
**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
AUGUST 2 & 3, 2024 AT 7:30 PM**

**JEANNETTE SORRELL
CONDUCTS BOLOGNE
AND MOZART**

AN EVENING OF CLASSICAL REVOLUTIONARIES

JEANNETTE SORRELL, *conductor*
RUGGERO ALLIFRANCHINI, *violin*
LAURA FRAUTSCHI, *violin*
SONYA HEADLAM, *soprano*

PROGRAM

Wolfgang Amadeus Mozart (1756 – 1791)	Overture from <i>Le nozze di Figaro</i> , K. 492 (1786)	5 min
Joseph Bologne (1745 – 1799)	"Enfin une foule...L'Amour, deviant propice" from <i>L'Amant anonyme</i> (1780) <i>Sonya Headlam, soprano</i>	6 min
Wolfgang Amadeus Mozart	<i>Exsultate, jubilate</i> , K. 165/158a (1773) i. Exsultate jubilate – Allegro ii. Fulget amica dies – Secco Recitative iii. Tu virginum corona – Andante iv. Alleluja – Molto allegro <i>Sonya Headlam, soprano</i>	15 min
Joseph Bologne	Sinfonia concertante in G Major, Op. 13, No. 2 (c. 1778) <i>Ruggero Alliffranchini, violin</i> <i>Laura Frautschi, violin</i>	20 min
INTERMISSION		
Wolfgang Amadeus Mozart	Ballet Music from <i>Idomeneo</i> , K. 367 (1781) i. Chaconne ii. Pas seul iii. Passepied iv. Gavotte v. Passacaille	23 min
Wolfgang Amadeus Mozart	Symphony No. 35 in D Major, K. 385, "Haffner" (1782) i. Allegro con spirito ii. Andante iii. Menuetto iv. Presto	23 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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ONE SUMMER IN PARIS

BY JAMES BENNETT II

The thing about program notes is that, sometimes, a whole lot of work goes into finding a thread that can connect all the pieces in the concert. And sometimes, it's too much thought. But not tonight. Because in this concert — for Joseph Bologne, Chevalier de Saint-Georges, and Wolfgang Amadeus Mozart — the narrative presents itself. In this story there are parallels and convergences, artistic triumphs and material defeats, the dream of eternal memory and the nightmare of being forgotten.

Jeannette Sorrell, your conductor tonight, has thought about this a *lot*. The observations below were made for a *different* program featuring the music of Bologne and Mozart; they have been edited and condensed to fit on these pages.

From Jeannette:

"In the summer of 1778, the elegant mansion of the Duke of Orléans in Paris was home to both Wolfgang Amadeus Mozart, a 22-year-old Austrian from the small town of Salzburg and son of a professional violinist; and Joseph Bologne, Chevalier de Saint-Georges — the 32-year-old son of an African girl in the French Colony of Guadeloupe, and her white enslaver, the wealthy French plantation owner Georges Bologne.

Joseph's mother, Nanon, was only 16 when she gave birth to her and Georges's son. Georges Bologne acknowledged the baby and gave him his own surname, Bologne.

By the time that Bologne and Mozart shared that mansion in Paris in the summer of 1778, Bologne had become the darling of Paris and all of France. Despite racial prejudice and anti-Black laws, the 32-year-old had become France's most prominent violin soloist and the conductor of the finest orchestra in Paris. He had also been granted the title of chevalier (knight) by the King of France. (Under French law, Bologne was not allowed to inherit his father's title of nobility due to his African mother. Instead, he won the title at the age of 19, after beating France's national fencing champion in a highly prominent fencing match.)

Mozart, on the other hand, was struggling in Paris. He had arrived in the spring, accompanied by his mother. Visits to wealthy aristocrats led to nothing. He did receive a commission to compose a sinfonia concertante, but when he delivered the manuscript, it was put aside and not performed. Finally, in June, his "Paris" Symphony was performed and was well received.

