

OJAI AT BERKELEY

PETER SELLARS, MUSIC DIRECTOR

To mark the milestone 70th Ojai Music Festival, renowned director Peter Sellars returns as the 2016 music director. Sellars' partnership with Ojai dates back to 1992, when he directed a daring staged version of Stravinsky's *L'Histoire du soldat* with music director Pierre Boulez. The three Ojai programs presented in Berkeley this month mark the sixth year of artistic partnership between the festival and Cal Performances and represent the combined efforts of two great arts organizations committed to innovative and adventurous programming.



Peter Sellars (*music director, Ojai Music Festival 2016*), the acclaimed opera, theater, and festival director, has gained international renown for his groundbreaking and transformative interpretations of artistic masterpieces and for collaborative projects with an extraordinary range of creative artists. He has staged operas at the Dutch National Opera, English National Opera, Lyric Opera of Chicago, Opéra National de

Paris, Salzburg Festival, and San Francisco Opera, among others, and has established a reputation for bringing 20th-century and contemporary operas to the stage, including works by Hindemith, Ligeti, Messiaen, and Stravinsky.

Sellars has been a driving force in the creation of many new works with longtime collaborator John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, and *The Gospel According to the Other Mary*. Inspired by the compositions of Kaija Saariaho, Sellars has guided the creation of productions of her work that have expanded the repertoire of modern opera. *Desdemona*, a collaboration with Nobel Prize-winning novelist Toni Morrison and Malian composer and singer Rokia Traoré, was co-commissioned by Cal Performances and received its US premiere here in Berkeley.

Other projects with Cal Performances include John Adams' *I Was Looking at the Ceiling and Then I Saw the Sky*, George Crumb's *The Wings of Destiny* (with soprano Dawn Upshaw at the 2011 Ojai Festival), and *The Peony Pavilion*.

Recent work includes a production of *The Indian Queen*, combining music by Purcell, text, and dance, and a concert staging of *Pelléas et Mélisande* with the Berlin Philharmonic. In 2015, Sellars collaborated with flex dance pioneer Reggie Gray and a group of 21 dancers from the New York City flex community to create *Flexn*, a powerful work confronting issues

of social injustice in America; the production will be seen in Europe this summer. Later this year, he will direct a concert staging of Orlando di Lasso's *Lagrime di San Pietro* with the Los Angeles Master Chorale.

Sellers has led several major 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 month-long festival in Vienna for which he invited artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual arts, and architecture for the celebration of Mozart's 250th birth anniversary.

Peter Sellers is a Distinguished Professor in the Department of World Arts and Cultures at UCLA, a resident curator of the Telluride Film Festival, and was a mentor for the Rolex Arts Initiative. He was director-in-residence at the English National Opera (2014–15) and is currently director-in-residence at the Berlin Philharmonic. His awards include a MacArthur Fellowship, the Erasmus Prize for contributions to European culture, the Lillian Gish Prize for outstanding contribution to the beauty of the world and to mankind, and the Polar Music Prize. Sellers is a member of the American Academy of Arts and Sciences.

Jamie Bennett (*president, Ojai Music Festival*) is the former chief operating officer of Southern California Institute of Architecture (SCI-Arc) in Los Angeles, where he was responsible for planning, operations, finance, campus, student, and administrative functions. He is credited with the school's current financial health and the purchase of the Los Angeles campus by raising a bond issue to finance the acquisition.

Before joining SCI-Arc, Bennett worked extensively in nonprofits and as an executive in media companies in Los Angeles and London. Most recently he has been a business advisor, investor, and director with Pasadena Angels, which specializes in local emerging growth companies.

Bennett served as CEO of worldwide productions for London-based Pearson Television, as CEO of Los Angeles-based ACI television, and as a senior vice-president at Disney's Buena Vista Television in Burbank. Prior to working for Disney, he worked for CBS, including five years as general manager of KCBS-TV in Los Angeles.

Bennett holds an MBA from Harvard University and a BA in political science from the UC Berkeley. He has served on the Public Television Advisory Board at the Annenberg School at USC and on the boards of the National Environmental Trust in Washington (DC), Northfield Mount Hermon School in Massachusetts, St. Nicholas Theatre in Chicago, and Marlborough School in Los Angeles, among others.

Thomas W. Morris (*artistic director, Ojai Music Festival*) was appointed artistic director of the Ojai Music Festival starting with the 2004 festival. Recognized as one of the most innovative leaders in the orchestra industry, he has served as the long-time chief executive of both the Cleveland Orchestra and the Boston Symphony Orchestra. Morris is currently active nationally and internationally as a consultant, lecturer, teacher, and writer. As artistic director of the 70-year-old Ojai Festival, Morris is responsible for artistic planning, and each year appoints a music director with whom he collaborates on shaping the festival's programming. During his decade-long tenure, audiences have increased and the scope of the festival has expanded, including the addition of Ojai at Berkeley, a collaborative partnership with Cal Performances. Morris was a founding director of Spring for Music, and served as the project's artistic director. He currently serves as a member of the board of directors of the Interlochen Center for the Arts. He is also an accomplished percussionist.

The Ojai Music Festival is grateful to the Park Avenue Armory in New York for its generosity in providing rehearsal space for the 2016 Ojai Music Festival.



Steven Stucky at the 2014 Ojai Festival premiere of his one-act opera *The Classical Style*. *The San Francisco Chronicle* described the work as “exuberantly funny and often touching... a dazzling display of inventiveness and broad comical delight.” Photo: Timothy Norris.

In Memoriam Steven Stucky

Steven Stucky, the Pulitzer Prize-winning composer and respected conductor, teacher, and author, passed away on February 14, 2016, at the age of 66. Stucky’s adventurous music won a wide and enthusiastic following, and was commissioned by major orchestras and ensembles around the world. Stucky’s opera *The Classical Style* was the centerpiece of the 2014 Ojai at Berkeley festival. We mourn the loss of this extraordinary talent.

When greeted with the question, “How are you?” Steve would always quip with gallows humor, “I’m on this side of the grass!” Very sadly that is no longer true, and the loss to our musical and cultural community is profound. We know him best as a composer—most recently at Berkeley of his funny, whimsical, and beautiful opera, with Jeremy Denk’s libretto, *The Classical Style*, which so perfectly captured the essence of Charles Rosen’s book and transformed it with music into a powerful and touching narrative. His *Rhapsodies* for the New York Philharmonic likewise exemplified a musical voice of magnificent color and depth of expression. We also miss him as a teacher and profound musical advocate. His knowledge of the music of composers of our day and the recent past—Berio and Lutoslawski,

especially—was unmatched. (Indeed my first meeting with Steve was some 20 years ago, interviewing him for the BBC about the music of Lutoslawski.) Through his quiet authority in talks, interviews, and writings, Steve advanced their work as much as the cause of modern music itself. His long association with the Los Angeles Philharmonic as its consulting composer for new music set the standard in defining a composer’s role at the heart of a musical institution. Most of all, Steve approached life with a kindness, gentleness, and good humor that left all of us somehow enriched after every encounter with him. We miss him greatly.

—Matias Tarnopolsky
Executive and Artistic Director,
Cal Performances

Steve Stucky, like his music, was immediately approachable, engaging, open, and ready to meet you on your terms. Then the surprises began. Both the person and the music turned out to be living links across traditions, geographies, lines of influence, and gradually inclusive, generously imagined communities. Comfortable in academia and on the front lines of contemporary performance, Steve invited everyone who came into his circle to share his ease and quiet, gently penetrating seriousness. Much of his music echoed and troped familiar material to create something that subtly formed a passage to his own voice and sensibility. This gift for sharing space and interests and time with others is reflected vitally in a body of work which is modest about its brilliance but secretly ambitious. We miss this warm and beautiful man.

—Peter Sellars
Music Director, Ojai Music Festival

Steve was a generous-spirited composer who truly relished working side-by-side with others. He was a master composer, teacher, and colleague, and had a long association with the Los Angeles Philharmonic dating back to 1988, during which period he got to know the Ojai Festival. In 2014, he collaborated with Ojai music director Jeremy Denk on *The Classical Style: An Opera of Sorts*, which was based on Charles Rosen's landmark book. This highly improbable yet hilarious project was a true comic opera. Jeremy's text is clever, full of mischief and fantasy, and also an amazing blend of irreverence and reverence, and Steve's inventive and sparkling score mirrors and illuminates Jeremy's libretto. With the evolution of musical style as its subject, we hear music that embodies that musical evolution—moments of hilarious musical jokes and quotations embedded in a wildly creative and gorgeous score, with an ending that is very powerful and touching particularly after the romp that precedes it. The piece genuinely embraces the wonders of great music, not a surprise knowing Steve—an amazing achievement given neither Steve nor Jeremy had ever written an opera, and had never

worked together before. It was such a pleasure to know Steve over the years, and to witness his extraordinary creative gifts first hand during this amazing project.

—Thomas W. Morris,
Artistic Director, Ojai Music Festival

Steve loved discovering new things. And sharing. He was very much part of his time and his society, but he didn't have an agenda. And rather than trying to push for a certain point of view, he tried to find interesting voices—even if they were far from his. He left a formidable body of work. He thought about the audience, and he wasn't particularly worried about himself. What Steve wanted ultimately was for new music to be a normal part of life. Let's give people something to hang onto. We are here to give people the possibility to enjoy themselves, make their lives richer and deeper, and just have fun.

—Esa-Pekka Salonen,
Conductor Laureate, Los Angeles Philharmonic

He was such an optimist—a *real* optimist—and there are never enough optimists in this world.

—Deborah Borda,
*President and Chief Executive Officer,
Los Angeles Philharmonic*

We are talking about one of the greatest composers of our times.

