



Angel Blue, *soprano*
Bryan Wagon, *piano*

Jack Hill

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2021–2022

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Jeremy Geffen

As springtime fast approaches, this weekend offers a perfect opportunity to sample the types of entertaining, diverse, and ambitious programs that make Cal Performances so special. **The Joffrey Ballet**, one of the crown jewels of American dance, arrives for a three-day residency (Mar 4–6), with a program featuring three highly anticipated West Coast premieres. (What a great way to conclude the company’s current six-year residency at UC Berkeley!) We also welcome the return of our longtime friends **Jordi Savall** and **Le Concert des Nations** with a sparkling program of early music featured in the classic 1991 film *Tous les matins du monde* (Mar 4); as well as the Cal Performances solo debut of the brilliant young soprano **Angel Blue** (with pianist **Bryan Wagnon**) in a recital including works by R. Strauss, Fauré, Schumann, and a powerful selection of traditional Black American spirituals (Mar 6).

I also want to make sure you know about another upcoming season highlight, the West Coast premiere of **Ted Hearne and Saul Williams’ *Place*** (Mar 12; a semi-staged secular oratorio), a bold meditation on the topographies of gentrification and displacement. One of this season’s *Illuminations* “Place and Displacement” events (see our website for more information), *Place* was a finalist for the 2021 Pulitzer Prize for Music; it’s a remarkable work and something I don’t think you’ll want to miss. (The recording for the New Amsterdam label captured the attention of the music world, earning two 2021 Grammy nominations—for Best Chamber Music/Small Ensemble Performance and Best Contemporary Classical Composition.)

March marks the time of year that traditionally finds Cal Performances operating on all cylinders. From now through the beginning of May, the remainder of our 2021–22 season is packed with adventurous programming. You won’t want to miss...

- the **Alvin Ailey American Dance Theater** (Mar 29 – Apr 3) returning to Zellerbach Hall for the first time since the initial pandemic shutdown in 2020; Ailey programs—featuring more than a dozen works from the company’s legendary repertory—have just been announced, so make sure to check our website for details
- the one and only **London Symphony Orchestra** (Mar 20), appearing under the direction of superstar conductor **Sir Simon Rattle**, in a program of orchestral masterworks
- pianist *extraordinaire* **Mitsuko Uchida** (Mar 27) playing and directing Mozart with the **Mahler Chamber Orchestra**
- the renowned **English Baroque Soloists** (Apr 10) with conductor **Sir John Eliot Gardiner** in a transfixing program of works by Mozart and Haydn
- **Angélique Kidjo**, our 2021–22 artist-in-residence, in her new music-theater piece *Yemandja* (a much-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!

We’re very proud of our 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.

Jeremy Geffen
Executive and Artistic Director, Cal Performances

PS. – Stay tuned for exciting news about our brilliant 2022–23 season, to be announced in April!



Sunday, March 6, 2022, 3pm
Hertz Hall

Angel Blue, *soprano*
Bryan Wagorn, *piano*

PROGRAM

- Lee HOIBY (1926–2011) Lady of the Harbor
- Claude DEBUSSY (1862–1918) “Clair de lune,” from *Suite bergamasque*
(piano solo)
- Gabriel FAURÉ (1845–1924) Clair de lune, Op. 46, No. 2
Mandoline, Op. 58, No. 1
Fleur jetée, Op. 39, No. 2
- Robert SCHUMANN (1810–1856) Stille Tränen, Op. 35, No. 10
- Richard STRAUSS (1864–1949) Allerseelen, Op. 10, No. 8
Befreit, Op. 39, No. 4
Morgen!, Op. 27, No. 4
Cäcilie, Op. 27, No. 2

INTERMISSION

- HOIBY Winter Song
There Came a Wind Like a Bugle
- Frédéric CHOPIN (1810–1849) Prelude in D-flat major, Op. 28, No. 15, *Raindrop*
(piano solo)
- Kurt WEILL (1900–1950) Youkali
- Traditional Spirituals My Soul’s Been Anchored in the Lord
You Can Tell the World
Deep River
Ride on King Jesus



Angel Blue (*soprano*) has firmly established herself as one of the most important sopranos before the public today. She opened the Metropolitan Opera's 2019–20 season as Bess in a new production of George Gershwin's *Porgy and Bess*, a role she reprised at the Met in the fall of 2021; this production immediately followed her triumphant role debut as Destiny/Loneliness/Greta in the Met's historic 2021–22 season opener, *Fire Shut Up In My Bones*—the first production at the Metropolitan Opera by a Black composer. Additionally, she was the 2020 recipient of the Met's prestigious Beverly Sills Award.

