
LINCOLN CENTER'S
SUMMER FOR THE CITY

**BAAND
TOGETHER
DANCE FESTIVAL**

BALLET
HISPÁNICO

ALVIN AILEY AMERICAN
DANCE THEATER

AMERICAN
BALLET THEATRE

NEW YORK
CITY BALLET

DANCE THEATRE
OF HARLEM

Tuesday, July 30, 2024 at 7:30 PM

PROGRAM

New York City Ballet

Duo Concertant by George Balanchine

Alvin Ailey American Dance Theater

Solo by Hans van Manen

Ballet Hispánico

Sombrerísimo by Annabelle Lopez Ochoa

American Ballet Theatre

Night Falls by Brady Farrar

Dance Theatre of Harlem

Blake Works IV (The Barre Project) by William Forsythe

A NOTE FROM THE BAAND ARTISTIC DIRECTORS:

The BAAND Together Festival has become a summer must-see event, thanks to Lincoln Center's dedication to our community. This year we are thrilled to be at the David H. Koch Theater with an exciting program highlighting the vibrancy of New York City's dance landscape and cementing our commitment to making great dance accessible to all New Yorkers.

BAAND Together Dance Festival is made possible by

CHANEL

New York City Ballet ***Duo Concertant* by George Balanchine**

Igor Stravinsky dedicated *Duo Concertant* to Samuel Dushkin, a well-known violinist he met in 1931. The composer premiered the work with Dushkin in Berlin in 1932, and the pair gave recitals together across Europe for the next several years. Balanchine first heard the piece performed by Stravinsky and Dushkin soon after it was composed, but not until years later, when he was planning the 1972 Stravinsky Festival, did he decide to choreograph it.

Duo Concertant

Premiere June 22, 1972, New York State Theater

PERFORMED BY

MEGAN FAIRCHILD, ANTHONY HUXLEY

Music by
IGOR STRAVINSKY

Choreography by
GEORGE BALANCHINE*

Original Lighting by
RONALD BATES

Lighting by
MARK STANLEY

Guest Violinist
SEAN LEE

Pianist
ELAINE CHELTON

*© The George Balanchine Trust

Music by arrangement with Boosey & Hawkes, Inc., publishers and copyright owners.

Alvin Ailey American Dance Theater

***Solo* by Hans van Manen**

Hans van Manen divides his dynamic *Solo* among three dancers in a tour de force that challenges the Ailey men's daring agility and grace. This explosive display of virtuosity and wit launches the performers into an exhilarating whirlwind of movement and musicality.

Solo

(1997, New Production 2023)

"Partita for Solo Violin No. 1 in B minor, BWV 1002 – Double: Presto" and "Partita for Solo Violin No. 1 in B minor, BWV 1002 – Double: Corrente" performed by Sigiswald Kuijken and composed Johann Sebastian Bach.

PERFORMED BY

CHALVAR MONTEIRO, YANNICK LEBRUN, PATRICK COKER

Choreography by
HANS VAN MANEN

Staging by
CLIFTON BROWN &
RACHEL BEAUJEAN

Music by
JOHANN SEBASTIAN BACH

Costumes by
KESO DEKKER

Lighting by
JOOP CABOORT

This new production of *Solo* is made possible by the Red Moose Charitable Fund.

Ballet Hispánico ***Sombrerísimo* by Annabelle Lopez Ochoa**

Inspired by the surrealist world of Belgian painter René Magritte, famous for his paintings of men in bowler hats, *Sombrerísimo* references the iconic sombreros (hats) found throughout the world that help to represent culture. Originally choreographed for an all-male cast, *Sombrerísimo* has evolved into a work that can also be performed by an all-female or mixed-gender cast.

Sombrerísimo

Premiere: 2013, New York City Center

PERFORMED BY

FATIMA ANDERE, AMIR J. BALDWIN, ANTONIO CANGIANO, PAULO HERNANDEZ-FARELLA,
DYLAN DIAS MCINTYRE, OMAR RIVÉRA

Choreography by
ANNABELLE LOPEZ OCHOA

Music by
BANDA IONICA FEATURING MACACO EL MONO LOCO, TITI ROBIN
AND SOUNDScape BY VARIOUS ARTISTS

Costume Design by
DIANA RUETTIGER

Lighting Design by
JOSHUA PRESTON

Sombrerísimo was commissioned by New York City Center for the 2013 Fall for Dance Festival.