—Gustavo Dudamel,
*Music and Artistic Director,
Los Angeles Philharmonic*

He had an astounding intellect, but perhaps more important were his warmth, graciousness, and generosity of spirit. He gave unstintingly of his time to many organizations; perhaps even more important, he did the same for his friends and his students. Every young composer who had the opportunity to work with Steve carried away memories that would last a lifetime, not only in terms of the valuable instruction they received but also through the example he set as a humble and caring human being.

—Christopher Rouse,
composer

Thursday, June 16, 2016, 8pm
Zellerbach Playhouse

Kaija Saariaho
La Passion de Simone
Musical Journey in Fifteen Stations
Libretto by Amin Maalouf

Julia Bullock, *soprano*

International Contemporary Ensemble (ICE)

Claire Chase, <i>flute</i>	Mike Truesdell, <i>percussion</i>
Alice Teyssier, <i>flute</i>	Dustin Donahue, <i>percussion</i>
Nick Masterson, <i>oboe</i>	Bridget Kibbey, <i>harp</i>
Joshua Rubin, <i>clarinet</i>	Jacob Greenberg, <i>piano</i>
Rebekah Heller, <i>bassoon</i>	Jennifer Curtis, <i>violin</i>
David Byrd-Marrow, <i>horn</i>	Salley Koo, <i>violin</i>
Rachel Drehmann, <i>horn</i>	Kyle Armbrust, <i>viola</i>
Jeff Missal, <i>trumpet</i>	Kivie Cahn-Lipman, <i>cello</i>
Michael Lormand, <i>trombone</i>	Randy Zigler, <i>bass</i>
Ross Karre, <i>percussion</i>	Levy Lorenzo, <i>live sound and electronics</i>

Roomful of Teeth

Estelí Gomez, <i>soprano</i>	Caroline Shaw, <i>alto</i>
Avery Griffin, <i>baritone</i>	John Taylor Ward, <i>baritone</i>

Joana Carneiro, *conductor*
Peter Sellars, *director*
Gabriel Berry, *costume designer*
Ben Zamora, *light sculpture and lighting designer*
Michael Schumacher, *assistant director*
Betsy Ayer, *stage manager*
Pamela Salling, *assistant stage manager*
Diane J. Malecki, *executive producer*

*Tonight's concert will last approximately 75 minutes
and will be performed without an intermission.*

*This performance is made possible, in part, by Patron Sponsors Greg and Liz Lutz.
Cal Performances' 2015-2016 season is sponsored by Wells Fargo.*



Kaija Saariaho

Kaija Saariaho (b. 1952)
Amin Maalouf (b. 1949)
La Passion de Simone
Musical Journey in Fifteen Stations
 (2006; chamber version 2013)

Some lives are exemplary, others not; and of exemplary lives, there are those which invite us to imitate them, and those which we regard from a distance with a mixture of revulsion, pity, and reverence. [...] In the respect we pay to such lives, we acknowledge the presence of mystery in the world—and mystery is just what the secure possession of the truth, an objective truth, denies.

—Susan Sontag on Simone Weil

Whose Simone?

That may depend on *which* Simone. Simone Weil was many things: brilliant philosopher, wayward Marxist theoretician (and sparring partner with Trotsky), trade union activist and factory worker, dedicated teacher, linguist, con-

troversial cultural historian, Jewish anti-Semite, pacifist, altruist, anarchist, frontline soldier for the Spanish Republic, ascetic Catholic mystic, member of the French Resistance.... “I envied her,” wrote Simone de Beauvoir, “for having a heart which could beat right across the world,” adding elsewhere:

Her intelligence, her asceticism, her total commitment, and her sheer courage—all these filled me with admiration; though I knew that, had she met me, she would have been very far from reciprocating my attitude. I could not absorb her into my universe, and this seemed to constitute a vague threat to me.

The threat is real because Simone Weil was a woman of radical consequence. Throughout her short life every cause, every revelation entailed a course of action; her intellectual, emotional, and spiritual convictions were inscribed in the very fiber of her physical being, leading, in the end, to the extinction of that very self.

Simone Weil (1909–43), born into a loving, well-to-do agnostic Jewish family, had all the benefits of culture and education. She was a brilliant student of philosophy and embarked on a teaching career, which she interrupted to spend a year working in a factory to experience firsthand the workers’ plight. With the rise of Hitler she engaged more directly in contemporary politics, writing essays, leading demonstrations, and joining a fighting brigade against fascism in Spain. While recuperating from a serious accident, a mystical experience led her to embrace of Catholicism (without, however, joining the church), after which issues of moral and ethical philosophy began to dominate her thinking. With France and, in particular, its Jewish citizens under threat, she accompanied her parents to safety in America, before returning to Britain to serve the French government in exile. Already weakened by tuberculosis, she died, it is said, from self-starvation born of her deep empathy for the suffering of the French people under German occupation. Amin Maalouf has written:

At the age of 34, between the ages of Jesus and Mozart, a young woman decided to leave this world. The time was August 1943, and humanity had just reached a summit of barbarity. Simone Weil passed away without a sound, as if by silent protest, in the anonymity of a small English hospital. Her choice to die speaks to us of her rejection of any form of submission—to violence and hate, to Nazism and Stalinism, but also to a dehumanizing industrial society that deprives individuals of their substance and leads them into nothingness. Simone’s writings, most of which were published after her death, are an attempt to find a way out of this nothingness. Her passion is a discreet but powerful signpost in our misguided world.

La Passion de Simone is the result of a collaborative interchange between Maalouf, Kaija Saariaho, and Peter Sellars, who first suggested Weil as a subject for what would become a “Musical Journey in Fifteen Stations.” These collaborators each brought to the project *his* or *her* Simone Weil. Saariaho recalls:

...together we chose the different parts of Weil’s work and life for the libretto before I began composing. Whereas I have always been fascinated by Simone’s striving for abstract (mathematical) and spiritual-intellectual goals, Peter is interested in her social awareness and political activities. Amin brought out the gaping discrepancy between her philosophy and her life, showing the fate of the frail human being amongst great ideas. In addition to Simone Weil’s life and ideas, many general questions of human existence are presented in Amin’s text.

Each of the text’s 15 stations—a structure that recalls the Stations of the Cross of the medieval Passion play—presents an aspect of Weil’s life and thinking, though largely seen from the perspective of a narrator, a soprano, who represents an imaginary sister (older?, younger?—we are never sure). This narrator is, in any



Julia Bullock

event, rooted in a sensibility closer to our own, as she considers Weil from perspectives that are now critical, now puzzled, here accusatory, there awed.

The original version of *La Passion de Simone*, which was premiered in Vienna in 2006, is scored for full chorus and orchestra with electronics. In the chamber version, created in 2013 and heard last week at the Ojai Music Festival in its American premiere, the orchestra is reduced to 19 players without electronics and the chorus has become four solo voices. This reduction of forces serves to accentuate the exquisite delicacy of Saariaho’s score, while at the same time introducing an element of astringency to its rich colors and textures. The effect is of a slowly turning cushion of sound that supports both the sinuous line of the narrator’s voice, as well as the dry precision of Weil’s own words, which are interspersed as spoken text.

La Passion de Simone is a work that both lures and cautions. Saariaho’s score is sensuous and enticing—a striking contrast to the prickly sensibility of a woman known for her limitless capacity for compassion, but notoriously averse

to physical contact. Maalouf's narrator invites us to engage with the life of this remarkable woman, but makes clear that she is ultimately unknowable. We approach the unapproachable through a music of crystalline beauty, a text of hesitant astonishment. Simone Weil rushed into possession only to relinquish her hold; we can only follow at a distance.

—Christopher Hailey

Kaija Saariaho is a prominent member of a group of Finnish artists who are making a worldwide impact. She studied in Helsinki, Fribourg, and Paris. At IRCAM (Institut Recherche et Coordination Acoustique/Musique), she developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. Even the titles of her linked pair of orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990), suggest her preoccupation with color and texture. Although much of her catalogue comprises chamber works, Saariaho has turned increasingly to larger forces and broader structures in works such as *Orion* (2004), *Laterna Magica* (2008), and *Circle Map* (2008).

Detailed notation using harmonics, microtonality, and a continuum of sound extending from pure tone to unpitched noise are all features found in one of her most frequently performed works, *Graal théâtre* for violin and orchestra (1994). Her catalogue also includes *Aile du songe* (2001), *Notes on Light* (2006), *D'OM LE VRAI SENS* (2010), and *Maan varjot* (2014). In 2015, Gerald Finley and the Los Angeles Philharmonic Orchestra, conducted by Gustavo Dudamel, premiered *True Fire* for baritone and orchestra.

Since the late 1990s, Saariaho has turned to opera: *L'Amour de Loin* (2000), *Adriana Mater* (2006), *Emilie* (2010), and the oratorio *La*

Passion de Simone (2006). Her opera *Only the Sound Remains* was premiered in March 2016 at the Dutch National Opera, directed by Peter Sellars. Other performances will follow in Paris, Helsinki, Madrid, and Toronto. Saariaho's harp concerto *Trans* will receive its world premiere in August by Xavier de Maistre and the Tokyo Symphony Orchestra, conducted by Ernest Martínez-Izquierdo at the Suntory Hall, Tokyo.

Saariaho has received several of major composing awards, including the Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, and Polar Music Prize. In 2015, she was the judge of the Toru Takemitsu Composition Award competition.

Amin Maalouf was born in Beirut, Lebanon, in 1949. He majored in sociology and worked as a journalist, dealing mainly with international affairs. He covered events in Vietnam, India, Bangladesh, Somalia, Ethiopia, and Yemen. In 1976, he moved to Paris and worked for *Jeune Afrique* weekly, of which he became editor-in-chief and columnist.

