
**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

**FRIDAY AND SATURDAY
JULY 26 & 27, 2024 AT 7:30 PM**

**KAZEM ABDULLAH
CONDUCTS BRAHMS AND
STRAVINSKY**

FEATURING BENJAMIN BEILMAN IN THE AVERY FISHER LEGACY CONCERT

KAZEM ABDULLAH, *conductor*
BENJAMIN BEILMAN (AVERY FISHER CAREER GRANT 2012), *violin*
HEATHER BUCK, *soprano*
CHRIS LYSACK, *tenor*
EDWIN JHAMAL DAVIS, *bass*

PROGRAM

Johannes Brahms (1833 – 1897)	Violin Concerto in D Major, Op. 77 (1878) <i>Benjamin Beilman, violin</i>	40 min
Louis W. Ballard (1931 – 2007)	<i>Incident at Wounded Knee</i> (1974) i. Procession ii. Prayer iii. Blood and War iv. Ritual	12 min
INTERMISSION		
Igor Stravinsky (1882 – 1971)	<i>Pulcinella</i> (1920) i. Overture (Allegro moderato) ii. Serenata (Larghetto): <i>Mentre l'erbetta pasce l'agnella</i> iii. Scherzino (Allegro) iv. Poco più vivo v. Allegro vi. Andantino vii. Allegro viii. Ancora poco meno: <i>Contento forse vivere</i> ix. Allegro assai x. Allegro – Alla breve: <i>Con queste paroline</i> xi. Trio (Andante): <i>Sento dire no' ncè pace</i> xii. Allegro: <i>Chi disse cà la femmena</i> xiii. Presto: <i>Ncè sta quaccuna pò ... Una te fa la nzemprece</i> xiv. Allegro – Alla breve xv. Tarantella xvi. Andantino: <i>Se tu m'ami</i> xvii. Allegro xviii. Gavotta con due variazioni xix. Vivo xx. Trio (Tempo di minuetto): <i>Pupillete, fiammette d'amore</i> xxi. Finale (Allegro assai) <i>Heather Buck, soprano</i> <i>Chris Lysack, tenor</i> <i>Edwin Jhamal Davis, bass</i>	40 min

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.

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NORMS. WHO NEEDS 'EM?

BY JAMES BENNETT II

The increasing presence and possibility of generative AI in matters of art has prompted a serious question that, I'd like to believe, was for so long *unserious*: Why dedicate human time and energy to make art in the first place? The question is a silly one, if only because it assumes a cold utilitarianism is the philosophical undergirding for whatever inevitable future we get. I don't like spending too much time on that question — it's often posed in ill-faith — but listening to Louis W. Ballard's *Incident at Wounded Knee* provided me with another answer: art saves our memory when textbooks fail us.

The site name "Wounded Knee" recalls the diabolical actions of the United States Army on the Lakota Pine Ridge Indian Reservation on December 29, 1890. That morning, close to 500 US troops, in an attempt to disband a Miniconjou Lakota and Hunkpapa Lakota encampment at Wounded Knee Creek in Pine Ridge Reservation, massacred hundreds of Lakota. Many were unarmed. However, the "Incident" that Ballard recalls in his piece refers to a more recent action: the 1973 Oglala Dakota and American Indian Movement occupation of the town of Wounded Knee. The confrontational action, led by Dennis Banks and Russell Means, was precipitated by efforts to remove tribal president Richard Wilson and force the United States government to reopen negotiations on tribal treaties, on which that government constantly reneged. The occupation lasted 71 days and cost two lives. (A third activist, Ray Robinson, went missing during — and has been presumed dead since — the 1973 action.) In the aftermath, violence in the Pine Ridge Reservation spiked. Banks and Means were ultimately acquitted, but the issues surrounding broken treaties have not been resolved.

Ballard premiered *Incident at Wounded Knee* the following year, in 1974; it was a commission from the Saint Paul Chamber Orchestra. Fittingly, its Twin City, Minneapolis, was the birthplace of the American Indian Movement. Across four movements — "Procession", "Prayer", "Blood and War", and "Ritual" — Ballard memorializes the 20th century occupation and, by extension, the ghastly events of 1890. Even if that knowledge is withheld from us in civic spaces, its artistic depiction allows its memory to persist.

