
LINCOLN CENTER PRESENTS

IN COLLABORATION WITH LINCOLN CENTER THEATER AND THE METROPOLITAN OPERA

Lincoln Center Visionary Artist
Jeanine Tesori's *Blue*

SATURDAY, NOVEMBER 15, 2025 AT 7:30 PM

WU TSAI THEATER
DAVID GEFFEN HALL

2 hours and 30 minutes including intermission

Jeanine Tesori Composer
Tazewell Thompson Librettist/Director

Originally commissioned by The Glimmerglass Festival

CAST

(In order of vocal appearance)

Shereen Pimentel Girlfriend 1/Nurse

Ramona Keller Girlfriend 2

Crystal Monee Hall Girlfriend 3

Tamara Jade The Mother

Tamar Greene The Father

Darius de Haas Policeman 1

Michael Kuhn Policeman 2

Aaron Arnell Harrington Policeman 3

Mason Reeves The Son

Phillip Boykin The Reverend

CREATIVE TEAM

Jeanine Tesori Composer

Tazewell Thompson Librettist/Director

Eric Sean Fogel Associate Director

Joseph Young Conductor

Paul Byssainthe Associate Conductor

Rick Bassett Orchestrator (reduced orchestration)

Tomoko Akaboshi Music Coordinator

Deborah Simpkin King Choir Director

Sean Forte Rehearsal Pianist

Lana Norris Choir Rehearsal Pianist

Veronica Zimmer Associate Producer

Daniella Sapone Music Associate/Vocal Coach

Michael McCoy Librarian

Jiyoun Chang Lighting Designer

Amara McNeil Assistant Lighting Designer

Roya Abab Lighting Programmer

Richie Clarke Sound Designer

Clara Gumbart Wardrobe Supervisor

Landon Wilson Supertitles Director

Kelley Rourke Projected Titles Design (originally for The Glimmerglass Festival)

Dustin Z. West Production Stage Manager

Laurel McIntyre Assistant Stage Manager

Neeki Bey Executive Producer

Erin Flannery Associate Producer

Olivia McGroarty Production Assistant

Lisa Dozier Shacket General Management

Michael Shannon General Management

Carrie Gardner Casting Director

Sujotta Pace Casting Associate

Presented in collaboration with Lincoln Center Theater and The Metropolitan Opera.

Special thanks to Nicole Kastrinos, Camila Grisel H. H., Meghan Lantzy, Kaaron Briscoe, Trés McMichael, Lear DeBessonet, and Peter Gelb.

With gratitude to Abby Rodd and The Glimmerglass Festival for their generous contribution of furniture props supporting this production.

With gratitude to The Sisters of St. Dominic of Blauvelt, NY, for the priest's vestments for this production.

ORCHESTRA LISTING

Flute/Piccolo

Brandon Patrick George

Oboe/English Horn

Toyin Spellman

Clarinet/Bass Clarinet

Yasmina Spielberg

Bassoon/Contrabassoon

Monica Ellis

Horn

Kevin Newton

Trumpet

Chris Scanlon

Trombone/Bass Trombone

Nate Mayland

Tuba

Andrew Bove

Percussion I

Benjamin Krauss

Percussion II

Matt Smallcomb

Harp

Tomina Parvanova Lyden

Piano/Celesta

Paul Byssainthe, Jr.

Violin I

Monica Davis, *Concertmaster*

Charlene Bishop

Josh Henderson

Lady Jess

Katie Kresek

Saki Uetsuhara

Violin II

Tomoko Akaboshi

Yuko Naito Gotay

Suzy Perelman

Anna Brathwaite-McGregor

Viola

Kal Sugatski

Tia Allen

Celia Hatton

Cello

Marika Hughes

Laura Metcalf

Bass

Eleonore Oppenheim

NOTES FROM THE LIBRETTIST AND DIRECTOR

Ideally, my life, or my destination in life, or profession, or art—and it is all of these—is to make it possible, through storytelling, for people to see themselves as they are; as they wish to be; as they hope or might be; to assist in elevating them, navigating them through these difficult, divisive, dangerous times. So many of us are now deeply disappointed, despairing, and devastated with life. It is my quest and personal mission, my goal—along with my fellow first responder to the soul, my collaborative colleague, Jeanine Tesori—to lift and carry you on a musical journey. Not to forget or lose yourselves, but to find and rediscover, through words and music, who we really are: fellow seekers of truth, beauty and shared humanity.

