
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
JULY 30 & 31, 2024 AT 7:30 PM**

**CARLOS MIGUEL PRIETO
CONDUCTS HAYDN
AND GINASTERA**

FEATURING J'NAI BRIDGES SINGING LIEBERSON'S NERUDA SONGS

CARLOS MIGUEL PRIETO, *conductor*
J'NAI BRIDGES, *mezzo-soprano*

PROGRAM

Joseph Haydn (1732 – 1809)	Symphony No. 49 in F Minor, Hob. I:49, "La passione" (1768) i. Adagio ii. Allegro di molto iii. Menuet e Trio iv. Presto	24 min
Peter Lieberman (1946 – 2011)	<i>Neruda Songs</i> (2005) i. <i>Si no fuera porque tus ojos tienen color de luna</i> ii. <i>Amor, amor, las nubes a la torre del Cielo</i> iii. <i>No estés lejos de mí un solo día, porque cómo</i> iv. <i>Va eres mía. Reposa con tu sueño en mi sueño</i> v. <i>Amor mío, si muero y tú no mueres</i> <i>J'Nai Bridges, mezzo-soprano</i>	32 min

INTERMISSION

Alberto Ginastera (1916 – 1983)	<i>Variaciones concertantes</i> , Op. 23 (1953) i. Tema per violoncello ed arpa ii. Interludio per corde iii. Variazione giocosa per flauto vi. Variazione in modo de Scherzo per clarinetto v. Variazione drammatica per viola vi. Variazione canonica per oboe e fagotto vii. Variazione ritmica per tromba e trombone viii. Variazione in modo di Moto perpetuo per violino ix. Variazione pastorale per corno x. Interludio per fiati xi. Ripresa del Tema per contrabbasso xii. Variazione finale in modo di Rondò per orchestra	24 min
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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.

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INSIDE A MULTI-CENTURY MUSICAL JOURNEY

BY NATALIE WEINER

The bittersweet tangle of love. The transcendental solemnity of religion. The prideful spark of political struggle. Deep, unrelenting emotion ties together this wide-ranging program which, though composed over three different centuries, features music that remains as visceral and evocative now as it was when it debuted. Moving from the theatrically somber Symphony No. 49, composed by Franz Joseph Haydn in 1768, to the 21st century with GRAMMY® Award-winning soloist J'Nai Bridges singing Peter Lieberman's richly romantic *Neruda Songs*, the program will conclude with a spotlight on the Festival Orchestra of Lincoln Center's immense talents in Alberto Ginastera's *Variaciones Concertantes*, which includes solos for instruments including flute, cello, and bass — the latter being a member of the orchestra that does not often get to take center stage.

When putting the program together, the evening's conclusion was actually the starting point, according to conductor Carlos Miguel Prieto. The *Variaciones* were perfect for the "versatility and virtuosity," as he put it, of the Festival Orchestra of Lincoln Center, and also hadn't been performed by a Lincoln Center ensemble for some time. "It's a concerto for chamber orchestra if you think about it," Prieto says. "Each one of the variations shows an instrument in its own special capacity. I love doing this piece." It was also very familiar to Prieto, who is from Mexico but has worked often in Ginastera's native Argentina.

"The more I do this piece, the more I understand what it's trying to portray," Prieto says. "It's as Argentinian as it gets. Even the harp uses a very simple accompaniment for both the cello and the bass, the same accompaniment that a guitar would provide in one of the beautiful songs of the *pampas* — the equivalent of the U.S. plains. If you picture the plains from Nebraska or Iowa, this is connected to that world which has poetry and beauty as well as wild celebration, which you hear in the last movement"

The open strings of the guitar — E A D G B E — form a foundational aspect of this theme and its variations, which were composed by Ginastera not long after political conflict compelled him to resign from his post as director of the music conservatory at the National University of La Plata. Folk influences and what he called in his original notes "subjective Argentine character" guide the composition, which blends the language of Western classical music with traditional Argentine sounds like the *malambo*, a competitive dance traditionally performed by the *gauchos* (think Argentine cowboys) on the *pampas* that features highly rhythmic stomping.

While the opening theme is understated and ethereal, the variations include a number of fiery, concise solos that lead up to an explosive, cathartic finale for the whole orchestra. There are no dull moments in these rapidfire movements, with wholesale shifts in musical focus and style every few minutes.