In 1983, Maalouf published his first book, *The Crusades through Arab Eyes*, followed by a number of novels, including *Leo Africanus* (1986), *Samarkand* (1988), *The Gardens of Light* (1991), *The First Century After Beatrice* (1992), *The Rock of Tanios* (1993), *Ports of Call* (1996), and *Balthasar's Odyssey* (2000). He also wrote essays, including "On Identity" (1998) and "Disordered World" (2009), as well as opera librettos for Kaija Saariaho, including *L'Amour de Loin* (2001), *Adriana Mater* (2006), *La Passion de Simone* (2006), and *Emilie* (2010).

His books have been translated into more than 50 languages and he has received many international awards, including the Prix Goncourt in 1993 for *The Rock of Tanios*, the Prix européen de l'essai Charles Veillon in 1998 for *On Identity*, and the prestigious Premio Principe de Asturias in 2010. He was elected to the French Academy in June 2011.

Peter Sellars (*director*) is the music director of the 2016 Ojai Music Festival. For a full biography, please see p. 13.

The **International Contemporary Ensemble (ICE)**, described by *The New York Times* as “one of the most accomplished and adventurous groups in new music,” is dedicated to reshaping the way music is created and experienced. With a modular makeup of 35 leading instrumentalists, performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and strategies for audience engagement. ICE redefines concert music as it brings together new music and new listeners in the 21st century.

Since its founding in 2001, ICE has premiered over 500 compositions—the majority of these new works by emerging composers—in venues spanning from alternative spaces to concert halls around the world. The ensemble has received the American Music Center’s Trailblazer Award for its contributions to the field, the ASCAP/Chamber Music America Award for Adventurous Programming, and was named Musical America Worldwide’s Ensemble of the Year in 2013. From 2008 to 2013, ICE was ensemble-in-residence at the Museum of Contemporary Art Chicago. ICE musicians serve as artists-in-residence at the Mostly Mozart Festival of Lincoln Center, curating and performing chamber music programs that juxtapose new and old music. In 2014, ICE began a partnership with the Illinois Humanities Council, the Hideout in Chicago, and the Abrons Art Center in New York to support the OpenICE initiative.

ICE has released acclaimed albums on the Nonesuch, Kairos, Bridge, Naxos, New Focus, New Amsterdam, and Mode labels. Recent and upcoming highlights include headline performances at the Lincoln Center Festival (New York), Aspekte (Austria), Acht Brücken Music for Cologne (Germany), Festival de Música de Morelia (Mexico), Teatro Amazonas (Brazil), and performances with the Nagoya Philharmonic and Seattle Symphony. ICE has worked closely with conductors Ludovic Morlot, Matthias Pintscher, John Adams, and Susanna Mälkki. Since 2012, conductor and percussion soloist Steven Schick has served as ICE’s artist-in-residence.

In 2011, with lead support from The Andrew W. Mellon Foundation, ICE created the ICElab program to place teams of ICE musicians in close collaboration with emerging composers to develop works that push the boundaries of musical exploration. ICElab projects have been featured in more than 100 performances from 2011 to 2014, and are documented online through ICE’s blog and DigitICE, its online library of performance videos. In 2014, The Andrew W. Mellon Foundation renewed its leadership support to launch the OpenICE initiative, which brings the full scope of ICE’s programming and educational activities for free to broader audiences around the world.

In 2015, ICE launched its EntICE education initiative. EntICE brings together leading composers with youth ensembles in new works to be performed side-by-side with ICE. Members of ICE guide young people—and their schools, families, and communities—through the entire collaborative process of bringing premiere pieces to life. As an “enticing” first taste of new music, students have the privilege of being essential to the works’ creation. Inaugural EntICE partners include Youth Orchestra Los Angeles (YOLA), People’s Music School Youth Orchestra (Chicago), Ojai Music Festival, and Chicago’s Ear Taxi Festival. ICE’s other workshops include The Listening Room, in which graphic score composition stimulates ideas about creating and interpreting music; sessions of structured group improvisation; and community concerts that introduce schools to the personalities of ICE and the instruments that comprise the ensemble.

For more information, please visit iceorg.org.

Roomful of Teeth is a Grammy Award-winning vocal project dedicated to mining the expressive potential of the human voice. Through study with masters from singing traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders.

Founded in 2009 by Brad Wells, the group gathers annually at the Massachusetts Museum

of Contemporary Art (MASS MoCA) in North Adams, MA, where the members have studied Tuvan throat singing, yodeling, belting, Inuit throat singing, Korean *Pansori*, Georgian singing, Sardinian *cantu a tenore*, Hindustani music, and Persian classical singing with some of the world's top performers and teachers. Commissioned composers include Rinde Eckert, Judd Greenstein, Merrill Garbus (of tUnE-yArDs), Anna Clyne, Fred Hersch, Sarah Kirkland Snider, Michael Harrison, Sam Amidon, and Ted Hearne.

Roomful of Teeth's Grammy-nominated sophomore album, *Render*, was released in April 2015 on New Amsterdam Records and features debut recordings of works by William Brittle, Caleb Burhann, ensemble tenor Eric Dudley, Wally Gunn, Missy Mazzoli, and artistic director Brad Wells.

Projects in 2015–16 include *The Colorado*, a music-driven documentary film that explores water, land, and survival in the Colorado River Basin (featuring former Kronos Quartet cellist Jeffrey Zeigler and Wilco's Glenn Kotche); collaborations with NOW Ensemble, Kanye West, and the American Contemporary Music Ensemble (ACME); performances with the Seattle Symphony featuring Luciano Berio's *Sinfonia*; appearances at new music festivals in the United States, Mexico, and Canada; and partnerships with over a dozen higher education institutions across the country.

Soprano **Julia Bullock**, equally at home with concert repertoire and opera, has been hailed for her versatile talent. This season, she appeared as soloist with the London Symphony Orchestra and Simon Rattle, the New World Symphony with Christian Reif, the Orchestra of St. Luke's at Alice Tully Hall, and in recitals at the Metropolitan Museum of Art and the Kennedy Center, to name a few. In November, she sang the lead role in the Berlin Philharmonic's Orchestra Academy performance of Saariaho's *La Passion de Simone*, directed by Peter Sellars, which she now reprises at the Ojai Festival.

Last summer, Bullock made her debut with the New York Philharmonic and Alan Gilbert,

and in 2013 she made her San Francisco Symphony debut in *West Side Story*, with Michael Tilson Thomas. She performed the title role in Henry Purcell's *The Indian Queen* at the Perm Opera House, the Bolshoi, Teatro Real, and the English National Opera. Bullock has toured South America as Pamina in Peter Brook's award-winning *A Magic Flute*. Other opera roles include Susanna in *Le Nozze di Figaro*, Monica in *The Medium*, and the title roles in Massenet's *Cendrillon*, Janáček's *The Cunning Little Vixen*, and Ravel's *L'Enfant et les Sortilèges*.

As winner of the 2012 Young Concert Artists Auditions, Bullock has been presented in recitals across North America. She is also a winner of the 2014 Naumburg International Vocal Competition and recipient of a 2015 Leonore Annenberg Arts Fellowship, a 2015 Sphinx Foundation Medal of Excellence, the 2015 Richard F. Gold Grant from the Shoshana Foundation, and Lincoln Center's 2015 Martin E. Segal Award.

Bullock holds degrees from the Eastman School of Music, Bard Graduate Vocal Arts Program, and in 2015 she graduated with an artist diploma from the Juilliard School. Learn more online at JuliaBullock.com.



Joana Carneiro (*conductor*) has attracted considerable attention as one of the most outstanding young conductors working today. In 2009, she was named music director of the Berkeley Symphony, succeeding Kent Nagano and becoming only the third music director in the 40-year history of the orchestra. She also currently serves as official guest conductor of the Gulbenkian Orchestra, working there at least four weeks every year. In January 2014, she was appointed principal conductor of the Orquestra Sinfonica Portuguesa.

Carneiro's growing guest-conducting career continues to develop quickly. In 2016–17, she undertakes her eighth season as music director of the Berkeley Symphony, where she has captivated audiences by highlighting the works of



International Contemporary Ensemble

prominent contemporary composers including John Adams, Esa-Pekka Salonen, Brett Dean, Kaija Saariaho, and Gabriela Lena Frank. She also works regularly with singer/songwriter Rufus Wainwright, conducting his orchestral program in Lisbon and Hong Kong this year.

International recent and future highlights include appearances with the Royal Stockholm Philharmonic, Royal Liverpool Philharmonic, Royal Philharmonic Orchestra, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Orchestre de Bretagne, and the Orchestra Sinfonica del Teatro la Fenice at the Venice Biennale, as well as the Hong Kong Philharmonic, Macau Chamber Orchestra, and Beijing Orchestra at the International Music Festival of Macau. In the Americas, she has led the Los Angeles Philharmonic, Toronto Symphony, Los Angeles Chamber Orchestra, and New World Symphony.

In 2010, Carneiro led performances of Peter Sellars' stagings of Stravinsky's *Oedipus Rex* and *Symphony of Psalms* at the Sydney Festival, which won Australia's Helpmann Award for Best Symphony Orchestra Concert that year.

As a finalist of the prestigious 2002 Maazel-Vilar Conductor's Competition at Carnegie Hall, Carneiro was recognized by the jury for demonstrating a level of potential that holds great promise for her future career. A native of

Lisbon, she began her musical studies as a violinist before receiving her conducting degree from the Academia Nacional Superior de Orquestra in Lisbon, where she studied with Jean-Marc Burfin. Carneiro received her master's degree in orchestral conducting from Northwestern University as a student of Victor Yampolsky and Mallory Thompson, and pursued doctoral studies at the University of Michigan, where she studied with Kenneth Kiesler.

