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

**JUNE 11 – AUGUST 9, 2025**

**FESTIVAL  
ORCHESTRA  
OF LINCOLN CENTER**

**JONATHON HEYWARD, RENÉE AND ROBERT BELFER MUSIC AND ARTISTIC DIRECTOR**

**TUESDAY AND WEDNESDAY  
JULY 29 & 30, 2025 AT 7:30 PM**

Run Time: 2 hours, including intermission

**THE BEETHOVEN EFFECT**

**JONATHON HEYWARD CONDUCTS BEETHOVEN'S SEVENTH SYMPHONY**

**HABIBI | FARRENC | BEETHOVEN**

WU TSAI THEATER, DAVID GEFFEN HALL

JONATHON HEYWARD, *conductor*  
RUGGERO ALLIFRANCHINI, *violin*  
ILYA FINKELSHTEYN, *cello*  
LEONORA ARMELLINI, *piano*

PROGRAM

<b>Iman Habibi</b> (b. 1985)	<i>Jeder Baum spricht</i>	5 min
<b>Ludwig van Beethoven</b> (1770–1827)	Concerto in C major for Violin, Cello, and piano, Op. 56, "Triple Concerto" (1804) i. Allegro ii. Largo iii. Rondo alla polacca Ruggero Alliffranchini, <i>violin</i> Ilya Finkelshteyn, <i>cello</i> Leonora Armellini, <i>piano</i>	33 min

INTERMISSION

<b>Louise Farrenc</b> (1804–1875)	Overture No. I in E minor, Op. 23 (1834)	7 min
<b>Ludwig van Beethoven</b>	Symphony No. 7 in A major, Op. 92 (1812) i. Poco sostenuto – Vivace ii. Allegretto iii. Presto iv. Allegro con brio	36 min

# THANK YOU TO OUR SUPPORTERS

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# THE BEETHOVEN EFFECT

**BY JAMES BENNETT II**

Dream, if you will, of a picture of you and I engaged in... a classical music conversation in a world where Beethoven does not exist.

Good luck with that.

I'm not saying Beethoven is inevitable, or that he is the Alpha-Omega of symphonic music, or that he is the embodiment of artistic vision to which every composer should aspire. What I am saying is that his reach is staggering, and it's frankly incredible that there are so many ways to compile a program that acknowledges this fact. Where do you even begin? At the beginning, with the first composers who thought, "That Beethoven guy is pretty good; let me try that?"

Or maybe we start looking at the Beethoven effect as it exists today, with Imam Habibi's *Jeder Baum spricht*. The title, translated into English as "Every Tree Speaks," is a revolution of Habibi's mission: to draw from the stormy drama of Beethoven's Fifth and the majestic-yet-relatable naturalism of the Sixth, to deliver a musical commentary on the urgency to save our planet from the damage of climate change. As he writes in his notes for *Jeder Baum spricht*: "The piece shifts focus rapidly, and attempts to achieve its goal time and time again through different means, only to be faced with similar obstacles. Like much of Beethoven's music, this piece accompanies an unspecific narrative and imagery, and ends with a sense of resolve, one that I hope can drive our collective will towards immediate impactful change."

Beethoven gives much inspiration to us today, but famously gave equally during his own lifetime as well, serving up music to his pupils. It is a flex, truly, to say that the piece of music that *you* just got was from the mind of none other than Beethoven. The *Triple Concerto* may have been one such piece, composed around the same time he was working on his *Eroica* symphony. It was supposedly for Archduke (and pianist) Rudolph of Austria, a student and patron of Beethoven. Now, this is a concerto, but the star attraction is a piano trio; the idea is that the teenage archduke would take the relatively easier piano part while more experienced musicians chipped in their talents on cello and violin. And while it may not be as hyped up as his *Emperor Concerto*, that spirit of generous collaboration is what I hear during its performance. This is an artist extending the opportunity of participation, making everyone feel equally invested in the music at hand. It's not exclusive, and that's no small thing.

Other artists have interacted with Beethoven, if not in music, then in mood. French composer Louise Farrenc was an immense talent, born the same year that Beethoven wrote the *Triple Concerto*, and her Overture No. 1 in E minor is

an example of that kind of inspired work. A dramatic urgency pervades the work; themes and statements hurtle towards the finish line, sometimes to be stopped on a dime, hushed, and briefly slowed. Conductor Jonathon Heyward holds an amazement for the piece, as Farrenc's Overture was written only 30 years after Beethoven died, and illustrates how deeply his impact resonated. "What's powerful about Louise Farrenc is [that] it doesn't sound like Beethoven," the conductor explained. "It's very much her identity, her own sound. But the link and the connection is the drama behind the work. When we think about Beethoven, we think of an incredible symphonic narrator. We think of someone who garners the most extremes when we're talking about the orchestral palette. And she plays with that. She has that in her mind very clearly, particularly with this overture."

