
**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
AUGUST 5 & 6, 2025 AT 7:30 PM**

Run Time: One hour and 45 minutes, including intermission

MUSIC OF EXILE AND REMEMBRANCE

JOANA CARNEIRO CONDUCTS RAVEL AND PROKOFIEV

WU TSAI THEATER, DAVID GEFFEN HALL

JOANA CARNEIRO, *conductor*
JAMES EHNES, *violin*

PROGRAM

Gabriela Lena Frank (b. 1972)	<i>Elegía Andina</i> (2000)	11 min
Dmitri Shostakovich (1906–1975)	Chamber Symphony, Op. 83a (1949) i. Allegretto ii. Andantino iii. Allegretto iv. Allegretto	27 min
INTERMISSION		
Maurice Ravel (1875–1937)	<i>Pavane pour une infante défunte</i> (1899, orchestrated 1910)	6 min
Sergei Prokofiev (1891–1953)	Concerto No. 2 in G minor for Violin, Op. 63 (1913) i. Allegro moderato ii. Andante assai iii. Allegro, ben marcato James Ehnes, <i>violin</i>	26 min

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MUSIC OF EXILE AND REMEMBRANCE

BY JAMES BENNETT II

Music can allow its creator to cry out to home, whether they are there or not. Sometimes they turn to music because, though they are home, they have found themselves subject to persecution in their own land. It's not always dire, though—that musical power can be harnessed to just express a nostalgia and fondness for a place and time far removed from your own. And sometimes, the music helps us remember those we love.

Tonight, we'll hear Gabriela Lena Frank's *Elegía Andina*, an orchestral dedication to the composer's late brother. But as the title suggests, this sweeping, panoramic sound world is also a tribute to her own multicultural background, which includes Chinese-Peruvian-Spanish ancestry on her mother's side and Lithuanian-Jewish ancestry on her father's. "As children of a multicultural marriage... our early days were filled with Chinese stir-fry cuisine, Andean nursery songs, and frequent visits from our New York-bred Jewish cousins," Frank expressed in her notes for this piece. "As a young piano student, my repertoire included not only my own compositions that carried overtones from Peruvian folk music but also rags of Scott Joplin and minuets by the sons of Bach. It is probably inevitable then that as a composer and pianist today, I continue to thrive on multiculturalism."

You can hear that cultural mix in the orchestration itself—Frank deliberately wrote for the flutes in a way that is evocative of pan pipes, and her brass quotes folk music (specifically, "El Cholito"). Rolling timpani conveys the wide scope of a majestic, mountainous landscape.

A sense of tradition and place grounds several works in this program, including the Chamber Symphony (Rudolf Barshoi's orchestration of Shostakovich's String Quartet No. 4, Op. 83). This quartet, written in 1949 (but not premiered until 1953 for reasons that will become clear), includes a musical demonstration of his fascination with Jewish musical themes; incidentally, the year before, the composer completed *From Jewish Folk Poetry*, a song cycle featuring settings from a collection of Jewish Folk Songs compiled by I. Dobrushin and A. Yuditsky. However, this music came at a creatively stifling part of the composer's difficult life.

The post-war Soviet Union was gripped by antisemitism—among the arrests were the editors of the volume Shostakovich set to song. Furthermore, along with other composers (including Sergei Prokofiev), Shostakovich was denounced for composing music that ran counter to Soviet cultural doctrine. Later, he was subjected to a humiliating trip to New York, where he was made to look like a lackey to the Soviet regime. Any music that was composed around this time—including the quartet that Barshoi would later orchestrate—had no real chance of a premiere.

That changed in 1953 with the death of Stalin. Things began to look up for the composer's creative life, and the quartet premiered some nine months after the Soviet premier's funeral. Tonight, we hear it reimagined for an expanded setting: the music begins with violins dancing and raising a piercing shriek atop a sonorous drone from their more deeply voiced cousins. And oboe, clarinet, English horn—they all take charge of a hypnotic lyricism that pervades the whole symphony. In fact, this entire work is the wind lover's dream. The flute, clarinet, and oboe sing to us in the quiet second movement, with the rest of the orchestra creeping in from the edges to deliver the occasional shock of dissonant reality. The third movement features that strict brass, but not until the flute–bassoon–bass clarinet combo has a moment to shine. Those double reeds, clarinets, and flutes again are given space to breathe in the final movement, but are joined by a decidedly more dramatic ensemble.

We'll be back to Russian composers in seven minutes or so, but first we need to wind the clock back to 1899, and into the home of Singer sewing machine heiress Winnaretta Singer a.k.a. Princess Edmond de Polignac. There we find a young composer named Maurice Ravel, who dedicated a wrenchingly tender, elegiac solo piano piece to the Princess. But again, the version you're getting tonight is an orchestration of the original composition. This time it was made by the composer himself; Ravel published this arrangement in 1910. Now, we hear the intimacy of the piano traded for the warmth that only comes with a small orchestra. And, oh! that harp. A beautiful paean to a past that, technically, none of us has known. Seriously—Ravel wanted listeners not to read too deeply into the title, and instead to imagine a young Spanish princess dancing a 16th-century courtly dance, the pavane.

Incidentally, the final piece of the night, Prokofiev's Violin Concerto No. 2 in G minor, had its premiere in Madrid in 1935, a particularly significant year in the composer's life. After living abroad since the outbreak of the Russian Revolution in 1917—first briefly in San Francisco, and then New York, Paris, the Bavarian Alps—Prokofiev acknowledged his homesickness and resolved to return to Russia. However, like Shostakovich, he was soon beset by creative restrictions culminating in a Stalinist denunciation that criminalized his music.