The first two subjects I addressed when I began to write *Blue* were “The Talk” and identifying the profession of The Father. “The Talk” is a necessary rite-of-passage in the Black home. Boys, especially, are told the do’s and don’ts of how they must behave in the world, if they are to grow into adulthood. In *Blue*, The Father gives The Son “The Talk”, regretfully too late, at his son’s funeral.

I originally wrote the profession for The Father as a struggling jazz musician. I could easily write that. My father was constantly on the road as an aspiring alto saxophonist. Jeanine: “We’ve seen that story.” Jeanine suggested, “What if The Father was a cop?”. I rejected this idea outright. “Absolutely not.” I could not see myself writing a police officer as a main character, not with all the experiences I’ve had as a Black man with police officers. Despite myself, I soon recognized the irony, the tension, the glittering possibilities of personal conflict and heartache for the father whose son is murdered by a fellow police officer. This new approach and change in character became key to the storytelling of *Blue*. There are now, not one, but four police officers in *Blue*! It was at first difficult to write about the police officers in *Blue*, but a great, necessary Tesori idea.

I am The Son in *Blue*: A lover of art, poetry, music, politically charged and committed and honored to be an enthusiastic ensemble member of those who want change and justice in America. Writing The Son was like turning on a personal emotional faucet. The slightest turn of the faucet had my storytelling coming out uncontrollably at full blast. I overwrote the role in early drafts. In the final libretto, The Son remains absolutely central, he completely surrounds the story—before his anticipated birth, as a baby, as a teenager and after his death. Even though The Son only appears at the end of Act I and Act II, he is the star-event of the work. Creating The Son on the page and then taking him away was extraordinarily challenging. It was gut-wrenching. It was cathartic. It was, in the end, rewarding.

From the beginning there has been astonishment everywhere, even in *Blue's* overseas European productions, about its universal appeal. I imagine it's because *Blue* was and is about something that everyone is feeling and talking about. *Blue* is not an opera based on historical events, mythological creatures, fantastically outsized heroes, dying courtesans, or famous people. *Blue* is a contemporary, ripped-from-the-headlines story concerning the intimate connections among a close-knit Harlem community; specifically, a middle-class Black family experiencing the horrific tragic loss of their teenage son; a story that continues to unravel without an end in sight, that has no shelf-life or expiration date: the tragic consequential pain inflicted on unarmed Black and Brown people by systematic over-policing; the subject matter yearned to become an opera. Now it is presented in a new genre form, fully infused with gospel, blues, jazz, soul, and R&B.

While *Blue* moves up to a new plateau from opera to musical theater, nothing has changed off-stage. The authoritarian nature of police officers over Black and Brown men, boys, women, and girls, not only has remained the same, but has, tragically, spread and deepened. ICE, anyone?

I had in mind a very different ending for *Blue*. One of despair and hopelessness. How can a family, a mother and a father, possibly go on when a child dies before they do—and moreover, tragically killed? However, I wanted to reach that place with my composer partner, Jeanine, who always finds a way—of prime importance to her, no matter the subject—to end her works with the moral imperative of hope. During this time, I was offered the opportunity to direct Thornton Wilder's beautiful play, *Our Town*. I know it well. A favorite of mine. I reread it and was reminded how the lead character, who dies young, returns unseen, to see herself in her home on a day where her family might've forgotten about her 12th birthday. It's another day in their lives. It's a full and heartbreakingly poignant moment in the play's closing moments. This ignited my decision to bring the family—Mother, Father, and Son—together around the dinner table, as The Son excitedly tells of his plans to continue his higher education after acceptance into a prestigious art school. He also declares his attendance at one more peaceful demonstration for the rights of his people to co-exist in a racially divided country. *Blue* ends in elusive optimism and personal hope.

I decided before I wrote a word that each of the characters in *Blue* would not have a specific name. I did not want a name to recall someone the audience knew by name association, or directly to themselves through a name. I hopefully sought to draw the audience in through a specific skin-folk: Black. The "Black" Mother/Father/Son/Reverend/Girlfriends/Buddies. I hoped for a universal compassion from the audience, perhaps placing themselves in the roles, not by name, but through characteristics that might mirror their own culture.

