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

TUESDAY AND WEDNESDAY
AUGUST 6 & 7, 2024 AT 7:30 PM

JONATHON HEYWARD CONDUCTS MENDELSSOHN

FEATURING RYAN ROBERTS PLAYING VAUGHAN WILLIAMS'S OBOE CONCERTO

JONATHON HEYWARD, conductor
RYAN ROBERTS, oboe

PROGRAM

Caroline Shaw **(1982 – present)**	*Entr'acte* (2011)	11 min
Ralph Vaughan Williams **(1872 – 1958)**	Concerto in A Minor for Oboe and Strings (1944) i. Rondo Pastorale ii. Minuet and Musette iii. Scherzo *Ryan Roberts, oboe*	19 min
	INTERMISSION	
Marianna Martines **(1744 – 1812)**	Symphony in C Major (c. 1770) i. Allegro con spirito ii. Adagio iii. Allegro spiritoso	12 min
Felix Mendelssohn **(1809 – 1847)**	Symphony No. 4 in A Major, Op. 90, "Italian" (1833) i. Allegro vivace ii. Andante con moto iii. Con moto moderato iv. Presto and Finale: Saltarello	34 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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A PART OF BEING WHOLE

BY JAMES BENNETT II

Here's a game you can play while waiting for this concert to start — something to get the atmosphere abuzz with excitement. I want you to turn to your neighbor and tell them your seven favorite violin concertos. Compare your answers with theirs. Now, turn to your other neighbor and list your seven favorite piano concertos. Compare your answers with theirs. Fun times.

Let's do it a third time now. Let's list our favorite oboe concertos. Bonus points if each one you mention was written before the Romantic era. Maybe this is a breeze for you. And if it isn't, that is totally okay. Because in the concerto hall of fame, the oboe is represented far less than the violin or piano. Ditto the cello. And the clarinet. Heck, even the saxophone. Seriously: in the process of writing this, I took a look at the International Music Score Library Project's list of oboe concertos and compared it with Wikipedia's almost certainly incomplete list of orchestral and concert saxophone works. There is a *lot* of deep love for the sax. Even ignoring the modern and contemporary works drawn up for the instrument, the saxophone apparently had enough novelty appeal in the 19th century for many, many composers to try their hand at writing for the newly-minted woodwind. The oboe, though? It's old. It's been around. There is no novelty there.

In 1944, Ralph Vaughan Williams wrote an oboe concerto. It is bucolic and admittedly kind of quirky, simply by virtue of it being an oboe concerto. It was supposed to premiere on July 5 of that year, during the Proms at Royal Albert Hall. It did not premiere then: the Nazi war machine was launching V-1 flying bombs aimed squarely at London. The concert was abandoned and the piece never got its Proms premiere. Instead, it came in Liverpool on September 30. And I can only imagine the real-time reactions of those in attendance listening to a concerto form that, as *Gramophone* Magazine asserts, suffered "a century and a half or more of obscurity." (Notably, Strauss's own oboe concerto premiered a year later — since the 1950s, composers seem a bit more inclined to make similar efforts.)

But Vaughan Williams did it well, releasing this music into the world as a bold statement that read something like: "This is what we've been missing out on by not giving the oboe the love it deserves." And miss out we did.

Maybe it's just me, but — in a solo context — the oboe just might be the most commanding instrument there is. It's not the most powerful or visually curious, but compared to the amount of play for its siblings, you can't help but respect it when it has something to say. When the oboe calls, you listen. "It's a slightly underrated instrument, for what a concerto can and has to offer," says conductor Jonathon Heyward. "It's almost striking to not see as many oboe concertos as there maybe can and should be, because it's very much a leading [instrument]." He's right — this is the instrument to which every other orchestra participant bows, right before the show.