The narration Heyward is talking about can be found in several symphonies, whether in the heroism of Symphony No. 5 or his "Pastoral" Symphony. But Symphony No. 7 carries that mark, too. The opening movement introduces a struggle between these rounds of irresistible lyricism and building confrontation that spills over into what sounds like music befitting a journey into the unknown. And what an unknown awaited the audience at the premiere: The unflappable coolness of the second movement—a quiet hush transformed into an orchestral roar—proved so wildly popular that the people demanded an encore. And while it is an undeniable showstopper, it doesn't distract from what follows: a trio that injects a shot of cheer, and a finale that takes us into the final stage of a grand musical adventure.

## MEET THE ARTISTS

PHOTO CREDIT: VINCENT TULLO



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

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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 the BSO in March 2022 in three performances that included their first-ever performance of Shostakovich's Symphony No. 15. In summer

2024, Jonathon became Renée and Robert Belfer Music Director of the Festival Orchestra of Lincoln Center. This appointment followed a highly acclaimed Lincoln Center debut with the Mostly Mozart Festival Orchestra in summer 2022, as part of the Summer for the City festival. In 2025, it was announced that he will continue as the Renée and Robert Belfer Music Director of the Festival Orchestra of Lincoln Center through 2029, now with the added title and role of Artistic Director.

In 2024, Jonathon completed his four-year tenure as Chief Conductor of the Nordwestdeutsche Philharmonie. In summer 2021, he 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 currently resides in the United Kingdom, where his recent and future guest conducting highlights include debuts and re-invitations with the London Philharmonic, London Symphony, BBC Symphony, Royal Scottish National Orchestra, National Symphony Orchestra Ireland, City of Birmingham Symphony Orchestra, Royal Academy of Music, and Scottish Chamber Orchestra. In continental Europe, Jonathon recently made distinguished debuts with NDR Elbphilharmonie Orchester and Danish National Symphony. Successful European highlights of recent seasons included collaborations with the Castilla y León Symphony, Galicia Symphony, Brussels Philharmonic, Orchestre National Bordeaux Aquitaine, and MDR-Leipzig Symphony.

In high demand in the US, and in addition to his music director positions, Jonathon conducts prominent orchestras such as the New York Philharmonic, the

Atlanta, Detroit, Houston, Seattle, Dallas, and St. Louis symphonies, the Minnesota Orchestra, NSO Washington, and Chicago Symphony at Ravinia Festival.

Equally at home on the opera stage, Jonathon made his Royal Opera House debut with Hannah Kendall's *Knife of Dawn*, having also conducted a Kurt Weill's *Lost in the Stars* with the Los Angeles Chamber Orchestra, as well as the world premiere of Giorgio Battistelli's new opera, *Wake*, in a production by Graham Vick for the Birmingham Opera Company.

Born in Charleston, SC, Jonathon began his musical training as a cellist at the age of ten and started conducting while still at school. He studied conducting at the Boston Conservatory of Music, where he became assistant conductor of the prestigious institution's opera department and of the Boston Opera Collaborative, and he received postgraduate lessons from Sian Edwards at London's Royal Academy of Music. Before leaving the Academy, he was appointed assistant conductor of the Hallé Orchestra, where he was mentored by Sir Mark Elder, and became Music Director of the Hallé Youth Orchestra. In 2023, he was named a Fellow of the Royal Academy of Music; an honor reserved for Academy alumni.

Jonathon's commitment to education and community outreach work deepened during his three years with the Hallé and flourished during his post as Chief Conductor of the Nordwestdeutsche Philharmonie. He is equally committed to including new music within his imaginative concert programs.

VINCENT TULLO



## **Ruggero Alliffranchini (Concertmaster)**

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 into a musical family, he began his music 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.

Alliffranchini 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.

VINCENT TULLO



## **Ilya Finkelshteyn** (cello)

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Ilya Finkelshteyn is Principal Cello of the Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and Festival Orchestra of Lincoln Center. Praised by the Washington Post as a “complete master of his instrument,” he has appeared throughout the US, Canada, Europe, and Asia, and performs solo and chamber music engagements throughout the year. Ilya started his education at the St. Petersburg Conservatory under Sergei Chernyadiev. After immigrating to the US, he studied with Tanya Remenikova at the

University of Minnesota, and at Juilliard with Harvey Shapiro, where he was a featured soloist on tours to France and Bermuda. He was also coached by Felix Galimir, Samuel Sanders, and members of the Juilliard String Quartet. Ilya has appeared as a soloist with the Cincinnati, Baltimore, and St. Louis symphonies, Mostly Mozart Festival Orchestra, and National Repertory Orchestra. He has won prizes in the Brahms and WAMSO international competitions, Concertino Praga, and Russian Cello Competition. Finkelshteyn has been heard on radio stations across the country and has collaborated with artists such as Andrés Schiff, Kirill Gerstein, Hilary Hahn, David Soyer, Richard Goode, Joseph Silverstein, Jules Eskin, Steven Ansell, Harold Robinson, Vadim Repin, and Augustin Hadelich. Prior to joining the Cincinnati Symphony Orchestra, Ilya was Principal Cello of the Baltimore Symphony Orchestra under the direction of Yuri Temirkanov. He previously played in the St. Louis Symphony Orchestra cello section under Hans Vonk. Finkelshteyn frequently gives master classes and guest teaches at festivals across the country including the National Orchestral Institute + Festival and Tennessee Cello Workshop. Ilya is on faculty at the University of Cincinnati College-Conservatory of Music and teaches through the CSO/CCM Diversity Fellowship Program. Ilya plays on a 1730 Domenico Montagnana cello courtesy of the Cincinnati Symphony Orchestra.