American Ballet Theatre ***Night Falls* by Brady Farrar**

Night Falls is a pas de deux that reflects an atmosphere of intimacy, inspired by the tranquil light at dusk.

Night Falls

Premiere May 1, 2024, ABT Studio Company, The Joyce Theater

PERFORMED BY

CHLOE MISSELDINE AND THOMAS FORSTER

Choreography and
Costume Design
BRADY FARRAR

Music
FRÉDÉRIC CHOPIN
NOCTURNE NO. 19 IN E MINOR NO. 1

Solo Piano
JACEK MYSINSKI

Dance Theatre of Harlem

Blake Works IV (The Barre Project) by William Forsythe

Blake Works IV (The Barre Project) (2023), a commission for the Dance Theatre of Harlem, is the latest installment in William Forsythe's continuously evolving work *The Barre Project*. The work derives its inspiration from the propulsive and rigorously structured songs of composer James Blake, whose work appears primarily in the popular music idiom.

The *Barre* series began in 2021 at the height of the pandemic as a filmed dance that was streamed to a global audience facing restrictions on live performance at the time. The live stage version for Dance Theatre of Harlem features newly choreographed sections that highlight the diverse and formidable talents of the ensemble and is a version of the ballet that is unique to this company alone.

Blake Works IV (The Barre Project)

World Premiere January 20, 2023, Dance Theatre of Harlem, Penn Live Arts/Annenberg Center, Philadelphia, PA

PERFORMED BY

DEREK BROCKINGTON, MICAH BULLARD, KOUADIO DAVIS, ARIANA DICKERSON, LINDSEY DONNELL, ALEXANDRA HUTCHINSON, ELIAS RE, INGRID SILVA, DELANEY WASHINGTON, STEPHANIE RAE WILLIAMS, DAVID WRIGHT

Choreography
WILLIAM FORSYTHE

Music
JAMES BLAKE*

Lighting Design
BRANDON STIRLING BAKER

Costume Design:
WILLIAM FORSYTHE
KATY A. FREEMAN

Original sound by
BENJAMIN YOUNG

*All songs written by James Blake Litherland (PRS) and performed by James Blake

"Buzzard & Kestrel," published by Universal Music Publishing Group (GMR) and Buzzard and Kestrel LTD (ASCAP). Courtesy of Hessele Audio.

"Lindisfarne I," published by Universal Music Publishing Group (GMR). Courtesy of Universal Music Operations Ltd.

"Lullaby for My Insomniac," published by Sony Smash Hits Music Publishing (GMR).

Courtesy of Universal Music Operations Ltd.

"200 Press", published by Sony/ATV Music Publishing (UK) Limited (GMR). Courtesy of I-800-Dinosaur.

Originating from The Barre Project (Blake Works II), created and filmed in 2020 for its first broadcast on March 25, 2021, on the CLI Studio Digital Platform www.clistudios.com

ABOUT THE COMPANIES

Ballet Hispánico

ARTISTIC DIRECTOR & CEO **EDUARDO VILARO**

Ballet Hispánico was founded on the principle that everyone deserves dance, quality dance training and innovative performances. In creating the company in 1970, Tina Ramirez shattered a glass ceiling—challenging iconic representations and exposing the joy and celebration to be found in *Latinidad*. Today, as the largest Latino cultural organization in the United States and one of America's Cultural Treasures, Ballet Hispánico's three main programs, the Company, School of Dance, and Community Arts Partnerships bring together communities to celebrate the ever growing and multifaceted Hispanic diasporas. Ballet Hispánico's New York City headquarters provide the space and cultural heart for Latinx dance in the United States. It is a space that expands on Ramirez's original vision by providing our community the ability to train through dedicated scholarship opportunities, exceptional dance training, inclusive cultural dialogues, and exemplary performances. No matter their background or identity, Ballet Hispánico welcomes and serves all, breaking stereotypes and celebrating the beauty and diversity of Hispanic cultures through dance.

Alvin Ailey American Dance Theater

INTERIM ARTISTIC DIRECTOR **MATTHEW RUSHING**

Founded by Alvin Ailey in 1958 to enrich and preserve American modern dance and to share the African American cultural experience, Alvin Ailey American Dance Theater has performed in over 70 countries on six continents, becoming one of the most beloved dance companies in the world. Led by Judith Jamison from 1989–2011, and Robert Battle from 2012–2023, the Company has built the largest center dedicated to dance in NYC and has won countless awards, including a U.S. Congressional resolution naming it “a vital American cultural ambassador to the world.” Today, the Company continues to shatter cultural boundaries with its excellence and universal humanity, keeping Mr. Ailey's legacy alive for future generations and bringing joy to audiences everywhere.