Vaughan Williams's piece is unmistakably pastoral. Anytime someone plays it, Beethoven stands up in his grave. The soloist separates themself from the pack early, the oboe — in this instance piloted by soloist and Principal Ryan Roberts — pivoting from a forlorn melody to a dazzling display of agility. The velocity approaches saxophone territory. It's captivating. But it also takes a turn into the land of the humorous, acting as a silly foil to the string orchestra — particularly in the (exceptionally short) second movement. There's a clear direction in this piece — it's tonal, you know where it's going. But Heyward maintains that this is above all an atmospheric concerto. "It's basically like you opening up a cottage door in England and you're looking at the countryside," he said. "And of course, that makes a lot of sense because of his surroundings." There's a lot of talk about music "transporting us to a new world" and not enough about music "bringing a different world to *us*."

"Atmosphere" and "sound world" were two phrases that, during a conversation with Heyward, came up constantly — at least ten times, in some form or another. It's a point of interest for the conductor, so it's fitting to place the oboe concerto adjacent to Caroline Shaw's *Entr'acte*. (Note: Shaw originally wrote *Entr'acte* for string quartet, but this arrangement is for string orchestra — which plays nicely with the strings needed for the Vaughan Williams.)

Full disclosure: I've listened to this piece — on record or in a live audience — more times than I can remember. I've written about it a bunch. And I'm always sucked into it — listening to it is the closest I've come to feeling like I've left this plane of existence. I don't really know why, but given Heyward's opinion, it might have something to do with experiencing familiar instruments in ways that aren't exactly conventional. "It experiments in a way that I've never actually seen before when we're talking about string ensemble works," he said. "The idea of playing with extensions of the instruments, this idea of using this sort of brushed wind sound in the middle of the piece helps create an unexpected and a different sound world."

Shaw herself describes that feeling of the unexpected as "blasphemous" by conventional composition standards. Whereas a composition student would be taught to emphasize perfect, smooth transitions, Shaw challenges that here. "There's so much music that I love — especially 17th, 18th century music — that has non-sequiturs," she explained. "It's like you'll have one thing for one minute, and then you immediately switch to something else, like in a minuet and trio of Haydn and Mozart. And I wanted to make a piece that has all of those kinds of quick changes, like you open the door and it's an entirely different world."

The music in this piece can present itself as a united whole, but the instruments will also divide themselves sharply. The music can be one coherent mass in one moment, and in the next it will dissolve, falling to the floor in a steady trickle before somehow reconstituting itself. Again, this is not a full orchestra at work; it's a mind-bogglingly creative feat to conjure these sounds with a family of four instruments.

A more complete orchestra does come out to play, for Marianna Martines's Symphony in C Major (c. 1770) and Felix Mendelssohn's *Italian* Symphony. And on the

surface, Martines seems to be the outlier — not just in this duo, but on the program. She doesn't have a Pulitzer like Shaw. And she doesn't have Mendelssohn's name recognition. And sure, Vaughan Williams might get underplayed in America, but he is a national treasure in the UK, his works regularly topping listener polls. But as she demonstrates here, Martines can hang with the best of them. Or rather, she did. Martines was caught up fully in the European musical ecosystem — learning, borrowing, passing things on. She played four hand duets with Mozart. She studied with Haydn, and you can hear that come through in this symphony. "I think the humor in Haydn's music, you can actually see a lot of," explained Heyward. "Particularly in the first movement— there's this sense of the joke within the phrase. It's actually the same, really, to me. I think that in a lot of ways she was equally as talented, if not sometimes even better than some of her contemporaries."

It's a very short symphony, clocking in at around 12 minutes. But it's absolutely full of personality — it's the person you want to hang out with at the dinner party or cocktail reception. The opening movement brings with it an irresistible swagger; you can all but see its charming smirk. It's playful without being reckless, and takes up all the space available to it, while still being welcoming. The slow movement bears a courtly elegance; assuring horns acting as counterweight to the plucky keyboard and occasionally mischievous strings. The three-movement symphony exits with a spirited, jubilant flourish; effective, economic, concise.

