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

JUNE 11 – AUGUST 9, 2025

RUN AMOC* FESTIVAL

JULY 10 & 11 AT 8 PM

MUSIC FOR NEW BODIES

WU TSAI THEATER, DAVID GEFFEN HALL

70 minutes, no intermission

Libretto Jorie Graham

Composer and Conductor Matthew Aucoin*

Stage Director Peter Sellars

Lighting Design Ben Zamora

Sound Design Mark Grey

Assistant Director Yibin Wang

Costume Stylist Victoria Bek

High Soprano Song Hee Lee

Soprano Meryl Dominguez

Mezzo Megan Moore

Tenor Paul Appleby*

Bass-Baritone Evan Hughes

Sandbox Percussion Jonny Allen*, Victor Caccese, Ian Rosenbaum, Terry Sweeney

ACKNOWLEDGEMENTS

Music for New Bodies is a co-commission of American Modern Opera Company (AMOC*), DACAMERA, Los Angeles Opera, the Shepherd School of Music at Rice University, and the Aspen Music Festival and School.

By arrangement with Associated Music Publishers, Inc., publisher and copyright owner.

Foundational residency support for the development of *Music for New Bodies* was provided by Brown Arts Institute at Brown University. Special thanks to Avery Willis Hoffman, Jessica Wasilewski, and Joshua Bristow.

The AMOC* and Lincoln Center presentation of *Music For New Bodies* is produced in collaboration with THE OFFICE performing arts + film.

PRODUCTION CREDITS & BILLING

Violin Miranda Cuckson*
Violin Keir GoGwilt*
Viola Carrie Frey
Cello Iva Casian-Lakos
Cello Coleman Itzkoff*
Bass Doug Balliett*
Flute Emi Ferguson*
Flute Hunter O'Brien
Clarinet Yasmina Spiegelberg
Oboe Joe Jordan
Bassoon Brad Balliett
Harp Jacqueline Kerrod
Piano Baron Fenwick
Keyboard Ning Yu

Note: Catherine Winters Boyack will perform for Emi Ferguson on Flute during Music for New Bodies on July 10.

** AMOC* Company Member*

PRODUCTION TEAM

Technical Director Heather Berg
Stage Manager Samantha Greene
Assistant Stage Manager Mickey Acton
Sound Engineer Josh Samuels
Supertitles Operator Elaina Kaehler

AMOC*

Artistic Director Zack Winokur
Executive Producer Julia Bumke
Director of Investment Strategy Courtney Beck
Operations Manager Shelby Blezinger-McCay
Company Manager Ryan Gedrich
Senior Advisor Jennifer Chen

THE OFFICE PERFORMING ARTS + FILM

Producer Soleil George
Production Director Brendon Boyd
Director of Artist Services Carol Blanco
Technical Director Heather Berg
Founder/Director Rachel Chanoff
Executive Producer Erica Zielinski
Deputy General Manager, Projects Barbara Sartore

PROGRAM NOTE

To be alive today is to be overwhelmed. We are overwhelmed every day by the gap between what we know and what we're capable of feeling. We know too much: we *know* that the planet is warming and frequently afire; we *know* that millions of people around the world are suffering as a result of unnecessary wars and preventable famines—but how can we let ourselves feel everything we know without simply giving in to despair?

The poetry of Jorie Graham is singularly capable of gathering together these irreconcilable scales of existence: the global and the personal, the cosmic and the mundane. In recent years, as Graham has undergone a long battle with cancer, her poetry has become wilder and more beautiful than ever before. She has turned her gaze both inward and outward at once, without a shred of self-pity, to draw the most breathtaking analogies: in her poetry, the ravages of chemotherapy can transform in an instant into the destruction that human beings have unleashed on the ocean floor through decades of pollution. And as technological advances have made it possible for us to live life almost entirely in virtual spaces, Graham has insistently asked the question of what it is about physical, embodied life that's worth defending.

One of music's great gifts is simultaneity: multiple contradictory experiences can be gathered together, in a piece of music, into something coherent and even beautiful. Music is also capable of making the unbearable bearable—and not only bearable, but joyous. Graham's poetry, with its utopian syntheses of every imaginable kind of earthly experience, struck me as irresistible material for an equally utopian musical work.

