



Harry Bicket. Photo by Dario Acosta.

The English Concert
Handel's *Alcina*

BOARD OF TRUSTEES

2021–2022

OFFICERS

Jeffrey MacKie-Mason, *co-chair*
 Lance Nagel, *co-chair*
 Joe Laymon, *vice chair*
 Sara Wilson, *vice chair*
 Shariq Yosufzai, *treasurer and secretary*
 Susan Graham Harrison, *trustee-at-large*
 Cary Koh, *trustee-at-large*
 Helen Meyer, *trustee-at-large*

TRUSTEES

Nancy Aldritt
 Janice Brathwaite
 Carol T. Christ †
 Naniette Coleman
 Rupali Das
 Grace Davert ‡
 Beth DeAtley
 Leland Dobbs
 Hilary Fox

Jeremy N. Geffen †
 Bernice Greene
 Lynne Heinrich
 Mackenzie Hsiao ‡
 Kit Leland
 Sylvia R. Lindsey*
 Jen Lyons
 Leslie Maheras
 Panos Papadopoulos
 Rosemarie Rae

Linda Schieber
 Françoise Stone
 Leigh Teece
 Augustus K. Tobes
 Deborah Van Nest
 Caroline Winnett

* *Founding Trustee*
 † *Ex Officio Trustee*
 ‡ *Student Representatives*

FOUNDING TRUSTEES

Carole B. Berg
 Merrill T. Boyce
 Earl F. Cheit, *Founding Chair*
 Robert W. Cole
 Hon. Marie Collins
 John Cummins
 Ed Cutter
 John C. Danielsen
 Donald M. Friedman
 Frederick Gans
 Shelby Gans

Lynn Glaser
 G. Reeve Gould
 Margaret Stuart Graupner
 Jean Gray Hargrove
 Kathleen G. Henschel
 Carol Nusinow Kurland
 Kimun Lee
 Donald A. McQuade
 Ralph N. Mendelson
 Marilyn Morrish

Anthony A. Newcomb
 David Redo
 Jim Reynolds
 Madelyn Schwyn
 Alta Tingle
 Carol Jackson Upshaw
 Julia Voorhies
 Margaret Wilkerson
 Wendy W. Willrich
 Olly Wilson Jr.
 Alvin Zeigler

EARL F. CHEIT SUSTAINING TRUSTEES

Eric Allman
 Annette Campbell-White
 Margot Clements
 Diana Cohen

Hon. Marie Collins
 Lynn Glaser
 Kathleen G. Henschel
 Liz Lutz

Eddie Orton
 Jim Reynolds
 Will Schieber
 Carol Jackson Upshaw



Jeremy Geffen

Words cannot express my pleasure in welcoming you to Cal Performances this weekend, as London's renowned Handel specialists The English Concert, directed by insightful conductor Harry Bicket, makes its long-awaited return to Zellerbach Hall with a concert presentation of Handel's 1735 masterpiece *Alcina*. Today's performance launches a new project in collaboration with the ensemble that will see annual concert presentations of a complete Handel oratorio or opera. I'm so happy you could join us for what promises to be a memorable experience; it's wonderful that we can gather together again, enjoying great music under the same roof!

When the pandemic forced Cal Performances to close its doors in March 2020, no one could have imagined what lay ahead. Since then, we've witnessed a worldwide health crisis unlike any experienced during our lifetimes, an extended period of political turmoil, recurring incidents of civil unrest and racially motivated violence, and a consciousness-raising human rights movement that has forever—and significantly—changed how each of us views social justice in our time.

Of course, the pandemic remains with us to this date and future challenges—including many adjustments to “normal” procedures and policies—can certainly be expected. I encourage you to check Cal Performances' website regularly for the most current information regarding our COVID-19 response. First and foremost, I assure you that there is nothing more important to us than the health and safety of our audience, artists, and staff. (And I remind one and all that proof of vaccination is mandatory today, as is protective masking throughout the event.)

Our season continues next weekend with eagerly awaited recitals with mandolinist **Avi Avital** and guitarist **Miloš** (Nov 11), jazz master **Aaron Diehl** and his trio (Nov 12), violinist **Leonidas Kavakos** and pianist **Yuja Wang** (Nov 13), and cellist **David Finckel** and pianist **Wu Han** (Nov 14). Our full calendar offers more of the same, packed with the kind of adventurous and ambitious programming you've come to expect from Cal Performances. In particular, I want to direct your attention to this year's *Illuminations*: “Place and Displacement” programming, through which we'll explore both loss and renewal, disempowerment and hope, while seeking paths forward for reclaiming and celebrating vital cultural connections that can fall victim to political and social upheaval.

Please take the opportunity to explore the complete schedule through our website and season brochure and begin planning your performance calendar; now is the perfect time to guarantee that you have the best seats for all the events you plan to attend.

Throughout history, the performing arts have survived incredible challenges: periods of war, economic collapse, and, yes, terrible disease. And if it will take time for us—collectively and individually—to process the events of the past 18 months, I'm certain that the arts have the power to play a critical role as we come to terms with what we have experienced and move together toward recovery.

I know you join us in looking forward to what lies ahead, to coming together once again to encounter the life-changing experiences that only the live performing arts deliver. We can't wait to share it all with you during the coming year.

Cal Performances is back. Welcome home!

Jeremy Geffen

Executive and Artistic Director, Cal Performances



Sunday, November 7, 2021, 3pm
Zellerbach Hall

The English Concert

Harry Bicket, *artistic director, conductor, and harpsichord*

George Frideric Handel (1685–1759)

Alcina, opera in three acts

Karina Gauvin (*Alcina*), *soprano*

Lucy Crowe (*Morgana*), *soprano*

Elizabeth DeShong (*Bradamante*), *mezzo-soprano*

Paula Murrhiy (*Ruggiero*), *mezzo-soprano*

Alek Shrader (*Oronte*), *tenor*

Wojtek Gierlach (*Melisso*), *bass*

*This performance will include two 20-minute intermissions,
the first following Act I
and the second following Act II.*

*The performance will last approximately
three hours and 45 minutes, including the two intermissions.*

*This performance is made possible, in part, by Patron Sponsor Bernice Greene,
Patron Sponsor Nadine Tang, and an Anonymous donor.*

SYNOPSIS

Set in legendary medieval Europe around the time of Charlemagne, *Alcina*'s libretto was adapted by Antonio Marchi from Ludovico Ariosto's 16th-century epic poem *Orlando furioso*. Alcina is a Circe-like sorceress who lures men to her enchanted island, then turns them into wild beasts or inanimate objects once she tires of them.