The evening ends with Mendelssohn's Fourth Symphony, the famed *Italian* — itself an evocation of Italo-Mediterranean atmosphere. And while it's several decades younger than the Martines symphony, Heyward hears an unmistakable connection. "Stylistically, you can see where Martines's language can reflect upon Mendelssohn's approach to *his* language," he said. Now, there is no evidence that Mendelssohn modeled his work on Martines's music — or if he was even aware of it. But tradition is the result of artists feeding into it, contributing in their own way to a collective of work with its own aesthetic rules and conventions. You only know about the tradition because enough people contributed to it, and made it large enough to spot from a distance on the timeline. Of this connection, says Heyward, "I think this idea of phrasing, of building on articulation and dynamics, you can see the seeds of that in Marianna Martines's music. You can really see the very beginnings of this idea of how to shape a tune that is repeated several times."

Mendelssohn spent the better part of 1830 in Italy. And as far as work trips go, it could not have been better. "This is Italy," he wrote his father, "And I am loving it." To his sister, the composer Fanny Mendelssohn, Felix described the inchoate symphony as the "jolliest" piece of music he'd ever done. So all that expression we get? That atmosphere — that sound world? It's the impressions from a really good trip. A pretty solid representation. Nothing about it is inherently Italian (save the *tarantella* in the fourth movement). It's just a testament to the fact that when the vibes are immaculate, you can't help but try to capture that atmosphere for posterity, to revisit it whenever you can. And if for whatever reason you can't pull off a sudden change of scenery, maybe music can do it for you.

MEET THE ARTISTS

Jonathon Heyward, Renée and Robert Belfer Music Director Festival Orchestra of Lincoln Center

Jonathon Heyward is forging a career as one of the most exciting conductors on the international scene. He currently serves as Music Director of the Baltimore Symphony Orchestra, having made his debut with BSO in March 2022 in three performances that included the first-ever performance of Shostakovich's Symphony No. 15. 2024 marks Jonathon's inaugural year as Renée and Robert Belfer Music Director of the Festival Orchestra of Lincoln Center. This appointment follows a highly acclaimed Lincoln Center debut with the Mostly Mozart Festival Orchestra in summer 2022, as part of their Summer for the City festival.

Currently in his fourth year as Chief Conductor of the Nordwestdeutsche Philharmonie, in summer 2021, Jonathon took part in an intense, two-week residency with the National Youth Orchestra of Great Britain which led to a highly acclaimed BBC Proms debut. According to *The Guardian*, Jonathon delivered "a fast and fearless performance of Beethoven's Eroica Symphony, in which loud chords exploded, repeating like fireworks in the hall's dome, and the quietest passages barely registered. It was exuberant, exhilarating stuff."

Jonathon's recent and future guest conducting highlights in the United Kingdom include debuts and re-invitations with the London Symphony Orchestra, BBC National Orchestra of Wales, BBC Symphony, Royal Scottish National Orchestra, The Hallé in Manchester, National Symphony Orchestra in Dublin, and Scottish Chamber Orchestra. In continental Europe, amongst Jonathon's recent and forthcoming debuts are collaborations with the Castilla y León Symphony, Galicia Symphony, Danish National Symphony, Basel Symphony, Orchestre de Chambre de Lausanne, Brussels Philharmonic, Orchestre National Bordeaux Aquitaine, Tonhalle Düsseldorf, Hamburg Symphony and MDR-Leipzig Symphony.

In 2021, Jonathon made his Wolf Trap debut conducting the National Symphony Orchestra in Washington DC, and in 2023 he made his debut with the Chicago Symphony at the Ravinia Festival. Further significant highlights in the United States include collaborations with the New York Philharmonic; the Atlanta, Detroit, Houston, Seattle, and St. Louis symphonies; and the Minnesota Orchestra.

Ryan Roberts

Ryan Roberts is the Principal oboist of the Festival Orchestra of Lincoln Center and solo English hornist of the New York Philharmonic, where he has been recognized as a "pillar of the ensemble", and praised for his "flawless poetry" and "beautiful," "eloquent," "exquisite," "alluring solo playing" by *The New York Times*. Ryan has performed as guest principal oboe and English horn with many of the country's leading orchestras, including the Chicago Symphony Orchestra, the Philadelphia Orchestra, the San Francisco Symphony, the Metropolitan Opera Orchestra, and the National Symphony Orchestra. An award-winning soloist, Ryan recently premiered Michael Torke's Oboe Concertino with the Albany Symphony and recorded the work for Albany Records. Ryan is also a frequent guest artist at the Rockport Music Festival, Marlboro Music Festival, and Gamut Bach Ensemble at the Philadelphia Chamber Music Society. Ryan serves as a member of the oboe faculty at the Mannes School of Music and the conductor of the Mannes Wind Orchestra. When he is not busy making reeds, Ryan enjoys surfing, rock climbing, and running on the beach with his 9-year-old Whippet named Malley.

