campus is a destination that welcomes all—where every visitor, whether a native New Yorker or New Yorker for a day, can find inspiration, artistic innovation, and community in the creative achievements realized on campus. Year-round, we offer robust seasons of programming, representing a broad spectrum of performing arts disciplines and complementing the artistic and educational activities of the 10 fellow resident arts organizations with whom we share a home. LCPA presents hundreds of programs each year, offered primarily for free and Choose-What-You-Pay, helping ensure that the arts are at the center of civic life for all. [LincolnCenter.org](https://lincolncenter.org)

## LINCOLN CENTER'S SUMMER FOR THE CITY

*Summer for the City* welcomes all New Yorkers and visitors from around the world to a season grounded in the city's global cultural traditions, innovative spirit, and deep sense of community—all for free or Choose-What-You-Pay. Now in its fourth year, this highly anticipated summer tradition has served more than 1 million people since launching in 2022. The 2025 festival offers a bold lineup of multidisciplinary performances across the Lincoln Center campus, including world and New York premieres, participatory events, and more—all within transformed outdoor spaces that are destinations for a range of artistic experiences and spaces for respite for New Yorkers during the summer months. [SummerfortheCity.org](https://summerfortheCity.org)