Act I. Disguised as her brother Ricciardo, Bradamante, escorted by her tutor Melisso, has landed on Alcina's island in search of her missing fiancé, Ruggiero. They encounter Alcina's pretty sister, Morgana, who immediately falls in love with "Ricciardo." The barren island is suddenly transformed to reveal Alcina's magnificent palace, where she is surrounded by her courtiers and her new lover Ruggiero, who has forgotten Bradamante and is completely captivated by the sorceress.

Alcina's general, Oronte, appears, furious that his beloved Morgana has fallen for Ricciardo/Bradamante and challenging "him" to a duel. He reveals the terrible things Alcina does to her discarded suitors.

Bradamante angrily reveals her identity to Ruggiero, but—spellbound by Alcina—he refuses to believe her and challenges this supposed rival.

Morgana begs Bradamante to flee this dangerous realm.

Act II. Melisso accuses Ruggiero of betrayal of his knightly duties because of his enslavement to Alcina. He gives the young man a magic ring that

undoes his enchantment and brings him back to his senses. Melisso instructs him to pretend he is still in love with Alcina, but to prepare to leave her. Bradamante again reveals her identity to Ruggiero, but he still doesn't believe her, thinking this is another one of Alcina's spells. At the palace, Alcina is preparing to turn Ricciardo into a wild beast to placate Ruggiero, but is stopped by Morgana and later Ruggiero. Ruggiero asks Alcina's permission to arm himself and go hunting while assuring her he still loves her. Oronte arrives and tells Alcina that Ruggiero is trying to escape. Alcina, who truly loves Ruggiero, is in despair. In her subterranean chamber, she calls on demons to aid her in keeping Ruggiero, but her magical powers fail her and she destroys her wand.

Act III. Now knowing Ricciardo's true identity, Morgana tries to rekindle her love with Oronte. Alcina and Ruggiero meet by accident; he admits he wants to leave her, revealing his love for Bradamante. Alcina reacts in fury. Ruggiero, Bradamante, and Melisso fight Alcina's warriors and beasts.

Oronte announces their victory to Alcina; she admits she is now powerless to oppose them. After some hesitation, Ruggiero finally shatters the urn containing the source of Alcina's powers, and she and Morgana vanish with a cry. The palace crumbles into dust, and the enchanted beings are returned to their human forms. All join in a dance to celebrate their release and the destruction of Alcina's evil magic.

PROGRAM NOTES

George Frideric Handel (1685–1759)

Alcina, opera in three acts

The war for supremacy in the world of Italian opera production in early-18th-century London was as vicious as anything that happened on the battlefields or in the courts of Europe in that era. From 1720 on, when he directed his first operatic season at the Royal Academy of Music, Handel was the reigning monarch of this world, but there were many pretenders to the throne. For the better part of a decade, Handel had to compete with Italian composer Giovanni

Bononcini, not only as to which was the better composer, but also which could engage the most celebrated Italian singers and showcase them in the most lavish productions.

In 1727, Handel suffered a blow with the death of King George I, who had backed Handel with his patronage and financial largesse. A bigger one came the next year: the triumphant London production of John Gay's *The Beggar's Opera*, an English-language comic adventure with music inspired by popular ballads. Suddenly, the imported form of Italian

opera seria seemed an artificial and elitist art form to the British public, and before 1728, both Handel's and Bononcini's companies sank in a sea of debt.

But the enterprising Handel was not yet finished, and neither was Italian opera in London. By the 1730s, now supported by the Princess Royal, he was back in business, but this time facing a new rival: the Opera of the Nobility led by Nicola Porpora, an able composer and, moreover, Italy's most famous vocal pedagogue, whose pupils included the legendary castrato Farinelli. Not content with having Farinelli on his roster, Porpora lured away many of Handel's vocal stars, including the castrato contralto Senesino, with fatter contracts. Handel's unlikely savior was the impresario John Rich, who, ironically, had been the producer of *The Beggar's Opera*; flush with profits from that show, he built a handsome new opera house at Covent Garden on the site of the present Royal Opera House and invited Handel to go into partnership with him there.

On April 16, 1735, Handel introduced one of his greatest masterpieces, the exquisite fantasy opera *Alcina*, replete with an extraordinary title character, spectacular scenic effects, and a series of the most gorgeous and dramatically expressive arias he had ever created. It was one of the major successes of Handel's career, receiving 18 performances in its first season and even winning the support of his erstwhile opponent, the former Prince of Wales, now George II.

Magnificent as it was, *Alcina* could not ultimately save the overheated, money-hemorrhaging field of Italian opera in England. By 1737, the ferocious rivalry between Handel and Porpora—as well as changing tastes—destroyed both their companies. Finally, Handel turned his back for good on operatic composition and moved on to the oratorio genre.

An Innovative Opera

Challenged by Rich to make his operas more appealing to jaded London audiences, Handel introduced a number of new elements in *Alcina*. Though it hardly matches the role it plays in his oratorios, he placed more emphasis on the chorus, which introduces us to Alcina's

court with “Questo è il cielo di contenti” (“This Is the Heaven of Delight”)—ravishing music that portrays Alcina's realm as a golden paradise for the senses. The chorus also voices the wonder of the final transformation scene as Alcina's beasts are transformed back into people (“Dall'orror di notte cieca”). The ballet also plays a prominent part in *Alcina*'s staging. Rich imported Marie Sallé's troupe from France, and Handel gave it some delicious dance music that begins with the opening curtain. The opera closes with an infectious, French-sounding tambourine dance, with its characteristic beating drum for both the dancers and chorus.