The result is *Music for New Bodies*, a piece that might be called a vocal symphony, or an opera with only the ghost of a narrative. It's a 70-minute work for five singers, an instrumental ensemble of 18 players, and electronics.

This is a polyvocal piece, in every sense of the word: the five singers sing in many voices, not all of them human. There is a central "speaker," or protagonist: a woman who has just received an aggressive cancer diagnosis. At different moments in the piece, all five singers portray that central speaker; sometimes all five of them portray her at once. But that speaker's consciousness is frequently invaded by other voices: the voices of the medicines flowing through her veins; the voices of surgeons and other medical personnel; the untrustworthy voices of chatbots and AI-generated presences; and, at the other end of the spectrum, voices from deep within the planet—the voice of the earth's core, the voice of the Mariana Trench.

Throughout the piece's composition, as I assembled the text, I regularly called my beloved collaborator and friend Peter Sellars, who directed this staging of the piece and who had invaluable ideas along the way about the piece's libretto. Peter has also been present for every workshop and every concert performance of the piece so far, and his presence has added an incomparable intensity to the very fabric of the piece.

The sound engineer Kyle Joseph and I worked together to create the electronic elements, and Kyle was a crucial partner in bringing that aspect of this composition to life.

And finally, I am so grateful that I'm able to perform this piece with an ensemble of friends, the brilliant and fearless artists who make up AMOC* (American Modern Opera Company).

—Matthew Aucoin

SYNOPSIS

I. Cryo

Music for New Bodies begins in a moment of crisis, of spiritual freefall. The first movement, "Cryo," takes place in the immediate aftermath of a long-dreaded medical diagnosis: "The bad news became apparent too late."

Because of this, the speaker is tempted by one of the provisional immortalities, like cryopreservation, that are now available to those with the money and the desire. She is on the verge of embarking on "a long stilling voyage," a journey whose destination is unknowable. "I have no idea what is retained," the singers intone. "What is here is certainly not there."

The music of this movement jumps between different material in an unnerving, unpredictable way: the speaker is in a state of dissociation; she is unable to confront either her diagnosis or the full implications of the step she's about to take. Speech emerges in fragments. The mood toggles between frozenness, panic, a kind of wild lashing-out, and moments of painful clarity. At times, the five singers speak in a desperate, blurted unison; at other times, their lines fracture and scatter.

Near the end of the movement, something mysterious happens: the speaker's words fuse with those of the medieval mystic Julian of Norwich, whose scaldingly powerful vision of Jesus on the cross are overlaid with the speaker's contemporary attempt to attain a very different form of life after death.

2. I [know myself]

The second movement, "I [know myself]," is a brief, frightening snapshot of another destabilizing experience: the speaker looks in the mirror and does not recognize what she sees there. This movement is a fierce attempt to remain grounded, to *locate* oneself, even as the speaker stares and stares and feels less and less sure of her own bodily existence. The music features a quiet yet implacable pulse, a kind of heartbeat of oblivion, out of which erratic, almost fast-forwarded instrumental figures emerge.

3. Deep Water Trawling

This movement departs from the human world, visiting the most distant and unknowable realm on our planet: the very bottom of the ocean.

In the first part of the movement, the five singers embody some deep-sea presence—maybe they're deep-water fish, or maybe they're the voice of the sea floor itself—speaking up to humanity, telling us about the unimaginable violence we've unleashed through pollution and ghostfishing. An electronic pulse, like a ship's rotating propeller, dominates the texture. These deep-sea presences have nothing encouraging to say to us: "there is nothing in particular you want—you just want," they say. That phrase, "you just want," builds and builds, like a burgeoning pile of toxic waste, to an overwhelming musical climax.

The second half of the movement, which begins with the line "Ask us anything" is a dialogue between an oracular deep-sea presence (portrayed by the mezzo-soprano) and a group of human "questioners" (the other four singers). This spirit of the deep is a kind of modern-day Erda, and like Erda, she has frightening truths to tell us.

4. Prying / Dis-

The bottom of the ocean, with its dim light, transforms into an operating room in a hospital. The speaker is about to undergo an intense operation, one that may save her, but from which she might not return alive. The movement begins with the ambient sounds of a hospital's daily routine—"anesthesiologists back from coffee break"—and the inexorable preparatory steps before the operation begins: "the guidewires in, the intravenous ports, the drip begun."

