
**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

**SATURDAY
JULY 20, 2024
7:30 PM**

SYMPHONY OF CHOICE

A CROWD-COMPOSED CONCERT

JONATHON HEYWARD, *conductor*

Tonight, you, the audience, will curate this concert's musical selections to create your own Symphony of Choice. To begin, the orchestra will play short excerpts from works featured on this summer's season. After hearing these selections, text our Symphony of Choice number to vote for which movement you want to hear in full. The orchestra will play the selections with the most votes as a special preview of what can be heard later this season.

Here's what you can expect:

- * The orchestra will play two musical excerpts.
- * Text VOTE to 1-646-914-2231 (follow instructions as they are announced from the stage; standard message and data rates apply) and text us your choice.
- * We'll reveal the most popular choice from the stage and then play the chosen excerpt in full.
- * We'll repeat this process two more times to make up a full three-movement symphony of your choice.

Musical Excerpts You May Hear Tonight:

| | |
|---|---|
| Louis W. Ballard (1931 – 2007) | "Prayer" from <i>Incident at Wounded Knee</i> (1974) |
| Ludwig van Beethoven (1770 – 1827) | Andante molto mosso from Symphony No. 6 in F Major, Op. 68, "Pastoral" (1808) |
| Joseph Haydn (1732 – 1809) | Adagio from Symphony No. 49 in F Minor, Hob. I:49, "La passione" (1768) |
| Marianna Martines (1744 – 1812) | Allegro con spirito from Symphony in C Major (c. 1770) |
| Felix Mendelssohn (1809 – 1847) | Andante con moto from Symphony No. 4 in A Major, Op. 90, "Italian" (1833) |
| Wolfgang Amadeus Mozart (1756 – 1791) | Presto from Symphony No. 35 in D Major, K. 385, "Haffner" (1782) |
| Robert Schumann (1810 – 1856) | Allegro molto vivace from Symphony No. 2 in C Major, Op. 61 (1846) |

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.

THANK YOU TO OUR SUPPORTERS

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IT'S YOUR MOVE

BY JAMES BENNETT II

"Symphony of Choice" is one of those sweet appellations where the words really say it all. Over the course of the evening, the audience will — by virtue of a popular vote — decide what the orchestra plays. Festival Orchestra Music Director Jonathon Heyward will introduce two separate excerpts from the representative composers' larger bodies of work, giving voters a baseline expectation of what they'll get. The result is a somewhat collaged program: a symphony made up of many movements that will coalesce into a new whole. (It so happens that Heyward is also the Music Director of the Baltimore Symphony Orchestra, and it's hard to ignore the connection between this program's concept and a detail from the Baltimore Orioles' City Connect jerseys — a colorful mosaic representing that city's varied and diverse neighborhoods.)

When I first learned about the concept of "Symphony of Choice," there was one musical moment that kept returning to my mind: a 2013 Houston Public Media interview with organist Keith Weber.

The subject of this interview, an episode of the radio program *Classical Classroom*, was Camille Saint-Saëns's Third Symphony — the unusual two-movement work featuring a conspicuous organ. At one point, Weber remarks on the abrupt shift in feel between movements: "In symphonic literature, people I think put way too much credence in the fact that all of these movements connect somehow and that they contrast and that you should hear them without the interruption of applause," he opined. "There are traditionally three or four movements and all sorts of conventions. Generally speaking, in the Romantic symphony, each movement is a self-contained thing." To say that changed the way I think about symphonies is more than an understatement. In that moment, I began to think of the symphony as an album. The composer is sequencing tracks in a conventional way — lively, slow, triple-metered, finale — and creating each movement with, perhaps, a greater idea or theme in mind. And although you *can* listen to the movements in concert with one another (pun intended), you don't *have* to do it. Just make a playlist featuring your favorite movements from several different symphonies, and see how you can sequence them in a way that you believe makes narrative sense. It's a fun exercise.

Classical music's historical record agrees with Weber's sentiment — it wasn't unusual for composers and conductors to break up the flow of the symphony or include excerpts from larger works on the program. During the premiere of Beethoven's Seventh Symphony, the audience loved the second movement so much that they demanded an encore upon its conclusion. And during his titanic 1808 concert at which he premiered both his Fifth and Sixth symphonies, the

program included excerpts from his Mass in C major. At the premiere of the famed Ninth Symphony, the concert included three excerpts from the *Missa Solemnis*.

There is no shortage of examples beyond Beethoven, either. Gustav Mahler's Third Symphony was premiered in excerpts — the second movement alone was performed in 1896; a concert one year later included the second, third, and sixth movements. The symphony didn't premiere in a complete form until 1902, four years after publication.

Mozart's 35th Symphony, "Haffner" (which is included on a later Festival Orchestra program), also comes to mind; when he premiered this work in Vienna in 1783, he did so in a format that a typical audience today would consider to be "out in left field." The composer began the concert with the first *three* movements of the symphony and then took a (generous) musical detour: he followed that up with selections that included several arias and vocal pieces (including one from *Idomeneo* — another Festival selection!), two piano concertos, a few movements from a different concertante, and keyboard improvisations on some opera themes. It was only after this stuffed musical journey that Mozart concluded his concert with the final movement of "Haffner." That concert, by Mozart's own reckoning, was more than successful. And remember, what he did with this program wasn't unusual or groundbreaking; it was just an option that was present on the table.