The Mother is for me an homage to all the very strong, insightful, courageous, independent, self-invented women, whom I revere, who most influenced and continue to inspire my life. All had flaws and possessed occasional self-doubt, sensitive vulnerabilities, which only made them more complete, more complex, more wonderfully designed human beings: The nuns of St. Dominic's Convent, who raised me; my grandmother, who guided my teenage years; my favorite teachers; authors; vocal artists; musicians; my agent; and Jeanine Tesori—all women.

Blue is immeasurably close to me. My people, my culture, my story, told from the deepest heart of my heart. I know and understand each and every character in the libretto. I created them. I'm in a room of familial relations, seated at a welcome table, allowing these family members to lead me where I must truthfully guide them.

With *Blue*, I return to not only what I know, but what I feel. What I feel for my people, our survival mechanisms, sense of community, sense of humor, sense of purpose, our strength, struggles, setbacks, achievements, joys, songs, and love.

While the world in general, and our country in particular, rattles in discordant tones—difficult, dangerous and divisive darkness—most of us are still seeking togetherness and light. With *Blue*, Jeanine Tesori and I offer a newly created and expanded musical theater sacrament for the soul.

—Tazewell Thompson

MEET THE ARTISTS



JEANINE TESORI

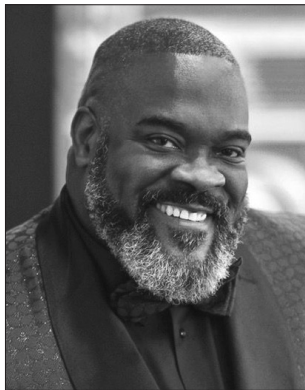
Jeanine Tesori is a composer of musical theater, opera, and film. She is a two-time recipient of the Tony Award for Best Score and a two-time Finalist for the Pulitzer Prize for Drama. In 2015, she and Lisa Kron became the first female team to win the Tony for Best Score for *Fun Home*. Her other works include *Kimberly Akimbo* (with David Lindsay-Abaire); *Soft Power* (David Henry Hwang); *Caroline, or Change* (Tony Kushner); *Mother Courage and Her Children* (Tony Kushner); *Twelfth Night* (LCT); *Violet* (Brian Crawley); *Thoroughly Modern Millie* (Dick Scanlan); and *Shrek The Musical* (David Lindsay-Abaire). For her opera, *Grounded* (with librettist George Brant), she became one of the first two women to be commissioned by the Metropolitan Opera, and the first woman in its history to open a season. Her operas include *A Blizzard on Marblehead Neck* (Tony Kushner); *The Lion, The Unicorn and Me* (J. D. McClatchy); and *Blue* (Tazewell Thompson), which received the MCANA Award for Best New Opera. Tesori is the founding Artistic Director of New York City Center's Encores! Off-Center Series. She is the co-creator of the Cast Album Project, with Taneisha Duggan and Anne Kauffman, and tall popPy, a mentoring and micro-financing initiative co-founded with Darren Biggart and Torya Beard. She was the Supervising Vocal Producer on Steven Spielberg's *West Side Story* and wrote the score for numerous Disney animated sequels, including *Mulan 2* (with Alexa Junge). Graduate of Barnard College and a Professor of Practice at Yale University. Proud member of The Dramatists Guild.



TAZEWELL THOMPSON

Tazewell Thompson (librettist/director) is an internationally acclaimed director, playwright, and librettist. *Blue*, written with composer Jeanine Tesori, won the 2020 Music Critics Association of America Award for Best New Opera in North America. *The New York Times* and *The Washington Post* declared it Best Classical Music of 2019; *The Guardian*: Best Classical Music 2023; and it received an Olivier Award Nomination for Best Opera Production 2023. *Blue* received productions at Glimmerglass Festival (world premiere); Washington National Opera; Lyric Opera of Chicago; Pittsburgh Opera; Toledo Opera; Michigan Opera Theatre; New Orleans