Photo By Lawrence Sumulong

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Jonathon Heyward, Renée and Robert Belfer Music Director

Violins

Ruggero Allifranchini (Concertmaster)

Laura Frautschi (Principal Second)

Martin Agee

Robert Chausow

Lilit Gampel

Michael Gillette

Suzanne Gilman

Amy Kauffman

Sophia Kessinger

Katherine Livolsi-Landau

Kayla Moffett

Maureen Nelson

Ronald Oakland

Michael Roth

Deborah Wong

Mineko Yajima

Violas

Shmuel Katz (Principal)

Chihiro Allen

Meena Bhasin

Danielle Farina

Elzbieta Weyman

Cellos

Ilya Finkelshteyn (Principal)

Ted Ackerman

Ann Kim

Alvin McCall

Double Basses

Jeffrey Turner (Principal)

Blake Hinson

Lou Kosma

Flutes

Jasmine Choi (Principal)

Tanya Dusevic Witek

Oboes

Ryan Roberts (Principal)

Nick Masterson

Clarinets

Jon Manasse (Principal)

Christopher Pell

Bassoons

Marc Goldberg (Principal)

Tom Sefčovic

Horns

Lawrence DiBello (Principal)

Richard Hagen

Trumpets

Neil Balm (Principal)

Raymond Riccomini

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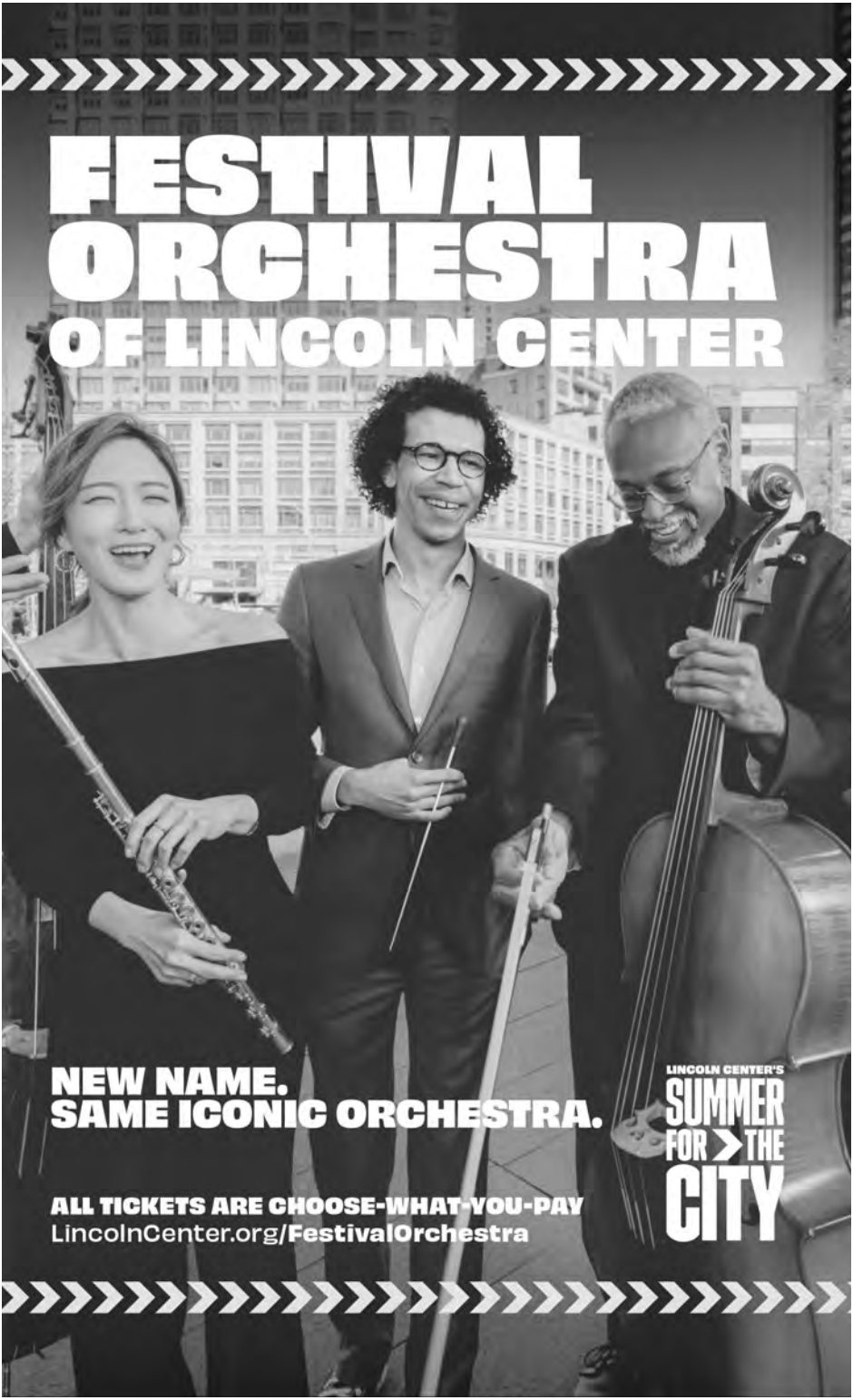
Lincoln Center's Summer for the City presents hundreds of free and choose-what-you-pay events each summer across multiple outdoor and indoor stages on its campus. From social dance on the plaza to outdoor concerts in Damrosch Park to comedy nights under the plaza to orchestra concerts in David Geffen 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 2024 Jimmy Winners