As Prieto continued to think about pieces that might be a little “off the beaten path” for the Festival Orchestra, he learned that Bridges was available. He immediately imagined the mezzo-soprano singing Peter Lieberman’s *Neruda Songs* — a collection of five of Pablo Neruda’s love sonnets set to music.

“My work is always heavily influenced by other art — I often do literary programs, poetic programs, programs that have visual arts behind them, etc.,” Prieto explains. “Being Latin American, Pablo Neruda is a big influence. He’s the kind of poet that we all read when we are idealistic young people, and represents the search for freedom and the search for love. I’m at a point in my life where I’m ready to revisit Pablo Neruda, and the extra-musical parts of this piece — the fact that it has ties to Latin America and the U.S., like me — made it extra special to me.” Neruda being Chilean also makes for an interesting juxtaposition with the Argentinian Ginastera — neighbors on the program just as their countries are geographically.

The other extra-musical context for Lieberman’s composition is that it was written in honor of his wife, singer Lorraine Hunt-Lieberman, who died of breast cancer the year after she premiered the work with the Los Angeles Philharmonic. Lieberman had been drawn to a copy of Neruda’s *100 Love Sonnets* in an airport bookshop about a month after meeting his future wife, and had promised to set some to music for her. She didn’t live long enough to see her recording of those songs released.

Lieberman chose to compose music for VIII, XXIV, XLV, LXXXI and XCII; each “reflects a different face in love’s mirror,” as he put it in his original liner notes. The last is, touchingly, specifically about loss: “This love has not ended: just as it never had a birth, it has no death” In Lieberman’s musical conception, it is stunningly romantic, with lush strings and soaring melodies that are neither saccharine nor tragic, just full and deeply felt. There is a timeless sensibility to this contemporary composition, that these might be lost arias from some centuries-old opera — yet there is a modern edge to their light dissonance and complex harmony at the same time.

Finally, the Haydn Symphony No. 49 — often known as “La passione,” — seemed to Prieto like the ideal way to fill out the program, both as an homage to the Classical roots of the Festival Orchestra and his own expertise. When he was just starting out, Haydn’s symphonies quickly became a specialty. “It got to a point where there was not a year that I would not do 15 or 20 new ones,” Prieto explains. For this

performance, "La passione" "makes dramatic sense," Prieto explains. "I haven't done [it] in a while, but it's dear to my heart. It's unique, passionate, and virtuosic."

Of the more than 100 symphonies composed by Franz Joseph Haydn over his lifetime, No. 49 is an outlier. It is both the last of his church sonata-styled symphonies, and one of very few that is almost entirely in a minor key — creating such a somber, dramatic sound that the symphony became a liturgical favorite almost immediately, and was reprinted numerous times all over Europe. It is one example of Haydn's *Sturm und Drang* (usually translated as "storm and stress" or, broadly, "turmoil") period, in which he contributed not just to the development of the symphony as a form but to the burgeoning Romantic movement across Europe.

Though its sound fits well in churches (hence the aforementioned nickname "La passione"), the piece may have actually been written to accompany a play from the period about a self-serious Quaker — with a playful tone rather than the earnest drama that seems so obvious at first listen. Either way, its intensity — starting slowly with the opening movement, and then escalating into "a feverish fierceness of expression that few musical or poetical works of the eighteenth century possessed," as Haydn biographer and Austrian-American musicologist Karl Geiringer put it. The direct, potent and relatively unadorned melodies and forceful rhythms might have startled listeners at the time, who were used to thinking of symphonies as sources of elegant and restrained entertainment.

It is, as Prieto points out, in these melodies and ideas about emotional straightforwardness that Haydn nods to folk music — much like this performance's other composers. "There's folk music everywhere in the program," Prieto says. "It's something that I've always enjoyed in music, and that's certainly behind everything Haydn did and it's behind the Ginastera and a poet who was concerned about folk was Pablo Neruda. There is a thread if we look for it."

If this is the music of princes and gilded concert halls, it is also music that sought to connect those rarefied locations with the world in which they exist, to ground them in the sounds beyond commissions and conductors. "This is music that is completely enjoyable at first hearing," Prieto says. Whether it's your first experience of an orchestra or 100th, let the music transport you with the knowledge that there's never been a wrong way to receive it.