The reason I bring this up isn't to illustrate the journey that audience and programming expectations have taken for the last two hundred years. Nor is it to imply that live audiences today are doing anything better (or worse) than our predecessors. Instead, this "Symphony of Choice" should be about *you*, in two distinct ways.

The first is that connection to the past, with an opportunity to think about how listeners interacted with the music makers on stage. It's a creative ground for you to ask some questions about how you consume art. Do you prefer orchestral works presented in an unbroken sequence? If so, how and why did you develop that preference? How could engagement and experimental orders enhance your musical experience, or at least change your perception of it? Listening to how things *could* be might be more enjoyable than you think — this concert format is about *you*, the listener. You own a share of this experience, and it's a departure from the expected relationship where the orchestra administers artistic medicine from the stage, and the audience gets... whatever it gets.

Secondly, by virtue of the structure of "Symphony of Choice," the "you" pluralizes to "us." The execution of the program is virtually impossible without input from an enthused audience, ready and willing to contribute individual desires to the collective voice. Think of your wishes joining those of others to create a musical mandate.

As the years go by, it seems that access to music — in some way or another — is increasingly easy to come by. (At the very least, it's easier than ever to stream something new, even if music education in the public classroom is in something of a crisis.) With that access ought to come larger audiences that benefit listeners of all types of music, both within and separate from certain scenes, idioms, and genres. A friend passes you a song, you swap an album, and someone else puts you on to a new symphony. It's that dialogue — the democratization of music engagement — that (hopefully) furthers our own relationship to music we already love, while inviting new pieces onto our list of favorites. It's an activity we can't do without each other. Today, we've got our options. So let's hear what that sounds like, spontaneously, in real time.

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 honour 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 post as Chief Conductor of the Nordwestdeutsche Philharmonie in January 2021. He is equally committed to including new music within his imaginative concert programs.



Photo By Lawrence Sumulong

FESTIVAL ORCHESTRA OF LINCOLN CENTER

Jonathon Heyward, Renée and Robert Belfer Music Director

Violins

Ruggero Allifranchini
(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 Seččović

Horns

Lawrence DiBello
(Principal)

Richard Hagen

Trumpets

Neil Balm
(Principal)

Raymond Riccomini

Timpani

David Punto
(Principal)

Librarian

Nishana Dobbeck

Personnel Managers

Neil Balm

Jonathan Haas

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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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REPRESENTING BARITONES

The Who's Tommy star Ali Louis Bourzgui on embracing his voice.

By Diep Tran

When Ali Louis Bourzgui got the offer to play the title role in the revival of *The Who's Tommy* (which arrived on Broadway this spring after a Chicago run), Bourzgui was excited to be leading a musical for the first time. But he was also nervous. The casting notice for the show specified a high tenor for the role of Tommy Walker. Bourzgui is a baritone.

"I equate it to working out, where in the beginning, it was pretty hard for me," he admits to Playbill. But with the help of a good voice teacher, Bourzgui has been able to train his voice so he can sing the rock score comfortably eight times a week. "It actually strengthened my voice and gave me more stamina. And I've now brought my voice up to a new level that I didn't used to have."

The Who's Tommy, at the Nederlander Theatre, follows a young boy who witnesses a traumatic event that forces him to retreat inside himself, where he does not speak or interact with the world.

For Bourzgui, being able to sing *The Who's Tommy* in its original key has been a vindication. When he was studying musical theatre in college, he remembered wondering if there was a place in the industry for his vocal type.

"In college, I had a hard time finding repertoire that I could sing, that wasn't, like, Golden

Age stuff," he says. "And it really bothered me. ...I was like, 'Where am I going to fit in all this?'"

How does he feel like he fits now? Bourzgui smiles, before playfully adding: "I'm still bringing the baritone sound. I'm just saying, baritones can take the place of tenors and sometimes sound better."

Besides his low voice, the 24-year-old Bourzgui sets himself apart from the other actors who've played Tommy in another significant respect: The actor is Arab American. His father was an immigrant from Morocco. Bourzgui grew up Muslim. "For me playing that character, to be Arab...it's just creating that humanization," says Bourzgui. "To see an actor playing this role and having the name Ali, that would have been huge for me as a kid. And just in general, the story is about war, and it's about how war can affect generations and entire family lines. And if that's not the Arab story, I don't know what is."

And *Tommy* has made Bourzgui's dad finally believe in his son's artistic dreams. "He is fully on board, and he loves *Tommy* so much," says the actor. "If I had listened to him and gone through with being an engineer, there'd be a really bad wind turbine somewhere in Illinois just falling apart."



'How to Be a Human'

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

By Margaret Hall



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 Haima 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*