PETER SELLARS' PRODUCTION TEAM

Betsy Ayer (*stage manager*) has stage managed many projects for director Peter Sellars, including *La Passion de Simone*, *Flexn*, *St. Matthew Passion*, *The Gospel According to the Other Mary*, *Michelangelo Sonnets*, and *Ainadamar*. Other recent experience includes: Carnegie Hall, Trisha Brown Dance Company, New York City Opera, New York City Ballet, Lincoln Center Festival, and Susan Marshall & Company. Ayer is a graduate of Smith College.

Diane J. Malecki (*executive producer*) has produced the work of Peter Sellars for more than 30 years. She served for several years as artistic administrator of the Guthrie Theater in Minneapolis, MN, where she first worked with

Sellars. She was subsequently invited by him to become executive director of the American National Theater at the John F. Kennedy Center for the Performing Arts in Washington, DC, where Sellars had been appointed artistic director. In 1987, Malecki was appointed producing director of the newly formed BAM Opera at the Brooklyn Academy of Music. Since 1990, she has worked as an independent producer, collaborating primarily with Sellars on the development, production, and touring of his theater, opera, film and video, and festival work. Malecki has been engaged by numerous organizations, including the Salzburg Festival, the Barbican Centre, the Vienna Festival, Lincoln Center for the Performing Arts, the Holland Festival, San Francisco Opera, and the Los Angeles Philharmonic to produce Sellars' productions, and has worked with many and diverse creative and interpretative artists.

Pamela Salling (*stage manager*) stage managed *The Winds of Destiny*, directed by Peter Sellars, in 2011. Other international productions with Sellars include assistant work on *La Passion de Simone*, *The Gospel According to the Other Mary*, *St. Matthew Passion*, *Desdemona*, *A Flowering Tree*, and *Othello*. Select New York City credits include *De Materie, tears become... streams become...* (Park Avenue Armory); *The Apple Family Plays, Into the Woods, The Agony and the Ecstasy of Steve Jobs, Neighbors, Knickerbocker* (The Public Theater); *Blood Knot* (Signature Theater Company); *A Family for All Occasions, Thinner Than Water, Massacre (Sing to Your Children)* (LAByrinth Theater Company); *The Music Teacher* (The New Group). Tours include: *The Apple Family Plays, Cloudless, Sawdust Palace, Songs of the Dragons Flying to Heaven*, and *Miss Saigon* (national tour).

Michael Schumacher (*assistant director*) is a performing artist with roots in classical and modern dance. He has been a member of several groundbreaking companies, including Ballet Frankfurt, Twyla Tharp Dance, Feld Ballet, Pretty Ugly Dance Company, and

Magpie Music Dance Company. As an independent artist, he has appeared in productions of William Forsythe, Dana Caspersen, Sylvie Guillem, Mark Haim, Paul Selwyn Norton, and Anouk van Dijk.

A collaborative figure in several Peter Sellars productions, Schumacher has appeared in *The Peony Pavilion, Bible Pieces, El Niño, Bach Cantatas, La Passion de Simone, The Vimalakirti Sutra*, and *The Gospel According to the Other Mary*.

As a choreographer, Schumacher has collaborated with the dancers of Ballet Frankfurt, Netherlands Dance Theater III, the Dutch National Ballet, Dansgroep Amsterdam, and Jin Xing Dance Theatre in Shanghai. His work has also come to the forefront in several productions of the Holland Dance Festival. Specifically for the festival he created *Queen Lear*, in which he and Sabine Kupferberg transform Shakespeare's epic narrative into a poignant duet. Together with Jiří Kylián, Schumacher created the highly acclaimed *Last Touch First*, which has been performed throughout Europe, Asia, and the United States. Over the past 20 years, Schumacher has developed a unique approach to the discipline of improvisation. He has collaborated with several pioneering artists, including Han Bennink, Katie Duck, Mary Oliver, Kirstie Simson, and Alex Waterman.

Michael Schumacher began dancing in musical theater productions in his hometown of Lewiston, ID. After moving to New York, he received a BFA in dance from the Juilliard School. He currently resides in Amsterdam and conducts workshops in movement analysis and improvisation worldwide.

Ben Zamora (*light sculpture and lighting designer*) is an internationally recognized artist whose work is primarily light based. Over the last few years, Zamora has developed an impressive body of work that creates a dialogue between viewers and their environment, while addressing universal themes of life, death, and transcendence. Drawing on natural elements, his work focuses on a visceral response, creating boldly immersive and intimate experiences that engage the viewer as an active participant.

*Roomful of Teeth*

Zamora has created massive installations and sculptures for venues such as Kunsthalle Krems in Austria, the Park Avenue Armory in New York, the Coachella Valley Music and Arts Festival in California, and Art Basel/Design Miami.

Zamora's work moves seamlessly between performance and installation art, where he creates light-based sculptures and art installations for performance-based work, including projects with the Kronos Quartet, Berlin Philharmonic, Deutsche Oper Berlin, Barbican, Los Angeles Philharmonic, and the Hammer Museum in Los Angeles. His artistic collaborators have included video art pioneer Bill Viola, Gronk, the renowned architecture firm Olson Kundig Architects, Diavolo, and Saint Genet.

Zamora's projects have been seen at the Lincoln Center for the Performing Arts in New York, Mariinsky Theatre in Russia, Festival Aix-en-Provence, the Getty Villa and Walt Disney Concert Hall in Los Angeles, Brisbane Festival in Australia, Royal Festival Hall in London, Stockholm's Baltic Sea Festival, the Helsinki Festival, the Berliner Festspiele, the Lucerne Festival in Switzerland, DeDoelen in The Netherlands, and Salle Pleyel in Paris.

International Contemporary Ensemble (ICE)

Claire Chase, *flute*
 Alice Teyssier, *flute*
 Nick Masterson, *oboe*
 Joshua Rubin, *clarinet*
 Rebekah Heller, *bassoon*
 Ryan Muncy, *saxophone*
 David Byrd-Marrow, *horn*
 Rachel Drehmann, *horn*
 Jeff Missal, *trumpet*
 Michael Lormand, *trombone*
 Jennifer Curtis, *violin*
 Salley Koo, *violin*
 Kyle Armbrust, *viola*
 Kivie Cahn-Lipman, *cello*
 Randy Zigler, *bass*
 Bridget Kibbey, *harp*
 Daniel Lippel, *guitar*
 Ross Karre, *percussion*
 Dustin Donahue, *percussion*
 Mike Truesdell, *percussion*
 Jacob Greenberg, *piano*
 Tyshawn Sorey, *piano and drums*
 Nicholas Houfek, *lighting design*
 Levy Lorenzo, *live sound and electronics*

ABOUT THE ARTISTS

Roomful of Teeth

Estelí Gomez, *soprano*
Martha Cluver, *soprano*
Caroline Shaw, *alto*
Virginia Warnken, *alto*
Eric Dudley, *tenor*
Avery Griffin, *baritone*
John Taylor Ward, *baritone*
Cameron Beauchamp, *bass*

Brad Wells, *artistic director*

ICE Staff

Vanessa Rose, *executive director*
Claire Chase, *flutist and artistic director (CEO)**
Joshua Rubin, *clarinetist and co-artistic director**
Maro Elliott, *executive assistant*
Jacob Greenberg, *pianist and director
of recordings and digital outreach**
Rebekah Heller, *bassoonist and director
of individual giving**
Ross Karre, *percussionist and director
of production/digitICE.org**
Maciej Lewandowski, *production and
operations associate*
Ryan Muncy, *saxophonist, director of institu-
tional giving, and co-director OpenICE**
Alice Teyssier, *flutist, artistic operations
associate and co-director OpenICE**
Meredith Morgan, *director of operations*
Levy Lorenzo, *engineer and technical consultant*

* ICE Artist Partner

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Kaija Saariaho

Amin Maalouf

La Passion de Simone

Musical Journey in Fifteen Stations

Première Station

Chant: Simone, grande soeur,
Petite soeur, Simone!
Je contemple ton visage
Au dernier printemps de ta vie
Pour refaire avec toi, en pensée,
Le chemin de ton agonie.

Tu es née longtemps avant moi
Puis, un jour, tu as renoncé à vieillir.
Je t'admire d'avoir fait de ta vie.
Une traverse lumineuse,
Mais je t'en veux d'avoir préféré la mort.

Lecture: *“Rien de ce qui existe n'est absolument digne d'amour, il faut donc aimer ce qui n'existe pas.”*

Deuxième Station

Chœur: Simone, grande sœur,
Petite sœur, Simone!

Chant: Tu as choisi de porter ta croix.
Non, je sais, tu n'as pas tout choisi.
Tu n'as pas choisi d'être femme, ni d'être juive.

Femme dans un monde où tes sœurs
Avaient si peu de place;
Juive dans un monde où la haine
Se déchaînait contre les tiens.
Et tu n'as pas choisi non plus
Ces douleurs...

Chœur: Ne jamais chercher Une consolation...

Chant: Ces douleurs qui ne quittaient jamais
Ta tête décolière ni tes mains d'enfant,
Tes mains naines qui te faisaient
Honte de ton corps jusqu'aux larmes.

Chœur: Ne jamais chercher à la douleur
Une consolation...

First Station

Singer: Simone, my elder sister,
My little sister, Simone!
I contemplate your face
In the last spring of your life
To travel with you, in my mind,
The way of your agony.

You were born long before me
Then, one day you gave up growing old.
I admire you for making of your life.
A shining cross,
But I resent that you preferred death.

Reader: *“Nothing that exists is absolutely worthy of love, so we must love what does not exist.”*

Second Station

Chorus: Simone, my elder sister,
My little sister, Simone!

Singer: You chose to carry your cross.
No, I know that you did not choose everything.
You did not choose to be a woman, nor to be
Jewish.