Ballard was sent to Seneca Indian School as a child. As in similar American Indian boarding schools, the expression and preservation of his native tongue was cruelly repressed. However Ballard, an Oklahoman of the Quapaw and Cherokee nations, actively engaged with his cultural heritage and language — at risk of harsh punishment — throughout his early education. This sense of community deeply informed his artistic development, too, as Ballard found inspiration in the ethnomusicology of Béla Bartók and the insertion of folk music vocabularies into

a classical framework. *Incident at Wounded Knee*, with its sometimes complex and shifting meter, presents the listener with an irony: the use of indigenous elements *in* classical forms of a so-called "Civilized Nation," in order to tell a story from its sordid, dishonest past.

As he explained his feelings towards *Incident*, Abdullah drew comparisons between Ballard and another composer, Igor Stravinsky, whose *Pulcinella* is also featured in this programming set. Like the Ballard piece on this program, Stravinsky's ballet personalizes the chamber orchestra idiom, spreading out solo features among the sections and allowing different instrumental groupings to sparkle. "It's just like a whirlwind of musical variety," explains Abdullah. "You have these moments where, for one bar, you'll suddenly change colors. Suddenly like the brass is introduced for a bar. And then there's emphasis on the woodwinds for a bar, but then it becomes very light for two bars." In addition to color and tone, the conductor excitedly points out the dynamic variance in the piece — passages that quickly move from the quiet of *piano* to the strongest of *fortissimo*. "That really brings a tremendous brilliance to the piece," Abdullah concludes.

The titular character is pulled from the traditions of the *Pulcinella* stock character from Italian *commedia dell'arte*. Dressed in loose white clothing and conical hat, and at turns a trickster, a glutton — the embodiment of unchecked id — this jester is transported by Stravinsky to a ballet. But our evening's *maestro* found another thematic connection in this program: the presence of a clear narrative.

The music in Stravinsky's *Pulcinella* bursts with whimsy in its description of the amorous misadventures of the stock character, his love interests, and his friends. It's a story adapted from several early 18th century texts, dealing with Pulcinella and friends vying for the affections of several different women, a mistaken identity here, an elaborate revenge plot there, and marital happy endings for those involved.

But the interesting thing about this story, or at least Stravinsky's interpretation, is how rarely it gets told in its entirety in concert performances. Remember, this is a *ballet*. "Very often orchestras will play the *Pulcinella* suite," says Abdullah, "but very seldom do orchestras play the whole complete ballet, which we're going to do." Unsurprisingly, defaulting to the suite means *a lot* of music gets cut. And in this case, entire parts are left on the floor — Stravinsky arranged *Pulcinella* for three voices. "For me the piece makes a lot more sense complete, with no cuts," Abdullah says. "Some of the most exciting music is actually cut in order to make the suite. So I'm very excited to be able to do the entire ballet. It's such an exciting and vibrant piece."

Editing music for time is neither new nor (necessarily) a bad thing, but hearing how a piece was intended to be shared can give us new appreciation. In the

case of *Pulcinella*, we have the benefit of context in hindsight — this ballet is a sonic departure from the 20th-century frenzies of *Rite of Spring* and *Firebird*. *Pulcinella* was Stravinsky's exercise in looking back in time, to old traditions, and bringing them into his present — which the composer felt was necessary to advance his own artistry.

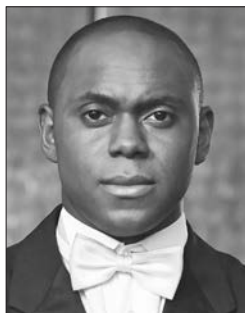
On this program, there is one piece that is not like the others: Brahms's Violin Concerto, tonight featuring 2012 Avery Fisher Career Grant Awardee Benjamin Beilman. On paper, it exists apart from both Ballard's *Incident* and Stravinsky's ballet: these latter composers are experimenting with 20th century musical language or rewiring the aesthetics of past practices. But the high drama of this concerto *does* have a place on the program, as it illustrates how different pieces can be connected in a shared tradition. As Abdullah points out, composers and musicians are continuously building upon the ideas and inventions of those before them.

In this Violin Concerto, many layers of practice and tradition play off one another. Brahms himself, in composing this concerto for friend and all-star violinist Joseph Joachim, studied Beethoven's approach to the form — even the key Brahms chose, D Major, is a nod to his Teutonic hero. And it was with the Beethoven Violin Concerto that Joachim made *his* concert debut in 1844, alongside conductor Felix Mendelssohn.

"It's important to compare Stravinsky and Brahms or Brahms and Ballard and to see where their similarities lie and see where the differences lie," says Abdullah. "All of those later composers would have known Brahms's music and would have, of course, had their own style and voice. But in the same way that Brahms was heavily influenced by Beethoven and Beethoven was influenced by Mozart, and Mozart was influenced by Haydn... it's part of this long arc of music. It can be very exciting."

