Les Ballets Trockadero de Monte Carlo
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February marks the time each year when Cal Performances’ programming shifts into high gear. From now through the beginning of May, the remainder of our 2021–22 season is packed with ambitious and adventurous programming. You won’t want to miss…

- sensational dance performances like *Memphis Jookin’: The Show*, featuring Lil Buck (Feb 25–26); *The Joffrey Ballet* (Mar 4–6); and the Alvin Ailey American Dance Theater (Mar 29 – Apr 3)
- the West Coast premiere (Mar 12) of *Place*, Ted Hearne and Saul Williams’ bold meditation on the topographies of gentrification and displacement, a Cal Performances Illuminations “Place and Displacement” event (see website for more details)
- the renowned English Baroque Soloists with conductor Sir John Eliot Gardiner in a transfixing program of works by Mozart and Haydn (Apr 10)
- the peerless London Symphony Orchestra (Mar 20), appearing under the direction of superstar conductor Simon Rattle in a program of orchestral masterworks
- pianist extraordinaire Mitsuko Uchida with the Mahler Chamber Orchestra (Mar 27)
- our 2021–22 artist-in-residence Angélique Kidjo in her brand new music-theater piece *Yemandja* (a highly anticipated Cal Performances co-commission and Illuminations event, Apr 23).

Fasten your seatbelts; we have all of this—plus much more—in store for you!

While we at Cal Performances like to think of each of our programs as unique and remarkable, two February offerings, in particular, stand out as season highlights. On February 12 at 8pm at Zellerbach Hall, a living legend of jazz collaborates with one of the brightest lights of the younger generation in the West Coast premiere of *Wayne Shorter & esperanza spalding’s …(Iphigenia)*, a Cal Performances co-commission that reimagines what opera can be and asks us to reexamine the stories we have inherited and the choices we make as a society. Shorter has written the music and spalding is the librettist and appears in the title role in this radical new take on Euripides’ ancient Greek play *Iphigenia in Aulis*. Seats for this highly anticipated performance sold out weeks ago, so congratulations to you lucky ticket holders! (To sign up for a waiting list for returned tickets, please visit the event page on our website.)

Then, just a few days later (Feb 17, Zellerbach Hall), co-producers and stars Alicia Hall Moran (mezzo-soprano) and Jason Moran (piano) arrive on campus for the West Coast premiere of their brilliant *Two Wings: The Music of Black America in Migration* (another Cal Performances Illuminations event), a series of “gripping portraits of a vast social upheaval” (*Chicago Tribune*) that explores the Great Migration of six million Black Americans from the rural South to northern cities, the West, and beyond. This ambitious production features a star-studded roster of guest performers, writers, and thinkers, headed by composer/conductor (and 2021 winner of the Pulitzer Prize for Music) Tania León, narrator Donna Jean Murch (author of *Living for the City*), and the Imani Winds chamber ensemble (to name just a few!). Together, these exceptional artists trace the Morans’ family histories through the music that accompanied their brave antecedents throughout the 20th century, from Harlem Renaissance-era jazz, gospel hymns, and Broadway show tunes, to classical and chamber music and the artists’ own compositions.

We’re very proud of our new and updated winter brochure and know that a few minutes spent reviewing our schedule—in print or online—will reveal a wealth of options for your calendar; now is the perfect time to guarantee that you have the best seats for all the events you plan to attend.

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 months.
Memphis Jookin’: The Show featuring Lil Buck
West Coast Premiere

In the West Coast premiere of this dazzling show, Lil Buck—along with a DJ and an expert eight-dancer crew—transports us to the streets, the hallways, and the clubs where Memphis Jookin’ was born.

“His agile physical instrument is astounding... [and] fueling it all is the emotion that drives his magnetic dancing. There is struggle and pain, joy and healing, and ultimately, a transformation.”
—The New York Times

Feb 25 & 26
ZELLERBACH HALL
Friday and Saturday, February 4–5, 2022, 8pm
Zellerbach Hall

Les Ballets Trockadero de Monte Carlo

FEATURING

Colette Adae          Sascha Altschmerz          Ludmila Beaulemova
Varvara Bratchikova  Maria Clubfoot          Holly Dey-Abroad
Nadia Doumiasheva    Helen Highwaters        Elvira Khababgallina
Varvara Laptopova    Grunya Protozova         Eugenia Repelskii
Olga Supphozova      Maya Thickethighya       Minnie van Driver