The speaker reflects on the fact that she will soon be literally opened up and examined: "They will learn everything about me while I sleep." In these moments of preparation, she experiences violent, shuddering shifts in emotion: she lashes out, she wonders whether this is worth even trying—and finally she accedes, relaxes, and gives herself over to the journey that awaits her. The music of her encounter with "the machine reading me out" is unexpectedly lush, ecstatic, even erotic.

As the drugs have their effect and she descends "down through this operating theater's novocaine-green gleam," we enter a hallucinatory, almost psychedelic realm: the singers seem to give voice to the drugs themselves as they pass through her veins. The music takes on a strange, synthetic sweetness, like an aural manifestation of the seductive yet not entirely human voice of a medical corporation.

After the operation, there is a blackout, a desolate instrumental section, devoid of life. And yet the patient has survived. She slowly wakes up, hears the world outside, and steps out of the hospital into the sunlight: "and you get a little extra life to live... can you still live it."

5. Poem

It's only after having undergone this long journey, from the chaos of the first two movements through the terrifying messages of "Deep Water Trawling" and the transformative surgery of "Prying / Dis-," that the speaker is capable of hearing a different voice: a voice from the earth's core, a calm, potent voice with a message for us. "The earth said / remember me," the movement begins.

Having begun in an all-too-human state of panic and dissociation, *Music for New Bodies* ends in a state of more-than-human serenity. The planetary voices in this piece generally have bad news for the human species, but this earth-voice has something else to tell us. Sure, it says, everything won't be OK *for you*. But there's also something bigger than you—the planet itself, and whatever nameless forces brought the planet into being—and those forces will outlast you. In this final movement, the five singers and the full ensemble give voice to the rumbling, radiant presence of those more-than-human forces, which vibrate with a fierce, unquenchable joy.

—Matthew Aucoin

MEET THE ARTISTS

MATTHEW AUCOIN (composer and conductor)

Matthew Aucoin is an American composer, conductor, and writer, and a 2018 MacArthur Fellow. He is a co-founder of the pathbreaking American Modern Opera Company (AMOC*), was the Los Angeles Opera's Artist in Residence from 2016 to 2020, and currently serves as an Arnhold Creative Associate at The Juilliard School.

Aucoin's orchestral and chamber music has been performed, commissioned, and recorded by such leading artists and ensembles as Yo-Yo Ma, the Philadelphia Orchestra, the Chicago Symphony, Zurich's Tonhalle Orchestra, the BBC Scottish Symphony, the Los Angeles Chamber Orchestra, and the Brentano Quartet. In the summer of 2023, the MET Orchestra, conducted by Yannick Nézet-Séguin, featured Aucoin's orchestral work *Heath* on its first European tour in several decades.

Aucoin is also well-known for his operas, which include *Eurydice*, *Crossing*, and *Second Nature*. These works have been produced at the Metropolitan Opera, the Los Angeles Opera, Brooklyn Academy of Music (BAM), Boston Lyric Opera, the Lyric Opera of Chicago, and the Canadian Opera Company, among others. The Metropolitan Opera's recording of *Eurydice* was nominated for a Grammy in 2023.

Aucoin's other recent conducting engagements include appearances with the Los Angeles Opera, Santa Fe Opera, Houston Grand Opera, Boston Lyric Opera, San Diego Symphony, Salzburg's Mozarteum Orchestra, Ojai Music Festival, Philharmonia Baroque Orchestra, Rome Opera Orchestra, and many other ensembles. Aucoin's book about opera, *The Impossible Art: Adventures in Opera*, was published in 2021 by Farrar, Straus, & Giroux. He has taught at Harvard University, and his essays regularly appear in leading publications such as *The New York Review of Books* and *The Atlantic*.