For a crowd-pleaser like the Brahms Violin Concerto, programming norms might dictate placing it at the *end* of the concert. The assumption is that the audience only cares about the heavy hitters — it allows a listener the wiggle room to skip out on a contemporary work, or a piece by a composer outside of the accepted pantheon of canonical figures. But by *beginning* the evening with a Brahms piece, we can assume the opposite — that the audience possesses a hungry curiosity to listen to something they might not be familiar with. And we also can listen to the concerto with a different ear. Instead of seeing it as the ultimate form that other composers aspire to, we can listen to it as one of many starting points for the continual expansion of the classical universe.

MEET THE ARTISTS



Kazem Abdullah

Kazem Abdullah works internationally and excels at reaching newer and diverse audiences, conducting concerts and operas in a wide variety of styles and formats.

Abdullah opened this season leading a new production of Anthony Davis's *X: The Life and Times of Malcolm X* at the Metropolitan Opera, a production *The New York Times* called "an American classic." Abdullah continues his season with debuts with the Naples Philharmonic,

Kansas City Symphony, and North Carolina Symphony and return engagements with the Indianapolis Symphony and the Seattle Opera.

Abdullah has delivered resonant performances of masterworks new and old, and continues to champion American composers and artists while pursuing innovative, community-based concert design. Committed to expanding the American repertoire, Kazem has led the premieres of several significant American operatic works including Rhiannon Giddens' *Omar*, Gregory Spears's *Castor and Patience*, and additional works by John Luther Adams, Caroline Shaw, Anthony Davis, George Lewis, Dai Fujikura, and Daniel Bernard Roumain.

Abdullah currently lives in Nürnberg, Germany, and was the Generalmusikdirektor in Aachen, Germany, from 2012 to 2017. During his tenure in Aachen, in addition to reaching newer and diverse audiences through innovative programming, moving out of the concert hall, and experimenting with juxtapositions of styles in non-traditional concert formats, he also conducted over 25 operas. He collaborated with musicians such as Johannes Moser, Lise de la Salle, Angela Gheorghiu, Augustin Haedrich, and Midori.

Trained as a clarinetist, Abdullah has performed extensively as an orchestral musician, chamber musician, and soloist. He spent two seasons as a member of the New World Symphony and performed as a soloist with orchestras such as the Cincinnati Symphony Orchestra and the National Symphony Orchestra, as well as the chamber ensembles Trio Wanderer and the Auryu Quartet.

A dedicated educator, Abdullah has worked with student orchestras at the Interlochen Arts Center, the Oklahoma Arts Institute, the Juilliard School, the Cleveland Institute of Music, the Manhattan School of Music Germany, and the University of Stellenbosch in South Africa.



Benjamin Beilman

Benjamin Beilman is one of the leading violinists of his generation. He has won international praise for his passionate performances and deep rich tone which *The Washington Post* called "mightily impressive," and *The New York Times* described as "muscular with a glint of violence." *The Times* has also praised his "handsome technique, burnished sound, and quiet confidence," and *The Strad* described his playing as "pure poetry."

In recent seasons Beilman's commitment to and passion for contemporary music has led to new works written for him by Frederic Rzewski (commissioned by Music Accord) and Gabriella Smith (commissioned by the Schubert Club in St. Paul and the San Francisco Conservatory of Music). He has also given multiple performances of Jennifer Higdon's violin concerto, and recorded Thomas Larcher's concerto with Hannu Lintu and the Tonkünstler Orchester, as well as premiered Chris Rogerson's Violin Concerto ("The Little Prince") with the Kansas City Symphony and Gemma New.

In past seasons, Beilman has performed with many major orchestras worldwide including the Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, Rotterdam Philharmonic, London Philharmonic, Trondheim Symphony, Oslo Philharmonic, Taipei Symphony, Frankfurt Radio Symphony, Zurich Tonhalle, Sydney Symphony, and Houston Symphony. He has also toured Australia in recital under Musica Aviva, including stops in Melbourne, Sydney, Newcastle, Adelaide, Brisbane, Canberra, and Sydney.

Conductors with whom he works include Yannick Nézet-Séguin, Cristian Măcelaru, Lahav Shani, Krzysztof Urbanski, Ryan Bancroft, Matthias Pintscher, Gemma New, Karina Canellakis, Jonathon Heyward, Juraj Valčuha, Han-Na Chang, Elim Chan, Roderick Cox, Rafael Payare, Osmo Vänskä, and Giancarlo Guerrero.