Opera; and English and Dutch National Operas. He is the librettist and director for the commissioned world premiere of *March to Liberation* for the 2023 reopening of David Geffen Hall at Lincoln Center. For *The New York Times*, his commissioned poem *Ghostlight* covered the entire Opinion page. After the November 2024 election, he wrote a full-page opinion entitled "Why Blue Is Apt For Today" for *The Chicago Tribune*. In 1985, Aaron Copland chose him to direct and rewrite the libretto for his opera *The Second Hurricane*, celebrating the New York state-wide celebration of Copland's 85th birthday. His production of *Porgy and Bess*, broadcast *Live from Lincoln Center*, received Emmy Award nominations for Best Director and Best Production Classical Music. He holds the record for directing three operas in the same 2015 season in three different theaters in the Kennedy Center: Philip Glass's *Appomattox*; Kurt Weill's *Lost In The Stars*; and the American premiere of *Cato In Utica*/Vivaldi. His more than 150 directing credits include many world and American premieres in major opera houses and theaters across the U.S., France, Spain, Italy, Africa, Japan, the Netherlands, and Canada. His play *Constant Star* has received 16 national productions, garnering nine Barrymore Awards, five NAACP Awards, and three Carbonell Awards. His play *Mary T. & Lizzy K* received the Edgerton Award for Best New American Play.



PHILLIP BOYKIN

Phillip Boykin recently concluded his long run as Hades in *Hadestown* on Broadway. He is a 2019 Grammy Award nominee for the Tony Award-winning CD *Once on This Island*. He's a Tony Award, Drama Desk, and Outer Critics Circle Award nominee for his work as Crown in *The Gershwins' Porgy and Bess* for which he received the 2012 Theatre World Award. Other performances include the Broadway revivals of *On the Town* and *Sunday in the Park With George*; National Tours of

Showboat; regional theater and performances including *Sondheim on Sondheim* with the LA Philharmonic and Boston Pops, and the Pirate King in *Pirates of Penzance* with the NY City Center. Phillip performed as Booker T. Washington in the Anniversary Concert of *Ragtime* at Lincoln Center. Film: *Freedom* starring Cuba Gooding Jr.; *Top Five* starring Chris Rock; and Caiaphas in *Easter Mysteries*. He was featured as the cover story in Classical Singer Magazine. A graduate of the University of Hartford's Hartt School of Music in CT, he also studied Jazz and Vocal Performance at SC State University, Howard University, and the North Carolina School of the Arts. Phillip has toured throughout Europe, Asia, Australia, Russia, Poland, and North America. Mr. Boykin is the founder, director, and manager of "The New York Gospel Brothers." For more information or a CD/DVD, please visit his website PhillipBoykin.com.



DARIUS DE HAAS

Darius de Haas is an award-winning singer and actor whose career has spanned from Broadway, TV and film to concert stages around the world. As a musical artist, Darius' credits include Lincoln Center's *American Songbook* (Billy Strayhorn and Stevie Wonder Songbooks), Duke Ellington Sacred Concert with Los Angeles Master Chorale, The New York Festival of Song, Lyrics and Lyricists, *Too Hot to Handel* at Carnegie Hall and appearances with such

orchestras as the National Symphony, Cincinnati Pops, Orchestra of St. Luke's, and the Boston Pops. Among his TV and film credits: Darius is the singing voice of "Shy Baldwin" on *The Marvelous Mrs. Maisel*. Upcoming: *Song Sung Blue*. His theater credits include Broadway: *Kiss of the Spiderwoman*, *Carousel*, *Rent*, *The Gershwin's Fascinating Rhythm*, *Marie Christine*, and *Shuffle Along*. Other notable shows include the world premieres of *Running Man* (Obie Award), *The Bubbly Black Girl Sheds Her Chameleon Skin*, *John Adams*, and June Jordan's *I Was Looking at the Ceiling and Then I Saw the Sky* and *Children of Eden*. In addition to singing on numerous original cast recordings and soundtracks, Darius's solo recordings include *Day Dream: Variations on Strayhorn*, *Quiet Please* (with Steven Blier), and his holiday album *Let Me Carry You This Christmas* (on Concord Theatricals). Please visit dariusdehaas.com.