PETER SELLARS (stage director)

Peter Sellars has gained international recognition for his groundbreaking and transformative interpretations of classics, advocacy of 20th-century and contemporary music, and collaborative projects with an extraordinary range of creative and performing artists. He has staged operas at the Dutch National Opera, English National Opera, Festival d'Aix-en-Provence, Opéra

National de Paris, Salzburg Festival, and San Francisco Opera among others. Sellars collaborated on the creation of many works with composer John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, *The Gospel According to the Other Mary*, and *The Girls of the Golden West*. He guided the creation of premiere productions of Kaija Saariaho's *L'Amour de loin*, *Adriana Mater*, and *Only the Sound Remains*, and has staged works by Olivier Messiaen, György Ligeti, Paul Hindemith, Osvaldo Golijov, and Tan Dun. Recent projects include a staging of Schoenberg's *Erwartung* for the San Francisco Symphony and new productions of Prokofiev's *The Gambler* for the Salzburg Festival and *Castor et Pollux* for the Paris Opera.

In addition to the premiere of Matthew Aucoin's *Music for New Bodies* at Lincoln Center, in 2025 Sellars will stage *The Nine Jewelled Deer*, by composer Sivan Eldar in Arles and Aix-en-Provence, followed by stagings of *One Morning Turns into an Eternity*, a Mahler/Schoenberg double bill for the Salzburg Festival and Saariaho's *Adriana Mater* for the Rome Opera.

Sellars has led several arts festivals, including the 1990 and 1993 Los Angeles Festivals and the 2002 Adelaide Arts Festival. In 2006 he was Artistic Director of New Crowned Hope, a festival in Vienna celebrating Mozart's 250th birth anniversary for which he invited artists from different cultural background to work in the areas of music, theater, dance, film, fine art, and architecture. He served as the Music Director of the 2016 Ojai Music Festival in California. Sellars is a Distinguished Professor in the Department of World Arts and Cultures at UCLA, a curator of the Telluride Film Festival and was a mentor for the Rolex Mentor and Protégé Arts Initiative. He is the recipient of a MacArthur Fellowship, Erasmus Prize for contributions to European culture, Gish Prize, and is a member of the American Academy of Arts and Sciences. He has been awarded the prestigious Polar Music Prize and been named Artist of the Year by Musical America. In 2021 Sellars was honored with the EBU-IMZ Lifetime Achievement Award for his body of opera video recordings.

Scan for Additional Program Notes and
Artist and Designer Bios



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)

AMERICAN MODERN OPERA COMPANY

AMOC* is a company of creators that commissions and produces bold new work in music, dance, and opera. Founded in 2017 by composer Matthew Aucoin and director and producer Zack Winokur, AMOC* (American Modern Opera Company) comprises 17 of today's most sought-after composers, choreographers, directors, vocalists, instrumentalists, dancers, writers, and producers. These artists are united by their commitment to collective authorship through long-term generative relationships. AMOC* supports these creators with unparalleled resources to develop their work, maintains a robust national and international touring schedule, and upholds a rigorously equitable and artist-led development model. AMOC* is deeply committed to making its performances financially accessible.

AMOC* has developed and premiered over 20 new productions in its eight seasons as a company. Past partners include 92nd Street Y, American Repertory Theater, Baryshnikov Arts Center, Brown Arts Institute, DACAMERA (Houston), Harvard University, La MaMa, Park Avenue Armory, Stanford Live, and Yale University. AMOC* has appeared internationally at the Aix-en-Provence Festival, Centre Pompidou (Paris), de Singel (Brussels), Elbphilharmonie (Hamburg), and Erholungshaus (Leverkusen). In 2022, AMOC* served as Music Director for the 75th Ojai Music Festival, presenting 18 performances, eight world premieres, and six new theatrical productions. runningamoc.org | [@runningamoc](https://twitter.com/runningamoc)

THE OFFICE PERFORMING ARTS + FILM

THE OFFICE performing arts + film develops, produces, and presents art that makes a difference. Based in New York and London, THE OFFICE works in ongoing partnerships with festivals, venues, and institutions to create cultural programming that is unique and mission-specific. We do this to provide platforms for artists across all disciplines—artists who strive in their practice to illuminate and advance the causes that move them—to bring their work to the public.

As producers, we help artists we love to realize their vision by taking projects through all stages of creation: from concept, creative development, fundraising, and commissioning to tour planning, company management, and performance. We are honored to have produced work around the world with William Kentridge, Carrie Mae Weems, Angélique Kidjo, Yo-Yo Ma, and many others, as well as ongoing collaborations with visionary partners including For Freedoms, Theater of War, The FreshGrass Foundation, and MASS MoCA.

