
**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

**FRIDAY AND SATURDAY
AUGUST 8 & 9, 2025 AT 7:30 PM**

Run Time: Approximately 2 hours, including intermission

IN SICKNESS AND IN HEALTH

JONATHON HEYWARD CONDUCTS THE SCHUMANNS

C. SCHUMANN | LEE | R. SCHUMANN

WU TSAI THEATER, DAVID GEFFEN HALL

JONATHON HEYWARD, *conductor*
YEOL EUM SON, *piano*

PROGRAM

Robert Schumann (1810–1856)	Overture, Scherzo & Finale, Op. 52 (1841)	17 min
Clara Schumann (1819–1896)	Konzertsatz in F minor for Piano and Orchestra (1847) Yeol Eum Son, <i>piano</i>	13 min
James Lee III (b. 1975)	<i>Connected Perceptions</i> (2025, World Premiere)	20 min

INTERMISSION

Robert Schumann (1810–1856)	Symphony No. 4 in D minor, Op. 120 (1841, revised 1851)	28 min
	i. Ziemlich langsam - Lebhaft	
	ii. Romanze: Ziemlich langsam	
	iii. Scherzo: Lebhaft	
	iv. Langsam - Lebhaft	

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IN SICKNESS AND IN HEALTH

BY JAMES BENNETT II

This program is a story about the relationship between two people: Clara and Robert Schumann. And as Festival Orchestra of Lincoln Center Music & Artistic Director Jonathon Heyward notes, the task is to look behind this as a story of a musical marriage. "What was really important is to take a deep dive and a stronger look into the relationship between Robert and Clara," he said. "And what we're focusing on now is this idea of mental health and its effects on ones that are closest to us."

It's not a secret that Robert Schumann lived with attacks of mental illness. He died at 46, and while the cause of death was named as pneumonia, successive generations have tried to retroactively diagnose his mental status. But maybe these guesses are beside the point. Speculation doesn't bring him back, and it doesn't alter the notes of his scores. The fact is, Robert Schumann lived a hard life, but it was one lived in creative partnership with the immense talent who was Clara Schumann. "[She] was a huge part of his life; we're able to acknowledge that with music by her on the program, but also [with] a commission specifically thinking about this idea between Clara and Robert," explained Heyward. "The themes come out of just thinking about their relationship, something I was really fascinated by when we were thinking about what this commission could be."

The commission the conductor is referring to is, of course, James Lee III's *Connected Perceptions*, which tonight enjoys its world premiere. The references to Robert Schumann are particularly deliberate choices, says the composer.

"Connected Perceptions is partly inspired by Clara Schumann and her being a muse for Robert Schumann, with his struggles with mental health. It is also inspired by, in particular, Schumann's Fourth Symphony—there are some rhythmic aspects that I have also incorporated in the piece that are inspired by him. Also, there's this work called 'Florestan' from his *Carnivale* suite for piano. It has this impetuous, fiery, passionate element. And that is also a part of my work... it moves into a Florestan-type of character in the piece. It's through-composed, and it really takes you on a journey from this very intimate, soft, thin-textured work in the strings to some solos among the woodwind instruments. There are moments of sadness, anxiety, hope, and then this exuberance that happens at the end. The idea of *Connected Perceptions* is the idea that we, as audience members or people who love going to concerts and supporting the arts, are resonating with the particular composition. We are connecting through the journey of the instruments that we hear on the stage."

Maybe the wonder I'm feeling is childlike, but Lee's explanation doesn't just guide fresh ears; it also reinforces the ability of musical programming to make a statement: for a brand new work to be in direct dialogue with music from nearly two centuries ago. For us to hear the past, in the present, and reflect on the possible thoughts of composers then and the definite thoughts of composers now. And that makes all the more real the idea that these composers were real people with their own dreams and ideas of success and freedom. And also that they felt despair and needed someone to lean on. Robert Schumann, for instance, gave up his hope of being a concert pianist after an accident, suffering an injury while trying to strengthen his failing fingers—though, as we hear in *Overture, Scherzo and Finale*, his attention to music shifted even further to composition.

But, the piano! In this program, we hear it expressed not by Robert, but by the prodigy-turned-virtuoso Clara, who had the intention of writing a concerto to give Robert for his birthday. But despite her robust oeuvre, she never completed the project. However, what we do have is also a relatively recent gift to us as well—fragments of the concerto, a movement not published until 1994. Listening today, we can get a sense of how wonderful a present like this would be: a generational talent composing a dark, urgent, showpiece for the instrument that you love, just out of reach. It's doubly powerful considering Clara would have begun working on this during a downward spiral of Robert's health.

