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**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 9 & 10, 2024 AT 7:30 PM**

**JONATHON HEYWARD  
CONDUCTS SCHUMANN**

**CONRAD TAO PLAYS BACH**

JONATHON HEYWARD, *conductor*  
CONRAD TAO, piano

PROGRAM

<b>Johann Sebastian Bach</b> (1685 – 1750) <b>arr. Anton Webern</b> (1883 – 1945)	Ricercar a 6 from <i>Musikalisches Opfer</i> , BWV 1079 (1747)	8 min
<b>Hannah Kendall</b> (1984 – present)	<i>He stretches out the north over the void and hangs the earth on nothing</i> (2024, World Premiere)	10 min
INTERMISSION		
<b>Johann Sebastian Bach</b>	Keyboard Concerto No. 4 in A Major, BWV 1055 (c. 1738) i. Allegro ii. Larghetto iii. Allegro ma non tanto Conrad Tao, piano	14 min
<b>Robert Schumann</b> (1810 – 1856)	Symphony No. 2 in C Major, Op. 61 (1846) i. Sostenuto assai ii. Scherzo (Allegro vivace) iii. Adagio espressivo iv. Allegro molto vivace	40 min

# FESTIVAL ORCHESTRA OF LINCOLN CENTER

The Festival Orchestra of Lincoln Center is a chamber orchestra that comes together during Lincoln Center's *Summer for the City* to celebrate and share the beauty of classical music. The ensemble, formerly the Mostly Mozart Festival Orchestra, is comprised of world-class musicians who perform year-round as soloists, as chamber musicians, and in other ensembles across Lincoln Center's campus and around the globe.

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# IT'S THE MUSIC THAT GETS YOU THROUGH

**BY JAMES BENNETT II**

*How hast thou helped him that is without power? how savest thou the arm that hath no strength?*

*How hast thou counseled him that hath no wisdom? and how hast thou plentifully declared the thing as it is?*

*To whom hast thou uttered words? and whose spirit came from thee?*

*Dead things are formed from under the waters, and the inhabitants thereof. Hell is naked before him, and destruction hath no covering.*

***He stretcheth out the north over the empty place, and hangeth the earth upon nothing.***

That's the legendary figure Job speaking. It's somewhat lost in translation and definitely lost without any additional context, but he's responding, very sarcastically, to his friend Bildad. You might know the story: God asks Satan what he thinks of Job, who by all accounts is wealthy, prosperous, happy, pretty chill, and — most importantly — pious. Satan wagers that Job will throw that piety out the window if he experiences misfortune. For whatever reason — a need to always be right, lingering insecurities, an understanding that such an outrageous bet makes for a pretty good story — God accepts, and things go left for Job. His loved ones die. His servants die. His livestock dies. He's struck by a skin disease. His wealth evaporates. And all his friends — including Bildad — prove to be terrible commiserators. They're pretty sure Job did something to deserve all of this. And for whatever reason — the thrill of piety, the satisfaction of a well crafted comeback, the understanding that remaining even somewhat philosophically poised in the face of the worst moments of your life makes for a pretty good story — Job praises his creator.

God never really explains that this whole thing was supposed to be a little experiment; curiosity that just got out of hand. But he does restore Job to health, wealth, and family — including some replacement children. And while we don't know the author of Job by name, we do know what they gave us — for starters, some classic poetry, a theodicy, and a pretty good story. And many, many centuries after it was written, it gave the composer Hannah Kendall inspiration for her new work, *He stretches out the north over the void and hangs the earth on nothing*. For the composer Kendall, she translates that verse into music to

express the lower bounds of human hopelessness. The void is a lonely place. Like Job, we can sometimes feel over a pit of nothingness, with none to help us. Kendall's composition takes inspiration from the second symphony by Robert Schumann (also included on tonight's program) — who himself notably struggled with his mental wellbeing.

I spoke to Jonathon Heyward, Music Director of the Festival Orchestra of Lincoln Center, who will conduct the World Premiere of this piece tonight, several weeks after he first received the score. To say he was excited puts it lightly. "It has everything that is sort of very unique to Hannah Kendall," he said. "You'll hear an extension of techniques on almost every single instrument. There will be harmonica playing, which is a huge part of her sort of sound world these days. Within these extended techniques and these added instruments, she really creates a sonorous sound that I think is incredibly unique. And I think people will be in for a treat when we hear this work."