PHOTO CREDIT: SAM BECKER



## **Leonora Armellini** (piano)

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Leonora Armellini won the Fifth Prize in the 2021 Chopin Piano Competition in Warsaw, the first Italian woman to win what is considered to be the pinnacle of pianism. She was a young winner of the 2010 Janina Nawrocka Prize for the "extraordinary musicality and beauty of sound." Leonora has always excelled, graduating at the age of 12 from the conservatory with honors and special mention, winning the Venice Prize unanimously in 2005, finishing her specialization under the guidance of Sergio Perticaroli at the

Accademia di Santa Cecilia at the age of 17 in Rome, and graduating from the Imola Academy in Boris Petrushansky's class in 2018. The numerous awards and intense activity as a soloist and chamber musician for important festivals and seasons internationally testify to the well-deserved acclaim of the Paduan pianist in the world concert scene. Leonora participated in the documentary film "Pianoforte," directed by Jakub Piątek, winner of the International Emmy Awards in the Arts Programming category (2024) and the Eagle - Polish Film Award for the best documentary film (2024).



Photo By Lawrence Sumulong

# FESTIVAL ORCHESTRA OF LINCOLN CENTER

**Jonathon Heyward**, Renée and Robert Belfer Music Director

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**Violins**

**Ruggero Alliffranchini**  
(Concertmaster)

**Emily Nebel**  
(Associate  
Concertmaster)

**Laura Frautschi**  
(Principal Second)

**Martin Agee**

**Lilit Gampel**

**Michael Gillette**

**Suzanne Gilman**

**Amy Kauffman**

**Sophia Kessinger**

**Siwoo Kim**

**Katherine Livolsi-Landau**

**Kayla Moffett**

**Maureen Nelson**

**Ronald Oakland**

**Michael Roth**

**Deborah Wong**

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**Violas**

**Shmuel Katz**  
(Principal)

**Chihiro Allen**

**Meena Bhasin**

**Danielle Farina**

**Elzbieta Weyman**

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**Cellos**

**Ilya Finkelshteyn**  
(Principal)

**Ted Ackerman**

**Ann Kim**

**Alvin McCall**

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**Double Basses**

**Jeffrey Turner**  
(Principal)

**Lou Kosma**

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**Flutes**

**Jasmine Choi**  
(Principal)

**Tanya Dusevic Witek**

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**Oboes**

**Ryan Roberts**  
(Principal)

**Nick Masterson**

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**Clarinets**

**Jon Manasse**  
(Principal)

**Christopher Pell**

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**Bassoons**

**Marc Goldberg**  
(Principal)

**Tom Seĉovic**

---

**Horns**

**Lawrence DiBello**  
(Principal)

**Richard Hagen**

---

**Trumpets**

**Neil Balm**  
(Principal)

---

**Timpani**

**David Punto**  
(Principal)

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**Librarian**

**Nishana Dobbeck**

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**Jonathan Haas**

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# 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.

## LINCOLN CENTER FOR THE PERFORMING ARTS

Lincoln Center for the Performing Arts (LCPA) is a nonprofit dedicated to ensuring the Lincoln Center campus is a destination that welcomes all—where every visitor, whether a native New Yorker or New Yorker for a day, can find inspiration, artistic innovation, and community in the creative achievements realized on campus. Year-round, we offer robust seasons of programming, representing a broad spectrum of performing arts disciplines and complementing the artistic and educational activities of the 10 fellow resident arts organizations with whom we share a home. LCPA presents hundreds of programs each year, offered primarily for free and Choose-What-You-Pay, helping ensure that the arts are at the center of civic life for all. [LincolnCenter.org](https://LincolnCenter.org)

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

*Summer for the City* welcomes all New Yorkers and visitors from around the world to a season grounded in the city's global cultural traditions, innovative spirit, and deep sense of community—all for free or Choose-What-You-Pay. Now in its fourth year, this highly anticipated summer tradition has served more than 1 million people since launching in 2022. The 2025 festival offers a bold lineup of multidisciplinary performances across the Lincoln Center campus, including world and New York premieres, participatory events, and more—all within transformed outdoor spaces that are destinations for a range of artistic experiences and spaces for respite for New Yorkers during the summer months. [SummerfortheCity.org](https://SummerfortheCity.org)