In recital and chamber music, Beilman performs regularly at the major halls across the world, including Carnegie Hall, Lincoln Center, Concertgebouw Amsterdam, Kölner Philharmonie, Berlin Philharmonie, Wigmore Hall, Louvre (Paris), and Bunka Kaikan (Tokyo). At festivals he has performed at Verbier, Aix-en-Provence Easter, Prague Dvorak, Robeco Summer Concerts (Amsterdam), Music@Menlo, Marlboro and Seattle Chamber Music, amongst others. He also continues to perform with the Chamber Music Society of Lincoln Center.

Beilman studied at the Curtis Institute of Music with Ida Kavafian and Pamela Frank, and with Christian Tetzlaff at the Kronberg Academy, and has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant and a London Music Masters Award. He has also recorded works by Stravinsky, Janáček and Schubert for Warner Classics. He performs with the ex-Balaković F. X. Tourte bow (c. 1820), and plays the "Ysaÿe" Guarneri del Gesù from 1740, generously on loan from the Nippon Music Foundation.



Heather Buck

Heather Buck's wide-ranging operatic adventures include creating roles such as Alma in Wuorinen's *Brokeback Mountain* at Madrid's Teatro Real, Ku in Prestini's *Gilgamesh*, and Haroun in Wuorinen's *Haroun and the Sea of Stories*; singing U.S. stage premieres of Lachenmann's *Little Matchgirl*, Rihm's *Proserpina* (title role), and Dusapin's *Faustus, the Last Night* (Angel); and performing standard works such as *L'Elisir d'Amore* (Anina), *Pearl Fishers* (Leila), *La Bohème* (Musetta), and *A Midsummer Night's Dream* (Tytania).

She appeared as the Marquise de Merteuil in Francesconi's *Quartett*, the title role in Argento's *Miss Havisham's Wedding Night*, and The Maid in Adès' *Powder Her Face*, which she performed in Boston, Aspen, Brooklyn, Metz, Bilbao and London, and filmed for BBC television broadcast. Her recording of Dello Joio's *Trial at Rouen* garnered a GRAMMY® nomination. Other discography includes Floyd's *Wuthering Heights* (Isabella), Wuorinen's *Haroun and the Sea of Stories* (Haroun), Argento's *The Boor* (the Widow) and *Miss Havisham's Wedding Night* (title role).

Concert performances include Glass's Symphony No. 5, Tan Dun's *Water Passion after St. Matthew*, Handel's *Messiah*, Mozart's *Mass in C Minor*, Bernstein's *Songfest*, Saariaho's *Leino Laulut*, Salonen's *Five Images After Sappho*, Crumb's *Ancient Voices of Children*, and Orff's *Carmina Burana*.

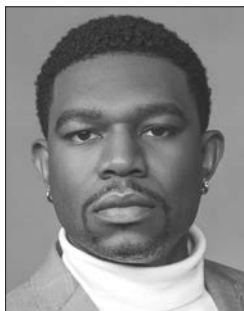


Chris Lysack

Canadian tenor Chris Lysack brings an unorthodox skill set to his craft. Having received his initial formal training at Indiana University as a concert pianist (Doctor of Music) and a literary scholar (PhD, French Literature) before completing his vocal studies at Manhattan School of Music, he is uniquely positioned to approach the most challenging repertoire with intellectual rigor and refined musicianship of the highest caliber.

Over his lengthy career, the "intrepid, individual artist" (*Opera Now*) has performed as a leading tenor throughout Europe, with companies such as the Hamburg State Opera, Salzburg State Theater, Linz State Theater, Theater Aachen, Stadttheater Bern, Theater Bonn, Nationaltheater Mannheim, Darmstadt State Theater, and the Theater Bremen, site of his "sensational début" (*Opernglas*) in the Wagnerian repertoire as Walther von Stolzing in *Die Meistersinger von Nürnberg*.

Lysack has performed a broad cross-section of the repertoire, including the title roles in *Lohengrin*, *Tannhäuser*, *Parsifal*, *Les contes d'Hoffmann*, and *Peter Grimes*. The versatile tenor also has a particular interest in Czech music, having achieved acclaim as the Prince (*Rusalka*) and Laca Klemetř (*Jenůfa*), and in Janáček's *Zápisník zmlého*. Lysack is a three-time recipient of professional grants from the Canada Council for the Arts.



