



Jakub Józef Orliński, *countertenor*  
Michał Biel, *piano*

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2021-2022

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Jeremy Geffen

This weekend, Cal Performances proudly presents the West Coast premiere of **Ted Hearne and Saul Williams’ *Place*** (Mar 12), a semi-staged secular oratorio and 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 that I’m proud to see performed at UC Berkeley. (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.)

We’ll also be privileged to witness the unique communicative powers and vocal pyrotechnics of Polish countertenor **Jakub Józef Orliński** (Mar 13) in a wide-ranging program featuring works by Handel and Purcell, along with a wonderful—and less familiar—selection of Polish songs by such accomplished composers as Henryk Czyż, Mieczysław Karłowicz, and Stanisław Moniuszko. It might surprise you to learn that, in his spare time, Orliński is also an accomplished breakdancer. (“In breaking, there is a lot of freedom,” he told ABC News on a recent Zoom call from Warsaw. “It feels like you are becoming... a visual effect of the music you hear, which is really freeing. ... I treat it as a meditation.”). But if Orliński refrains from breaking during his Cal Performances debut at Hertz Hall this weekend, you can bet that his singing will be equally jaw-dropping. Orliński will be joined by his one-time Juilliard dormmate and frequent collaborator, Polish pianist **Michał Biel**.

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; this year’s Ailey programs—featuring more than a dozen works from the company’s legendary repertory—have only recently 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 luminary conductor **Sir Simon Rattle** in a program of orchestral masterworks
- pianist *extraordinaire* **Mitsuko Uchida** playing and directing Mozart with the **Mahler Chamber Orchestra** (Mar 27)
- the renowned **English Baroque Soloists** with conductor **Sir John Eliot Gardiner** in a transfixing program of works by Mozart and Haydn (Apr 10)
- **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, and 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 13, 2022, 3pm  
Hertz Hall

**Jakub Józef Orliński, *countertenor***  
**Michał Biel, *piano***

PROGRAM

Johann Joseph FUX (1660–1741) “Non t’amo per il ciel (Il peccator contrito),”  
from the oratorio *Il fonte della salute aperto  
dalla grazia nel Calvario*

Henry PURCELL (1659–1695) Music for a while  
Fairest Isle  
The Cold Song  
Strike the viol

Henryk CZYŻ (1923–2003) Pożegnania  
Kochałem Panią  
Na wzgórzach Gruzji  
Ostatni raz

PURCELL “Your awful voice I hear,” from *The Tempest*

INTERMISSION

PURCELL If music be the food of love

Mieczysław KARŁOWICZ (1876–1909) From Six Songs, Op. 1 and Ten Songs, Op. 3  
Nie płacz nade mną  
Z Erotyków  
Mów do mnie jeszcze  
Śpi w blaskach  
Przed nocą wieczną  
Na spokojnym, ciemnym morzu  
W wieczorną ciszę  
Smutną jest dusza moja  
Skąd pierwsze gwiazdy  
Czasem gdy długo na pół sennie marze  
Zaczarowana królowna

Stanisław MONIUSZKO (1819–1872) “Łza,” from *Home Songbook VII*  
“Prząśniczka,” from *Home Songbook III*

George Frideric HANDEL (1685–1759) Amen, Alleluia

*Major support provided by The Koret Foundation.  
This performance is made possible, in part, by Patron Sponsor Patrick McCabe.*





Polish countertenor **Jakub Józef Orliński** has established himself as one of the world's leading artists, triumphing on stage, in concert, and on recording. An exclusive artist on the Warner/Erato label, his first recording, entitled *Anima Sacra*, earned him the prestigious Opus Klassik award for Solo Vocal Recording, while his second, *Facce d'amore*, earned him the Recording (Solo Recital) of the Year at the 2021 International Opera Awards. Orliński's sold-out concerts and recitals throughout Europe and the United States have attracted new followers to the art form, and his live performance of Vivaldi's "Vedrò con mio diletto" (from *Il Giustino*), filmed at the Aix-en-Provence Festival, has amassed more than seven million online views. In 2019, he was the subject of a major profile in the *New Yorker* and featured in Polish *Vogue*. His third album—*Anima Aeterna*, featuring sacred arias and motets from the Baroque era—was released in October 2021 and toured throughout Europe with *Il Pomo d'Oro*.

This season, Mr. Orliński makes his much anticipated debut at the Metropolitan Opera as Orpheus' Double in the Met premiere of Matthew Aucoin's *Eurydice*, under the baton of Yannick Nézet-Séguin. He also makes his house and role debut at the Royal Opera House, Covent Garden, as Didymus in Handel's *Theodora* in a new production by Katie Mitchell. On the concert stage, he joins *Il Pomo d'Oro* for two European tours featuring his new album, *Anima Aeterna*, with stops in Bayreuth, Hamburg, Milan, Madrid, and Barcelona, as well as Ensemble Matheus and conductor Jean-Christophe Spinosi for performances in Bratislava and at the Lednice-Valtice Music Festival. In recital, he embarks on tours of both North America and Europe, joined by his longtime collaborator, pianist Michał Biel. He performs on three occasions at Wigmore Hall as part of a season-long residency.

Polish pianist **Michał Biel** studied at the Juilliard School, where he was taught by Brian Zeger, Margo Garrett, Jonathan Feldman, and J.J. Penna. He has also studied under Eytan Pessen at Teatr Wielki's Opera Academy, Warsaw, as well as Andrzej Jasiński and Grzegorz Biegas at the Karol Szymanowski Academy of Music, Katowice.

Biel's collaborations have already taken him to the world's most celebrated concert halls, including Wigmore Hall in London, and Carnegie Hall and the Alice Tully Hall in New York. He has also appeared in recital on such eminent international stages as at the Oper Frankfurt, Opéra de Lille, and the Polish National Opera. With countertenor Jakub Józef Orliński, he has performed at prestigious festivals including the Verbier Festival, Life Victoria Barcelona, and Pierre Cardin's Festival de Lacoste.

