
**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 1 & 2, 2025 AT 7:30 PM**

Run Time: approximately 2 hours, including intermission

PARIS TO PATAGONIA

**KAREN KAMENSEK CONDUCTS BIZET'S SYMPHONY IN C
IBERT | BRITTEN | GOLIJOV | BIZET**

WU TSAI THEATER, DAVID GEFFEN HALL

KAREN KAMENSEK, *conductor*
GABRIELLA REYES, *soprano*

PROGRAM

Jacques Ibert (1890–1962)	<i>Divertissement</i> (1930)	15 min
Benjamin Britten (1913–1976)	<i>Les illuminations</i> , Op. 18 (1939) Gabriella Reyes, <i>soprano</i>	21 min
INTERMISSION		
Oswaldo Golijov (b. 1960) Text by Sally Potter, Rosalía de Castro, and Emily Dickinson	Three Songs for Soprano and Orchestra (2002) 1. Night of the Flying Horses (Lullaby, Doina, Gallop) 2. Lúa Descolorida 3. How Slow the Wind Gabriella Reyes, <i>soprano</i>	22 min
Georges Bizet (1938–1975)	Symphony No. I in C major (1855) i. Allegro vivo ii. Adagio iii. Allegro vivace iv. Allegro vivace	27 min

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PARIS TO PATAGONIA

BY JAMES BENNETT II

I can only imagine how hectic Paris was in 1939. There were three Air France crashes, and a completed extension of the metro, shuttling bodies hither and yon. And through it all, war loomed once again on the western front, culminating in the Nazi invasion of Poland on September 1. And history tells us now, much as geopolitics told us then, that l'Hexagone was set squarely in the sights of the abominable Nazi war machine. Yet, somehow, France remained committed to a universal project: the 1939 World's Fair, held on a 1,202-acre fairground in New York's Flushing Meadows-Corona Park. Incidentally, the French government was the first foreign body to commit to the expo, back in November '36. And the slogan for that project? "Dawn of a New Day." But after the outbreak of war, a subtitle would be added: "Peace and Freedom." The parties of liberté, égalité, and fraternité sat at the table and placed their chips on the promise of a better tomorrow.

Incidentally? That Parisian bet on a better tomorrow—a dialogue with other nations—is the subject of tonight's program: *Paris to Patagonia*. First up: Jacques Ibert's *Divertissement*. Despite the name, it's more than a distraction—it's a sonic capture of the chaotic flow of interwar Parisian hustle. It's funny music, and comically spectacular. But it's also vivid. "When I hear it, it reminds me of Paris, the cacophony," says conductor Karen Kamensek. "It sounds like it could be movie music." She's absolutely correct, and it lands even more powerfully considering that it has its origins as incidental music for the play *The Italian Straw Hat*.

There is a *lot* to take in here, so what do you hear? The Wedding March quotes from Mendelssohn's *A Midsummer Night's Dream*? The bumbling rotundity of the waltz? The screeching whistles reminiscent of a traffic warden stuck in a Rube Goldberg contraption?

We remain in Paris as we turn to *Les illuminations*, Benjamin Britten's setting of several poems from the work of the same name by Arthur Rimbaud. However, unlike *Divertissement*, these illuminations are surreal; the musings of an outsider looking in at the nonsensical chaos that defines the human experience. "J'ai seul la clef de cette parade sauvage."—"I alone hold the key to this savage parade"—announces our guide. And indeed, we go with them to the monuments of human cooperation that are great cities, and into the sensuous presence of gods and the 'cruel swagger of rags.'

Just as the impact of the Britten-Rimbaud duo begins to settle, we're asked to pack our bags and follow Argentine-born composer Osvaldo Golijov into a different song cycle: the yearning, quiet, emotional evisceration that is *Three Songs for Soprano and Orchestra*. The three songs in question—"Night of the Flying Horses,"

"Lúa Descolorida," and "How Slow the Wind"—each bring their own haunting (and sometimes energetic) energy to the table. "Flying Horses" tells the story of a romance between a Roma man and a Jewish woman, and culminates in a musical frenzy replete with motifs inspired by the band Taraf de Haïdouks. The song "starts with a Yiddish lullaby that I composed for Sally Potter's film *The Man Who Cried*," wrote the composer. "[It's] set to function well in counterpoint to another important music theme in the soundtrack: Bizet's aria 'Je crois entendre encore,' from *The Pearl Fishers*."