As programmers and curators, we work closely with institutions, museums, universities, and other cultural organizations to build programs that respond to their missions and engage the communities they serve. Current and recent programming partnerships include MASS MoCA, the FreshGrass Festival, ArtYard, the BRIC Celebrate Brooklyn! Festival, the Momentary, The Wallis Center, the Margaret Mead Documentary Film Festival, the New York Jewish Film Festival, Sundance Feature Film & Theater Development Labs, the SNF Nostos Festival, the Kennedy Center, the Williams College '62 Center for Theatre & Dance, Symphony Space, Carnegie Hall, and the American Museum of Natural History.

At the heart of our work is a commitment to creating spaces where art can do what it does best—inspire, uplift, reveal, entertain, challenge, and catalyze change. We amplify the voices of artists making a difference locally, nationally, and internationally, and center our programming and producing around values of social justice, equity, race, gender, sustainability, and democratic ideals. Each project is shaped in response to the community it serves, with a focus on inclusion, collaboration, and bringing a diverse and reflective group of stakeholders to the table.

theofficearts.com | [@theofficearts](https://www.instagram.com/theofficearts)

Run AMOC* Festival Part of Lincoln Center's *Summer for the City* June 18–July 16, 2025

The Comet / Poppea | David H. Koch Theater | June 18–21
Canto Ostinato | David Rubenstein Atrium | June 25
Hans OTTE The Book of Sounds | Alice Tully Hall | June 26
Julius Eastman: A Power Greater Than | David Geffen Hall | June 28
Julius Eastman: The End Is Not In Sight | Josie Robertson Plaza | June 29
Zarabanda Variations | David Rubenstein Atrium | July 2
Edinburgh Rollick | Jaffe Drive | July 3
Dance in the Park | Hearst Plaza | July 9–10
Music for New Bodies | David Geffen Hall | July 10 & 11
The Cello Player | Hearst Plaza | July 12
Rome Is Falling | Alice Tully Hall | July 13
the echoing of tenses | Alice Tully Hall | July 16

The American Modern Opera Company (AMOC*) is a leading force among today's most innovative and visionary interdisciplinary ensembles—recognized for producing deeply resonant and boundary-pushing art. This summer, AMOC* embarks on its most significant artistic endeavor to date with a bold slate of opera, dance, and music, creating an immersive landscape of art that redefines the festival experience. Performances will take place indoors and outdoors across Lincoln Center, moving fluidly between the spectacular and the intimate. Each production draws audiences into a realm where the lines between disciplines blur, celebrating the company's audacious creativity and intimate approach to storytelling
runningamoc.org | [@runningamoc](https://www.instagram.com/runningamoc)

AMOC* Company

Jonny Allen, percussionist
Paul Appleby, tenor
Matthew Aucoin, composer, conductor, pianist
Doug Balliett, double bassist, composer
Julia Bullock, classical singer
Jay Campbell, cellist
Anthony Roth Costanzo, countertenor
Miranda Cuckson, violinist, violist
Julia Eichten, dancer, choreographer
Emi Ferguson, flutist
Keir GoGwilt, violinist, writer
Conor Hanick, pianist
Coleman Itzkoff, cellist
Or Schraiber, dancer, choreographer
Bobbi Jene Smith, dancer, choreographer
Davóne Tines, bass-baritone
Zack Winokur, director, producer