Sascha Altschmerz    Jacques d’Aniels          Bruno Backpfeifengesicht
Boris Dumbkopf      Nicholas Khachafallenjar    Dmitri Legupski
Marat Legupski       Sergey Legupski           Timur Legupski
Vladimir Legupski    Yuri Smirnov              Kravlji Snepek
William Vanilla     Jens Witzelsucht          Tino Xirau-Lopez

Tory Dobrin, artistic director
Isabel Martinez Rivera, associate director
Liz Harler, managing director

This performance is made possible, in part, by Greg and Liz Lutz.
ChopEniana
Music by Frédéric Chopin
Staged for the Trockadero by Alexandre Minz
Costumes by Mike Gonzales, after Benois
Décor by John Claassen
Lighting by Kip Marsh

ChopEniana is an “abstract” classical ballet, without narrative structure or defined characters. Although it atmospherically suggests Giselle and La Sylphide, the sentiments aroused spring from the sublime music of Chopin—the evanescence of dreams, desire, and melancholy.

Nocturne, Op. 32, No. 2  The Company
Valse, Op. 70, No. 1  Maya Thickenthighya
Prelude, Op. 28, No. 7  Elvira Khababgallina
Mazurka, Op. 67, No. 3  Dmitri Legupski
Mazurka, Op. 33, No. 3  Varvara Laptopova
Valse, Op. 64, No. 2  Elvira Khababgallina and Dmitri Legupski
Valse, Op. 18., No 1  The Company

INTERMISSION

Pas de Deux or Modern Work to be Announced

Go for Barocco
Music by J.S. Bach
Choreography by Peter Anastos
Costumes by Mike Gonzales
Lighting by Kip Marsh

The stylistic heir to Balanchine’s Middle-Blue-Verging-On-Black-and-White Period, this ballet has become a primer in identifying stark coolness and choreo-symphonic delineation in the new (neo) neo-new classic dance. It has been called a wristwatch for Balanchine clock-time.
First Movement (Moderato)
Eugenia Repelskii and Helen Highwaters
with
Minnie van Driver, Ludmila Beaulemova, Maria Clubfoot, Grunya Protazova

Second Movement (Adagio)
Eugenia Repelskii and Helen Highwaters

Third Movement (Allegro)
All

INTERMISSION

Valpurgeyeva Noch
(“Walpurgisnacht”)
Music by Charles Gounod
Staged and with additional choreography by Elena Kunikova, after Leonid Lavrosky
Costumes by Christopher Anthony Vergara
Lighting by Jax Messenger
Décor by Kip Marsh

This ballet is inspired by the Bolshoi Ballet’s Valpurgeyeva Noch, which Russians have long respected as a specimen of Soviet balletic camp.

Bacchante
Varvara Laptopova

Bacchus
Nicholas Khachafallenjar

Pan
Sergey Legupski

Fauns
Dmitri Legupski, Tino Xirau-Lopez, William Vanilla, Jens Witzelsucht

Nymphs
Sascha Altschmerz, Helen Highwaters, Eugenia Repelskii

Maidens
Artists of the Trockadero
Founded in 1974 by a group of ballet enthusiasts for the purpose of presenting a playful and entertaining view of traditional, classical ballet in parody form and *en travesti*, Les Ballets Trockadero de Monte Carlo first performed in the late-late shows in Off-Off Broadway lofts. The Trocks, as they are affectionately known, quickly became the subject of a major critical essay by Arlene Croce in the *New Yorker*; this, along with positive reviews in the *New York Times* and *The Village Voice*, established the troupe as an artistic and popular success. By mid-1975, the Trocks’ loving knowledge of dance and their comedic approach—along with their commitment to the notion that men can, indeed, dance *en pointe* without falling flat on their faces—was already garnering attention beyond the company’s New York home. Articles and notices in publications such as *Variety*, Oui, and the *London Daily Telegraph*, as well as a Richard Avedon photo essay in *Vogue*, led to internationally fame.

The 1975–76 season was a year of growth and full professionalization. The company found management, qualified for the National Endowment for the Arts Touring Program, and hired a full-time teacher and ballet mistress to oversee daily classes and rehearsals. Also during that season, the troupe made its first extended tours of the United States and Canada. Packing, unpacking, and repacking tutus and drops, stocking giant-sized toe shoes by the case, running for planes and chartered buses all became routine parts of life.