Scenic display had always been an important feature in Italian opera for the London stage, but Handel considerably raised the ante with *Alcina*. What first appears as a barren desert as the curtain rises is soon transformed into the enchantress's gorgeous court. And the final scene is the most spectacular of all, as Ruggiero's shattering of the magic urn causes Alcina's kingdom to disintegrate and the wild beasts in their cages to regain their human shapes.

Deprived of most of his Italian stars, Handel turned to homegrown singers to fill many of the leading roles. Although the three major parts—Alcina, Ruggiero, and Bradamante—were entrusted to Italians, English singers played Morgana and Oronte. Tenor John Beard, who would eventually become the manager of Covent Garden, took the role of Oronte, Alcina's jealous general; his arias, especially Act I's cynical “Semplicetto!” with its nastily nagging bass line warning Ruggiero never to trust a woman's love, add an engaging touch of comedy to the score. Cecilia Young sang Morgana, and the arias Handel composed for her light soprano are among the opera's most attractive, especially Act I's “Tornami a vagheggiar,” with its infectious melody and sparkling fanfare-like coloratura, and Act II's “Ama, sospira” with its brilliant violin obbligato part.

A Closer Listen

Handel lavished his finest music on his three leads. The brave, devoted Bradamante is given the opera's most demanding coloratura test in her Act II “Vorrei vendicarmi” (“I would be

avenged”), expressing her frustration and fury that Ruggiero persists in disbelieving her identity. This is a classic Handelian rage aria, driven by a frenzied violin part. Throughout *Alcina*, however, the composer frequently brings high contrast to the B section of the da capo aria form, this time with much slower, poignant music in the minor mode that reveals the suffering that lies behind her anger.

In Act I, Ruggiero is also given a brilliant virtuosic showpiece in “Bramo di trionfar” (“I long to triumph”), whose challenging coloratura melismas suited the vocal strengths of its originator, castrato star Giovanni Carestini. Handel actually struck this aria from his original score, perhaps because it seemed to convey the wrong mood for a character who at this point in the story is hardly heroic as he continues to languish in his infatuation with Alcina. More suited to Ruggiero’s character as lover is Act II’s “Mi lusinga il dolce affetto” (“I am filled with sweet affection”), one of the opera’s most ravishingly beautiful lyrical moments in which highly expressive slow melismas express his growing realization of his betrayal of Bradamante.

Also from Act II comes the opera’s most famous aria, “Verdi prati” (“Verdant meadows”), which Carestini initially refused to sing because of its lack of virtuosity. Handel reacted in fury, ordering him to sing it or forfeit his fee. Not a full-fledged da capo aria, it unfurls unadorned phrases of legato loveliness as Ruggiero muses that the beauties of Alcina’s pastoral paradise will soon be destroyed.

The glories of the score, however, go to Handel’s alluring heroine/villainess, Alcina herself. Over the course of six magnificent arias, the composer charts the many facets of her personality and the erosion of her magical powers. When we first meet her in Act I’s regal, yet feminine, “Di, cor mio” (“Tell them, dear heart”), she exhibits no hint of her malevolent side, but appears in this enraptured music to be simply a woman in love with Ruggiero. But “Si, son quella” (“I am still true”) later in the act shows her manipulateness as she tries to lure a restless Ruggiero back into her embrace with a mournful cello solo as her accomplice.

Genuine sorrow appears in Alcina’s “Ah! mio cor” in Act II after Oronte brings her the news that Ruggiero seeks to escape from her. Built on an orchestral ritornello that represents the painful beating of a breaking heart, it opens with a great sigh of anguish, which becomes still more poignant at the da capo return. The spectacular B section, by contrast, is a miniature rage aria showing she is still a dangerous opponent.

If one had to select the greatest of Alcina’s numbers, it would surely be the scena of accompanied recitative—“Ah! Ruggiero crudel”—and aria—“Ombre pallide” (“Pale shades”)—that closes Act II. Handel saved the more arioso-like accompanied-recitative form for very special moments, and “Ah! Ruggiero” is one of his most remarkable, dramatizing the undoing of a woman of great stature and power. In this scene of tragic grandeur, Alcina is reduced to pleading with her supernatural powers to aid her, amid impotent cries of “perchè” (“why”).

“Ma quando tornerai” (“But when you return”), Alcina’s response to Ruggiero’s farewell in Act III, is a stunning example of the polychromatic da capo aria of mixed emotions. The jagged, leaping lines of the fast A section express her desire to punish Ruggiero for his treachery; in the plaintive B section, the tempo slows as she makes a final plea for his love in grand descending phrases in the minor mode. Her final aria, “Mi restano le lagrime” (“Only tears remain to me”), is an achingly beautiful melody in the rarely chosen key of F-sharp minor and a gently rocking siciliano rhythm. Alcina longs to escape her pain by transforming herself into some inanimate object, as she has done with so many of her hapless victims. In this sublime music, she is now utterly powerless: a supernatural being changed by love into a mortal woman.

—Janet E. Bedell

© 2021 Carnegie Hall

Reprinted with permission.

The English Concert is an outstanding orchestra: exceptional, in the world-renowned quality, ambition, and variety of its live and recorded output; unique, in the zeal of its players for working and performing together; unwavering, in its desire to connect with its audience throughout the world.

Under the artistic direction of Harry Bicket and principal guest director Kristian Bezuidenhout, The English Concert has earned a reputation for combining urgency, passion, and fire with precision, delicacy, and beauty. The group's artistic partners reflect and enhance the members' pursuit for new ways to bring their music to life.