This season includes a stunning range of repertoire that highlights her immense versatility and virtuosity on international opera and concert stages. Following her return to the Metropolitan Opera with back-to-back productions, *La Traviata* will play a prominent role in Blue's performance calendar in 2021/22, with productions at Covent Garden and the Verona Arena. In summer 2022, she sings the role of Marguerite in *Faust* at the Paris Opera. Highlights of Blue's recital and concert engagements include *Knoxville: Summer of 1915* with the Philadelphia Orchestra and Yannick Nézet-Séguin, including one night at Carnegie Hall; and she appears with the Dallas Symphony Orchestra conducted by Fabio Luisi, performing in Beethoven's Symphony No. 9. Along with today's recital at Cal Performances, she gives recitals at Washington University in St. Louis and Poznan (Poland), with further engagements with the Philadelphia Orchestra in Saratoga, Edinburgh, and Hamburg.

Blue was born and raised in California and completed her musical studies at UCLA.

Canadian **Bryan Wagorn** (*piano*) serves as Assistant Conductor at The Metropolitan Opera and regularly performs throughout North America, Europe, and Asia as soloist, chamber musician, and recital accompanist to the world's leading singers and instrumentalists. He has appeared on major television programs and radio stations including *Good Morning America*, WQXR, and CBC Radio; has performed in recital for the George London Foundation, Marilyn Horne Foundation, and Richard Tucker Foundation; and worked with artists such as Angel Blue, Anthony Roth Costanzo, Lise Davidsen, Eric Owens, Nadine Sierra, Karita Mattila, Joyce DiDonato, the New York Woodwind Quintet, and members of the Metropolitan Opera Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Chicago Symphony. He also performed as pianist in the Met's Grammy-winning production of *Porgy and Bess*.

A participant at the Marlboro Music Festival, Wagorn has also been engaged by the Ravinia and Glyndebourne festivals, served on the faculty of the National Arts Centre Orchestra's Summer Music Institute led by Pinchas Zukerman, and Carnegie Hall's National Youth Orchestra. He has been a guest coach at the Royal Academy of Music in London, the Metropolitan Opera's Lindemann Young Artist Program, and the Glyndebourne Festival's Jerwood Young Artist Program. He made his solo recital debut at New York's Carnegie Hall in 2009 and also appeared at the Library of Congress and the Chamber Music Society of Lincoln Center. Wagorn is also on the advisory board of the Hildegard Behrens Foundation and the Time In Children's Arts Initiative.

London Symphony Orchestra

Sir Simon Rattle, *conductor*

BERLIOZ	<i>Le Corsaire</i>
HANNAH KENDALL	<i>The Spark Catchers</i>
SIBELIUS	<i>Symphony No. 7</i>
BARTÓK	<i>The Miraculous Mandarin Suite</i>
RAVEL	<i>La valse</i>

**A world-class orchestra!
A legendary conductor!
The renowned London
Symphony Orchestra, under
the direction of its esteemed
music director Sir Simon
Rattle, visits in its Cal
Performances debut.**

Sun, Mar 20, 3pm
ZELLERBACH HALL

LEE HOIBY

Lady of the Harbor

[Emma Lazarus]

Not like the brazen giant of Greek fame,
 With conquering limbs astride from land to land;
 Here at our sea-washed, sunset gates shall stand
 A mighty woman with a torch, whose flame
 Is the imprisoned lightning, and her name
 Mother of Exiles. From her beacon-hand
 Glows world-wide welcome; her mild eyes
 command

The air-bridged harbor that twin cities frame.
 “Keep, ancient lands, your storied pomp!”
 cries she

With silent lips. “Give me your tired, your poor,
 Your huddled masses yearning to breathe free,
 The wretched refuse of your teeming shore.
 Send these, the homeless, tempest-tost to me,
 I lift my lamp beside the golden door!”

GABRIEL FAURÉ

Clair de lune, Op. 46, No. 2

[Paul Verlaine]

Votre âme est un paysage choisi
 Que vont charmant masques et bergamasques
 Jouant du luth et dansant et quasi
 Tristes sous leurs déguisements fantasques.
 Tout en chantant sur le mode mineur
 L'amour vainqueur et la vie opportune,
 Ils n'ont pas l'air de croire à leur bonheur
 Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,
 Qui fait rêver les oiseaux dans les arbres
 Et sangloter d'extase les jets d'eau,
 Les grands jets d'eau sveltes parmi les marbres.