A woman in a world where your sisters
Had so little place;
Jewish in a world where hatred
Unleashed its fury against your people.
And neither did you choose
These torments...

Chorus: Never seek Consolation....

Singer: These torments that never left
Your schoolgirl's head nor your child's hands,
Your lame hands that made you
Ashamed of your body to the point of tears.

Chorus: Never seek consolation
For your pain...

Troisième Station

Chant: Une autre que toi
 Se serait détournée du monde
 Pour se soucier de sa propre souffrance.
 Toi, tu fès détournée de toi-même
 Pour fixer ton regard sur le monde.

Lecture: *“Avoir l’attention tendue...”*

Chant: N’être plus qu’un regard, comme si
 Celle qui regardait n’était rien, comme si
 Elle voulait se fondre dans ce qu’elle contem-
 plait.
 Se fondre, se dissoudre, s’anéantir.
 N’exister que par son attention au monde,
 A ses soupirs, à ses chuchotements,
 A son silence.

Lecture: *“Savoir écouter le silence... Avoir l’attention tendue vers l’absence de bruit...”*

Quatrième Station

Chant: Attentive à la souffrance des humains,
 Tu étais peu sensible à celle de tes proches.
 Une mère, un père, les yeux fixés sur toi,
 Prêts à te suivre loin, Simone,
 Jusqu’aux frontières de ton dévouement,
 Ou de ton inconscience.

Sans doute, tu les aimais, cette mère et ce père,

Mais sur leur souffrance ton attention ne se
 faisait pas.
 Parce qu’ils étaient proches, tu ne les voyais pas.
 Du mouvement dont tu désirais t’abolir,
 Tu les abolissais.
 Sans doute avais-tu peur qu’ils veuillent te
 retenir
 Sur le chemin qui mène au dernier sacrifice.

Third Station

Singer: Another person
 Would have turned away from the world
 To care for his own suffering.
 You turned away from yourself
 To fix your gaze upon the world.

Reader: *“To hold one’s attention towards...”*

Singer: To be no more than a gaze, as if
 She who was looking was nothing, as if
 She wanted to melt into what she gazed upon.
 To melt, to dissolve, to vanish.
 To exist only thru her attention to the world,
 To its sighs, to its whispers,
 To its silence.

Reader: *“To know how to listen to silence... To hold one’s attention towards the absence of noise...”*

Fourth Station

Singer: Attentive to the suffering of mankind,
 You scarcely noticed that of those close to you.
 A mother, a father, their eyes fixed upon you,
 Ready to follow you far away, Simone,
 Right to the frontiers of your devotion,
 Or of your recklessness.

No doubt you loved them, this mother
 and father,
 But their suffering never held your attention.

Because they were close, you did not see them.
 By the impulse that you sought to abolish
 yourself,
 You abolished them.
 No doubt you were afraid that they would
 hold you back
 On the way that leads to the final sacrifice.

Cinquième Station

Chœur: Travailler de tes mains, Simone?

Chant: Les ouvriers, tu as voulu partager
leur sort,
Te fondre au milieu de leur foule asservie,

Chœur: Travailler de tes mains,
A l'usine?

Chant: Tu t'es enchaînée à la machine,
Comme s'enchaînent les galériens,
Et la machine t'a volé ta gaieté,
Ta jeunesse, Simone, ta dignité,
Peut-être un peu aussi ta foi en l'homme.
Au bout de quelques mois, épuisée, malade,
Tu as posé ta croix à terre, tu as quitté l'usine,

Avec le sentiment d'avoir été marquée à vie,
Marquée au fer, comme sont marqués
les esclaves.

Sixième Station

Chœur: Et puis il y a cette image, Simone,
Cette image sur ta carte d'usine.
A-neuf-six-six-trois-zéro-Weil.
Cette image de charbon et d'ivoire
Comme un suaire
Où seraient venus s'imprimer
Les traits creusés d'un visage perdu.
A-neuf-six-six-trois-zéro-Weil.

Lecture: *"Méthode pour comprendre les images,
les symboles... Ne pas essayer de les interpréter,
mais les regarder, les regarder, jusqu'à ce que la
lumière jaillisse..."*

Chœur: Cette photo, Simone,
Sur ta carte d'usine,
On dirait celle d'une déportée
En attente de la mort,
Avec un matricule gravé sur le bras,
Ou sur la poitrine,
A-neuf-six-six-trois-zéro-Weil.

Lecture: *"Comme Dieu est impuissant à faire le
bien parmi les hommes sans la coopération des
hommes, de même le démon à faire le mal..."*

Fifth Station

Chorus: Working with your hands, Simone?

Singer: You wanted to share the fate of the
workers,
To melt into their enslaved mass,

Chorus: Working with your hands,
At the factory?

Singer: You chained yourself to a machine,
As the galley-slaves were chained,
And the machine robbed you of your gaiety,
Your youth, Simone, your dignity,
Perhaps also a little of your faith in mankind.
After some months, exhausted, ill,
You laid your cross on the ground; you left
the factory,
With the feeling of having been scarred for life,
Branded, as slaves are branded.

Sixth Station

Chorus: And then there is this image, Simone,
This image on your factory card.
A-nine-six-six-three-zero-Weil.
This image of charcoal and ivory
Like a shroud
Where had just been imprinted
The hollowed-out features of a lost face.
A-nine-six-six-three-zero-Weil.

Reader: *"Method for understanding images,
symbols... Don't try to interpret them, just look
at them, look at them, until light bursts forth..."*

Chorus: This photograph, Simone,
On your factory card,
One would say it belonged to a deportee
Waiting for impending death,
With a number engraved on her arm,
Or on her chest,
A-nine-six-six-three-zero-Weil.

Reader: *"As God is powerless to do good
amongst mankind without the cooperation of
men, it is the same with the devil doing evil..."*

Septième Station

Chant: En sortant de l'usine, grande sœur,
Tu ne croyais plus aux sociétés humaines,
A leurs mythes joyeux, ni à leurs promesses.

Chœur: "Deux forces..."

Chant: Leurs révolutions? Elles naissent dans
la violence,
Et s'achèvent dans la tyrannie.
Leur démocratie? Un autre mode
d'asservissement.

Chœur: "Deux forces règnent
Sur l'univers..."

Chant: Tu te méfiais des partis, des nations,
des Églises,
Rien que des prisons, des prisons pour l'esprit!
A quoi donc croyais-tu encore, Simone,
grande sœur?
Seulement à cette flamme...

Chœur: "... lumière et pesanteur..."

Chant: A cette flamme fragile
Qui brûle en chacun d'entre nous,
Et se nourrit de nos souffrances.

Chœur: "... lumière et pesanteur..."

Chant: Tu croyais seulement à cette flamme
tremblante
Qui nous éclaire, nous purifie,
Et nous élève vers notre liberté,
Quand la pesanteur du monde nous entraîne
Vers la voracité, et vers la servitude.

Huitième Station

Chant et Lecture: "Dieu se retire
Pour ne pas être aimé
Comme un trésor par un avare."

Neuvième Station

Chant: Savoir aimer—Dieu, pour Lui-même,

Les autres, pour eux-mêmes,
Sans bassesse, sans complaisance.

Seventh Station

Singer: Leaving the factory, my elder sister,
You no longer believed in human societies,
In their joyous myths, nor in their promises.

Chorus: "Two powers..."

Singer: Their revolutions? They are born in
violence
And end in tyranny.
Their democracy? Another form of slavery.

Chorus: "Two powers hold sway
Over the universe..."

Singer: You distrusted parties, nations,
churches,
As nothing but prisons, prisons for the spirit!
What did you believe in, then, Simone, my
elder sister?
Only in that flame...

Chorus: "... light and gravity..."

Singer: In that fragile flame
That burns within each one of us,
And is nourished by our suffering.

Chorus: "... light and gravity..."

Singer: You believed only in that trembling
flame
That enlightens us, purifies us,
And raises us towards our freedom,
When the gravity of earth drags us down
Towards greed, and towards servitude.

Eighth Station

Singer and Reader: "God withdraws
So as not to be loved
As a treasure is loved by a miser."

Ninth Station

Singer: One should know how to love God for
Himself,
Others, for themselves,
Without servility, without complacency.

Choeur: Savoir aimer
Dieu, pour lui-même.

Chorus: One should know how to love
God, for himself.

Chant: Ne pas seulement s'aimer, soi,
Ni seulement trembler pour les siens.
Aimer, en premier, ceux qui sont différents,
Ceux qui sont éloignés, et jusqu'aux ennemis.

Singer: Not only to love oneself,
Not only to fear for one's own.
To love, foremost, those who are different,
Those who are remote, and even one's enemies.

Choeur: Savoir aimer
Les autres, pour eux-mêmes.

Chorus: One should know how to love
Others, for themselves.

Chant: Ne pas seulement s'aimer, soi.
Ce fut ta grandeur, ton message le plus
poignant.
Ce fut aussi ta faute. Toujours tu as été

Singer: Not only to love oneself.
That was your greatness, your most poignant
message.

Incapable de t'aimer toi-même,
Incapable de gémir si la victime était toi,
Ou un aspect de toi.
Choeur: Savoir aimer...

But that was also your poignant fault. You
have always been
Incapable of loving yourself,
Incapable of moaning if the victim was you,
Or a facet of yourself.
Chorus: One should know how to love...

Chant: Quand ton peuple a été affamé,
tu t'es affamée;
Quand ton peuple a été crucifié, tu t'es
crucifiée.
Mais tu n'as jamais su dire: "Nous souffrons!"
Tu n'as jamais su dire "nous".

Singer: When your people were starving,
you starved yourself;
When your people were crucified, you
crucified yourself.
But you were never able to say: "We are
suffering!"
You were never able to say "we".

Dixième Station

Lecture et Choeur: "Se dépouiller..."