Since those humble beginnings, the Trocks have established themselves as a major dance phenomenon. They have participated in dance festivals worldwide and made television appearances as varied as a Shirley MacLaine special, *The Dick Cavett Show*, *What’s My Line?*, *Real People*, *On-Stage America*, with Kermit and Miss Piggy on their show *Muppet Babies*, and on a BBC *Omnibus* special on the world of ballet hosted by Jennifer Saunders. Documentaries about the company include *Rebels on Pointe* by Bobbi Jo Hart and *Ballerina Boys* by Chana Gazit and Marite Barylick. Company honors include Best Classical Repertoire from the Critic’s Circle National Dance Awards (2007, UK) and the 2007 Positano Award (Italy) for excellence in dance. In December 2008, the Trocks performed for members of the British royal family at the 80th anniversary Royal Variety Performance to benefit the Entertainment Artistes’ Benevolent Fund in London.

The Trocks’ numerous tours have been both popular and critical successes, with appearances in more than 35 countries and 600 cities worldwide since the company’s founding in 1974, including seasons at the Bolshoi Theater in Moscow and the Chatelet Theater in Paris. The company continues to appear in benefits for international AIDS organizations such as Dancers Responding to AIDS and Classical Action in New York City, the Life Ball in Vienna, Austria, Dancers for Life in Toronto, London’s Stonewall Gala, and Germany’s AIDS Tanz Gala.

The original concept of Les Ballets Trockadero de Monte Carlo has not changed. It is a company of professional male dancers performing the full range of the ballet and modern dance repertoire, including classical and original works in faithful renditions of the manners and conceits of those dance styles. The comedy is achieved by incorporating and exaggerating the foibles, accidents, and underlying incongruities of serious dance. The fact that men dance all the parts—heavy bodies delicately balancing on toes as swans, sylphs, water sprites, romantic princesses, angst-ridden Victorian ladies—enhances rather than mocks the spirit of dance as an art form, delighting and amusing both the most knowledgeable as well as novices in the audience. Looking to the future, there are plans for new repertoire works; visits to new cities, states, and countries; and for the continuation of the Trocks’ original purpose—to bring the pleasure of dance to the widest possible audience. They will, as they have done for nearly 50 years, “Keep on Trockin’.”

**MEET THE ARTISTS**

Colette Adae was orphaned at the age of three when her mother, a ballerina of some dubious distinction, impaled herself on the first violinist’s bow after a series of rather uncontrolled
fouette voyages. Colette was raised and educated with the “rats” of the Opera House but the trauma of her childhood kept her from reaching her full potential. However, under the kind and watchful eye of the Trockadero, she has begun to flower and we are sure you will enjoy watching her growth.

Sascha Altschmerz has weariness with the same old issues that they always had—the same boring flaws and anxieties they have been gnawing on for years regarding pirouettes en dedans and en dehors, which leaves them soggy and tasteless and inert regarding petit allegro, with nothing interesting left to think about regarding roles performed throughout their career, nothing left to do but spit them out and wander off to the backyard, ready to dig up some fresher pain they might have buried long ago.

Ludmila Beaulémova, famed country and western ballerina and formerly prima ballerina of the Grand Ole Opry, recently defected from that company when they moved to their new Nashville home. The rift was caused by their refusal to stage the ballet with which her name has become synonymous, I Never Promised You a Rose Adagio.

Varvara Bratchikova, People’s Artist and Cat’s Meow, was educated at the Revanchist Institute. She began her career as Pistachia in V. Stolichnaya’s legendary production of the Nutcracker and achieved stardom as Odette/Odile/Juliet/Giselle/Aurora in the famous Night of the 1000 Tsars. Her repertoire encompasses nearly all the works in which she appears.

Maria Clubfoot. Last of the great American Indian ballerinas: Larkin, Tallchief (Maria and Marjorie), Clubfoot. Maria, pride of the Luni Tribe, blazed a path with her literal interpretation of Slaughter on 10th Avenue, set in the club at Mohegan Sun. Maria appears with the Trockadero under special permission from federal authorities.

Holly Dey-Abroad lacks the talent and intelligence that are required to be good at dancing, and did not understand that this lack of talent and intelligence are often the same qualities needed to recognize that one is not good at dancing—and if one lacks such talent and intelligence, one remains ignorant that one is not good at dancing. Consequently, she auditioned for the Trocks and was accepted.