This work is a relentlessly energetic delight. The violin introduces a nomadic theme that wanders the staff, which at times throughout the movement creeps like a spider, or bounds forward in a series of triplets that play tricks with time, and seesaws its way to its thrilling conclusion. The second movement provides a more relaxed atmosphere, with pizzicato strings providing a celestial underpinning. The dream is disrupted at times, though, as the violin grows anxious and teeters on a musical crash. The music flows as quickly as it ebbs, lullabies are matched with restlessness, until the movement closes with a perfectly gentle resolution that is, somehow, also ominous. And the third movement? We get the gift of what sounds like a parody of cheerful music: sly

dissonance and a jilting pace. The sarcasm doesn't come just from rhythm but also the instruments themselves (see: that cavalier castanet). And fittingly, as the violin hurtles towards the finish line, the orchestra is there to meet it with a humorous thump. Refreshing!

MEET THE ARTISTS

PHOTO CREDIT: VASCO VILHENA

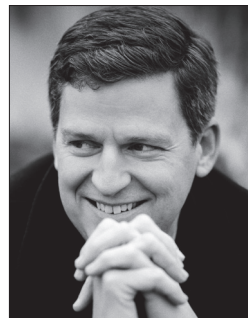


Joana Carneiro (conductor)

Joana is in high demand across the globe, particularly for her focus on contemporary music in the concert halls and on the opera stage. Among the 2025/26 symphonic season highlights are collaborations with the Baltimore Symphony, Finnish Radio, Basque National Orchestra, Gulbenkian Orchestra, Brussels Philharmonic, Helsingborg Symphony, Musikkollegium Winterthur, and the National Arts Center orchestra in Ottawa. Most recently Joana

concluded a four-year tenure as Principal Guest Conductor of the Real Filharmonia de Galicia. She was Principal Conductor of the Orquestra Sinfonica Portuguesa at Teatro São Carlos in Lisbon from 2014 until January 2022 and has been artistic director of the Gulbenkian Youth Orchestra since 2013. Over the years, Joana has established a strong connection with many prominent orchestras across Europe, including BBC Symphony, BBC Scottish, BBC National Orchestra of Wales, Philharmonia in London, the Royal Scottish National, National Symphony Orchestra of Ireland, Royal Stockholm Philharmonic, Gothenburg Symphony, Helsinki Philharmonic, Vienna Radio Symphony, Orchestre National de Bordeaux-Aquitaine, Castilla y León Symphony Orchestra, and La Venice. Further afield, Joana has collaborated with the Los Angeles Philharmonic, Detroit Symphony, Hong Kong Philharmonic, Beijing Orchestra, and São Paulo State Symphony.

PHOTO CREDIT: BEN CALDWELL



James Ehnes (violin)

Jame Ehnes has established himself as one of the most sought-after musicians on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism, and an unfaltering musicality, Ehnes is a favorite guest at the world's most celebrated concert halls. Recent orchestral highlights include the Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, London Philharmonic Orchestra, NHK Symphony, Boston Symphony, Chicago Symphony Orchestra, and Cleveland Orchestra. Throughout the 24/25 season, Ehnes is Artist in Residence with Melbourne Symphony and tours to

Asia, where he performs the complete Beethoven sonatas at Kioi Hall, Tokyo, as well as performances with Hong Kong Philharmonic and Singapore Symphony Orchestras. Alongside his concerto work, Ehnes maintains a busy recital schedule. He performs regularly at the Wigmore Hall (including the complete cycle of Beethoven Sonatas in 2019/20, and the complete violin/viola works of Brahms and Schumann in 2021/22), Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Montreux, Verbier Festival, Dresden Music Festival, and Festival de Pâques in Aix. A devoted chamber musician, he is the leader of the Ehnes Quartet and the Artistic Director of the Seattle Chamber Music Society. Ehnes has an extensive discography and has won many awards for his recordings, including two Grammys, three Gramophone Awards, and 12 Juno Awards. Ehnes was announced as the recipient of the coveted Artist of the Year title in the 2021 Gramophone Awards which celebrated his recent contributions to the recording industry, including the launch of a new online recital series entitled "Recitals from Home," released in June 2020 in response to COVID-19 and the subsequent closure of concert halls. Ehnes recorded the six Bach Sonatas and Partitas and six Sonatas of Ysaÿe from his home with state-of-the-art recording equipment and released six episodes over two months. These recordings have been met with great critical acclaim by audiences worldwide and Ehnes was described by *Le Devoir* as being "at the absolute forefront of the streaming evolution." Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin at nine, and made his orchestra debut with L'Orchestre symphonique de Montréal at 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. In 2005 he was the recipient of an Avery Fisher Career Grant. He is a Member of the Order of Canada and the Order of Manitoba, a Fellow of the Royal Society of Canada, and an honorary fellow of the Royal Academy of Music, where he is a visiting professor. In the summer 2024, he was appointed as Professor of Violin at the Indiana University's Jacobs School of Music. Ehnes plays the "Marsick" Stradivarius of 1715.



Photo By Lawrence Sumulong

FESTIVAL ORCHESTRA OF LINCOLN CENTER

Jonathon Heyward, Renée and Robert Belfer Music Director

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

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)

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)

Timpani

David Punto
(Principal)

Librarian

Nishana Dobbeck

Personnel Managers

Neil Balm

Jonathan Haas

Sean Statser

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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)