Joyce DiDonato, Dame Sarah Connolly, Iestyn Davies, Alison Balsom, Trevor Pinnock, Dominic Dromgoole, Tom Morris and many others have not only brought their extraordinary skills to individual projects, but continue to help shape the way the group performs. One cornerstone of the orchestra's annual cycle is its international Handel opera series. Blossoming from an ongoing relationship with Carnegie Hall, touring regularly takes the ensemble to an ever-increasing number of the world's great concert halls, from Theater an der Wien and Théâtre des Champs-Élysées, to Hamburg's Elbphilharmonie and London's Barbican. Meanwhile, its regular London series allows the musicians to explore a radically different path, presenting programs to its home audience that continue to challenge and inspire.

The English Concert is the orchestra-in-residence at Garsington Opera.

Internationally renowned as an opera and concert conductor of distinction, **Harry Bicket** (*artistic director and conductor*) is especially noted for his interpretation of Baroque and Classical repertoire and since 2007 has been the artistic director of The English Concert, one of Europe's finest period orchestras. In 2013, following regular guest appearances with Santa Fe Opera, he became their Chief Conductor and in 2018 assumed the music directorship. Since taking up his position, he has conducted *Così fan tutte*, *Fidelio*, *La finta giardiniera*, *Roméo et Juliette*, *Alcina*, and *Candide*. During the 2019

season, he also performed Strauss' *Four Last Songs* with Renée Fleming. Born in Liverpool, Bicket studied at the Royal College of Music and the University of Oxford.

The English Concert tour of *Rodelinda*, planned for spring 2020, fell victim to the severe disruption caused by the ongoing pandemic, though, remarkably, a studio recording was made that has received critical acclaim. The English Concert also revised its planning to include a series of small-scale, highly successful livestreamed concerts from historic venues in the London area. Guest engagements later this season will include Bergen National Opera (*La clemenza di Tito*).

Earlier this week, Bicket appeared at LA Opera in performances of Handel's *Alcina* with The English Concert.

Karina Gauvin (Alcina), soprano

Karina Gauvin was born in Repentigny, Quebec, Canada and is recognized for her work in the Baroque repertoire; she also sings music of the 20th and 21st centuries with equal success. Highlights of recent seasons include Vitellia in *La clemenza di Tito* at the Théâtre des Champs-Élysées in Paris, Armida in Handel's *Rinaldo* at the Glyndebourne Festival, the title role in Gluck's *Armide* at the Netherlands Opera, Giunone in Cavalli's *La Calisto* at the Bavarian State Opera, and Duchesse d'Étampes in Saint-Saëns' long-lost *Ascanio* at the Grand Théâtre de Genève. Gauvin sang Debussy's *The Martyrdom of Saint Sebastian* and Mahler's Symphony No. 2 with the San Francisco Symphony and Lia in Debussy's *L'Enfant prodigue* with the Orchestre Philharmonique de Radio France. Her extensive discography—over 50 titles—has earned her numerous awards and three Grammy nominations. Gauvin recently participated in a new recording project of the complete songs of Jules Massenet. (Karina-Gauvin.com)

Lucy Crowe (Morgana), soprano

From Staffordshire, England, Lucy Crowe studied at the Royal Academy of Music, where she is now a Fellow. With repertoire ranging from Purcell, Handel, and Mozart to Donizetti's

Adina and Verdi's Gilda, she has sung with opera companies and orchestras throughout the world. Recent opera highlights include her debut at the Dutch National Opera in the title role of Rodelinda and a return to the Royal Opera House, Covent Garden for Poppea in *Agrippina*. Later this season, Crowe performs Susanna in *Le nozze di Figaro* at the Metropolitan Opera. Highlights in concert this season include Bach's *Jauchzet Gott in allen Landen* with the Frankfurt Radio Symphony under Zubin Mehta, Beethoven's Symphony No. 9 with the Orquesta Nacionales de España under Juanjo Mena, and Handel's *Judas Maccabaeus* with B'Rock Orchestra in Bayreuth. Her debut disc for Linn records, released this year, features Berg, Strauss, and Schoenberg.

Elizabeth DeShong (Bradamante),

mezzo-soprano

Elizabeth DeShong is from Selinsgrove, Pennsylvania, and her engagements this season include

Calbo in Rossini's *Maometto II* with the Washington Concert Opera and a reprise of Suzuki in *Madama Butterfly* at the Metropolitan Opera. During the 2019/20 season, she performed Suzuki at the Met, Hansel in *Hansel and Gretel* with the Melbourne Symphony, and Pauline in *The Queen of Spades* at Lyric Opera of Chicago. Recent highlights include her debuts with the Los Angeles Philharmonic as Ariel in Sibelius' *The Tempest* and the Philadelphia Orchestra in Rossini's *Stabat Mater*, a tour of Europe and the US with The English Concert as both Juno and Ino in Handel's *Semele*, the Verdi *Requiem* with the Minnesota Orchestra, Adalgisa in *Norma* with the North Carolina Opera, and John Adams' *The Gospel According to the Other Mary* with the Accademia Nazionale di Santa Cecilia, conducted by the composer. (ElizabethDeShong.com)

Paula Murrihy (Ruggiero), mezzo-soprano

From County Kerry, Ireland, Paula Murrihy's 2020–21 season featured her debut in the title

The English Concert

Harry Bicket, *artistic director, conductor, and harpsichord*

Violin 1

Nadja Zwiener
Alice Evans
Elizabeth MacCarthy
Ken Aiso
Silvia Schweinberger
Anna Jane Lester

Violin 2

Julia Kuhn
Kinga Ujszászi
Annie Gard
Ruiqi Ren

Viola

Alfonso Leal del Ojo
Jason Fisher

Cello

Joseph Crouch
Anna Reiserer

Double Bass

Ismael Campanero

Theorbo

Sergio Bucheli

Oboes

David Dickey
Oonagh Lee (also recorder)

Bassoon

Katrin Lazar (also recorder)

Horns

Ursula Paludan Monberg
Richard Bayliss

Harpsichord

Thomas Foster

The English Concert

Alfonso Leal del Ojo,
chief executive
Sarah Fenn,
orchestra manager
Thomas Morgan,
development manager

www.englishconcert.co.uk

[facebook.com/](https://facebook.com/TheEnglishConcert/)

TheEnglishConcert/

twitter.com/EnglishConcert

Scoring for *Alcina*:

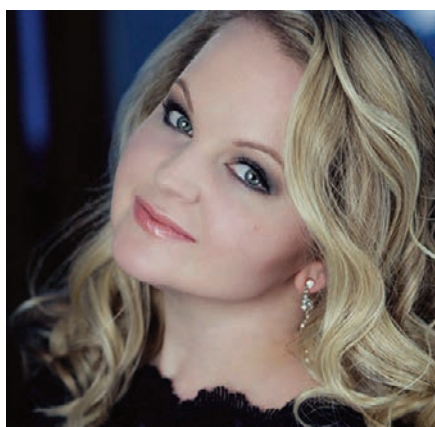
theorbo
two oboes
bassoon
recorder
two horns
harpsichord
strings



Karina Gauvin



Lucy Crowe



Elizabeth DeShong



Paula Murrin



Alek Shrader



Wojtek Gierlach

Mark Morris Dance Group

Dancing Honeymoon (1998; music arranged by Ethan Iverson)

Jenn and Spencer (2013; music by Henry Cowell)

V (2001; music by Robert Schumann)



Breathtakingly lyrical, giddily lighthearted, formally brilliant, ethereally transcendent—Mark Morris Dance Group returns to its West Coast home away from home with a program of repertory gems that traverse the expansive terrain that defines the work of this pace-setting company.

Dec 17–19
ZELLERBACH HALL

role in Handel's *Ariodante* in a livestream concert performance at the Royal Opera House, Covent Garden. A regular guest at the world's major opera houses and concert halls, she also performed Dorabella in *Così fan tutte* at the Palau de les Arts in Valencia and returned to the role of Ariodante in her company debut at the Bolshoi Theatre in Moscow. Her opera appearances this season include *The Composer in Ariadne auf Naxos* at the Gran Teatre del Liceu in Barcelona, a return to the Palau de les Arts as Nicklausse in *The Tales of Hoffmann*, and the title role of Carmen with the Irish National Opera. She began the season as Micah in *Samson* with Harry Bicket and The English Concert at the London Handel Festival, followed by performances in Dublin and Limerick in Berlioz's *Les Nuits d'été* with the Irish Chamber Orchestra. (PaulaMurrihy.com)

Alek Shrader (Oronte), tenor

From Cleveland, OH, Alek Shrader has appeared with many of the world's most prestigious opera companies, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Santa Fe Opera, Dallas Opera, Bavarian State Opera, and the Salzburg and Glyndebourne festivals. He recently made his directorial debut with *Dido and Aeneas* in the Catacombs of Brooklyn's Greenwood Cemetery. Shrader also co-wrote and co-directed *Mercy*, a film based on *La Clemenza di Tito* set for release by the Curtis Institute of Music this year. Earlier this year, he performed Count Almaviva in San Francisco Opera's

drive-in production of *The Barber of Seville*. Other recent appearances include Harlequin in *The Kaiser of Atlantis* with Atlanta Opera and Don Ottavio in *Don Giovanni* with Washington National Opera. Next summer, he will return to the Opera Theatre of Saint Louis for *Harvey Milk*. Shrader was a winner of the Metropolitan Opera National Council Auditions.

Wojtek Gierlach (Melisso), bass

From: Warsaw, Poland, Wojtek Gierlach's recent performances include Sparafucile in *Rigoletto*, the Parson in *The Cunning Little Vixen*, and Procida in *Les Vêpres Siciliennes* for Welsh National Opera. He previously appeared with that company as Rocco in *Fidelio*, Giorgio in *I Puritani*, and Alidoro in *La Cenerentola*, the latter a role he has also performed at the Festival d'Aix-en-Provence, Deutsche Oper Berlin, and Teatro de la Maestranza in Seville. Gierlach recently performed Figaro in *The Marriage of Figaro* and Zbigniew in Stanisław Moniuszko's *The Haunted Manor* at Poland's Teatr Wielki Poznań, as well as the Commendatore in *Don Giovanni* for Opera Wroclawska. Previous engagements include the Priest in *Lady Macbeth of Mtsensk* at Covent Garden, Don Basilio in *The Barber of Seville* with Deutsche Oper Berlin, Talbot in *Maria Stuarda* at Deutsche Oper am Rhein, and Melisso in *Alcina* with Harry Bicket and The English Concert at the Barbican, Carnegie Hall, Théâtre des Champs-Élysées, and Theater an der Wien.

CELEBRATE THE SEASON!

Damien Sneed

Joy to the World: A Christmas Musical Journey

Sneed is joined by a stellar cast of 10 singers and musicians performing holiday classics such as "Silent Night," "O Come, O Come Emmanuel," "The Christmas Song," excerpts from Handel's *Messiah*, and more.

Dec 3

ZELLERBACH HALL



Canadian Brass

Making Spirits Bright for 50 Years and Counting!

This very special holiday program features favorite songs like "It's the Most Wonderful Time of the Year," "Go Tell It on the Mountain," and "Carol of the Bells"; and familiar classical, choral, and popular music arranged to make brass instruments sing.

Dec 11

ZELLERBACH HALL



Executive Office

Jeremy Geffen, *Executive and Artistic Director*
 Kelly Brown, *Executive Assistant to the Director*

Administration

Andy Kraus, *Deputy Executive Director*
 Amy Utstein, *Director of Finance and Administration*
 Marilyn Stanley, *Finance Specialist*
 Gawain Lavers, *Applications Programmer*
 Ingrid Williams, *IT Support Analyst*
 Sean Nittner, *Systems Administrator*

Artistic Planning

Katy Tucker, *Director of Artistic Planning*
 Robin Pomerance, *Artistic Administrator*
 Tiffani Snow, *Manager of Artistic Operations*
 Allee Pitaccio, *Event Manager*
 Michael Combs, *Event Manager*

Development

Taun Miller Wright, *Chief Development Officer*
 Elizabeth Meyer, *Director of Institutional Giving*
 Jennifer Sime, *Associate Director of Development for Individual Giving*
 Jocelyn Aptowitz, *Major Gifts Associate*
 Jamie McClave, *Individual Giving and Special Events Officer*