Tenth Station

Reader and Chorus: "To cast off..."

Chant: Et tu t'es retrouvée seule,

Singer: And you found yourself alone
once more,

Ma grande sœur obstinée, ma petite
sœur fragile.
Seule dans un monde en décomposition,
Seule avec tes carnets tapissés
De mots sanskrits, ou grecs,
Seule avec ton regard d'écolière mystique.

My obstinate elder sister, my fragile
little sister.
Alone in a world that was decomposing,
Alone with your notebooks filled with
Sanskrit words, or Greek words,
Alone with your look of a mystic schoolgirl.

Lecture et chœur: "Se dépouiller de la royauté
imaginaire du monde..."

Reader and Chorus: "To cast off one's illusory
sense of worldly sovereignty..."

Chant: Seule, debout, au milieu des Ténèbres,
Invisible

Singer: Alone, standing in the middle of
Darkness,
Invisible.

Lecture: *“Se dépouiller de la royauté imaginaire du monde pour se réduire au point qu'on occupe dans l'espace et le temps. Solitude absolue. Alors on a la vérité du monde.”*

Onzième Station

Chant: Tu as longtemps cru qu'il fallait

A tout prix éviter la guerre.

Lecture: *“Tout ce qui est soumis au contact de la force est avili, quel que soit le contact. Frapper ou être frappé, c'est une seule et même souillure.”*

Chant: Finalement, tu t'es résignée à entrer en guerre,
Un peu plus tard que d'autres,
Mais alors, tu as voulu aller jusqu'au bout.
Il émanait de toi
Une telle soif pour le sacrifice!

Lecture: *“Crainte de la mort. Fondement de l'esclavage.”*

Chant: Une telle soif pour le sacrifice!
Les résistants se sont méfiés,
Ils ont refusé de t'envoyer
Derrière les lignes ennemies.
Pour toi, ce fut la blessure ultime.

Douzième Station

Chœur: Alors tu as choisi
De te sacrifier autrement:
En te retirant d'un monde
Qui s'enfonçait dans la bestialité.
Un jour, tu as cessé de te nourrir
Parce que les enfants de France
Étaient privés de lait.

Lecture: *“Quand la douleur et l'épuisement arrivent au point de faire naître dans l'âme le sentiment de la perpétuité...”*

Chœur: Un jour, tu as renoncé à la vie
Parce que le monde avait cessé de vivre
Dans la dignité.

Reader: *“To cast off the imaginary royalty of the world, in order to reduce oneself to the point that one occupies in space and time. Absolute solitude. Then one has the truth of the world.”*

Eleventh Station

Singer: You have long believed that it was necessary,
At all costs, to prevent war.

Reader: *“Everything that is subject to contact with force is demeaned, whatever that contact may be. To strike or to be struck is one single identical stain.”*

Singer: Finally, you resigned yourself to go to war,
A little later than others,
But then, you wanted to go to the very end.
There loomed from you
Such a thirst for sacrifice!

Reader: *“Fear of death. The foundation of slavery.”*

Singer: Such a thirst for sacrifice!
The Resistance mistrusted you,
They refused to send you
Behind enemy lines.
For you, that was the final wound.

Twelfth Station

Chorus: Then you chose
To sacrifice yourself in another way:
By withdrawing from a world
Plunged into bestiality.
One day, you stopped eating
Because the children of France
Were deprived of milk.

Reader: *“When pain and exhaustion reach the point where a feeling of perpetuity is born within a soul...”*

Chorus: One day, you gave up life
Because the world had ceased to live
In dignity.

Treizième Station

Chant: Lentement,
Tu as rendu l'âme,
Petite sœur, Simone,

Chœur: A trente-quatre ans,
Dans un hôpital d'Angleterre.

Chant: L'âge d'Alexandre, ou presque—

Celui qui avait refusé de boire
Parce que ses hommes avaient soif.
Lentement, tu as rendu l'âme,
Petite sœur, Simone,

Chœur: A trente-quatre ans,
Dans un hôpital d'Angleterre.

Chant: L'âge du Christ, ou presque—
Celui que tu as voulu imiter.

Lecture: *“Pour le privilège de me trouver avant de mourir dans un état parfaitement semblable à celui du Christ quand, sur la croix, il disait: ‘Mon Dieu, pourquoi m'as-tu abandonné?’—pour ce privilège, je renoncerais volontiers à tout ce qu'on nomme le Paradis.”*

Quatorzième Station

Chant: C'était en août quarante-trois,
Et l'humanité n'a pas su alors qu'elle te perdait.

Lecture: *“Tout mal suscité dans le monde voyage de tête en tête jusqu'à ce qu'il tombe sur une victime parfaitement pure qui le subit tout entier et le détruit.”*

Chant: C'était en août quarante-trois,
Les hommes n'ont pas su
Qu'une femme s'était immolée pour eux,
Pour leurs mensonges, leurs trahisons,
Pour leur bestialité.

Thirteenth Station

Singer: Slowly,
You gave up the ghost,
My little sister, Simone.

Chorus: At the age of thirty-four,
In a hospital in England.

Singer: The same age as Alexander,
more or less—

He who had refused to drink
Because his men were thirsty.
Slowly, you gave up the ghost,
Little sister, Simone,

Chorus: At the age of thirty-four,
In a hospital in England.

Singer: The same age as Christ, more or less—
He whom you sought to imitate.

Reader: *“For the privilege of discovering myself before death in a state exactly similar to that of Christ when, on the cross, he said: ‘My God, why hast thou forsaken me?’—for this privilege, I willingly would renounce everything that is called Paradise.”*

Fourteenth Station

Singer: It was in August '43,
And humanity did not know then that it was
losing you.

Reader: *“Every evil aroused in the world travels from head to head until it falls upon a perfectly pure victim who is subjected to all the suffering and by whom evil is ultimately destroyed.”*

Singer: It was in August '43,
Mankind didn't know
That a woman had sacrificed herself for them,
For their lies, their betrayals,
For their bestiality.

Ultime Station

Chant: Par ta mort, tout ce que tu avais dit

S'est transformé en testament.

Chœur: Tu as marché
Vers l'anéantissement de toi-même,
Et tu as obtenu
Une résurrection.

Lecture: *"Ne pas croire à l'immortalité de l'âme, mais regarder toute la vie comme destinée à préparer l'instant de la mort..."*

Chant: Ta passion, Simone, grande sœur,
Ta passion a vaincu l'oubli,
Ta grâce a triomphé
De la pesanteur du monde.

Lecture: *"Rien de ce qui existe n'est absolument digne d'amour, il faut donc aimer ce qui n'existe pas."*

Chant: Ta grâce a triomphé
De la pesanteur du monde.
Mais la terre où tu nous as abandonnés
Est toujours ce royaume trompeur
Où tremblent les innocents.

Final Station

Singer: By your death, everything that you
had said

Was transformed into a testament.

Chorus: You walked
Towards your own annihilation
And you won
A resurrection.

Reader: *"Not to believe in the immortality of the soul, and still to regard the whole of life as a preparation for the moment of death..."*

Singer: Your passion, Simone, my elder sister,
Your passion defeated oblivion,
Your grace was liberated
From the gravity of the world.

Reader: *"Nothing that exists is absolutely worthy of love, so we must love that which does not exist"*

Singer: Your grace was liberated
From the gravity of the world.
But the earth where you abandoned us
Is always this kingdom of deceit
Where innocents tremble.

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Friday, June 17, 2016, 8pm
Zellerbach Hall



Dina El Wedidi & Band

The Sounds of Tahrir Square, Cairo

Dina El Wedidi, *vocals*
Gabriel Birnbaum, *saxophone*
Feisal Omar, *keyboards*
Wael Aly, *accordion*
Mohamed Hussien, *electric guitar*
Mohamed Soliman, *bass*
Abdelazim Barhouma, *percussion*
Muhammed Raafet, *drums*

*Tonight's performance will be announced from the stage and last approximately 90 minutes.
There will be no intermission.*

*This performance is made possible, in part, by Patron Sponsors Greg and Liz Lutz.
Cal Performances' 2015-2016 season is sponsored by Wells Fargo.*

I never asked myself to explain the story behind my music, behind being a singer. Maybe it's because I'm still in the middle of the experience. But I think it started when I realized that it is less important to know what you want, and far more important to know what you don't want.

During my studies at Cairo University, I fell in love with theater and composition, but because I was still developing as a musician and singer, I couldn't quite describe my feelings. At that time, I discovered that I liked to play percussion, to follow rhythm. My ears were drawn to the beats made by nature and the environment around me. I started creating songs from the sounds of the metro that I used daily to get to school, and I built harmonies from the noises of my city, Cairo. I graduated in 2011, left all the things that I knew I didn't want in life, and began concentrating on composing and singing. Soon I started to find my musicians; it also took time for the musicians to find me.

At the beginning, I started singing about very public subjects, some of them emotional, social, sarcastic, and political. Later I found it was essential to feel "wired" to my songs. I became more attached to personal songs that talk about you—your stories, imagination, and fears. For example, the following are lyrics from my song "Fi Belad El Agayeb."

In wonderland mate
 We heard the tales mate,
 And we took the first step mate the tales
 distracted us betrayed us

In wonderland look in the voice that is
 lost and stifled
 The boy who sought and didn't find
 In the worry that wonders laughing
 And the Nile that took off and didn't
 offer a drink
 In wonderland mate in wonderland look

And these lyrics from the title track on my album *Turning Back*:

You turn back in pain and recluse
 And the gaunt years crash upon you
 And when you find your love it leaves you
 And as soon as your love leaves you, you fear

My background and training is in traditional Egyptian music, and I've had the chance to have amazing mentors both in and outside of Egypt. At the same time, I believe it's not my responsibility to be a preservationist of folklore. In fact, I am always trying to compose new folk music or completely reinterpret older songs.