Heyward explained that the British composer, who recently completed her doctoral studies at Columbia University, was chosen for this program because of her connection to New York City. "For me, it was important to be able to highlight someone who is a composer based in New York," he explained. The Festival Orchestra of Lincoln Center is ostensibly for anyone and everyone, but there was a drive to give New Yorkers something to hang onto. "We're thinking about this festival being from New York," continued Heyward. "My dream is to be able to create programs that lure people and audience members who may not always feel so comfortable coming to Lincoln Center. And maybe for the first time, they feel that there's a piece of music that they can relate to, or there's a composer that they can relate to, or there's a guest artist that they can relate to."

That relatability is multilayered. There is the artist component — Conrad Tao, another New Yorker, is a featured soloist tonight. But then there is the clear theme of mental health and well-being, with Kendall's work being the opening point of musical conversation. For the 2024 season, Lincoln Center has partnered with the Jameel Arts & Health Lab's global Healing Arts initiative in collaboration with the World Health Organization (WHO). The WHO has formed the Commission on Social Connection, which advocates for the recognition of loneliness and social isolation as a public health crisis. With a three-part panel series, presented in conjunction with the orchestra's programming, this partnership explores how music and art can positively impact our social and mental health. And putting the music of Bach and Schumann in direct conversation with each other (not to mention the latter's influence on the featured Kendall piece) is a clear look at this impact: Schumann relied heavily on Bach's music, especially during his mentally turbulent final years in a Bonn sanatorium. Friends could visit, but Clara only saw him over two years after his admission. He died a day later.

Carrying the knowledge of this connection throws the importance of Bach into relief; today we practically idolize his influence; but knowing how someone 175 years ago held this music drives home yet another point for your consideration.

First up is Bach's Keyboard Concerto in A Major. The opening movement is brisk — the piano is far from rushed, but there is no mistaking the orchestra's job of stepping up to do everything it can to support its guest. The slow movement is a decided change of character; the orchestra heaves, sighs, produces lamentations that augment the piano's search for the joy that has seemed so suddenly taken away. It does recapture the magic in the spirited third movement, initially in a supporting role to an agile violin section. Throughout the movement it prances at times, and tantalizes at others in a crisp orchestral dance.

Opposite this Keyboard Concerto is Webern's orchestration of a *ricercar* (a particular type of fugal composition) from Johann Sebastian Bach's *The Musical Offering*. The offering in question was intended for Prussian Monarch (and fellow composer) Frederick the Great. As the story goes, the King wanted to test the legendary figure's command of improvisation, and presented Bach with a fugal figure, from which he was to improvise a three-part *ricercar* on a curious, relatively new instrument: the piano. Bach was successful in this trial, but Frederick wanted to test the limits further — could Bach produce a *six* part *ricercar*? It took considerably more effort, but he could.

Webern's 1935 orchestration is arranged for a small orchestra. What's amazing about this orchestration, Heyward contends, is that "Bach is very much there. But it's the very clever usage of weaving in the lines — sometimes phrase by phrase, note by note — from different areas of the orchestra, that make it a different, kaleidoscope approach, of looking at Bach's fugues." Because at the heart of this arrangement — underneath the no-look passes from trombones to horns and flutes to oboes; the plucks of the harp and the strike of timpani — is still what is considered by many to be Bach's greatest gift to listeners today, the harmonic inventiveness that Heyward believes is easy to take for granted. "The very essence of his counterpoint and what he did for classical music is in many ways the very basis and the foundation of the whole classical music world in a way. I don't think we value his music nearly as much as we should."

However, in decades after his death, Bach's spirit and music didn't command the reverence that it does among many of today's listeners. The pedestal on which he was eventually placed was crafted by a number of enthusiasts several generations later, among them Robert Schumann, who said (or is attributed to saying) Bach's *Well-Tempered Clavier* ought to be a musician's "daily bread." He and his fellow pianist, composer, and wife Clara Schumann maintained serious study of Bach's music. For Schumann this produced, among others, *Six Fugues on the Name BACH*. His second symphony also contains Bachian references, including the B-A-C-H motif in the second movement.

But for years following his death, Schumann had his detractors — those who argued he was a better pianist and critic than composer, or that he was an outright terrible orchestrator. Some conductors, including Gustav Mahler, went so far as to re-orchestrate Schumann's symphonies outright. There's a 1953 recording of Leonard Bernstein conducting Robert Schumann's Second that includes his own analysis of the symphony, rebutting each of the charges leveled against the composer. "With poor old Schumann, everyone seems to have the license to tamper as he pleases," says the conductor. "In fact, it has become almost traditional to do so." Bernstein urges the listener to consider the "odd" Schumann choices as bold innovations: the expansion of brass beyond an orchestra's punctuation mark; or that his overworking of the strings in the third movement is justified by the new colors produced from his creative approach to that family of instruments.