Moonlight

Your soul is a chosen landscape
 Bewitched by masquers and bergamaskers,
 Playing the lute and dancing and almost
 Sad beneath their fanciful disguises.
 Singing as they go in a minor key
 Of conquering love and life's favours,
 They do not seem to believe in their fortune
 And their song mingles with the light of the
 moon,

The calm light of the moon, sad and fair,
 That sets the birds dreaming in the trees
 And the fountains sobbing in their rapture,
 Tall and svelte amid marble statues.

—translation © Richard Stokes

Mahler Chamber Orchestra
Mitsuko Uchida, *piano and director*
Mark Steinberg, *concertmaster and leader*

MOZART Piano Concerto in A major, K. 488
PURCELL Four Fantasias (arranged for string orchestra)
MOZART Piano Concerto in C minor, K. 491

Following her exquisite *Cal Performances at Home* all-Schubert recital last spring, the magisterial pianist Mitsuko Uchida returns for a concert with the dynamic Mahler Chamber Orchestra that draws a line from Henry Purcell's uniquely English form of Baroque music to Mozart's Viennese masterworks.



Sun, Mar 27, 3pm
ZELLERBACH HALL

Mandoline, Op. 58, No. 1

Paul Verlaine

Les donneurs de sérénades
 Et les belles écouteuses
 Échangent des propos fades
 Sous les ramures chanteuses.
 C'est Tircis et c'est Aminte,
 Et c'est l'éternel Clitandre,
 Et c'est Damis qui pour mainte
 Cruelle fait maint vers tendre.
 Leurs courtes vestes de soie,
 Leurs longues robes à queues,
 Leur élégance, leur joie
 Et leurs molles ombres bleues,
 Tourbillonnent dans l'extase
 D'une lune rose et grise,
 Et la mandoline jase
 Parmi les frissons de brise.

Fleur jetée, Op. 39, No. 2

[Armand Silvestre]

Emporte ma folie
 Au gré du vent,
 Fleur en chantant cueillie
 Et jetée en rêvant.
 – Emporte ma folie
 Au gré du vent!
 Comme la fleur fauchée
 Périt l'amour.
 La main qui t'a touchée
 Fuit ma main sans retour.
 – Comme la fleur fauchée,
 Périt l'amour!
 Que le vent qui te sèche,
 Ô pauvre fleur,
 Tout à l'heure si fraîche
 Et demain sans couleur!
 – Que le vent qui te sèche,
 Sèche mon cœur!

Mandolin

The gallant serenaders
 And their fair listeners
 Exchange sweet nothings
 Beneath singing boughs.
 Tircis is there, Aminte is there,
 And tedious Clitandre too,
 And Damis who for many a cruel maid
 Writes many a tender song.
 Their short silken doublets,
 Their long trailing gowns,
 Their elegance, their joy,
 And their soft blue shadows
 Whirl madly in the rapture
 Of a grey and roseate moon,
 And the mandolin jangles on
 In the shivering breeze.

—translation © Richard Stokes

Discarded flower

Bear away my folly
 At the whim of the wind,
 Flower, plucked while singing
 And discarded while dreaming.
 Bear away my folly
 At the whim of the wind!
 Like a scythed flower
 Love perishes.
 The hand that touched you
 Shuns my hand for ever.
 Like a scythed flower
 Love perishes!
 May the wind that withers you,
 O poor flower,
 So fresh just now
 But tomorrow faded,
 May the wind that withers you,
 With my heart!

—translation © Richard Stokes

ROBERT SCHUMANN

Stille Tränen, Op. 35, No. 10

[Justinus Kerner]

Du bist vom Schlaf erstanden
Und wandelst durch die Au,
Da liegt ob allen Landen
Der Himmel wunderblau.
So lang du ohne Sorgen
Geschlummert schmerzenlos,
Der Himmel bis zum Morgen
Viel Tränen niedergoss.
In stillen Nächten weinet
Oft mancher aus den Schmerz,
Und morgens dann ihr meinest,
Stets fröhlich sei sein Herz.

Silent Tears

From sleep you have risen
And walk through the meadow.
Everywhere lies
Heaven's wondrous blue.
As long as, free of care, you have
Been slumbering, free of pain,
Heaven has, till morning,
Poured down many tears.
Often on silent nights
Many a man weeps his grief away,
And in the morning you imagine
His heart is ever happy.