MEET THE ARTISTS



Carlos Miguel Prieto

Known for his charisma and expressive interpretations, Mexican conductor and GRAMMY®-winner Carlos Miguel Prieto has established himself not just as a major figure in the orchestra world but also as an influential cultural leader, an educator, and a champion of new music. In a significant career development, he started his tenure as Music Director of the North Carolina Symphony at the beginning of the 2023–2024 season.

From 2007 to 2022, Prieto was the Music Director of the Orquesta Sinfónica Nacional de México, the country's leading ensemble, and significantly raised the caliber of the orchestra. He was also Music Director of the Louisiana Philharmonic Orchestra from 2006 to 2023, where he helped lead the cultural renewal of New Orleans following Hurricane Katrina. In 2008, he was appointed Music Director of the Orquesta Sinfónica de Minería (OSM), which led to a Latin Grammy nomination for Best Classical Music Album. In 2023, Prieto led OSM in a highly successful tour of the United States, and in 2024 they will return to perform in residence at Bravo! Vail.

Recent highlights include engagements with the London Philharmonic Orchestra, NDR Elbphilharmonie, Frankfurt Radio Symphony, the Hallé, Royal Liverpool Philharmonic, the Spanish National Orchestra, Bournemouth Symphony Orchestra, BBC National Orchestra of Wales, Strasbourg Philharmonic, and Auckland Philharmonia.

Prieto is in demand as a guest conductor with many of the top North American orchestras, including Cleveland, Dallas, Toronto, Minnesota, Washington, New World, and Houston. He has enjoyed a particularly successful relationship with the Chicago Symphony Orchestra and the North Carolina Symphony. In 2023, Prieto made his hugely successful BBC Proms debut at Royal Albert Hall.

Since 2002, alongside Gustavo Dudamel, Prieto has conducted the Orchestra of the Americas, which draws young musicians from the entire American continent. A staunch proponent of music education, Prieto served as Principal Conductor of the YOA from its inception until 2011 when he was appointed Music Director. In 2018 he conducted the orchestra on a tour of European summer festivals, which included performances at the Rheingau and Edinburgh festivals as well as Hamburg's Elbphilharmonie. He has also worked regularly with the National Youth Orchestra of Great Britain and the NYO2 in New York.

Prieto is renowned for championing Latin American music as well as his dedication to new music. He has conducted over 100 world premieres of works by Mexican and American

composers, many of which were commissioned by him. Prieto places equal importance on championing works by Black and African American composers such as Florence Price, Margaret Bonds, and Courtney Bryan, among others.

Prieto has an extensive discography that includes the Deutsche Grammophon, Naxos, and Sony labels. Prieto was recognized by *Musical America* as the 2019 Conductor of the Year. A graduate of Princeton and Harvard universities, Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.



J'Nai Bridges

Two-time GRAMMY® Award-winning American mezzo-soprano J'Nai Bridges, known for her "plush-voiced mezzo-soprano" (*The New York Times*) and "calmly commanding stage presence" (*The New Yorker*) has been heralded as "a rising star" (*Los Angeles Times*), gracing the world's top opera and concert stages.

The 2023-24 season spotlights Ms. Bridges in the world premiere of *Intelligence* by Jake Heggie, where she takes on the role of Lucinda at the Houston Grand

Opera. Bridges will make her subscription debuts with the New York Philharmonic and Boston Symphony Orchestra, performing Julia Perry's *Stabat Mater* and Berlioz's *Romeo et Juliette*, respectively. She will be returning to the Metropolitan Opera in John Adams' *El Niño* conducted by Marin Alsop, as well as taking one of her signature roles of *Carmen* to the Hamburg State Opera. Bridges' recital engagements for the season begin with a performance alongside Latonia Moore at the San Diego Opera, continuing with Modlin Center of the Arts and The Metropolitan Museum of Art, with more to be announced throughout the season.

Ms. Bridges' 2022-23 season highlights included Bridges as *Carmen* with debut engagements at the Arena di Verona, Canadian Opera Company, and returns to Dutch National Opera and Lyric Opera of Chicago. She made her Seattle Opera debut in a concert performance of *Samson et Delilah* as Delilah in January 2023. Additional concert engagements included Mahler's *Resurrection Symphony* with the Detroit Symphony in November, and a world premiere by Carlos Simon in April 2023 with the National Symphony Orchestra. Ms. Bridges' recital engagements for the season included a world premiere by Jimmy Lopez at 92NY, as well as performances at Washington University, Thomasville Center for the Arts, The Cliburn, Wallis Annenberg Center for the Performing Arts, San Francisco Performances, and the Mondavi Center.