The frenetic energy of "Horses" is traded in for an elegiac "Lúa Descolorida" and "How Slow the Wind"; the former written, noted Golijov, "so quietly radiant that it would bring an echo of the single tear that Schubert brings without warning in his voicing of a C major chord," the latter a dual setting of Emily Dickinson poems to memorialize the death of a friend.

Our sojourn into Latin America, Eastern Europe, and New England ends with a return to Paris, where we began. Bizet may not be well known for his symphonic works, but his first symphony is a dialogue with the past with a masterful demonstration of classical aesthetics. All the more fascinating is that the composer was only 17 when he wrote it as a musical assignment. But beyond listening to really well-done homework, we're getting what conductor Kamensek notes is a sound reminiscent of Rossini—perhaps a preview of the opera to come.

MEET THE ARTISTS

VOSSI ZWICKER



Karen Kamensek (conductor)

Grammy Award-winning conductor Karen Kamensek is active worldwide both in opera houses and on the concert stage. The 2024/25 season sees her make several important debuts, including Houston Grand Opera, Semperoper Dresden, Baltimore Symphony, Kraków Philharmonic and Edmonton Symphony. She also returns to San Francisco Opera, the Metropolitan Opera and Kuopio Symphony Orchestra for a project with the Arctic Philharmonic. Frequently

in demand as a guest conductor with many of today's most prominent opera companies, Kamensek's recent opera highlights include performances at the Royal Opera House Covent Garden; the English National Opera; Welsh National Opera; the Lyric Opera of Chicago; the Royal Swedish Opera; Opéra National du Rhin; and the Norwegian Opera & Ballet. Kamensek's recent symphonic appearances include conducting the London Philharmonic, Los Angeles Philharmonic, Seattle Symphony, Sydney Symphony, Royal Liverpool Philharmonic, Deutsches Symphonie-Orchester Berlin, Oslo Philharmonic, Royal Stockholm Philharmonic, Vancouver Symphony, Brussels Philharmonic, Orquesta Sinfónica RTVE, Colorado Symphony, Opéra Orchestre National Montpellier, Calgary Philharmonic and Orchestra Sinfonica di Milano, among others. Kamensek has served as Music Director of Staatsoper Hannover, as well as Ist Kapellmeister at Volksoper Wien, Music Director of Theater Freiburg, Interim Music Director at Slovenian National Theatre in Maribor, and Associate Music Director at Staatsoper Hamburg.

DARIO ACOSTA



Gabriella Reyes (soprano)

Nicaraguan American soprano Gabriella Reyes, praised for her “radiant” voice by *The New York Times*, is one of the most dynamic voices in opera today. A former member of the Metropolitan Opera’s Lindemann Young Artist Development Program, she returns to the Met in the 2024–25 season for roles in *Ainadamar* and *La bohème*. Gabriella also performs as Violetta in *La traviata* with Palm Beach Opera and returns to the Lyric Opera of Chicago. This season, she makes her recital debut at Carnegie Hall with

Andrés Sarre. In previous seasons, Gabriella performed at the Metropolitan Opera, Washington National Opera, Glyndebourne, and Philadelphia Orchestra, and debuted at international venues like the Dresden Semperoper and Paris Opera. She has appeared with major orchestras, including the Los Angeles Philharmonic, San Francisco Symphony, and New Haven Symphony Orchestra. Gabriella is a 2019 Lincoln Center Emerging Artist and a recipient of the Richard Tucker Foundation’s Sara Tucker Study Grant. A graduate of the Boston Conservatory, she continues to captivate audiences worldwide with her powerful performances.



Photo By Lawrence Sumulong

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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 Seĉovic

Horns

Lawrence DiBello
(Principal)

Richard Hagen

Trumpets

Neil Balm
(Principal)

Timpani

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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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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

FESTIVAL ORCHESTRA OF LINCOLN CENTER

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Allison Russell in *Hadestown*
with music director Liam
Robinson on the piano
PHOTO BY MATTHEW MURPHY

Sing It Again (And Again)

By Margaret Hall

When *Hadestown* first opened on Broadway in 2019, audiences were swept into a world of gods, lovers, and laborers, brought to life by a band that was very much *on stage*, as visible as any performer.

At the center of that musical heartbeat is music director Liam Robinson, who has been with the show since its first steps at New York Theatre Workshop in 2016. In the years since, Robinson has helped *Hadestown* evolve across continents, maintain its soul, and stay as thrilling and alive as it was on opening night. And he's also onstage every night playing piano and leading the show's personality-filled seven-piece band.