—translation © Richard Stokes

RICHARD STRAUSS

Allerseelen, Op. 10, No. 8

Text by Hermann von Gilm

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Aestern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

All Souls' Day

Put upon the table the fragrant mignonettes,
Add the final red asters there,
And let us speak again about love,
As once in May.

Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Give me your hand, that I may press it secretly
And if one sees it, it is all the same to me,
Give me just one of your sweet looks,
As once in May.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

It bleeds and perfumes today on every grave,
One day a year is set for the dead,
Come to my heart, so that I may have you again,
As once in May

Befreit, Op. 39, No. 4

Text by Richard Dehmel

Du wirst nicht weinen. Leise, leise
wirst du lächeln: und wie zur Reise
geb' ich dir Blick und Kuß zurück.
Unsre lieben vier Wände! Du hast sie bereitet,
ich habe sie dir zur Welt geweitet—
o Glück!

Dann wirst du heiß meine Hände fassen
und wirst mir deine Seele lassen,
läßt unsern Kindern mich zurück.
Du schenktest mir dein ganzes Leben,
ich will es ihnen wiedergeben—
o Glück!

Es wird sehr bald sein, wir wissen's beide,
wir haben einander befreit vom Leide;
so geb ich dich der Welt zurück.
Dann wirst du mir nur noch im Traum
erscheinen
und mich segnen und mit mir weinen—
o Glück!

Morgen! Op. 27, No. 4

Text by John Henry MacKay

Und morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes
Schweigen...

Released

You will not weep. Gently, gently
You will smile: and as on a journey
I will look back and return a kiss to you.
Our dear four walls! You have prepared them,
I have widened them into the world for you—
Oh joy!

Then you will hold my hands warmly
And you will leave me your soul,
Leaving our children to me.
You give me your entire life,
I will give it back to them—
Oh joy!

It will be very soon, we both know it,
We have liberated each other from sorrow;
So I give you back to the world.
Then you will only appear to me as in a dream

And bless me and weep with me—
Oh joy!

Tomorrow!

And tomorrow the sun will shine again,
And on the path, that I will go on,
She will unite us, the happy ones
Amid this sun-breathing earth...

And to the shore, wide, blue-waved,
Will we quietly and slowly descend,
Speechlessly will we look into the other's eyes,
And the speechless silence of bliss will fall
upon us.

Cäcilie, Op. 27, No. 2

Text by Heinrich Hart

Wenn du es wüsstest,
Was träumen heißt von brennenden Küssen,
Von Wandern und Ruhem mit der Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest,
Was bangen heißt in einsamen Nächten,
Umschauert vom Sturm, da niemand tröstet
Milden Mundes die kampfmüde Seele,
Wenn du es wüsstest,
Du kämest zu mir.

Wenn du es wüsstest,
Was leben heißt, umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhen,
Wenn du es wüsstest,
Du lebstest mit mir!

Cecily

If you knew it,
What it is to dream of burning kisses,
Of wondering and resting with one's beloved,
Eye to eye,
And embracing and chatting,
If you knew it, you would direct your heart to me!

If you knew it,
What it is to tremble on lonely nights,
Surrounded by a storm, while nobody comforts
The battle-weary soul with sweet words,
If you knew it,
You would come to me.

If you knew it,
What it is to live, breathed upon
By the world-creating breath of God,
To soar above, light-born,
To sacred heights;
If you knew it,
You would live with me.

LEE HOIBY

Winter Song

Text by Wilfred Owen

The browns, the olives, and the yellows died,
And were swept up to heaven; where they
glowed
Each dawn and set of sun till Christmastide,
And when the land lay pale for them, pale-
snowed,
Fell back, and down the snow-drifts flamed
and flowed.

From off your face, into the winds of winter,
The sun-brown and the summer-gold are
blowing;
But they shall gleam with spiritual glinter,
When paler beauty on your brows falls snow-
ing,
And through those snows my looks shall be
soft-going.

There Came a Wind Like a Bugle

Text by Emily Dickinson

There came a Wind like a Bugle—
It quivered through the Grass
And a Green Chill upon the Heat
So ominous did pass
We barred the Windows and the Doors
As from an Emerald Ghost—
The Doom's electric Moccasin
That very instant passed—
On a strange Mob of panting Trees
And Fences fled away
And Rivers where the Houses ran
Those looked that lived—that Day—
The Bell within the steeple wild
The flying tidings told—
How much can come
And much can go,
And yet abide the World!