"Many music therapists have gone into nursing homes, where they're able to play and really lift the spirits of those who are suffering from illness," said Lee. Maybe this was just such an attempt by the pianist.

MEET THE ARTISTS

PHOTO CREDIT: VINCENT TULLO



Jonathon Heyward, Renée and Robert Belfer Music and Artistic 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 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: ROY COX



James Lee III (Composer)

Admired for his "bright, pure music" (*The Washington Post*), with compositions described as "atmospheric and endlessly inventive" (*Cincinnati Business Courier*), James Lee III is the composer of more than 80 works for orchestra, chamber ensemble, piano, vocals, choral ensemble, and more. During the 2024–2025 season, he is composer-in-residence with the Baltimore Symphony Orchestra. Raised in the Seventh-day Adventist Church, Lee has taken

rich inspiration from faith, history, and knowledge of five foreign languages: German, French, Spanish, Portuguese, and Hebrew. Among his career honors, Lee has been recognized with a Charles Ives Scholarship and the Wladimir Lakond Award from the American Academy of Arts and Letters. Lee's compositions have been performed by major orchestras and artists across the US, Europe, and

Latin America, and can be heard on nine recordings. In the first of four world premieres during the 2024–2025 season, Lee's new Clarinet Concerto is performed by Anthony McGill and the Kalamazoo Symphony Orchestra. The season also brings the premieres of *Sensational Dynamism*, a concerto for two pianos and orchestra, by Christina and Michelle Naughton and the Rochester Philharmonic Orchestra; *Renewed Minds*, a cello concerto, by Joshua Roman and the Baltimore Symphony Orchestra; and an additional concerto for orchestra, also premiered by the Baltimore Symphony Orchestra with conductor Jonathon Heyward. In the course of his career, Lee's orchestral works have been commissioned and premiered by the National Symphony Orchestra, Detroit Symphony Orchestra, Baltimore Symphony Orchestra, New World Symphony Orchestra, Philadelphia Orchestra, and Atlanta Symphony Orchestra, among many others. As winner of the Sphinx Commissioning Consortium for 2011–2012, Lee composed one of his best known works, *Sukkot Through Orion's Nebula*. He composed and taught in Brazil as a Fulbright Scholar in 2014. Born in St. Joseph, MI, Lee earned a bachelor's degree in piano performance, followed by master's and doctoral degrees in composition, from the University of Michigan. He lives with his wife Adnéia in Maryland, where he is a professor at Morgan State University.

PHOTO CREDIT: ANDREW CASTRO



Yeol Eum Son (piano)

Yeol Eum Son, born in South Korea, in 1986, is renowned for her exceptional artistry and captivating performances. Yeol Eum has captivated audiences worldwide with her boundless artistic exploration and profound musicality, establishing herself as one of the foremost pianists of her generation. Yeol Eum's playing is marked by its poetic elegance, nuanced expressiveness, and a gift for conveying dramatic contrasts. Her artistry is underpinned

by breathtaking technical prowess and a deep emotional connection to the music she interprets. She possesses an insatiable curiosity that drives her to explore a diverse range of musical genres and styles, always striving to reveal the pure essence of each piece. Her extensive repertoire spans classical masterpieces by composers such as Bach and Mozart to contemporary works by Shchedrin and Kapustin, chosen for their quality and depth. Yeol Eum Son is highly sought after as a recitalist, concerto soloist, and chamber musician, earning critical acclaim for her intelligent interpretations. Across the 24/25 season, Yeol Eum makes orchestral debuts with the BBC Symphony at the Barbican Centre in London, Vienna Tonkünstler Orchestra at Vienna Musikverein, National Symphony Orchestra of Ireland, and the Los Angeles Philharmonic. Yeol

Eum's past seasons' collaborations include, the Konzerthaus Orchestra Berlin, Castilla y León, Spanish Radio and Television Symphony, BBC Philharmonic, and Royal Liverpool Philharmonic. In North America and Australia Yeol Eum has recently made appearances with Detroit, San Diego, Sydney, and Tasmania Symphony Orchestras. Recent recital highlights include debut appearances at the Edinburgh International Festival, Rosendaland Risør Chamber Music Festival, and Singapore International Piano Festival, as well as return visits to the Helsingborg Piano Festival in Sweden, and Melbourne Recital Centre. In addition to Yeol Eum's intense performance diary, she has an active recording schedule with NaïveRecords.



Photo By Lawrence Sumulong

FESTIVAL ORCHESTRA OF LINCOLN CENTER

Jonathon Heyward, Renée and Robert Belfer Music & Artistic 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

Personnel Managers

Neil Balm

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Sean Statser

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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, 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)