Nadia Doumiafeyva. No one who has seen Heliazpopkin will soon forget the spiritual athleticism of Nadia Doumiafeyva, a child of Caucasus who changed her name for show business reasons. Her fiery attack, combined with her lyric somnolence, produces confusion in audiences the world over, particularly when applied to ballet.

Helen Highwaters has defected to America three times and been promptly returned on each occasion—for “artistic reasons.” Recently discovered en omelette at the Easter Egg Hunt in Washington, DC, she was hired by the Trockadero, where her inexplicable rise to stardom answers the musical question: Who put the bop in the bop-shibop shibop?

Elvira Khababgallina, voted “the girl most likely to,” is the living example that a common hard-working girl can make it to the top. Our friendly ballerina was pounding the pavement looking for work when the Trockadero found her. Her brilliant technique has endeared her to several fans, as well as to some of the stage hands. Her motto is “a smile is better than talent.” Her nickname is…well, never mind what her nickname is.

Varvara Laptopova is one of those rare dancers who, with one look at a ballet, not only knows all the steps but can also dance all the roles. As a former member of the Kiev Toe and Heel Club, she was awarded First Prize at the Pan Siberian Czardash and Kazotski Festival for artistic mis-interpretation.
Les Ballets Trockadero de Monte Carlo
Box 1325, Gracie Station, New York City, New York 10028

DANCERS

Olga Supphozova and Yuri Smirnov
Minnie van Driver and William Vanilla
Elvira Khababgallina and Sergey Legupski
Varvara Bratchikova and Dmitri Legupski
Maria Clubfoot and Tino Xirau-Lopez
Helen Highwaters and Vladimir Legupski
Sascha Altschmerz
Nadia Doumiafeyva and Kravlji Snepek
Holly Dey-Abroad
and Bruno Backpfeifengesicht
Ludmila Beaulemova and Jens Witzelsucht
Grunya Protazova and Marat Legupski
Colette Adae and Timur Legupski
Eugenia Repelskii and Jacques d’Aniels
Maya Thickeighblya
and Nicholas Khachafallenjar
Varvara Laptobova and Boris Dumbkopf

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Grunya Protazova is the missing link between the crustaceans of the old Russian school and the more modern amphibians now dancing. Before joining the Trockadero, Grunya was the featured ballerina at Sea World, where her famous autobiographic solo, Dance of the Lower Orders, brought several marine biologists to tears.

Eugenia Repelskii. The secrets of Mme. Repelskii’s beginnings lie shrouded behind the Kremlin wall; in fact, no fewer than six lie within the wall (in jars of assorted sizes). Dancing lightly over pogroms and other sordid reorganizational measures, Eugenia has emerged as a ballerina nonpareil whose pungency is indisputable.

Olga Supphozova made her first public appearance in a KGB line-up under dubious circumstances. After a seven-year-to-life hiatus, she now returns to her adoring fans. When questioned about her forced sabbatical, Olga’s only comment was “I did it for Art’s sake.” Art, however, said nothing.

Maya Thickenthighya’s radioactive properties prevented her from appearing with the Trockadero until her recent release from a special sanitarium on the Black Sea. A brilliant virtuoso in the Moscow style, Madame Thickenthighya’s torque was applied to the running of Generator 14 near the Gorsky Dam during the period of her political disgrace. She is, this season, reinstated to her unique position in the ballet world.

Minnie van Driver. Always running to rehearsals, costume fittings, and performances, Miss Driver has a strong sense of movement. She has performed worldwide and has a natural aptitude for touring. Famous for her beautiful port de bras, she gives credit to her many hours behind the wheel.

Jacques d’Aniels was originally trained as an astronaut before entering the world of ballet. Strong but flexible, good natured but dedicated, sensible but not given to unbelievable flights of fantastic behavior, d’Aniels is an expert on recovering from ballet injuries (including the dreaded “Pavlova’s clavicle”).

Bruno Backpfeifengesicht soared into prominence as the first East German defector whose leave-taking was accomplished at the virtual insistence of the defectees (although in subsequent days Herr Backpfeifengesicht was accused of abandoning his joyous comrades for “a mountain of beer and an ocean of dollars”). His meteoric rise to stardom caused him to be named Official Bicentennial Porteur by a committee of New York balletomanes who singled out his winning feet and losing smile.