Damson Chola Jr. and Gretchen Shope react to winning the 2024 Jimmy Awards for young performers.

By Molly Higgins

The future of theatre is bright! The 2024 Jimmy Awards were held at the Minskoff Theatre June 24, with Tony nominee Josh Groban hosting. The awards, which recognize the best in high school musical theatre performers from across the country, are presented in two acts. The first act is a series of performances with all 102 nominees. For act two, a panel of judges selects eight finalists, who then perform a solo song. Finally, the judges choose two winners, with a $25,000 scholarship for both performers. This year's winners are Damson Chola Jr. and Gretchen Shope. Playbill caught up with the rising stars the morning after their big night.

Damson Chola Jr.

Gretchen Shope, Josh Groban, and Damson Chola Jr.

Gretchen Shope

Damson Chola Jr.
Hometown: Cleburne, Texas

What were you feeling when they called your name?
Damson Chola Jr.: It felt so surreal. It felt like an accomplishment. I have so much gratitude to hear not only my name, but my father's name. And that's a beautiful thing.

Did you receive any advice that you'll take with you?
Some advice that I received was from Rich + Tone [Talauega] at *MJ*. What they said was something along the lines of, "If you're scared before a performance or an audition, do it afraid." And I was scared when I walked up onto that stage, let me tell you. I've never been that nervous in my life. But I just remembered those words, "Just do it afraid." And I was like, "OK, let's do it."

What was your favorite memory from NYC?
The Tony Awards. Seeing all of my Broadway idols in one space…It made me realize, "Hey, this thing is real. This dream can happen."

What's next for you?
I got accepted into Carnegie Mellon University's musical theatre program.

Gretchen Shope
Hometown: Midland, Michigan

What were you thinking when they called your name?
Gretchen Shope: I've been watching the Jimmys since I was a little girl, and I felt so inspired by all the other female nominees. I was like, "Oh my gosh, there's going to be a little girl that's watching this right now that's going to feel inspired by me." And it's so magical. I get to be someone's inspiration to keep going and pursue their dreams. I'm so grateful for that.