TAMAR GREENE

Tamar Greene is the longest-running George Washington in the Broadway company of *Hamilton*, having first played the role for a year-and-a-half in the Chicago production through its closing. He recently starred as Coalhouse Walker Jr. in *Ragtime* at Stages St. Louis, a performance that earned him the award for Outstanding Performer in a Musical. Other notable credits include the First National Tour and North American premiere of Andrew Lloyd Webber's

Love Never Dies, Crab Man in *Porgy and Bess* at Spoleto Festival USA, Quartet Leader in the inaugural cast of *After Midnight* on the Norwegian Escape, Charlie in the NY Philharmonic's *Show Boat* (broadcast on PBS), and the Fisherman in the Broadway First National Tour of *The Gershwins' Porgy and Bess*. In addition to his theatrical work, Tamar frequently performs with symphonies across the country. Recent appearances include concerts with the Jacksonville Symphony,

Kansas City Symphony, San Diego Symphony, and the Bozeman Symphony. Beyond the stage, Tamar has filmed a Christmas commercial for WEtv, recorded for Netflix Jr Jams, and released his single *Soaring*, available on all streaming platforms. He has also led wedding bands and performed internationally in Italy, Germany, England, and the Caribbean. A proud first-generation American of Jamaican and British parents, Tamar is a versatile artist, writer, arranger, classical pianist, and opera singer, drawing inspiration from classical music, reggae, Hip-Hop, R&B, blues, and jazz. As an accomplished voice teacher, he leads a robust studio and presents masterclasses and lectures at schools, universities, and corporations across the country. His passion for performance and teaching is matched by his commitment to social and racial justice. As one of two Broadway company representatives on the *Hamilton* Racial Justice Task Force (also known as Ham4Progress), Tamar has helped spearhead efforts to raise census awareness, increase voter registration, and support investment in communities of color. He holds a Master of Music in Vocal Performance and Literature from the Eastman School of Music and dual B.A. degrees in Music (Vocal and Piano Performance) and Computer Information Systems from SUNY Oswego. Learn more on Instagram @tamar.greene or at www.TamarGreene.com.



CRYSTAL MONEE HALL

Crystal Monee Hall is a singer/songwriter, composer/lyricist and vocal director/arranger/producer based in NYC. She is the composer of *3 Summers of Lincoln* (La Jolla Playhouse Spring 2025, Dir. Chris Ashley). Recent credits include Disney's *Wish*, *Hell's Kitchen* (The Public Theater NYC), *Goddess* (The Public Theater for Saheem Ali), *ALLSWELL the Movie* (Dir. Ben Snyder), *Choir Boy* (Philadelphia Theatre Company), Darius De Haas' *You Send Me: The Songs and Soul of Sam*

Cook (92Y Lyrics and Lyricists), *Where We Dwell* (New York City Center), Ayodele Casel's *Chasing Magic* (American Repertory Theater), *Walker* (CW network), "A Beautiful Noise" (Gospel Arrangement, Biden/Harris Campaign), *Ben Platt: Live From Radio City Music Hall* (Netflix), PBS Kids (*Donkey Hodie*, *Nature Cat*, *Alma's Way*), *Sesame Street*, *Black Ink Crew* (VH1), HBO's *High Maintenance*, Kristin Chenoweth's *For the Girls* (Nederlander Theater), *Stars on Stage: Brandon Victor Dixon* (Westport Playhouse Theater/PBS), *Cynthia Erivo: Live From Lincoln Center* (PBS), Mickey Hart (The Grateful Dead), *RENT* (Nederlander Theater), Thomas Rhett, Renee Elise Goldsberry, John Legend, Patti Austin, Oleta Adams, Mariah Carey, Elton John, Ke\$ha and Roy Ayers. She is the recipient of The Lilly Awards' 2021 "Go Write a Musical" award, and the Black Theatre Coalition's inaugural Composer Fellowship award in 2022. @crystalmonee.



AARON ARNELL HARRINGTON

Aaron Arnell Harrington is a preacher's kid from Durham, North Carolina. Aaron's most recent credits include a four-year run as the "Voice of Audrey II" in the Off-Broadway production of *Little Shop of Horrors*. Other credits: *WANTED* (fka *Gun & Powder*; Paper Mill Playhouse premiere), *RENT* (20th Anniversary National tour). Voice-Over; *Melon's House Party* (Wonderly), *The Moon is Cheese* (The Puppet Kitchen). Film; *INFLUENCE*. To share *this* story, on *this*

stage, is nothing short of an honor; thank you, Lincoln Center. Special shout out to my amazing team at DGRW, and last, but certainly not least—dad, this one's for you. @aayron.