American Ballet Theatre

ARTISTIC DIRECTOR **SUSAN JAFFE**

American Ballet Theatre is one of the greatest dance companies in the world. Revered as a national treasure since 1940, its mission is to create, present, preserve, and extend the great legacy of classical dancing to the widest possible audience. ABT's repertoire includes full-length classics from the nineteenth century, the finest works from the early twentieth century, and acclaimed contemporary masterpieces. In 2006, by an act of Congress, ABT was designated America's National Ballet Company®.

New York City Ballet

ARTISTIC DIRECTOR **JONATHAN STAFFORD**

ASSOCIATE ARTISTIC DIRECTOR **WENDY WHELAN**

New York City Ballet, one of the foremost ballet companies in the world, was founded in 1948 by the legendary choreographer George Balanchine and arts patron Lincoln Kirstein, and quickly became world-renowned for its athletic and contemporary style. Jerome Robbins joined NYCB the following year and, with Balanchine, helped to build its extraordinary repertory. Today, in its 75th anniversary year, NYCB continues to be inspired by its founders who envisioned an authentically American expression of ballet with a company that reflects the rich cultural diversity of our city and nation. Under the leadership of Artistic Director Jonathan Stafford, Associate Artistic Director Wendy Whelan, and Executive Director Katherine Brown, NYCB remains dedicated to its primary objectives: to preserve the ballets, dance aesthetic, and standards of excellence created and established by its founders; to develop new work that draws on the talents of contemporary choreographers and composers and speaks to the time in which it is made; and to make ballet accessible to the widest possible public through touring.

Dance Theatre of Harlem

education programs, the creative use of media, and other outreach efforts.

ARTISTIC DIRECTOR **ROBERT GARLAND**

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a professional touring company, a leading studio school, and a national and international education and community outreach program. Each component of Dance Theatre of Harlem carries a solid commitment towards enriching the lives of young people and adults around the world through the arts. Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem is considered “one of ballet’s most exciting undertakings” (The New York Times). Shortly after the assassination of The Reverend Dr. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children — especially those in Harlem, the community in which he was born — the opportunity to learn about dance and the allied arts. Now in its sixth decade, Dance Theatre of Harlem has grown into a multi-cultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. Dance Theatre of Harlem has achieved unprecedented success, bringing innovative and bold new forms of artistic expression to audiences in New York City, across the country and around the world.