Heyward also finds Schumann's music forward-thinking, especially in contrast with a more universally acknowledged giant like his contemporary Johannes Brahms. "Brahms was consistently struggling with this idea of either being one foot towards the Classical and another foot towards Romanticism," said Heyward. "And I think in a lot of ways, Schumann just really threw himself much more into the Romantic side of things and played with form, played with structure, played with instrumentation, in a way that was so uniquely different. We haven't, at least in the past, looked at Schumann's work and appreciated it for what it was, the cutting edge for his time. But I love seeing that there has been quite a resurrection of his works."

Maybe that resurrection is a long-overdue musical offering to Schumann's memory, another surprise in the musical tradition that is the exchange of gifts and ideas. And even when generosity goes unthanked, or is outright rejected for reasons rational or totally nonsensical, there's a chance that a musician — or even a listener — can correct that misfortune.

## MEET THE ARTISTS



### **Jonathon Heyward, Renée and Robert Belfer Music 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 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.





## Conrad Tao

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Conrad Tao has appeared worldwide as a pianist and composer and has been dubbed "the kind of musician who is shaping the future of classical music" by *New York Magazine*, and an artist of "probing intellect and open-hearted vision" by *The New York Times*. Tao has performed as soloist with the Los Angeles Philharmonic, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, and Boston Symphony. In recent years he has also been the subject of a special focus with the Finnish Radio Symphony and the

Swedish Radio Symphony, both of whom have presented him over multiple concerts, while he has also appeared with the Orchestra Nazionale di Santa Cecilia under Orozco-Estrada and also under Antonio Pappano.

As a composer, his work has been performed by orchestras throughout the world; his first large scale orchestral work, *Everything Must Go*, received its World Premiere with the New York Philharmonic, and its European premiere with the Antwerp Symphony, and he was the recipient of a New York Dance and Performance "Bessie" Award, for Outstanding Sound Design / Music Composition, for his work on *More Forever*, in collaboration with dancer and choreographer Caleb Teicher. He is also the recipient of the prestigious Avery Fisher Career Grant and was named a Gilmore Young Artist—an honor awarded every two years highlighting the most promising American pianists of the new generation.



Photo By Lawrence Sumulong

# FESTIVAL ORCHESTRA OF LINCOLN CENTER

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

<b>Violins</b> <b>Ruggero Allifranchini</b> (Concertmaster) <b>Laura Frautschi</b> (Principal Second) <b>Martin Agee</b> <b>Robert Chausow</b> <b>Lilit Gampel</b> <b>Michael Gillette</b> <b>Suzanne Gilman</b> <b>Amy Kauffman</b> <b>Sophia Kessinger</b> <b>Katherine Livolsi-Landau</b> <b>Kayla Moffett</b> <b>Maureen Nelson</b> <b>Ronald Oakland</b> <b>Michael Roth</b> <b>Deborah Wong</b> <b>Mineko Yajima</b>	<b>Violas</b> <b>Shmuel Katz</b> (Principal) <b>Chihiro Allen</b> <b>Meena Bhasin</b> <b>Danielle Farina</b> <b>Elzbieta Weyman</b>  <b>Cellos</b> <b>Ilya Finkelshteyn</b> (Principal) <b>Ted Ackerman</b> <b>Ann Kim</b> <b>Alvin McCall</b>  <b>Double Basses</b> <b>Jeffrey Turner</b> (Principal) <b>Blake Hinson</b> <b>Lou Kosma</b>	<b>Flutes</b> <b>Jasmine Choi</b> (Principal) <b>Tanya Dusevic Witek</b>  <b>Oboes</b> <b>Ryan Roberts</b> (Principal) <b>Nick Masterson</b>  <b>Clarinets</b> <b>Jon Manasse</b> (Principal) <b>Christopher Pell</b>  <b>Bassoons</b> <b>Marc Goldberg</b> (Principal) <b>Tom Sečović</b>	<b>Horns</b> <b>Lawrence DiBello</b> (Principal) <b>Richard Hagen</b>  <b>Trumpets</b> <b>Neil Balm</b> (Principal) <b>Raymond Riccomini</b>  <b>Timpani</b> <b>David Punto</b> (Principal)  <b>Librarian</b> <b>Nishana Dobbeck</b>  <b>Personnel Managers</b> <b>Neil Balm</b> <b>Jonathan Haas</b> <b>Gemini Music Productions, Ltd.</b>
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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. 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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# 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 Gershwins.
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.



PHIL KOLNICK



ROCKY VON



MARC BRENNER



JOAN MARCUS



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



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!"