TAMARA JADE

Tamara Jade (The Mother) is thrilled to make her Lincoln Center debut in *Blue*. A graduate of Oberlin College & Conservatory, her theater credits include Effie White in *Dreamgirls* (North Carolina Theatre), Seven in *Running Man* (Jazz at Lincoln Center), *Wildflower* (Apollo Theater), and *Antigone in Ferguson* (Harlem Stage). On screen, Tamara has appeared as a series regular on HBO's *A Black Lady Sketch Show* and in BET's *Churchy* and *The Hospital*. She was a Top 9

semi-finalist and the first four-chair turn of Season 19 on NBC's *The Voice*. As a host, she has anchored the SESAC Music Awards for three consecutive years and tours nationally with KevOnStage's *Life from the Back Pew* Comedy Tour. Her work has been featured in *Billboard*, *Rolling Stone*, *People*, *The New York Times*, and most recently *American Songwriter Magazine* (July/August 2025). SAG-AFTRA, SESAC.



RAMONA KELLER

Ramona Keller made her Broadway debut in *Smokey Joe's Cafe* and originated the roles of Ms. Paradise in *BKLYN The Musical* and Radio 1 in *Caroline Or Change* on Broadway and London's Royal National Theatre. Off-Broadway, she played Ronette in the NY City Center Encores! Off-Center series in *Little Shop of Horrors*, alongside Jake Gyllenhaal and Ellen Greene; at The Public Theater in NY as Amira in *Party People*, directed by Liesl Tommy and Thalia in

Hercules at the Public Theater's Delacorte Theater in Central Park. Selected regional credits include Danai Gurira's play *Familiar*, Hugh Jackman's revue *In Time*, *Handel's Messiah Rocks*, *Dreamgirls*, and *Thoroughly Modern Millie*. Selected TV credits include *The Good Fight* and *Unforgettable*. Ramona has performed with several symphony orchestras including the New York Pops, Sioux City Orchestra, Bay Atlantic Symphony, and Grand Rapids Orchestra. @RamonaKellerNY.



MICHAEL KUHN

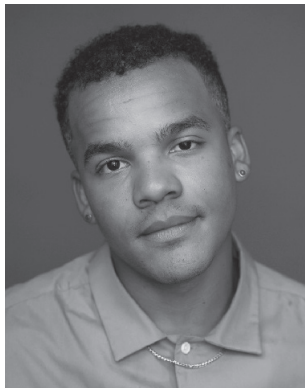
Having appeared on the stages of Broadway, Carnegie Hall, Lincoln Center, and many more, Michael Kuhn is a versatile actor and singer, praised for his "clear and robust" tenor (*Opera News*) and described as "an artist of almost terrifying magnetism" (*The Observer*). In the 2025-26 season, Michael will debut with Kentucky Opera as Piquillo in *Songbird*, return to Prototype Festival to premiere the role of Fiancé in Susan Zeeman Rogers/Rima Fand's *Precipice*,

and make an exciting role debut with Opera Montana. In Summer 2025, Michael was pleased to debut the role of Prince Dauntless in *Once Upon a Mattress* in a return to Central City Opera, where he once trained as an apprentice artist.



SHEREEN PIMENTEL

Shereen Pimentel starred in the 2020 Broadway revival of *West Side Story* as Maria. She was last seen in The Ogunquit Playhouse's production of *Titanic* as Caroline Neville. Her other credits include Young Nala in *The Lion King* on Broadway; Eva Perón in *Evita* at ART & STC; Jellylorum in *Cats: The Jellicle Ball* at PAC NYC; Rapunzel in New York City Center's Encores! production of *Into the Woods*; Guinevere in *Camelot* at The Muny and Sarah in *Ragtime* at Stages St. Louis. Shereen is a graduate of the Juilliard School with a degree in vocal performance.



MASON REEVES

Broadway: *Real Women Have Curves* (Henry Cole). National tour: Disney's *Frozen* (Kristoff). Off-Broadway: *Franklinland* (Temple, Ensemble Studio Theatre). Regional: *La Cage Aux Folles* (Jean-Michel, The MUNY), *Anastasia* (Dmitry, Bucks County Playhouse), *Hair* (Berger, Signature Theatre), *Real Women Have Curves* (Henry, A.R.T), *Footloose* (Ren, The Muny). Bucks County Playhouse artistic associate. BFA in musical theatre, University of Michigan. Much love to his friends and family. masondreeves.com @rasonmeeves.