Did you receive any advice that you'll take with you?
What I really love that I got from my voice teacher, Katie Travis, is that sometimes the performance doesn't feel special. Sometimes the performance doesn't feel your personal best. But it doesn't really matter what your opinion is on it, because our job as performers of musical theatre isn't to make ourselves feel special, it's to make someone in the audience feel special because you're representing them and making them feel heard.

What's next for you?
I am, as of now, attending Wright State University in Dayton, Ohio, and double majoring in marketing and musical theatre.

PLAYBILL QUIZ: PERFECTLY MARVELOUS ROOMMATES?

By Andrew Gans

At the end of the month, three-time Tony winner Patti LuPone and Golden Globe winner Mia Farrow will return to Broadway, playing women of vastly different attitudes who find themselves living together in Jen Silverman's comedy, *The Roommate,* at the Booth Theatre. Pictured below are photos of other Broadway productions whose characters have, for better or worse, shared living quarters. Can you identify each show's title?

1. In this Tony-winning Joseph A. Fields-Jerome Chodorov-Leonard Bernstein-Betty Comden-Adolph Green musical, Ruth and Eileen, two very different sisters from Ohio, share a basement apartment in New York's Greenwich Village as one aspires to be a writer and the other an actress.

2. In this puppet-friendly, Tony-winning musical by Robert Lopez, Jeff Marx, and Jeff Whitty, Nicky sings "If You Were Gay" to his closeted roommate Rod, who claims he has a girlfriend "who lives in Canada."

3. Clifford Bradshaw, an American writer living in Berlin, becomes roommates with down-on-her-luck nightclub singer Sally Bowles in this Tony-winning John Kander-Fred Ebb-Joe Masteroff musical currently enjoying a revival at the refurbished August Wilson Theatre.

4. In this Pulitzer Prize-winning Jonathan Larson musical, a struggling documentary filmmaker named Mark Cohen and a struggling songwriter named Roger Davis share an abandoned loft in the East Village at the height of the AIDS crisis.

5. The green-skinned Elphaba and the curly-locked Glinda become unwitting roommates at Shiz University and develop a friendship that changes them both "For Good" in this Tony-nominated Stephen Schwartz-Winnie Holzman musical that continues at the Gershwin.

6. Neatnik Felix Unger and the sloppy, divorced Oscar Madison, perhaps the most famous mismatched roommates, share a Manhattan apartment in this Tony-nominated Neil Simon comedy that spawned a film, hit TV series, and a female stage version.

7. The devout missionary Elder Price and the awkward Elder Cunningham share a mission and a room in Uganda in this Tony-winning musical from Robert Lopez, Trey Parker, and Matt Stone that continues at Broadway's Eugene O'Neill.

ANSWERS: 1. *Wonderful Town* **2.** *Avenue Q* **3.** *Cabaret* **4.** *Rent* **5.** *Wicked* **6.** *The Odd Couple* **7.** *The Book of Mormon*

Making Peace

Broadway star Aaron Lazar opens up about his ALS diagnosis.

By Diep Tran

TOM KORBEE

When Aaron Lazar was diagnosed with ALS in 2022, his first instinct was to keep the news private. "I didn't even tell my kids for a year and a half," he says. "I just told them that I had a problem with my nerves, which is not a lie. I didn't want them worrying about me." After he told his sons, Lazar began sharing the news in a TED Talk-style speaking platform he wrote called "The Impossible Dream." He began performing this talk (in which he sings the anthemic number from *Man of La Mancha*) but kept it to small gatherings in homes of friends. The general public was unaware of Lazar's health status.

ALS is a neurodegenerative disease that causes muscle loss and degeneration of the motor neurons, eventually leading to paralysis and death. But Lazar has not given up hope. He's been using the diagnosis as an opportunity to evaluate and change his mindset—to let go of the toxic habits of the past and to finally embrace himself, flaws and all. "I really did a deep dive into the healing powers that we all have within us from a mental, emotional, and spiritual standpoint," says Lazar. "That's become the transformative work that I've done over the last two-and-a-half years."