Education and Community Programs

Mina Girgis, *Director of Education, Campus and Community Programs*
 Rica Anderson, *Manager, Education & Community Programs*

Human Resources

Michael DeBellis, *Human Resources Director*
 Shan Whitney, *Human Resources Generalist*

Marketing and Communications

Jenny Reik, *Director of Marketing and Communications*
 Ron Foster-Smith, *Associate Director of Marketing*
 Mark Van Oss, *Communications Editor*
 Louisa Spier, *Media Relations Manager*
 Cheryl Games, *Web and Digital Marketing Manager*
 Elise Chen, *Email Marketing Specialist*
 Lynn Zummo, *New Technology Coordinator*

Operations

Jeremy Little, *Production Manager*
 Alan Herro, *Production Admin Manager*
 Kevin Riggall, *Head Carpenter*
 Matt Norman, *Head Electrician*
 Tom Craft, *Audio Department Head*
 Jo Parks, *Video Engineer*
 Eric Colby, *Venue Operations Manager*
 Ginarose Perino, *Rental Business Manager*
 Guillermo Cornejo, *Patron Experience Manager*

Stage Crew

Charles Clear, *Senior Scene Technician*
 David Ambrose, *Senior Scene Technician*
 Jacob Heule, *Senior Scene Technician*
 Jorg Peter Sichelschmidt, *Senior Scene Technician*
 Joseph Swails, *Senior Scene Technician*
 Mathison Ott, *Senior Scene Technician*
 Mike Bragg, *Senior Scene Technician*
 Ricky Artis, *Senior Scene Technician*
 Robert Haycock, *Senior Scene Technician*
 Mark Mensch, *Senior Scene Technician*

Student Musical Activities

Mark Sumner, *Director, UC Choral Ensembles*
 Bill Ganz, *Associate Director, UC Choral Ensembles*
 Matthew Sadowski, *Director of Bands/Interim Department Manager, SMA*
 Ted Moore, *Director, UC Jazz Ensembles*
 Brittney Nguyen, *SMA Coordinator*

Ticket Office

Liz Baqir, *Ticket Services Manager*
 Gordon Young, *Assistant Ticket Office Manager*
 Sherice Jones, *Assistant Ticket Office Manager*
 Tammy Lin, *Patron Services Associate*

Cal Performances

ANNUAL SUPPORT

Cal Performances gratefully acknowledges the following generous partners whose support enables us to produce artistic and educational programs featuring the world's finest performing artists.

INSTITUTIONAL CONTRIBUTORS

\$150,000 and above

William and Flora Hewlett Foundation
Koret Foundation
Jonathan Logan Family Foundation
Meyer Sound

\$75,000–\$149,999

The Bernard Osher Foundation

\$50,000–\$74,999

Bank of America
Chancellor's Advisory Committee
on Student Services and Fees
Ann and Gordon Getty Foundation
National Endowment for the Arts
The Henri and Tomoye Takahashi
Charitable Foundation
Zellerbach Family Foundation

\$25,000–\$49,999

Anonymous
The Fremont Group Foundation
Walter & Elise Haas Fund
Rockridge Market Hall
Wells Fargo

\$10,000–\$24,999

California Arts Council
Clorox Company Foundation
The Horace W. Goldsmith Foundation
Kia Ora Foundation
Pacific Harmony Foundation
Quest Foundation
The Sato Foundation
Sir Jack Lyons Charitable Trust
Louise Laraway Teal Foundation
Ting & Associates at Merrill Lynch
U.S. Bank Foundation

\$5,000–\$9,999

City of Berkeley
Manicaretti Italian Food Importers

Gifts In Kind

Marin Academy

INDIVIDUAL CONTRIBUTORS

Cal Performances extends its sincere appreciation to the individuals who made gifts between July 1, 2020 and June 30, 2021.

\$100,000 and above

Anonymous* (4)
The Estate of Ross E. Armstrong
Nadine Tang

\$50,000–\$99,999

Anonymous
Diana Cohen and Bill Falik
Michael A. Harrison
and Susan Graham Harrison*
Helen and John Meyer
Maris and Ivan Meyerson*
Peter Washburn and Rod Brown
Gail and Daniel Rubinfeld*

\$25,000–\$49,999

Anonymous (4)
 Beth DeAtley
 Jerome and Thao Dodson
 Sakurako and William Fisher
 Bernice Greene
 Daniel Johnson and Herman Winkel
 Greg and Liz Lutz
 Jeffrey MacKie-Mason and Janet Netz
 Lance and Dalia Nagel
 William and Linda Schieber
 Leigh Teece

\$10,000–\$24,999

Another Planet Entertainment: Gregg
 and Laura Perloff*
 Art Berliner and Marian Lever
 June Cheit
 Margot and John Clements
 Dr. Rupali Das-Melnyk
 and Dr. Ostap Melnyk
 Jan Deming and Jeff Goodby
 Barbara Dengler
 Gordon Douglass and Pauline Heuring*
 Hilary A. Fox
 Marianne and Joseph Geagea
 Lynne Heinrich
 Kathleen G. Henschel and John W. Dewes
 David and Susan Hodges
 Charles and Helene Linker
 Joel Linzner and Teresa Picchi
 Richard and Jennifer Lyons
 Susan Marinoff and Thomas Schrag
 Patrick McCabe
 Daniel and Beverlee McFadden
 Donald J. and Toni Ratner Miller
 Kathryn and Peter Muhs
 Ditsa and Alex Pines
 Rosemarie Rae
 Judy Redo
 Susan and Paul Teicholz
 Deborah and Bob Van Nest
 S. Shariq Yosufzai and Brian James

\$5,000–\$9,999

Anonymous (2)
 Eric Allman and Kirk McKusick*
 Lina Au and David Stranz
 Stephen Bomse and Edie Silber