Boris Dumbkopf has been with the greatest ballerinas of our time and he has even danced with some of them. One of the first defective Russian male stars, he left the motherland for purely capitalistic reasons. Amazingly, between his appearances on television and Broadway and in movies, commercials, magazines, special events, and women’s nylons, he occasionally still has time to dance.

Nicholas Khachafallenjar, the demi-semi-hemi-character dancer from innermost Outer Tashkent, was awarded the Order of Stalin for his partnering techniques. Although no ballerina has ever lived to describe the thrill of his touch, he continues to astound the public (and elude the police) with his brute strength. He is fondly known in the Trockadero as “Igor the Crusher.”

The Legupski Brothers—Dmitri, Marat, Sergey, Timur, and Vladimir—are not really brothers, nor are their names really Dmitri, Marat, Sergey, Timur, or Vladimir, nor are they real Russians, nor can they tell the difference between a pirouette and a jeté...but...well...they do move about rather nicely...and...they fit into the costumes.

Yuri Smirnov. At the age of 16, Yuri ran away from home and joined the Kirov Opera because he thought Borodin was a prescription barbiturate. Luckily for the Trockadero, he soon discovered that he didn’t know his arias from his elbow, and decided to become a ballet star instead.
Kravlji Snepek comes to the Trockadero from his split-level birthplace in Siberia, where he excelled in toe, tap, acrobatic, and Hawaiian. This good-natured Slav is famous for his breathtaking technique—a blend of froth and frou-frou centered on a spine of steel, painfully acquired at the hands and feet of his teacher, Glib Generalization, who has trained many able dancers. As an artist in the classical, heroic, tragical mold, young Kravlji wrenched the heart of all who saw him dance Harlene, the Goat Roper, in *The Best Little Dacha in Sverdlovsk*.

William Vanilla. Despite the fact that he is American, he is very popular within the company. He is extremely personable; the ballerinas very much enjoy dancing with him; the management finds him agreeable; his costumes are never soiled; his fans admire his directness; he photographs well; he keeps regular hours; he brushes his teeth after every meal; and he has never said a bad word about anybody. He will never really understand Russian ballet.

Jens Witzelsucht has a pure and rare neurological disorder characterized by a tendency to make puns or tell inappropriate jokes or pointless stories in socially inappropriate situations, along with a pathological giddiness with lunatic mood swings. As he does not understand that this behavior is abnormal, he has found a place in the company as one of the more comedic artists.

Tino Xirau-Lopez, a well-known figure to Off-Off-Off audiences, returns to the Trockadero flushed from last season’s *Nutcracker*, in which he played the fiendishly difficult role of the Father. His numerous theatrical successes have not prevented his stern, aristocratic family from disavowing any claims he might make to title.

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Philip Martin-Nielson
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Music for Go for Barocco is conducted by Michel Durand with the Czech Philharmonic Chamber Orchestra, Pavel Prantl, leader.

Booking Inquiries
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Two Wings: The Music of Black America in Migration

West Coast Premiere

Jason Moran, producer and piano
Alicia Hall Moran, producer and mezzo-soprano
Tania León, conductor
Donna Jean Murch, narrator, author of Living for the City
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Ambrose Akinmusire, trumpet
Howard Wiley, saxophone
Thomas Flippin, guitar
Juliette Jones, violin
Allison Loggins-Hull, flute
Curtis Stewart, violin
Harriet Tubman, featuring Brandon Ross, guitar
Melvin Gibbs, bass
JT Lewis, drums
and ensemble strings

In a series of “gripping portraits of a vast social upheaval” (Chicago Tribune), Alicia Hall Moran and Jason Moran’s deeply personal Two Wings explores the Great Migration of six million Black Americans from the rural South to northern cities, the West, and beyond.

Feb 17
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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
Hon. Marie Collins and Mr. Leonard Collins
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 Muhls
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
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 Judity 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)
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
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 Gilewiska
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 Mouluk
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

$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
Diana V. Rogers
Bill and Leslie Rupley
Bruce and Teddy Schwab
Pat and Merrill Shanks
Robert Harshorn Shimshak
and Marion Brenner
Neal Shortstein 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 Lazeretti
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
$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 Sadewhite
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 Stromness
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

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

Anon

COVID-19 Information
Proof of vaccination status, including booster, 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.