But misfortune struck soon. His mother fell ill and died on July 3. The grieving young man was taken in by the Duke of Orléans.

Mozart arrived at the ducal mansion stricken and grieving — and with not much to do. Bologne, on the other hand, was very busy. Aside from his post as conductor of a renowned Paris orchestra, he was also the music director of the private opera theater at the Duke's mansion. In addition, he was employed by the Duke as Lieutenant de la chasse of his vast hunting grounds just outside of Paris. Bologne was renowned for his riding skills, athletic prowess, and personal charm, as well as fencing, violin performance, conducting, and composing. He also later became a colonel in the army of the French Revolution. Mozart was a social misfit who tragically failed to win support from the aristocracy in any country.

In that summer of 1778, did the busy and successful Bologne have much time to spend with the young and grieving Mozart during their two months together? Did they play violin and piano sonatas together? Did they pore over manuscripts together? Were they friends?

We will probably never know. But what we do know is that Mozart was significantly influenced by Bologne's music. To give one example, Mozart's beloved *Sinfonia Concertante*, which he composed during that 1778 stay in Paris, bears strong resemblance to pieces that Bologne had already written. Whether or not Bologne showed Mozart any manuscripts, the fact is that Mozart would have heard these pieces performed in Paris.

Tonight we hear the music of these two geniuses side by side. This does not mean they are exact equivalents. Bologne was one of the composers who paved the way for Mozart by forging the Classical style. Mozart, arriving on earth ten years later, came at the moment when the Classical style was poised to reach its culmination. Bologne was an extraordinary violinist who pushed the limits of violin technique, bringing the Classical violin concerto to a new level. Mozart's gift was to create timeless miracles of composition that drew on the voices around him, including Bologne's."

There are a lot of historians out there who will deflect the question of historical speculation with near-political expertise. I get it. It's the responsible thing to do. No one wants to be responsible for spreading pseudo-history or unverifiable ideas presented as fact. But, at least in this world, there are far more (music) listeners out there than (music) historians, and so that speculation is bound to happen. The question is — how do we carry it out responsibly?

Most of us know who Mozart is. Interestingly, this is Jonathon Heyward's inaugural season with the Festival Orchestra of Lincoln Center, apart from

the Mostly Mozart Festival name. But here, the curse of ubiquity strikes again. The problem is that when a figure is so recognizable, famous, and performed, there's a high likelihood that — no matter how beloved they are — we listeners get lazy reassessing their work; putting it into context. Simply remembering it wasn't created in a vacuum. And while the idea that great music spontaneously generates is an impressive one, I think it's far more gratifying to consider where those aesthetic ideas came from. We only (selectively) remember so much; what else was going on?

In addition to Bologne's Sinfonia concertante in G Major, we'll also hear a selection from his only surviving opera *L'Amant anonyme* or *The Anonymous Lover* (1780), alongside the overture for Mozart's *The Marriage of Figaro* (1786). Thematically, it is a very good match. Mozart's extremely popular overture opens an opera that tells the comical, shambolic story of several couples up to their eyeballs in disguises, deceptions, elaborate schemes, and blackmail. *L'Amant* on the other hand, while maintaining a much tighter cast, focuses on the love triangle between a noble woman named Léontine, her longtime friend, and a mysterious secret admirer — the Anonymous Lover who is just an identity the friend made up to send Léontine gifts and declarations of love. (It's also worth noting that in 1784, Bologne wrote an aria for a now-lost opera called *Le Droit du seigneur*. Coincidentally, it's the exaggerated idea of the right of the lord that touches off much of the action in *Figaro*.)

It is very hard to overstate just how big of a deal it was that Bologne held the leadership posts he did in Parisian opera institutions because it was hard to overstate how popular opera itself was. That it was a Black nobleman at the height of his conducting powers, leading ensembles performing perhaps the most popular style of music — in Paris, no less — is a thing of awe.