I'm so excited to have the pleasure of performing again in Berkeley. I truly believe and often say that singers should present their lives—how they think about the world—and I'm glad to share mine with you.

—Dina El Wedidi

Dina El Wedidi has spent the past six years carving out her place as one of Egypt's most powerful, nuanced, and authentic singers and composers. While studying at Cairo University, she joined El Warsha Theatre Troupe, exploring Egyptian folklore and performing in such unlikely places as a local prison; she then performed classical Egyptian and Arabic songs with the Habayebna band. These experiences pushed El Wedidi to sing in many styles, and were the impetus for her to begin composing her own songs. In 2011, she formed her own band and became one of the first members of The Nile Project, a cultural and environmental ethnomusicology project with which she spent three years collaborating with musicians from all of the Nile countries, touring through East Africa and the United States (including here at Cal Performances). In 2012, she became a Rolex Program award winner, which placed her under the tutelage of legendary Brazilian songwriter Gilberto Gil. In 2013, they performed together at the Cairo Jazz Festival, and Gil advised her on her debut album—*Turning Back (Tedawar W'Tergaa)*—joining her on the song "El Leil." El Wedidi has participated in workshops with Kamilya Jubran and Grammy Award winner Fathy Salama, and worked with the Mazaher ensemble in Cairo. She has performed throughout Egypt, and in Jordan, Tunisia, Sudan, England, Scotland, Italy, Norway, and Sweden. El Wedidi describes her music as New Egyptian Folk and Arab Fusion.

With special thanks to the Rolex Institute.

Saturday, June 18, 2016, 8pm
Zellerbach Playhouse



Josephine Baker: A Portrait

Julia Bullock, *soprano*

Tyshawn Sorey, *composer, piano, and drums*

Original poetry by Claudia Rankine

International Contemporary Ensemble (ICE)

Alice Teyssier, *flute*

Rebekah Heller, *bassoon*

Ryan Muncy, *saxophone*

Jennifer Curtis, *violin*

Daniel Lippel, *guitar*

Nicholas Houfek, *lighting design*

Michael Schumacher, *choreographer*

Pamela Salling, *stage manager*

Betsy Ayer, *assistant stage manager*

*Tonight's concert will last approximately one hour
and will be performed without an intermission.*

This performance is made possible, in part, by Patron Sponsors Greg and Liz Lutz.

Cal Performances' 2015-2016 season is sponsored by Wells Fargo.

Stereotype me as Josephine everlasting Baker

“Art is an elastic sort of love.”

—*Josephine Baker*

I was first compared to Josephine Baker when I began my studies of classical music in college and was told that because of the way that I looked, I would likely be asked to sing a lot of exotic repertoire. Sparked by complex feelings and questions of identity, I began to research the life, performances, and music of the entertainer, who—at that time—I identified as “the woman who danced in a banana skirt.”

Josephine and I had a few things in common. We were both born and raised in St. Louis, Missouri. We both danced a lot as children, and we both moved to New York in order to pursue performing. But this is where our paths diverged. Because of the discrimination she faced in the United States, in 1925 she emigrated to Paris. There she became not only the highest paid female performer, not only the highest paid black performer, but the highest paid entertainer the world had ever seen; this all occurring at a time when Jim Crow laws were still very much in place and women had only secured their right to vote for a little over a decade here in the United States.

The theme of exoticism dictated much of the beginning of her career. She was sometimes dressed as a bird, locked in a cage, singing of her home in Africa (“Afrique”), even though it was a place she didn’t visit until later in life. Some may view this as exploitation, but I believe for Josephine Baker, it was the first time she could expose herself in front an audience on her own terms.

It was France that turned her into an icon—this was most beautifully realized by her involvement in the resistance movement during World War II. Recognition from her home country wasn’t confirmed until the Civil Rights Movement, when she was asked by Dr. Martin Luther King, Jr. to speak at the March on Washington in 1963.

But for me, Josephine Baker is not merely an icon for women. She is not just an icon for black people. She is an icon of liberty.

Even that initial image I had of her in a banana skirt is a powerful one. This was a female force at the center of generating and actively moving a crude representation of men. She challenged and combated her environment through external modes of expression. In music, however, she was limited in terms of experimentation. Because she left the US just as the Harlem Renaissance was coming into full bloom, and she mostly worked as a vaudevilian dancer early on, she didn’t sing the blues, and missed the beginning of the jazz age. She flourished with French dance hall music, but all this was neatly framed, so that she could be observed without being too confrontational.

I’ve never had an interest in impersonating Josephine Baker. When I first shared her music a few years ago, I sang songs that touched on themes that seemed to pervade her life and the roles that she played: an exotic entity in a foreign place, a charmer, an activist, a nurturer, her struggles with exploitation and objectification, issues of identity, and the difficulties in maintaining intimate relationships. I was so excited that Peter Sellars encouraged me to broaden my musical exploration of her and her impact on me as a performer. Peter invited the poet Claudia Rankine to find a voice for Baker that may not be represented in her biographies. And ICE introduced me to the composer Tyshawn Sorey. Together we share words and arrangements of songs that further develop and highlight the various undercurrents of Josephine Baker’s life.

Loosening the grip and gloss of her tunes and her story, I hope I have enabled us to share a personal portrait that is not so much *about* her, but *for* her.

—*Julia Bullock*



Tyshawn Sorey

Soprano **Julia Bullock**, equally at home with concert repertoire and opera, has been hailed for her versatile talent. For a full biography, please see p. 22.

The **International Contemporary Ensemble (ICE)**, described by *The New York Times* as “one of the most accomplished and adventurous groups in new music,” is dedicated to reshaping the way music is created and experienced. For a full biography, please see p. 21.

Tyshawn Sorey (*composer, piano, and drums*), the Newark-born multi-instrumentalist and composer, is celebrated for his incomparable virtuosity, effortless mastery and memorization of highly complex scores, and extraordinary ability to blend composition and improvisation in his work. He has performed nationally and internationally with his own ensembles, as well as with such artists as John Zorn, Vijay Iyer, Roscoe Mitchell, Muhal Richard Abrams, Wadada Leo Smith, Marilyn Crispell, Steve Lehman, Evan Parker, and Myra Melford, among many others. *The New York Times* has praised Sorey for his instrumental facility and aplomb (“He plays not only with gale-force physicality, but also a sense of scale and equipoise.”), and the *Wall Street Journal* has described him as “a composer of radical and

seemingly boundless ideas.” The Jerome Foundation, the Shifting Foundation, Van Lier Fellowship, Spektral Quartet, and International Contemporary Ensemble (ICE) have commissioned and supported his genre-crossing work. Sorey also collaborates regularly with ICE as a percussionist and resident composer.

As a leader, Sorey has released five critically acclaimed recordings that feature his work as a composer and performer, including his newest release, *The Inner Spectrum of Variables* (Pi Recordings). In 2012, he was selected as one of nine composers for the Other Minds residency, where he exchanged ideas with such like-minded peers as Ikue Mori, Ken Ueno, and Harold Budd. In 2013, JazzDanmark invited Sorey to serve as the Danish International Visiting Artist. He is also a 2015 recipient of the Doris Duke Impact Award.

Sorey has taught and lectured on composition and improvisation at Columbia University, The New School, The Banff Centre, Wesleyan University, International Realtime Music Symposium, Hochschule für Musik Köln, Berklee College of Music, Massachusetts Museum of Contemporary Art, and the Danish Rhythmic Conservatory. His work has been premiered at Lincoln Center’s Mostly Mozart Festival, Walt Disney Hall, Roulette, Issue Project Room, and the Stone, among many others.



Claudia Rankine (*original poetry*) is the author of five collections of poetry, including *Citizen: An American Lyric* and *Don't Let Me Be Lonely*; two plays, including *Provenance of Beauty: A South Bronx Travelogue*;

numerous video collaborations; and is the editor of several anthologies including *The Racial Imaginary: Writers on Race in the Life of the Mind*. For *Citizen*, Rankine won the Forward Prize for Poetry, the National Book Critics Circle Award for Poetry (*Citizen* was also nominated in the criticism category, making it the first book in the award's history to be a double nominee), the Los Angeles Times Book Award, the PEN Open Book Award, and the NAACP Image Award. A finalist for the National Book Award, *Citizen* also holds the distinction of being the only poetry book to be a *New York Times* bestseller in the nonfiction category. Among her numerous awards and honors, Rankine is the recipient of the Poets & Writers' Jackson Poetry Prize and fellowships from the Lannan Foundation and the National Endowment for the Arts. She lives in California and is the Aerol Arnold Chair in the University of Southern California Department of English.

Betsy Ayer (*stage manager*) has stage managed many projects for director Peter Sellars. For a full biography, please see p. 23.

Pamela Salling (*stage manager*) stage managed *The Winds of Destiny*, directed by Peter Sellars, in 2011. For a full biography, please see p. 24.

Michael Schumacher (*choreographer*) is a performing artist with roots in classical and modern dance. For a full biography, please see p. 24.

Josephine Baker: A Portrait was funded through ICE's First Page commissioning program.