KURT WEILL

Youkali

C'est presque au bout du monde
 Ma barque vagabonde
 Errante au gré de l'onde
 M'y conduisit un jour
 L'île est toute petite
 Mais la fée qui l'habite
 Gentiment nous invite
 À en faire le tour

Youkali

C'est le pays de nos désirs
 Youkali
 C'est le bonheur, c'est le plaisir
 Youkali
 C'est la terre où l'on quitte tous les soucis
 C'est, dans notre nuit, comme une éclaircie
 L'étoile qu'on suit
 C'est Youkali

Youkali,

C'est le respect
 De tous les Vœux échangés,
 Youkali,
 C'est le pays
 Des beaux amours partagés,
 C'est l'espérance
 Qui est au cœur de tous les humains,
 La délivrance
 Que nous attendons tous pour demain,
 Youkali,
 C'est le pays de nos désirs,
 Youkali,
 C'est le bonheur
 C'est le plaisir

Mais c'est un rêve, une folie,
 Il n'y a pas de Youkali!
 Mais c'est un rêve, une folie,
 Il n'y a pas de Youkali!

Et la vie nous entraîne,
 Lassante, quotidienne,
 Mais la pauvre âme humaine,
 Cherchant partout l'oubli,
 A pour quitter la terre,
 Su trouver le mystère

Youkali

It's nearly at the end of the world,
 My vagabond boat,
 Drifting with the waves,
 Brought me there one day,
 The island is very small
 But the fairy who lives there
 Gently invites us
 To go on a trip

Youkali

It is the land of our desires
 Youkali
 It is happiness, it is pleasure
 Youkali
 It's the earth where we leave all worries,
 It is, in our night, like a clearing
 The star that one follows
 It's Youkali

Youkali

It is the respect
 Of all exchanged vows
 Youkali,
 It's the land
 Of beautiful shared loves,
 It is the hope
 That is at the heart of all humans
 The deliverance
 That we all await for tomorrow
 Youkali
 It's the land of our desires
 Youkali
 It is happiness
 It is pleasure

But it's a dream, folly,
 There is no Youkali!
 But it's a dream, folly,
 There is no Youkali!

And life leads us,
 Tiresome routine,
 But the poor human soul,
 Searches for forgetfulness everywhere,
 To leave the earth,
 Resolve the mystery,

Alvin Ailey American Dance Theater

Robert Battle, *artistic director*

Matthew Rushing, *associate artistic director*

PROGRAM A Tues, Mar 29, 7:30pm & Fri, Apr 1, 8pm

Robert Battle Tenth Anniversary

ROBERT BATTLE *Mass* (2004; music: John Mackey)
In/Side (2008; music: "Wild is the Wind,"
recorded by Nina Simone)
Ella (2008; music: Ella Fitzgerald)
For Four (2021; Bay Area Premiere,
music: Wynton Marsalis)
Unfold (2007; music: Gustave Charpentier,
recorded by Leontyne Price)
Takademe (1999; music: "Speaking in Tongues II,"
performed by Sheila Chandra)
Love Stories finale (2004; music: Stevie Wonder)
Revelations (1960; music: traditional spirituals)

AILEY

PROGRAM B Wed, Mar 30, 7:30pm & Sat, Apr 2, 8pm

RENNIE HARRIS *Lazarus* (2018; music: Darrin Ross)
AILEY *Revelations* (1960; music: traditional spirituals)

PROGRAM C Thu, Mar 31, 7:30pm

JAMAR ROBERTS *Holding Space* (2021; West Coast Premiere,
staged version; Cal Performances Co-Commission;
music: Tim Hecker)
ROBERT BATTLE *For Four* (2021; Bay Area Premiere;
music: Wynton Marsalis)
AILEY *Reflections in D* (1963; music: Duke Ellington)
ASZURE BARTON *BUSK* (2009; music: various artists)

PROGRAM D Sat, Apr 2, 2pm

All-Alvin Ailey

AILEY *Blues Suite* (1958; music: traditional;
performed by Brother John Sellers)
Pas de Duke (1976; music: Duke Ellington)
Cry (1971; music: Alice Coltrane, Laura Nyro,
and The Voices of East Harlem)
Revelations (1960; music: traditional spirituals)

PROGRAM E Sun, Apr 3, 3pm

ASZURE BARTON *BUSK* (2009; music: various artists)
JAMAR ROBERTS *Holding Space* (2021; West Coast Premiere,
staged version; Cal Performances Co-Commission;
music: Tim Hecker)
AILEY *Revelations* (1960; music: traditional spirituals)

March 29–April 3

ZELLERBACH HALL

Où nos rêves se terrent
 En quelque Youkali...
 Youkali,
 C'est le pays de nos désirs,
 Youkali,
 C'est le bonheur,
 C'est le plaisir,

Mais c'est un rêve, une folie,
 Il n'y a pas de Youkali!
 Mais c'est un rêve, une folie,
 Il n'y a pas de Youkali!