When Lazar finally went public with the news this past January, something remarkable happened. Instead of being met with pity, which was his concern, in came an overwhelming showing of love and support. Lazar's friend, producer Jonathan Estabrooks, reached out and asked if he wanted to make an album. He did, and Lazar wanted it to be a record of inspirational songs culminating in a "We Are the World"–style large-group rendition of "The Impossible Dream." The album, *Impossible Dream*, will be released August 23, and features Lazar singing with a who's who of Broadway stars—including Josh Groban, Kelli O'Hara, Leslie Odom, Jr., Neil Patrick Harris, among others. A portion of the album's proceeds will benefit the ALS Network, which supports patients.

Lazar has also become an advocate for ALS patients and research, booking speaking gigs around the country. Explains Lazar: "I'm doing it in an effort to try and find a way to be of service, with everything I've learned, so the people that are out there that are scared and don't know what to do and don't have hope—I think hope is a very powerful thing. And there's a lot of hope out there."

Though there is no cure for ALS, there have been 61 documented cases of patients regaining functionality—known as ALS reversals, though more funding is needed to research what triggers reversals. Lazar has been in contact with lead researcher Dr. Richard Bedlack of Duke University. He is honest in his hopes to be one of those reversals, adding, "I imagine myself as having already reversed, healthy and whole."

Creating 300 Costumes

How Linda Cho designed the opulent costumes of *The Great Gatsby*.

By Diep Tran

Linda Cho loves a big show. Or rather, she's made it something of her specialty. She just won her second Tony Award for *The Great Gatsby*, a project that required close to 300 costumes. "I find giant shows sometimes easier than small shows, because when there's three costumes on stage, that's all people are seeing," says Cho. "Everything

HEATHER GERSHONOWITZ

is this micro, precious thing. Whereas, when you have 25 people on stage and they're all moving, you can do these sort of big, *big* gestures."

The directive for the look of the current Broadway iteration of F. Scott Fitzgerald's novel (currently running at the Broadway Theatre) came from director Marc Bruni, whose direction was, "Let's do the *Gatsby* of people's imagination," Cho recalls. "For me, that imagination is something that is going to be decadent and beautiful."

Cho and her team have created close to 300 costumes for *Gatsby*, which include the individual costumes for swings and understudies. Those costumes span from slinky 1920s flapper party dresses, to opulent head pieces, to sinister trench coats, and dapper suits befitting a millionaire. And aside from some suits, there are no repeat outfits. "Everything is very purposefully picked. It's not just about picking things that are pretty or that are fun," says Cho.

The costumes needed to look grand but also had to be practical for the rigors of an eight-shows-a-week schedule. Cho admitted she had to employ some "cheats."

For one, she had to modify the 1920s flapper silhouette to allow for Dominique Kelley's vigorous, contemporary flavored choreography. Instead of straight flapper dresses, the actors were given dresses with form-fitting waists and a drop skirt. Says Cho: "Normally in the '20s, you'd have just a straight skirt. But you can't do a big kick-you-in-the-face kick, so you've got to cheat. There's all kinds of cheats that you see in the show."

Though Cho made sure her design fit with the demands of the choreography, she did put her foot down in one key moment in the show. In the "New Money" sequence, where the narrator Nick goes to a party at Gatsby's house for the first time, Cho advocated for "a costume parade" to show off Gatsby's ultra-wealthy guests. "I was indulged," Cho says proudly. "I wanted the biggest headpieces and the longest sleeves and the biggest trains for that first, initial entry. And then [the ensemble would] lose them, and then they come back in dance-ful dresses. So that was just trying to fill the space and to really feel the decadence of the period and still be able to make it practical for the show."

The headdresses may be opulent looking, but they're actually quite light, says Cho. They're made with millinery wire and lightweight jewels, so they only weigh a few ounces.

"I have designed shows using a real jeweler [for headdresses], and those can get really heavy," says Cho. "That eight shows a week, for a year-long run, can really start giving people headaches."

Cho may have designed close to 300 costumes, but she's not done yet. "There's new second covers and understudies that need whole new designs to get inserted in. So I just designed five more the other day!"