And I'd like to think you can hear opera, outside of opera. As if its demand just seeped into composers' brains and onto their pages. Also included in the programming this evening is the motet *Exsultate, jubilate* (1773), which is — as the name suggests — a sacred work. But this stands apart from some of Mozart's offerings in this genre; it's not a solemn or reverent offering. It has jubilant vocal arials befitting secular opera.

Rounding out the evening is ballet music from Mozart's 1781 opera *Idomeneo*, paired with his 35th Symphony, "Haffner". Again, this ordering is a nudge to the hype surrounding opera and the behavior and expectations from both the audience and podium — during the premiere of the Haffner Symphony, Mozart took a step back after the third movement to perform selections from *other* pieces, including an aria from *Idomeneo*. I guess that's what the people wanted.

MEET THE ARTISTS



Jeannette Sorrell

GRAMMY®-winning conductor Jeannette Sorrell is recognized internationally as one of today's most compelling interpreters of Baroque and Classical repertoire. She is the subject of Oscar-winning director Allan Miller's documentary, *PLAYING WITH FIRE: Jeannette Sorrell and the Mysteries of Conducting*, commercially released in 2023.

Bridging the period-instrument and symphonic worlds from a young age, she studied conducting under

Leonard Bernstein, Roger Norrington and Robert Spano at the Tanglewood and Aspen music festivals; and studied harpsichord with Gustav Leonhardt in Amsterdam. She won First Prize in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from four continents.

As a guest conductor, Sorrell made her New York Philharmonic debut in 2021 to rave reviews, and quickly returned in 2023. She has repeatedly conducted the Pittsburgh Symphony, St Paul Chamber Orchestra, Seattle Symphony, Utah Symphony, Florida Orchestra, Philharmonia Baroque in San Francisco, and New World Symphony, and has also led the Philadelphia Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic, the National Symphony at the Kennedy Center, Houston Symphony, Los Angeles Chamber Orchestra, Opera St Louis with the St Louis Symphony, the National Arts Centre Orchestra (Ottawa), Calgary Philharmonic (Canada), Royal Northern Sinfonia (UK), and Orquesta Sinfónica de Castilla y León (Spain), among others.

In 2024, she makes debuts with the Baltimore Symphony, Indianapolis Symphony, and the Orchestra of St Luke's at Carnegie Hall.

As founder and conductor of APOLLO'S FIRE, she has led the renowned ensemble at London's BBC Proms, Carnegie Hall, and many international venues. Sorrell and Apollo's Fire have released 30 commercial CDs, including 11 bestsellers on the Billboard classical chart and a 2019 GRAMMY® winner. Her CD recordings of the Bach *St John Passion* and Vivaldi's *Four Seasons* have been chosen as best in the field by the *Sunday Times* of London (2020 and 2021). Her Monteverdi *Vespers* recording was chosen by *BBC Music Magazine* as one of "30 Must-Have Recordings for Our Lifetime" (2022).

With over 14 million views of her YouTube videos, Sorrell has attracted national attention and awards for creative programming. She received an honorary doctorate from Case Western Reserve University and an award from the American Musicological Society.



Ruggero Alliffranchini

Ruggero Alliffranchini is the Concertmaster of the Festival Orchestra of Lincoln Center in New York and until recently the co-Concertmaster of The Saint Paul Chamber Orchestra.

Born in Milan from a musical family he began his musical learning in Italy and continued his studies in the States with Jasha Brodsky and with Szymon Goldberg at the Curtis Institute of Music.

He was a founding member of the Borromeo String Quartet and Nobilis piano trio, with pianist Stephen Prutsman and cellist Suren Bagratuni.

He has been a frequent guest of the Chamber Music Societies of Boston and Lincoln Center. He has performed multiple times with Camerata Bern and over the past few seasons he has played as guest concertmaster with the Hong Kong Philharmonic, the Royal Flemish Philharmonic, the Minnesota Orchestra and the Phoenix Symphony.