In the midst of the worldwide pandemic, she emerged as a leading figure in classical music's shift toward conversations of inclusion and racial justice in the performing arts.

In 2022 she was announced as one of the Kennedy Center's NEXT50 cultural leaders, and appeared with The National Philharmonic in the world premiere of Adolphus Hailstork's *A Knee on the Neck* that same year. Bridges led a highly successful panel on race and inequality in opera with the Los Angeles Opera that drew international acclaim for being a "conversation of striking scope and candor" (*The New York Times*). In early 2021, Ms. Bridges was featured in the Converse shoe brand's All Stars Campaign for its Breaking Down Barriers collection. Bridges also performed with the Los Angeles Philharmonic under the baton of Gustavo Dudamel for two episodes of the digital SOUND/STAGE series, and as part of the Global Citizen movement's Global Goal campaign, a program which also included Coldplay, Shakira, Usher and more. Bridges returned to the LA Phil and Dudamel in June 2022 for a performance of Lieberson's *Neruda Songs* as part of the *Power to the People!* Festival.

The pandemic also forced the cancellation of Ms. Bridges' numerous debuts during the 2020-21 season including the title role of *Carmen* at The Metropolitan Opera. Ms. Bridges 2019-20 season included her highly acclaimed debut at The Metropolitan Opera as Nefertiti in a sold-out run of Philip Glass's opera *Akhmaten*, as well as a house and role debut with Washington National Opera as Dalila in *Samson et Dalila*.

Other recent highlights include the 2022 Grammy® Award-winning Metropolitan Opera production of *Akhmaten* and 2021 GRAMMY® Award-winning recording of Richard Danielpour's oratorio *The Passion of Yeshua* with the Buffalo Philharmonic Orchestra, performing at the National Library of Congress to honor legendary fashion designer Diane von Furstenberg as she received the 2022 Ruth Bader Ginsburg Woman of Leadership Award, her sold-out Carnegie Hall Recital debut, her role debut of Kasturbai in *Satyagraha* at LA Opera, and her debuts at Dutch National Opera and the Gran Teatre del Liceu in Barcelona. Ms. Bridges also created the role of Josefa Segovia in the world premiere of John Adams' *Girls of the Golden West* at San Francisco Opera, and performed in the world premiere of *Bel Canto* at the Lyric Opera of Chicago, an opera by Jimmy Lopez based on the novel by Ann Patchett.

Bridges is a recipient of the prestigious 2018 Sphinx Medal of Excellence Award, a 2016 Richard Tucker Career Grant, first prize winner at the 2016 Francisco Viñas International Competition, first prize winner at the 2015 Gerda Lissner Competition, a recipient of the 2013 Sullivan Foundation Award, a 2012 Marian Anderson award winner, the recipient of the 2011 Sara Tucker Study Grant, the recipient of the 2009 Richard F. Gold Grant from The Shoshana Foundation, and the winner of the 2008 Leontyne Price Foundation Competition. Bridges completed a three-year residency with the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago and represented the United States at the prestigious BBC Cardiff Singer of the World Competition.

A native of Tacoma, Washington, she earned her Master of Music degree from Curtis Institute of Music, and her Bachelor of Music degree in vocal performance from Manhattan School of Music.



Photo By Lawrence Sumulong

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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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'How to Be a Human'

Back to the Future's
Casey Likes on
navigating stardom.

By Margaret Hall



HEATHER GERSHONOWITZ

It isn't easy growing up in the public eye. For Casey Likes, currently starring as Marty McFly in *Back to the Future* on Broadway, his journey from teenager to adulthood has played out on a gigantic stage for the world to see.

"I wish I'd been allowed to make mistakes," Likes confesses. Since making his Broadway debut in *Almost Famous*, Likes has had barely any downtime. He went straight from the short-lived musical, where he was the lead, to playing young Gene Simmons in the film *Spinning Gold*, before rocketing back to Broadway as McFly. "I didn't go to college because of *Almost Famous*. And that's fine, but as a performer experimenting as a person in my own personal ways, there's a whole bunch of stuff that I would have done in college if I had had the chance."

While Likes prefers to keep his personal life strictly private, the noise of the internet has made the act of getting to know himself rife with difficulty. Today, it's almost impossible to escape fans and their attention, due to social media.