Robinson's path to *Hadestown* was a little unorthodox. "I kind of snuck in the back door," he recalls with a laugh. "I was not climbing the music director ladder. I was really just in the touring music world and making records." Producer Todd Sicksafoose, who had worked with Robinson before, put his name forward to composer Anaïs Mitchell, and soon he was sitting down with her to start crafting what would become Broadway's most distinctive soundscape in years.

Over the years, Robinson has continued to be inspired by the Underground. "As other productions get open, I'm interested in bringing people's selves—what those actors and musicians are bringing."

For instance, take the character of Hades, a role defined by an actor with a bone-rattling

bass. Patrick Page's supernatural basso profundo was iconic, but Robinson loves the fresh colors each new actor brings to the role—even if their voices don't get *quite* as low as Page's. "We just find where it's going to live in their bodies," he explains. Despite the extreme demands, the keys aren't changed. Instead, the music team uses "octave displacement or clever melodic reroutes" to help new Hades actors access the character's menacing rumble without rewriting the score.

That careful balance of adaptation and fidelity extends to more subtle details, like the chilling tempo of "Nothing Changes," the Fates' unaccompanied trio that has grown more hair-raising over time. "Every Fate trio has a different way of approaching that song. It's the most flexible one they sing because it's unaccompanied, and I just try to maximize their instincts."

Not to mention, audience members can see Robinson onstage every night at the Walter Kerr Theatre—wearing a costume that, he notes grinning, "looks like I'm wearing the clothes I wear every day." That small-but-mighty band is itself a star of the show. *Hadestown* calls out its musicians by name, and Robinson credits that visibility with keeping everyone engaged: "The fact that the music never stops and you're never hidden—it keeps us in it." There's no checking out mid-performance here, says Robinson, "You're seen. And that's good."



JOSEPH MARZULLO

PLAYBILL QUIZ: HIS BROADWAY WISHES

By Andrew Gans

Tony Award winner James Monroe Iglehart, who picked up a 2025 Tony nomination last season, returns to the Main Stem this month in the hit jukebox musical & *Juliet* at the Stephen Sondheim Theatre. The multitasking Broadway favorite is stepping into the role of Lance in the long-running show, which flips the script on the William Shakespeare classic, for a limited engagement through November 2. Pictured below are several other Broadway outings featuring the powerhouse performer. Can you identify each show's title?

1. Last season, Iglehart was Tony-nominated for playing an iconic vocalist and trumpeter—who revolutionized jazz and American popular music—in this jukebox musical, which he co-directed with Christina Sajous and Christopher Renshaw, who conceived the project.
2. Iglehart played King Arthur in the 2023 Broadway revival of this musical comedy, which arrived at the St. James Theatre following a limited engagement at the Kennedy Center.
3. Iglehart was seen as suave lawyer Billy Flynn in the Tony-winning revival of this John Kander and Fred Ebb musical, that continues its record-breaking run at the Ambassador Theatre.
4. Both the 2019 and 2021 Broadway engagements of this improvised hip-hop show from Lin-Manuel Miranda, Thomas Kail, and Anthony Veneziale featured appearances by Iglehart.
5. Iglehart has played a couple stints as Marquis de Lafayette/Thomas Jefferson in this Pulitzer Prize-winning Lin-Manuel Miranda musical about one of America's Founding Fathers that continues at the Richard Rodgers Theatre.
6. Playing the show-stopping Genie in this long-running Disney favorite at the New Amsterdam Theatre earned Iglehart the 2014 Tony Award for Best Performance by an Actor in a Featured Role in a Musical.
7. Iglehart played Bobby in this 2010 Tony winner for Best Musical, which followed a soulful, white radio DJ and his love for a Black singer at the dawn of the Civil Rights movement.



MATTHEW MURPHY AND EVAN ZIMMERMAN

JEREMY DANIEL

JOAN MARCUS

CYLLA VON TIEDERMAN

ANSWERS: 1. *A Wonderful World: The Louis Armstrong Musical* 2. *Monty Python's Spamalot* 3. *Chicago* 4. *FreeStyle Love Supreme* 5. *Hamilton* 6. *Aladdin* 7. *Memphis*



By Andrew Gans

Broadway recently welcomed a new Juliet in Gianna Harris, who is now leading *& Juliet* at the Stephen Sondheim Theatre. Harris was most recently seen on Broadway in the Tony-nominated musical *Hell's Kitchen* as the Ali alternate. Below, she shares how she got to Broadway despite not going to a performing arts high school or college.