Laura Frautschi

Violinist Laura Frautschi has established a reputation as a versatile musician with a strong commitment to contemporary as well as classical repertoire. She regularly performs as soloist and chamber musician throughout the United States and Asia, and collaborates frequently with living composers. She has given world premieres of violin concerti by leading American composers Lee Hyla and Augusta Read Thomas.

Her chamber music activities include appearances at the Caramoor International Festival, Metropolitan Museum of Art, Wellesley Composer Conference, Moab and St. Bart's Music Festivals and tours throughout Japan and the US as a member of piano trio Intersection, with cellist Kristina Cooper and pianist John Novacek. In addition, she has appeared as concertmaster of the Orchestra of St. Lukes and the New York City Opera Orchestra, and tours internationally as a concertmaster of the Orpheus Chamber Orchestra.

Ms. Frautschi's extensive discography ranges from Vivaldi's Four Seasons with the Festival Strings Lucerne and Lee Hyla's Violin Concerto with the Boston Modern Orchestra Project, to twentieth-century chamber works by Bernard Rands, Chen Yi, and Margaret Brouwer. With Intersection, she has also recorded and filmed numerous CDs and DVDs of

short popular works in diverse genres, for Pony Canyon Records and Fuji TV. Laura Frautschi studied applied mathematics at Harvard College, and violin performance with Robert Mann at The Juilliard School.



Sonya Headlam

With a voice described as "golden" (*Seen and Heard International*) soprano Sonya Headlam performs music that spans centuries, from the Baroque era to the present. She has garnered acclaim as a soloist on prestigious stages across the United States and beyond. Recent highlights include debuts with the Indianapolis Symphony Orchestra, the National Arts Centre Orchestra in Ottawa, and the New York Philharmonic. She has collaborated with other esteemed ensembles, such as Apollo's Fire, the

Milwaukee Symphony Orchestra, the New World Symphony, and TENET Vocal Artists. In the 2022–2023 season, Headlam made several important solo debuts, including with the Philadelphia Orchestra in Handel's *Messiah*, her Severance Hall debut with conductor Jeannette Sorrell and Apollo's Fire, and Beethoven's Symphony No. 9 with the North Carolina Symphony.

Upcoming highlights of the 2024–25 season include her solo debut with the Festival Orchestra of Lincoln Center singing Mozart's *Exsultate Jubilate*, and an aria from Joseph Bologne's *L'Amant anonyme*, as well as an anticipated Raritan Players' album release featuring the music of 18th-century abolitionist and composer Ignatius Sancho and Trevor Weston's song cycle *Reflections*, a new commission. Additional highlights of the 2024–25 season include a meaningful return to her home state of Ohio to perform Mahler's Symphony No. 2 with the Akron Symphony Orchestra and her debut with the New Jersey Symphony, singing Handel's *Messiah*.



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 Sečović	Horns Lawrence DiBello (Principal) Richard Hagen Trumpets Neil Balm (Principal) Raymond Riccomini Timpani David Punto (Principal) Librarian Nishana Dobbeck Personnel Managers Neil Balm Jonathan Haas Gemini Music Productions, Ltd.
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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.



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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.



PAUL KOLINICK



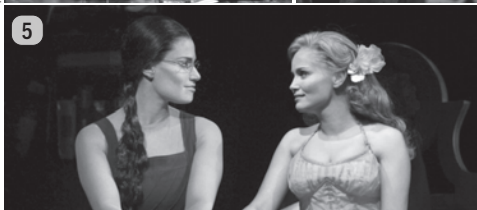
ROCK LYN



JOAN MARCUS



MARC BRENNER



JOAN MARCUS



CAROL ROSEGG



JOAN MARCUS

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 Odum, 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

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!"



HEATHER GERSHONWITZ

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