AMOC* Team

Artistic Director and Co-Founder Zack Winokur

Executive Producer Julia Bumke

Co-Founder Matthew Aucoin

Director of Investment Strategy Courtney Beck

Operations Manager Shelby Blezinger-McCay

Company Manager Ryan Gedrich

Senior Advisor Jennifer Chen

AMOC* Board of Directors

Stephen A. Novick, chair

Marta Miller, vice chair

Matthew Bird, treasurer

Adam Charlap Hyman, secretary

C. Graham Berwind, III

Eleni Gianulis-Vermeer

Kathy Schuman

Sarah Billingham Solomon

Robert L. Turner

LINCOLN CENTER FOR THE PERFORMING ARTS

Shanta Thake, *Ehrenkranz Chief Artistic Officer*

Jordana Leigh, *Vice President, Artistic Programming*

Paloma Estévez, *Director, Artistic Programming*

Rebecca M. Podsednik, *Director, Artistic Programming*

Meiyin Wang, *Director, Artistic Programming*

Cory Dunn, *Associate Director, Chief of Staff*

Mengtong Guan, *Associate Director, Artistic Programming*

Godfrey Palaia, *Senior Manager, Artistic Programming*

Siobahn Sung, *Senior Producer, Artistic Programming*

Roshni Lavelle, *Line Producer, Artistic Programming*

Gina Ferrara, *Line Producer, Artistic Programming*

Kathryn Banks, *Line Producer, Artistic Programming*

Liam Torchia, *Company Manager*

Skye Pagon, *Company Manager*

Jiwon Park, *Artistic Executive Coordinator*

Monifa Brown, *Programming Coordinator*

Molly O'Connor, *Contracts and Payments Coordinator*

Andreina Zama-Díaz, *Programming Strategy Project Manager*

Randi Vanible, *Arts Management Fellow*

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

THANK YOU TO OUR SUPPORTERS

Major support to develop the Run AMOC Festival is provided by G. Graham Berwind, III, Stephen A. Novick, and Bruce and Suzie Kovner*

Support to develop the Run AMOC Festival is provided by Paul Buttenwieser, Pat and Bill O'Connor, Jane Toll, and Robert Turner*

Additional support to develop the Run AMOC Festival is provided by Barbara Glauber, Helen Little, Fay and Bill Shutzer, Sarah Billinghamurst Solomon, Susan and David Young, and Barbara Walkowski*

Lead support for Choose-What-You-Pay is provided by the Family of Robert Wood Johnson III

Major support is provided by the Scully Peretsman Foundation

Additional corporate support is provided by Capital One

Additional support is provided by the PNC Foundation

Lead Support for Summer for the City Community Programming is provided by the Stavros Niarchos Foundation (SNF)

Major support for Summer for the City is provided by Chase

NewYork-Presbyterian is the Official Hospital of Lincoln Center for the Performing Arts

United is the Preferred Airline of Lincoln Center Presents

Steinway & Sons is the Preferred Piano Partner of Lincoln Center

Major support for Lincoln Center Presents and Summer for the City is provided by the Shubert Foundation, the Howard Gilman Foundation, and MOVADO Group Foundation

BAAND Together Dance Festival is made possible by CHANEL

Additional support is provided by Park Lane New York and Fairfield by Marriott Central Park

Endowment support is provided by the Blavatnik Family Foundation Fund for Dance, The Marie-Josée and Henry R. Kravis Foundation, Oak Foundation, and PepsiCo Foundation

Lincoln Center's artistic excellence is made possible by the dedication and generosity of our board members

Operation of Lincoln Center's public plazas is supported in part with public funds provided by the City of New York

Programs are made possible, in part, with public funds provided by National Endowment for the Arts, the New York City Department of Cultural Affairs, Empire State Development, and the New York State Council on the Arts with the support of the Office of the Governor, Mayor of the City of New York, the New York State Legislature and the New York City Council

FESTIVAL ORCHESTRA OF LINCOLN CENTER

JULY 19–AUGUST 9



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

**ALL TICKETS ARE
CHOOSE-WHAT-YOU-PAY**

LincolnCenter.org/FestivalOrchestra

MADE POSSIBLE BY

ΙΣΝ / SNF

ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
STAVROS NIARCHOS FOUNDATION

MAJOR SUPPORT BY

CHASE

NewYork-
Presbyterian

Lead support for the Festival Orchestra of Lincoln Center is provided by Renée and Robert Belfer. Additional support is provided by Fan Fox and Leslie R. Samuels Foundation and Barbara H. Block. Chamber, orchestral and classical programs supported by the Leon Levy Endowment Fund.

LINCOLN CENTER'S
SUMMER
FOR THE CITY

JUN 11–AUG 9



**HUNDREDS OF FREE AND CHOOSE-
WHAT-YOU-PAY EVENTS**



COME SOAR WITH US!
SummerForTheCity.org

MADE POSSIBLE BY

ISN / SNF

ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΚΗΦΟΡ
STAVROS NIARCHOS FOUNDATION

MAJOR SUPPORT BY

CHASE

NewYork-
Presbyterian