Nicholas and Janice Brathwaite
 Hon. Marie Collins and Mr. Leonard Collins
 Jacqueline Desoer
 Bob Dixon
 Lynn Feintech and Anthony Bernhardt
 Sally Glaser and David Bower*
 Corey Goodman and Marcia Barinaga
 Al Hoffman and David Shepherd
 Julie and Rob Hooper
 Thomas King
 Cary Koh
 James and Katherine Lau
 Sylvia R. Lindsey*
 Kerri and Mark Lubin
 Dorette P.S. Luke
 Karen and John McGuinn
 Nancy Orear and Teresa Basgall*
 P. David Pearson and Barbara Schonborn
 Trond Petersen
 Rossannah Reeves
 Margaret and Richard Roisman
 Roger and Judith Rolke
 Rachel and Matthew Scholl
 Terrence Chan and Edward Sell
 Warren Sharp and Louise Laufersweiler*
 Larry and Pearl Toy
 Laura D. Tyson and Erik S. Tarloff
 Caroline Winnett

\$3,500–\$4,999

Claire and Kendall Allphin*
 Brian Bock and Susan Rosin
 David Clayton and Gayle DeKellis
 Michael Dreyer and Harry Ugol
 Jerry Falk
 Janet Flammang and Lee Friedman
 Daniel and Hilary Goldstine
 Arnold Grossberg
 Paul and Susan Grossberg
 Nancy Levin and Daniel Caraco
 Frank and Ildiko Lewis
 Donald and Susanne McQuade
 Rachel Morello-Frosch and David Eifler*
 Paul Nordine
 David Rosenthal and Vicky Reich

\$2,250–\$3,499

Anonymous (4)
 Edwin and Patricia Berkowitz

ANNUAL SUPPORT

Diana Bersohn
Lee Bevis
Broitman Basri Family
Mike Destabelle and Jen Steele
Linh Do and Erno Pungor
Bob Epstein and Amy Roth
Marianne and Herb Friedman
Jeremy Geffen
Claire Greene and Walter Garms*
Marcie Gutierrez and Bret Dickey
Ian Hinchliffe and Marjorie Shapiro
Rose Adams Kelly
John Lee
Man-Ling Lee
Kit and Hayne Leland
Paul and Barbara Licht
Marjorie MacQueen
Nakamoto-Singer Family
Mona Radice
Patrick Schlesinger and Esther Hill
Sondra Schlesinger
Valerie Sopher
Trine Sorensen and Michael Jacobson
Dr. and Mrs. W. Conrad Sweeting*
Alison Teeman and Michael Yovino-Young
Henry Timnick
Ruth and Alan Tobey

\$1,500–\$2,249

Anonymous* (9)
Sallie and Edward Arens
Dean Artis and Vivien Williamson
Nancy Axelrod
Richard Berkins
Wolfgang Bluhm
Ed Blumenstock and Belle Huang
John and Colleen Busch
Richard Buxbaum
and Catherine Hartshorn*
Carol T. Christ
June and Michael Cohen
Robert W. Cole and Susan Muscarella
Ruth and David Collier
Robert Paul Corbett
Didier de Fontaine
Ann E. Dewart
David and Helen Dornbusch
Carol Drucker

Chris Echavia
Rebecca and Robert Epstein
Flint and Mary Evans
Dean Francis
Thomas and Sharon Francis
Tom Frey
Sandra and Robert Goldberg
Mark Goor
Carla Hesse and Thomas Laqueur
Charlton Holland
Richard and Frances Holsinger
Erik Hora
James Horio and Linda Cahill
Leslie Hsu and Richard Lenon Jr.
Barbara and John Holzrichter
Leslie and George Hume
Jacek Jarkowski and Bozena Gilewska
Judy Kahn
Adib and Karin Kanafani
Daniel F. Kane Jr. and Silvia A. Sorell
Karen Koster
Michael Korman and Diane Verducci
Sharon and Ronald Krauss
Carol Nusinow Kurland and Duff Kurland*
Paul Kwak
Sally Landis and Michael White*
Renee and Michael Lankford
Didier LeGall
Karen and Charles Fiske
Susan and Donald Lewis
Marcia C. Linn
Judy and Steve Lipson
Felicia and Genaro Lopez
Stanley and Judith Lubman
Carl and Carol Maes
Helen Marie Marcus
Therissa McKelvey and Heli Roiha
Charles and Ann Meier
David Moore and Judy Lin
Amal Moulik
Jane and Bill Neilson
Ricarda Nelson
Theresa Nelson and Barney Smits
James Nitsos
John and Amy Palmer
Irina Paperno
Andris and Dagnija Peterson
Penny Righthand

Diana V. Rogers
 Bill and Leslie Rupley
 Bruce and Teddy Schwab
 Pat and Merrill Shanks
 Robert Harshorn Shimshak
 and Marion Brenner
 Neal Shorstein and Christopher Doane
 Chalmers Smith
 Eberhard Spiller and Riki Keller-Spiller
 Dr. Lynn Spitler
 Bonnie Stiles
 Katherine Tillotson
 Carol Jackson Upshaw
 Robert and Emily Warden
 Peter Weiner and Sylvia Quast
 Doug and Dana Welsh
 Dr. Eva Xu and Dr. Roy Wang
 Taun Wright
 Mitchell and Kristen Yawitz

\$1,000–\$1,499

Anonymous* (9)
 Paul and Linda Baumann
 Alison K. Billman
 Mr. and Mrs. Peter W. Davis*
 Teresa Caldeira and James Holston
 Kathy Fang
 Maxine Hickman*
 Nadine and James Hubbell
 Jeff and Linda Jesmok
 Fred Karren
 Eric Keisman
 Robert Kinosian
 Cathy and Jim Koshland
 Linda Lazzarotti*
 Carl Lester*
 Haoxin Li*
 Suzanne Lilienthal and David Roe
 Mr. and Mrs. Laurence R. Lyons
 Donna Heinle and John MacInnis
 Paul Mariano and Suzanne Chapot
 Zina Mirsky*
 Julie Morgan and Davis Osborn
 Ronald D. Morrison
 Anthony V. Nero Jr.
 Panos Papadopoulos and Maria Mavroudi
 Janet Perlman and Carl Blumstein