TEXTS & TRANSLATIONS

Ray Henderson (1896–1970)

Mort Dixon (1892–1956)

Bye Bye Blackbird (1926)

Blackbird, blackbird singing the blues all day
Right outside of my door
Blackbird, blackbird better be on your way
There's no sunshine in store

All thru the winter you hung around
Now I begin to feel homeward bound
Blackbird, blackbird gotta be on my way
Where there's sunshine galore

Bluebird, bluebird calling me far away
I've been longing for you
Bluebird, bluebird what do I hear you say
Skies are turning to blue

I'm like a flower that's fading here
Where ev'ry hour is one long tear
Bluebird bluebird this is my lucky day
Now my dreams will come true

Pack up all my care and woe
Here I go, singing low
Bye bye blackbird
Where somebody waits for me
Sugar's sweet, so is she
Bye bye blackbird

No one here can love and understand me
Oh, what hard luck stories they all hand me
Make my bed and light the light
I'll arrive late tonight
Blackbird, bye bye

Jacques Dillan Belasco (1902–73)
 Andre De Badet (1891–1977)
 Featured in the film *Princesse Tam Tam*

Sous le ciel d'Afrique (1935)
 Sous le ciel d'Afrique,
 Chaque instant semble meilleur qu'ailleurs
 Et pour nous tout est désir, plaisir,
 Au pays ensorceleur.

Son appel magique
 Fait surgir devant nos yeux des jeux,
 Et des danses où toujours l'amour
 Met son rythme plein de feu.

Une voix en moi s'éveille
 Et sans trêve, elle dit:
 Tu ne dois chercher ton rêve
 Loin du ciel de ton pays.

Originally "Esto es felicidad"
 Lemarchand, Collazo & Menendez
 French arrangement by Jo Boullion
 (1908–84)

C'est ça le vrai bonheur (c. 1953)
 Toi, tu m'aimes
 Moi, je t'aime
 Tu m'adores
 Je t'adore
 Même, je t'aime
 C'est simple quand même
 C'est ça le vrai bonheur.

Tu m'embrasses
 Je t'embrasse
 Toute peine
 Semble vaine
 Mes heures sont claires
 Charmantes et légères
 C'est ça le vrai bonheur.

Under the African Sky
 Under the African sky
 Each instant seems better than elsewhere
 And for us everything is desire, pleasure,
 In the enchanting country.

Its magical appeal,
 Brings out before our eyes, games
 And dances where love always
 Puts its rhythm, full of fire.

A voice in me awakens
 And unceasingly, it says:
 You must seek out your dream
 Far from the heaven of your country.

That's It, True Happiness
 You, you love me
 Me, I love you
 You adore me
 I adore you
 Also, I love you
 It's simple anyway
 That's it, true happiness.

You embrace me
 I embrace you
 Any pain
 Seems vain
 My hours are clear
 Charming and light
 That's it, true happiness.

please turn page quietly

Le vrai bonheur
C'est celui que l'on donne
Et c'est aussi
Celui que l'on reçoit.

True happiness,
It is what one gives
And it is also
What one receives.

Quand tu rêves
Moi, je rêve
Tu t'éveilles
Je m'éveille
Tu m'aimes, je t'aime
On s'aime de même
C'est ça le vrai bonheur.

When you dream
Me, I dream
You wake up
I wake up
You love me, I love you
We love the same
That's it, true happiness.

Madiana (Mélodie Antillaise) (1933)

Madiana, petit bijou des îles
Madiana, aux lèvres de corail
Ta bouche est une fleur fragile
De chair palpitante et d'émail.

Madiana (West Indian Melody)

Madiana, little island gem,
Madiana, with coral lips
Your mouth is a fragile flower
Of quivering flesh and enamel.

Madiana, ton nom que je murmure
Sur le ciel de mon pays charmeur
Est comme un chant dans la ramure
Berçant mes rêves enchanteurs.

Madiana, your name, which I whisper
Across the sky of my charming country
Is like a song in the branches,
Cradling my enchanted dreams.

C'est l'heure où la fougère endort
Et comme tu seras mon abeille
Où la tubérose, tout blanc
Grisent les amoureux de la terre.

This is the time when the fern sleeps
And you will be my bee
Where the tuberose, all white,
Intoxicates the lovers of the earth.

C'est l'heure où je veux, dans tes bras,
Gouter de charmes de tes pareils.
Mentendre dire sans cesse... Madiana

It is the hour where I want, in your arms,
To taste the charms of your likeness.
I hear constantly... Madiana.

Henri Varna (1887–1969)

Si j'étais blanche (1933)

Je voudrais être blanche,
Pour moi quel bonheur
Si mes seins et mes hanches
Changent des couleurs.

Les Parisiens à Juan-les-Pins
Se faisaient droit
Au soleil d'exposer
Leur amour, un peu noir.

Moi, pour être blanche,
J'allais me roulant
Parmi les avalanches
En haut du Mont Blanc

Ce stratagème
Donna zéro
J'avais l'air dans la crème
D'un petit pruneau.

Étant petite, avec chagrin
J'admirais dans les magasins
La teinte pâle de poupées blondes.

J'aurais voulu leur ressembler
Et je disais à l'air, accablé,
Me croyant toute seule brune au monde.

Moi, si j'étais blanche
Sachez qu' mon bonheur
Qui près de vous s'épanche
Garderait sa couleur.

Au soleil, c'est par l'extérieur
Que l'on se dore,
Moi, c'est la flamme de mon cœur
Qui me colore.

Et si ma figure,
Mon corps sont brunis
C'est parce que la nature
Me voulait ainsi.

Mais je suis franche,
Dites-moi Messieurs
Faut-il que je sois Blanche
Pour vous plaire mieux ?

If I Was White

I would like to be white,
For me what pleasure
If my breasts and my hips
changed color.

The Parisians from Juan-les-Pins
Thought it smart
To expose to the sun
Their love, a little black.

Me, to be white,
I went rolling
Between the avalanches
In the heights of Mont Blanc.

This stratagem,
Yielded nothing.
In the cream, I looked like
A little prune.

When I was little, with sadness,
I admired in the stores
The pale complexion of the blond dolls.

I would have liked to resemble them,
And I said to the air, dejected,
Believing myself to be the only brown one
in the world.

Me, if I was white,
Know that my happiness,
which pours out near you,
Would keep its color.

In the sun, we make ourselves
gold on the outside,
But it is the flame of my heart
which colors me.

And if my face
And my body was browned,
It is because nature
Wanted me that way.

But if I am frank,
Tell me, gentlemen,
Must I be white
To please you better?

please turn page quietly

Vincent Scotto (1874–1952)
 Featured in the film *Zou-Zou*

C'est lui (1934)

Quatre fois par jour, par douzaines
 Des messieurs très amoureux
 Me proposent une vie de reine
 Pour que je me donne à eux.

Y en a qu'un qu'à su me plaire
 Il est méchant, il n'a pas le sou
 Ses histoires ne sont pas claires
 Je le sais bien, mais je m'en fous.

Pour moi, y a qu'un homme dans Paris,
 c'est lui.
 Je ne peux rien y faire, mon cœur est pris
 par lui.
 Je crois que j'en perds la tête, il est si bête
 Qu'il ne l'a pas compris.

Pour moi, y a qu'un homme dans Paris,
 c'est lui
 Je passerais dans un trou souris pour lui.
 Chaque jour je l'adore, bien plus encore
 Pour moi, y a qu'un homme dans Paris.

Il court après toutes les filles
 Elles sont toutes à sa merci
 Son regard les déshabille
 Ses mains parfois aussi.

Je ne fais rien pour qu'il m'aime
 Aux autres il donne le bonheur
 Mais il est à moi quand même
 Puisqu'il est dans mon cœur

... Il est si bête
 Qu'il ne l'a pas compris.

Chaque jour je l'adore, bien plus encore...
 Un homme dans Paris, c'est lui.

It's Him

Four times a day, by the dozens,
 Very amorous gentlemen
 propose to me a life of a queen,
 For I give myself to them.

There's only one who knew how to please me,
 He's mean, he is penniless,
 His stories are not clear,
 I know it well, but I do not care.

For me, there is only one man in Paris,
 it's him.
 I can't do anything about it, my heart is taken
 by him.
 I think that I'm going mad, it is so stupid
 That it can't be understood.

For me, there is only one man in Paris,
 it's him.
 I would pass time in a mouse hole for him.
 Every day, I love him, it's more,
 For me, there's only one man in Paris.

He chases after all the girls
 They are all at his mercy
 His gaze undresses them
 His hands sometimes also.

I do nothing for he loves me,
 To others he gives happiness
 But it is mine also,
 Since he is in my heart

... It is so stupid
 That it can't be understood.

Every day, I love him, it's more...
 One man in Paris, it's him.

Originally “Terra seca” (1953)

Ary Barroso (1903–64)

French arrangement by Jo Boullion (1908–84)

Terre sèche: Negro Spiritual (c. 1959)

Le Noir traîne sa vie sans espoir
 Le Noir n'est jamais rien qu'un pauvre Noir
 Ah, j'ai si mal—vois ma souffrance,
 Pauvre Noir que je suis
 Toujours seul sans appui, sans défense.

Le Noir reste lié à sa chaîne
 Il ne possède rien que sa peine.
 Il était plein d'entrain et de vie
 Lorsque les Blancs l'ont traîné jusqu'ici.
 Mais il en a tellement trompé, tellement battu
 Qu'il se sent las et meurtri
 et son cœur n'en peut plus...

Aïe, pourquoi lui reprocher la couleur de sa
 peau?
 Ce n'est pas un péché de n'être qu'un négro,
 Seigneur, ayez pitié de moi, écoutez ma prière,
 Seigneur, je ne demande qu'un peu de
 bonheur sur la Terre.

Dry Earth: Negro Spiritual

The black drags his hopeless life
 The black is never anything, but a poor Black
 Ah, I have so badly—see my suffering,
 Poor Black that I am,
 Always alone without support, without defense.

The black remains bound to his chain
 He possesses nothing, but his pain.
 He was full of energy and life
 When the whites dragged him so far.
 But he was so deceived, so beaten
 That he feels weary and bruised
 and his heart can no longer...

Ah, why blame him for the color of his skin?

It's not a sin to be a negro.
 Lord, have mercy on me, hear my prayer,
 Lord, I demand for a little happiness on Earth.