"I wish I could turn it off sometimes," Likes sighs. "You have to be very, very famous to do that. Angelina Jolie probably doesn't check her social media, she has a team to do that, but she is kind of that last generation of Big Fame that can get away with that. Now, I have friends my age who

are just as famous as she is, but they don't get to turn off their phones."

Likes admits that it can be hard to tune out the criticisms levied at him every day. "Everyone has their own morals and opinions. . . Some days I'll get a comment saying I don't even deserve the role, and the very next comment will say I'm the only person who they could have ever cast."

While Likes doesn't plan on leaving *Back to the Future* anytime soon, he is taking steps to discover what his adulthood can look like. Step one? Returning to his Scottsdale, Arizona, hometown to stage a starry, sold-out production of *Rent* (July 5–7). Likes' *Back to the Future* co-star, Roger Bart, was a close friend of Larson and the namesake of one of *Rent*'s protagonists. Bart will record a video foreword for the production.

"When you eat, sleep, and breathe what you do, who are you outside of it?" Likes pauses, looking down for several beats before continuing on. "I am really trying to figure out the life outside of the career part. . . To figure out how to be a human, as well as an actor."

But one thing's for sure, Likes says: "I'm doing my best to have no ego attached to me. I want to be as equally fulfilled doing *Rent* in Scottsdale as I am doing *Back to the Future* on Broadway. I'm chasing things that give me joy."





HAIR TODAY

Nikiya Mathis is the first hair/wig designer to win a Special Tony Award.

By Logan Culwell-Black

Broadway hair and wig designer Nikiya Mathis has won a 2024 Special Tony Award, in recognition of her work on *Jaja's African Hair Braiding* (which will launch a national tour this fall). Mathis is currently represented on Broadway with *Home* at the Haines Theatre and Off-Broadway with *Cats: "The Jellie Ball"* at Perelman Performing Arts Center. Below, Mathis discusses why there needs to be a permanent hair and wig Tony Award.

Why is it important to create a permanent category for hair and wig design?

There have been shows that I've worked on that I've been really proud of what I did, and then the costume designer gets a nomination in part because of my work. Hair and wig designers have been working for years with little-to-no recognition. . . I'm grateful for this honor, but I feel like we're in a real place where the category is needed. The work we do is so intricate and so delicate and takes so many hours. It's due to be honored.

You got into this after hearing a lot of horror stories from fellow actors of color regarding hair and wigs on productions. Can you speak to that?

My first show [as an actor] out of grad school was at a major regional theatre. The cast

was five Black women, and no one had the skillset to braid our hair. I would have friends reach out and say, "Listen, the costume designer wants me to use my real hair." . . . What happens is Black actresses go home and stay up for hours at a time and do their own hair, and make sure that they don't look foolish onstage. But that really is someone else's job! . . . Now, I get Black actors who reach out to me asking me to create a wig that they pay for themselves. I have a friend who is a series regular on a TV show that reached out to me about building a wig that she was going to pay for because she was getting pushback about her hair.

For people who work in hair who aren't Black, is it their duty to go out and learn how to do Black actors' hair, or should productions be hiring wig designers of color?

I think it's all our responsibility to go out and learn. You never know who's going to be coming into your chair. . . There are natural hair classes. There are braiding classes, right here in New York City. . . In terms of hiring hairstylists of color, that's very important. At the end of the day, we need equity in hiring, period. It's not that every designer of color is amazing with styling natural, textured hair. But you want to have visibility and representation.

Meet the Winners

The 2024 Tony Awards have come and gone. See some of the winners below.

Photos by Heather Gershonowitz



The team of *Stereophonic*, which won five Tony Awards, including Best Play for playwright David Adjmi (center in the sunglasses).



Maleah Joi Moon, *Hell's Kitchen*



Kecia Lewis, *Hell's Kitchen*



Daniel Radcliffe, *Merrily We Roll Along*



Kara Young, *Purlie Victorious*



Jonathan Groff, *Merrily We Roll Along*



Shaina Taub, *Suffs*



Sarah Paulson and Branden Jacobs-Jenkins, *Appropriate*



Dede Ayite, *Jaja's African Hair Braiding*



Linda Cho, *The Great Gatsby*



Justin Peck, *Illinois*



Billy Porter, 2024 Isabelle Stevenson Award



Nikiya Mathis, Special Tony Award for *Jaja's African Hair Braiding*



Will Brill, *Stereophonic*