Where did you train/study?

Gianna Harris: I have no formal training. I didn't go to a performing arts high school or college. All of my teachers were people that I found along the way. The advice and support they have all shared with me has shaped the performer I am today.

Was there a teacher who was particularly impactful/helpful?

There are two incredible women that impacted me the most and are the reason for all of my success. Natalie Megules was my first ever vocal teacher; she was the person that introduced me to musical theatre and encouraged me to pursue a career in the arts. I was simultaneously working with Debra Micheals, who taught me how to be a performer. She granted me so many opportunities that have crafted me to be the performer I am today.

Tell me about a time you almost gave up but didn't.

Right before I auditioned for *& Juliet*, I was having a hard time remembering who I was as a person and why I loved performing so much. Then I saw *& Juliet*, and I felt like it was a sign. I saw so much of myself in Juliet, and I knew I could tell her story.

You were also an understudy for *School of Rock*. What is the most challenging aspect of being a Broadway understudy?

Understudying and swinging is the hardest thing to do on Broadway. In *School of Rock*, I was an onstage understudy, so I had a track that I performed every night, but once in a while I would have to jump into another role. The most challenging part is having to not only learn and develop multiple characters, but also having to maintain that information. At any point you may be asked to be a character you haven't done in months. There is a lot of study that has to be done to make sure you can perform in any role that is needed every night.

What advice would you give your younger self or anyone starting out?

Take time to learn who you want to be as a person. The most interesting thing you can bring into a room is the most authentic version of yourself.



Viola's Room, presented by
The Shed and Punchdrunk
PHOTO BY MARC J. FRANKLIN



Goodbye *Sleep No More*. Hello *Viola's Room*

By Diep Tran

Earlier this year, *Sleep No More* closed after a 14-year run in New York. But Felix Barrett, who created the immersive hit with his company Punchdrunk, isn't too upset about it. "Because *Sleep No More* was always just there, it felt like whenever I was here in town, I was looking after that show," says the London-based theatre maker. "And so actually, now that it's closed here... it's like the doorway in my mind is open for new work."

Ever since Punchdrunk opened *Sleep No More* in London in 2003, the company has become synonymous with that show—where audience members wore masks and followed performers around five floors of a building, in a story reminiscent of *Macbeth*. It also inspired a legion of similarly structured productions.

Compared to *Sleep No More*, *Viola's Room* is more compact. The show is currently running at Off-Broadway's The Shed; six audience members are welcomed at a time, and they walk a predetermined path, barefoot. That's not to say it's a short walk—the space is 12,500 square feet. Plus, there are no live actors—instead they hear a narrative through a personal headset, spoken by Helena Bonham Carter.

"After *Sleep No More*, which was a vast,

sprawling epic, I wanted to try and distill the potency and the atmosphere within that but try and create the most intimate version of it," explains Barrett. Getting Bonham Carter to record her voice for the show wasn't too difficult: "One phone call, she jumped straight in."

Viola's Room is inspired by the Barry Pain fairy story *The Moon Slave*, about a princess who is engaged to be married. But shortly before her wedding, she is pulled by supernatural powers to a forest, where she is compelled to dance. After, once a month on the full moon, Viola is pulled back into the forest. The story ends on a disquieting note.

In *Viola's Room*, audiences begin in the bedroom of a teenage girl. They then physically crawl into the world of Princess Viola—where there are mazes and trees, a sumptuous feast, a spooky church, a pit of sand, and many more memorable environments.

"It's a coming-of-age ritual—that amazing point where you're on the cusp of adulthood," says Barrett. "It's deeply melancholic, in a way, because it can only last for a tiny moment. But it's so exhilarating because you're straddling two different worlds. And so, we really wanted to convey that within the piece and offer audiences a chance to step back into their own childhoods for an hour."



Oh, Actors!

Photos by Heather Gershonowitz

Cole Escola's hit Broadway play *Oh, Mary!* is entering a new era. The show's original cast members Conrad Ricamora, James Scully, and Bianca Leigh will depart the show August 2. Tony Macht will follow September 28. Below, some of the show's original cast and understudies pose on the Lyceum Theatre stage.



Clockwise from top right: Julian Manjerico (understudy), Bianca Leigh (Mary's Teacher), Hannah Solow (understudy), Martin Landry (understudy), Tony Macht (Mary's Husband Assistant), and James Scully (Mary's Teacher).