Of where our dreams hide
 In some Youkali...
 Youkali
 It's the land of our desires
 Youkali
 It is happiness
 It is pleasure

But it's a dream, folly,
 There is no Youkali!
 But it's a dream, folly,
 There is no Youkali!

TRADITIONAL SPIRITUALS

My Soul's Been Anchored in the Lord

In the Lord, in the Lord,
 My soul's been anchored in the Lord.
 Before I'd stay in hell one day,
 My soul's been anchored in the Lord;
 I'd sing and pray myself away,
 My soul's been anchored in the Lord.
 I'm going to pray and never stop,
 My soul's been anchored in the Lord;
 Until I've reached the mountain top,
 My soul's been anchored in the Lord.

You Can Tell the World

(arranged by Margaret Bonds)
 You can tell the world about this
 You can tell the nation about that
 Tell 'em what Jesus has done
 Tell 'em that the Comforter has come
 And He brought joy great joy to my soul.

Well, He took my feet out of the mirary clay.
 Yes, He did! Yes, He did!
 And He placed them on the rock to stay.
 Yes, He did! Yes, He did!

You can tell the world about this
 You can tell the nations about that
 Tell 'em what Jesus has done
 Tell 'em that the Comforter has come
 And He brought joy great joy to my soul.

Well, my Lord done just what He said.
 Yes, He did! Yes, He did!
 He healed the sick and He raised the dead!
 Yes, He did! Yes, He did!

You can tell the world about this
 You can tell the nations about that
 Tell 'em what Jesus has done
 Tell 'em that the Comforter has come
 And He brought joy great joy to my soul. "

Deep River

Deep river, my home is over Jordan.
 Deep river, Lord, I want to cross over into
 campground.
 Oh, don't you want to go to that gospel feast?
 That promised land, where all is peace?

Ride on King Jesus

Ride on King Jesus,
 No man can a-hinder thee.
 Ride on King Jesus,
 No man can a-hinder thee.

In that greatness of morning
 Fair thee well, fair thee well.
 In that greatness of morning
 Fair thee well, fair thee well.

When I get to heaven gonna' wear a robe,
 (No man can a-hinder thee.)
 Gonna' walk all over those streets of gold.
 (No man can a-hinder thee.)
 When King Jesus sittin' on the throne,
 (No man can a-hinder thee.)
 Joy to a man when the devil goes.
 (No man can a-hinder thee.)

Angélique Kidjo's *Yemandja*

Bay Area Premiere
A Cal Performances Co-commission

Starring Angélique Kidjo
Conceived by Angélique Kidjo, Jean Hebrail,
and Naïma Hebrail Kidjo
Book and Lyrics by Naïma Hebrail Kidjo
Music by Angélique Kidjo and Jean Hebrail
Developed with and Directed by Cheryl Lynn Bruce

Kerry James Marshall, *production designer*
Darryl Archibald, *music director*
Kathy Perkins, *lighting designer*
Rasean Davonte Johnson, *projections designer*
Mary Jane Marcasiano, *costume designer*
Beatrice Capote, *choreographer*
Kumi Ishizawa, *sound designer*
Iyvon E., *dramaturg*
Ann James, *sensitivity coach*
Andrea Zee, *casting*

In her first foray into musical theater, Cal Performances' 2021–22 artist-in-residence—and three-time 2022 Grammy nominee—Angélique Kidjo explores themes of love, betrayal, honor, and revenge against a backdrop of slavery in 19th-century West Africa. Named after a Yoruban deity, *Yemandja* is a panoramic work of magic realism, a stunning parable about gods and humans.

Sat, Apr 23, 8pm
ZELLERBACH HALL

Yemandja is co-commissioned by ArtsEmerson, The Broad Stage at Santa Monica College, Cal Performances, Ruth and Stephen Hendel, The John F. Kennedy Center for the Performing Arts, Mass MoCA, and the Yale Schwarzman Center. Produced by THE OFFICE performing arts + film.

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