Edwin Jhamal Davis

Praised by opera critic Meche Kroop in *Voce di Meche* for his "juicy, booming and room-filling bass" accompanied by "mesmerizing, fully immersed acting," *basso profondo* Edwin Jhamal Davis is quickly establishing himself as an artist on the rise to watch.

Previous engagements include Bass 2 in *X: The Life & Times of Malcolm X* for Detroit Opera, Sparafucile in *Rigoletto* for the Florentine Opera, the bass soloist in *What Lies Beneath* for On Site Opera, and Uncle Wesley in *Night Trip* for Portland Opera. He toured with the American Spiritual Ensemble, sang the world premiere of *Brother Nat: Rise, Revolt, Redemption* in the role of Will at the Boston Paramount Theatre, and was a featured soloist in the symphonic premiere of *Without Regard to Sex, Race or Color*, a musical work inspired by the photographic artistry of Andrew Feiler and composed by Doug Hooker for the National Civil Rights Museum. He also joined Portland Opera as a Resident Artist for the 2020-2021 season.

Davis made his professional debut with Opera Mississippi as Simone in *Gianni Schicchi*. He is an alumnus of Jackson State University where he earned a Bachelor of Science in Biology Pre-Medicine with dual minors in Chemistry and Music. He received his master's degree from the prestigious Manhattan School of Music where he studied with acclaimed baritone Mark Oswald and performed such roles as Wurm in Verdi's *Luisa Miller*, Osmin in Mozart's *Die Entführung aus dem Serail*, and Masetto in Mozart's *Don Giovanni*, and covered Reverend Olin Blitch in *Susannah*. He has appeared as guest soloist at various national venues such as Pompano Beach Orchestra's *Messiah*, Bronx Concert Singers' winter and spring programs, and St. Mark's presentation of *Messiah*.

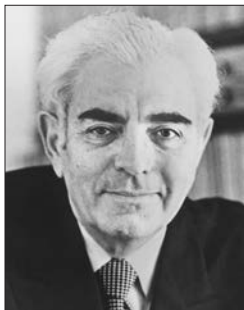
Davis was the National First Place Winner of the Marian Anderson Vocal Arts Scholarship hosted by the National Association of Negro Musicians in its centennial celebration. He was a winner of the Metropolitan Opera National Council Auditions Eastern Region, and he became one of the first African Americans to claim one of the top two prizes in Opera Columbus's Cooper-Bing Vocal Competition.

Davis is a proud native of Utica, MS.

THE AVERY FISHER ARTIST PROGRAM

Wise, elegant, gentle, and caring.

His lifelong philosophy was to give back to the world what music had given to him.



Avery Fisher, lifelong lover and benefactor of classical music, shared with Lincoln Center for the Performing Arts a great commitment to nurturing performers. In 1974, Mr. Fisher established Lincoln Center's Avery Fisher Artist Program, which includes the Avery Fisher Prize and Avery Fisher Career Grants, the latter to give outstanding instrumentalists significant recognition on which to continue to build their careers. These musicians, who must be U.S. citizens or permanent U.S. residents, receive these awards based on excellence alone.

The Program, administered by Lincoln Center for the Performing Arts, has been recognized as one of the most prestigious in the music world, and instrumentalists continue to treasure both the Prize and the Career Grants. The Avery Fisher Prize is awarded in recognition of musicians who represent the highest level of excellence and whose vision and leadership have taken classical music to an expanded level. Since 1975, Avery Fisher Prize awardees have included Emanuel Ax, Emerson String Quartet, Yo-Yo Ma, Midori, Murray Perahia, André Watts, and many more. The Avery Fisher Career Grants began in 1976, and have been received early in their careers by artists such as Nadja Salerno-Sonnenberg, Anthony McGill, Richard Stoltzman, Pamela Frank, Gil Shaham, and Sarah Chang, all of whom subsequently became Prize recipients, as well as Ursula Oppens, Demarre McGill, Augustin Hadelich, Yuja Wang and George Li, among dozens of others. While the Prize and Career Grants are primarily given to soloists, since 2004, consideration is also given to chamber ensembles.

Artists do not apply directly for these awards and have no idea they are even under consideration. A Recommendation Board, comprising conductors, instrumentalists, music educators, composers, managers, and presenters, nominates artists for the Career Grants. An Executive Committee makes final Career Grant selections and also chooses recipients for the Avery Fisher Prize. The Avery Fisher Artist Program is committed to all forms of diversity, with award recipients being chosen based on outstanding musical merit.

Learn more at [LincolnCenter.org/AveryFisher](https://lincolncenter.org/AveryFisher)



Photo By Lawrence Sumulong

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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. As 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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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*