ABOUT THE ARTISTS

Ballet Hispánico

Amir J. Baldwin

Born Trenton, New Jersey
Joined Ballet Hispánico 2023

Antonio Cangiano

Born Naples, Italy
Joined Ballet Hispánico 2018

Paulo Hernandez-Farella

Born Los Angeles, California
Joined Ballet Hispánico 2018

Dylan Dias McIntyre

Born Key West, Florida
Joined Ballet Hispánico 2023

Adam Dario Morales

Born Englewood, New Jersey
Joined Ballet Hispánico 2023

Omar Rivéra

Born Los Angeles, California
Joined Ballet Hispánico 2018

Alvin Ailey American Dance Theater

Chalvar Monteiro

Born Montclair, New Jersey
Joined Ailey 2015

Christopher Taylor

Born Newark, New Jersey
Joined Ailey 2022

Christopher R. Wilson

Born Augusta, Georgia
Joined Ailey 2018

James Gilmer

Born Pittsburgh, Pennsylvania
Joined Ailey 2019

Patrick Coker

Born Chester, Virginia
Joined Ailey 2019

Renaldo Maurice

Born Gary, Indiana
Joined Ailey 2011

Shawn Cusseau

Born St. Petersburg, Florida
Joined Ailey 2023

Xavier Mack

Born Washington, D.C.
Joined Ailey 2022

Yannick Lebrun

Born Cayenne, French Guiana
Joined Ailey 2008

American Ballet Theatre

Thomas Forster

Born London, England
Joined ABT 2017
Principal since 2020

Chloe Misseldine

Born Orlando, Florida
Joined ABT 2019
Principal since 2024

SunMi Park

Born South Korea
Joined ABT 2019
Soloist since 2022

Joseph Markey

Born Jacksonville, Florida
Joined ABT 2019

New York City Ballet

Megan Fairchild

Born Salt Lake City, Utah
 Joined NYCB 2002
Principal Dancer 2005

Anthony Huxley

Born Walnut Creek, CA
 Joined NYCB 2007
Principal Dancer 2015

Taylor Stanley

Born Philadelphia, Pennsylvania
 Joined NYCB 2010
Principal Dancer 2016

Indiana Woodward

Born Paris, France
 Joined NYCB 2012
Principal Dancer 2021

Elaine Chelton, Piano

Born Brooklyn, New York
NYCB Solo Pianist since 1995

Sean Lee, Violin

Born Los Angeles, California
NYCB Guest Violinist since 2022

Dance Theatre of Harlem

Alexandra Hutchinson

Born Wilmington, Delaware
 Joined DTH 2018

Alexandra Rene Jones

Born Indianapolis, IN
 Joined DTH 2023

Ariana Dickerson

Born Pensacola, Florida
 Joined DTH 2024

Carly Greene

Born: Flower Mound, Texas
 Joined DTH 2024

David Wright

Born Ft. Polk, Louisiana
 Joined DTH 2021

Delaney Washington

Born San Francisco, California
 Joined DTH 2023

Derek Brockington

Born Chicago, Illinois
 Joined DTH 2019

Elias Re

Born Milan, Italy
 Joined DTH 2023

Kamala Saara

Born Los Angeles, California
 Joined DTH 2023

Keenan English

Born Randallstown, Maryland
 Joined DTH 2020

Ingrid Silva

Born Rio de Janeiro, Brazil.
 Joined DTH 2013

Kouadio Davis

Born Oneonta, New York
 Joined DTH 2020

Lindsey Donnell

Born Midland, Texas
 Joined DTH 2013

Luis Fernando Rego

Born Rio de Janeiro, Brazil.
 Joined DTH 2024

Micah Bullard

Born Houston, Texas
 Joined DTH 2021

Stephanie Rae Williams

Born Salt Lake City, Utah
 Joined DTH 2011

THANK YOU TO OUR SUPPORTERS

BAAND Together Dance Festival is made possible by CHANEL

Major support provided by the Thompson Family Foundation

The BAAND Together Dance Festival is proud to be part of Summer for the City

A Project of Arnhold Dance Innovation Fund

Major support provided by Arnhold Dance Innovation Fund

Additional support provided by the Mertz Gilmore Foundation and the Harkness Foundation for Dance

Endowment support is provided by the Blavatnik Family Foundation Fund for Dance

Dance and theater commissions supported by Doris Duke Foundation

Lead Support for Summer for the City Community Programming is provided by the Stavros Niarchos Foundation (SNF)

Major support for Lincoln Center Presents and Summer for the City is provided by Chase, the Shubert Foundation, MOVADO Group Foundation, EY, and the Howard Gilman Foundation

Additional support is provided by Fairfield by Marriott Central Park

Endowment support is provided by the Blavatnik Family Foundation Fund for Dance, The Marie-Josée and Henry R. Kravis Foundation, Oak Foundation, and PepsiCo Foundation

Lincoln Center's artistic excellence is made possible by the dedication and generosity of our board members

Operation of Lincoln Center's public plazas is supported in part with public funds provided by the City of New York

Programs are made possible, in part, with public funds provided by National Endowment for the Arts, the New York City Department of Cultural Affairs, Empire State Development, and the New York State Council on the Arts with the support of the Office of the Governor, Mayor of the City of New York, the New York State Legislature and the New York City Council

NewYork-Presbyterian is the Official Hospital of Lincoln Center

United is the Preferred Airline of Lincoln Center Presents

Steinway & Sons is the Preferred Piano Partner of Lincoln Center

LINCOLN CENTER'S SUMMER FOR THE CITY

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.

FESTIVAL ORCHESTRA OF LINCOLN CENTER

**NEW NAME.
SAME ICONIC ORCHESTRA.**

ALL TICKETS ARE CHOOSE-WHAT-YOU-PAY
LincolnCenter.org/FestivalOrchestra

LINCOLN CENTER'S
**SUMMER
FOR >THE
CITY**

LINCOLN CENTER'S
SUMMER
FOR THE CITY



JUN 12—AUG 10
SummerForTheCity.org

MADE POSSIBLE BY

IZN / SNF

ΛΕΠΤΗ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
STAVROS NIARCHOS FOUNDATION

MAJOR SUPPORT BY

NewYork-
Presbyterian

CHASE



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



HEATHER GERSHONOWITZ

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 Haines 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*