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)

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Lincoln Center Theater

Lincoln Center Theater is one of the leading nonprofit theaters in the United States, producing an annual season of plays and musicals that have been seen by millions around the globe. Its mission is to bring exceptional theater to life. Building on a legacy of artistic excellence, LCT strives to expand what is possible: to make the magic of theater more palpable, empowering visionary artists and extending the invitation for the community to join in celebrating the power of live performance. Founded in 1985, LCT is home to Broadway's Vivian Beaumont Theater and Off-Broadway's Mitzi E. Newhouse and Claire Tow theaters, which welcome nearly 300,000 audience members to its home on the Lincoln Center campus each year. Over the last four decades, LCT and its productions have received 87 Tony Awards, 97 Drama Desk Awards, 79 Outer Critics Circle Awards, 33 Obies, 11 NY Drama Critics Circle Awards and one Pulitzer Prize, as well as two Pulitzer Prize finalists. Production highlights include staples in the Rodgers and Hammerstein canon *Carousel*, *South Pacific*, *The King and I*, Lerner & Loewe's *My Fair Lady*, *McNeal*, *Oslo*, *War Horse*, *The Coast of Utopia*, *Vanya and Sonia and Masha and Spike*, *Other Desert Cities*, August Wilson's *Joe Turner's Come and Gone*, *Contact*, *Anything Goes*, *Sarafina!*, *Six Degrees of Separation*, *The Sisters Rosensweig* and Shakespearean classics *Twelfth Night* and *Henry IV*, among many others. Honoring its legacy, its work, and the premium experiences audiences have come to know as synonymous with the institution itself, LCT continues to broaden the welcome mat to make live theater more accessible for new audiences, staying true to the Lincoln Center founding mandate from John D. Rockefeller that 'the arts are not for the privileged few, but for the many.' Learn more at [LCT.org](https://lct.org) and follow us @LCTheater on Instagram, Facebook, TikTok and Threads.

The Metropolitan Opera

The Metropolitan Opera, founded in 1883, is a vibrant home for the most creative and talented singers, conductors, composers, musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world. Since the summer of 2006, Peter Gelb has been the Met's general manager—the 16th in company history. Under his leadership, the Met has elevated its theatrical standards with groundbreaking new productions, staged by the most imaginative directors working in theater and opera, and has launched a series of initiatives to broaden its reach internationally. These efforts to win new audiences prominently include the successful *Live in HD* series of high-definition performance transmissions to movie theaters around the world. To revitalize its repertoire, the Met regularly commissions and presents modern masterpieces, which engage directly with the most important issues of today, alongside the classics. As the Met's Jeannette Lerman-Neubauer Music Director, Yannick Nézet-Séguin has been at the musical helm of the company since the 2018–19 season.

Ikeen Creative

Ikeen Creative (Executive Producer) was founded by Neeki Bey. Select projects include *Gavin Creel's Walk on Through* (MCC), *The John Holiday Experience* (Jazz at Lincoln Center, Kennedy Center), and numerous productions with the Department of Live Arts at The Metropolitan Museum of Art. Ikeen Creative is also a frequent collaborator and consultant with the country's leading music schools and museums. With roots in concert, museum, and sacred spaces, Ikeen creates music- and art-centered productions that invite genuine connection and reflection. Upcoming: Peaceful Piano Festival (April 2026), a live music and wellness gathering, continues this vision.

LDK Productions

LDK Productions (General Manager) is a full-service theatrical general management and producing firm based in New York City, founded by Lisa Dozier Shacket in 2007. Upcoming: Alfred Uhry's *Without Walls, It's Kind of a Funny Story* by Drew Gasparini and Alex Brightman, *6888*, Current/Recent: *Pen Pals*, *Not Ready for Prime Time*, *This Much I Know*, *Cellino v. Barnes*, *Mama, I'm a Big Girl Now!*, *A Guide for the Homesick*, *The Night of the Iguana*, *Katsura Sunshine's Rakugo*, *The Life and Slimes of Marc Summers*, *Without You* (NYC, San Francisco, Japan, Boston), *Emergence*, *Eisenhower: This Piece of Ground*, *Little Girl Blue*, *Be More Chill* (Broadway, Off Broadway, West End, Japan). Current non-profit clients: Theater J, Lincoln Center, Woolly Mammoth Theatre, La Femme Theatre Productions. www.LDKProductions.com

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