John Richardson and Leonard Gabriele
 Barbara Rosenfeld
 Katrina Russell
 Hideko Sakamoto and Vijay Tella
 Orville Schell
 Paul Sekhri
 Anonymous
 Lin Tan
 Dwight Tate*
 Professor Jeremy Thorner
 and Dr. Carol Mimura
 Kimberly Webb and Richard Rossi*
 Sheryl and Robert Wong

\$750–999

Anonymous* (3)
 James H. Abrams and Thomas Chiang
 Kris Antonsen
 and Susanne Stolcke-Antonsen
 Debra and Charles Barnes
 Ellen Barth
 Barbara Bell
 Judith L. Bloom*
 Ann and John Carroll
 Julio Cesar and Curtis Dennison
 Alison Colgan
 Bernard Feather and Gina Delucchi
 Clara Gerdes
 Pamela L. Gordon and John S. Marvin
 Katherine and Nelson Graburn
 Maria and David LaForge
 Ginny and Heinz Lackner*
 Mimi Lou
 Richard McKee
 Dennis and Mary Montali
 Zeese Papanikolas and Ruth Fallenbaum
 Jackie Schmidt-Posner and Barry Posner
 Tobey, Julie and Lucy Roland*
 Karl Ruddy
 Ron and Esther Schroeder
 Helen Schulak
 Scott and Ruth Spear*
 Stephen Sugarman and Karen Carlson
 Myra Sutanto Shen
 Carol Takaki
 Robert and Karen Wetherell

ANNUAL SUPPORT

\$500-749

Anonymous (14)
Richard M. and Marcia A. Abrams
Garrick and Terry Amgott-Kwan
Vivian and David Auslander
William and Mabry Benson
Janice Bohman and Eric Keller
Bonomo Family
David Boschwitz
and Nancy Zellerbach Boschwitz
Thomas Bosserman
Carol Marie Bowen
and Christopher R. Bowen
Jennifer Braun
Mary E. Brennan and Brian Ullensvang
Mary Brennan*
Shelagh Brodersen
Margaret Brown and Anthony Sustak
Suknan Chang
Victor Chieco
Amy Choi
Margaret Conkey
Kathleen Correia and Stephen Evans
Ted and Patricia Dienstfrey
Michael Durphy
Lee Edlund
Carol Eisenberg and Raymond Linkerman
Dan Eisenstein
Anne and Peter Esmonde
John and Miranda Ewell
Arthur Ferman and Kay Noel
Doris Fine and Philip Selznick
Philip Gary
Brian Good
Jim Govert and Rachel Nosowsky
Linda Graham
Sheldon and Judy Greene
Kathie Hardy
Emily Hopkins
Hing On Hsu
Sharon Inkelas and Vern Paxson
Ira Jacknis
Ann Jones
Bruce Kerns and Candis Cousins
Carol Kersten
Thomas Koster
Germaine LaBerge
Beatrice Lam
Cheryl and Norman Lavers
Andrew Lazarus and Naomi Janowitz
TL Trust
John Loux
Nancy and Greg McKinney
Martin Melia
Ralph and Melinda Mendelson
Marianne Mitosinka and George Wick
Susan Nabeta-Brodsky
National Coalition of Black Women, Inc.
San Francisco Chapter*
Laura Nelson
Lori O'Brien
James Joseph Patton
Neal and Suzanne Pierce
Leslie and Joellen Piskitel*
Charles Pollack and Joanna Cooper
David Pyle
Janet and Michael Rodriguez
Leslie Rosenfeld and Stephen Morris
Mary C. Russi*
Elizabeth Sadewite
Angela Schillace
Terry Senne
Niran and Norma Shah
Boris Shekhter
Robert Spear
Rebecca Stanwyck
Susan and Maury Stern
Candy Stoner and Daniel Companeetz
Frank Stratton
and Christina Sauper Stratton
Rune Stromsness
Sahoko Tamagawa and William Gordon
Risa Teitelbaum
Duy Thai
Eudora Ting
Roseanna Torretto
Vince Tseng
Georgia R Turner
JP and Helen Vajk*
Max Vale
Leon Van Steen
Liz Varnhagen and Steve Greenberg
Mark and Elizabeth Voge
Verena von Dehn
Laurence and Ruth Walker
Richard Wallace

Barbara and Robert Weigand
 Kirsten Weisser
 Elizabeth Werter
 Dick and Beany Wezelman
 James Wheeler and J. L. Shon
 Donna M. Williams
 Linda Williams and Paul Fitzgerald
 Viviana Wolinsky
 Elaine Wong
 E. William and Mary Alice Yund
 Martha and Sheldon Zedeck
 Amy and Tom Zellerbach
 Ming Zhao
 John Zimmermann and Diana Graham
 Donlyn Lyndon and Alice Wingwall
 Michael Condie

Honorary Gifts

Erik Hora in honor of
 Judge Peggy Fulton Hora
 Germaine LaBerge in honor of
 David McCauley
 Susan Pollack in honor of
 Susan Graham Harrison

Memorial Gifts

Anonymous in memory of Leon Bell
 Linh Do and Erno Pungor
 in memory of Julie Do
 Rossannah Reeves
 in memory of Alan Leslie Reeves
 Orville Schell in memory of Baifang Schell
 Max Vale in memory of Griffin Madden
 Helen Marcus
 in memory of David Williamson

* *Gift was entirely or partially in support of Cal Performances' Educational and Community Programs*

COVID-19 Information

Proof of vaccination status is required for entrance and masking is mandatory throughout the event. COVID-19 information is updated as necessary; please see Cal Performances' website for the most up-to-date policies and information.

UC Berkeley does not promise or guarantee that all patrons or employees on site are vaccinated. Unvaccinated individuals may be present as a result of exemptions, exceptions, fraudulent verification, or checker error. None of these precautions eliminate the risk of exposure to COVID-19.