In partnership with American bass Alex Rosen, Biel won Second Prize at the 2018 Hugo Wolf International Art Song Competition in Stuttgart, and together they are laureates of the Academy Orsay-Royaumont. Biel's numerous other accolades include Outstanding Young Pianist at the Stanislaw Moniuszko International Singing Competition, Warsaw; and Best Young Accompanist at Le Grand Prix de l'Opéra in Bucharest.

Biel holds residencies as a collaborative pianist at the Juilliard School Vocal Arts Department as well as the Internationale Meistersinger Akademie in Neumarkt. Deeply invested in collaborating with singers since the start of his career, he has worked at the Winter Singing Course in Duszniki Zdrój and the Wratislavia Cantans Festival, and continues to coach singers at the Chautauqua Institution School of Music Voice Program.

# 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



JOHANN JOSEPH FUX

“Non t’amo per il ciel (Il peccator contrito)”

Non t’amo per il ciel  
che puoi donarmi  
ma sol perché d’amor,  
tu, il fonte sei,  
e sol perché l’amarti  
è un dover mio

Né temo del tuo sdegno  
il braccio e l’armi  
per un servil timor  
de’ danni miei  
ma sol perché temer  
deggio il mio Dio.

“I love you not for the heaven (Repentant sinner),” from the oratorio *Il fonte della salute aperto dalla grazia nel Calvario*

I love you not for the heaven  
you can grant me  
but for the reason alone that  
you are the source of love,  
and for the reason alone that  
loving you is my duty.

Nor do I fear  
the weaponry of your wrath  
through craven dread  
of my own injury,  
but for the reason alone that  
I am impelled to fear my God.

HENRY PURCELL

Music for a while

[John Dryden]

Music for a while  
Shall all your cares beguile.

Wond’ring how your pains were eas’d  
And disdain’d to be pleas’d  
Till Alecto free the dead  
From their eternal bands,  
Till the snakes drop from her head,  
And the whip from out her hands.

Music for a while  
Shall all your cares beguile.

*Fairest Isle*

[John Dryden]

Fairest isle, all isles excelling,  
Seat of pleasure and of love  
Venus here will choose her dwelling,  
And forsake her Cyprian grove.  
Cupid from his fav’rite nation  
Care and envy will remove;  
Jealousy, that poisons passion,  
And despair, that dies for love.

Gentle murmurs, sweet complaining,  
Sighs that blow the fire of love  
Soft repulses, kind disdain’d,  
Shall be all the pains you prove.  
Ev’ry swain shall pay his duty,  
Grateful ev’ry nymph shall prove;  
And as these excel in beauty,  
Those shall be renown’d for love.

*The Cold Song*

[John Dryden]

What power art thou, who from below  
Hast made me rise unwillingly and slow  
From beds of everlasting snow?  
See’st thou not how stiff and wondrous old  
Far unfit to bear the bitter cold,  
I can scarcely move or draw my breath?  
Let me, let me freeze again to death.

*Strike the viol*

[Nahum Tate]

Strike the viol, touch the lute,  
Wake the harp, inspire the flute.  
Sing your patroness’s praise,  
In cheerful and harmonious lays.

**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

## HENRYK CZYŻ

## Pożegnania

[Alexander Pushkin; translation  
to Polish by Julian Tuwim]

*I. Kochałem Panią*

Kochałem Panią i miłości mojej  
Może się jeszcze resztki w duszy tłą,  
Lecz niech to Pani już nie niepokoi;  
Nie chcę Cię smucić nawet myślą tą.

Kochałem bez nadziei i w pokorze,  
W męce zazdrości, nieśmiałości trwóg.  
Tak czule, tak prawdziwie, że daj Boże,  
Aby Cię inny tak pokochać mógł!

*II. Na wzgórzach Gruzji*

Na wzgórzach Gruzji leży nocna mgła,  
U moich stóp Aragwa szumi pienna.  
Smutno i lekko mi. Tęsknota ma

Świetlana jest i ciebie pełna.

Ciebie jedynej! Smutkiem moich snów  
Już cię nie dręczę więcej i nie trwożę,  
I serce płonie, serce kocha znów,

Nie kochać bowiem – już nie może

*III. Ostatni raz*

Ostatni raz twą postać miłą  
Ważę się myślą tulić dziś  
I wskrzeszać sny serdeczną siłą,  
Żalością tkliwą i wstydliwą  
O twej miłości budzić myśl.

Mijają lata i niestety  
Zmieniają świat, zmieniają nas!

W mogiłnym mroku, w głębi Lety  
widzi cię dzisiaj wzrok poety,  
Lecz i poeta tobie zgaś.

Więc mego serca pożegnanie  
Przyjmij, daleka! Czoło skłoń  
Jak żona, gdy się wdową stanie,  
Jak wierny druh, co przed wygnaniem

Bez słowa ścisną bratnią dłoń.

## Farewells

*I. I loved you*

I loved you, and remnants of my love  
Might well still flicker in my soul,  
But don't let that trouble you;  
I don't want to sadden you even with this  
thought.

I loved humbly and without hope,  
Tormented by bashful, jealous fears,  
So tenderly, so truly, that Heaven grant  
Another man might love you so.

*II. Over the hills of Georgia*

Over the hills of Georgia lies a nocturnal mist,  
At my feet roars the foaming Aragi.  
I feel both sorrowful and light-hearted. My  
yearning  
Is refulgent and full of you.

Of you alone! I'll no longer trouble or concern you  
With the sadness of my dreams,  
And my heart is on fire once more, my heart  
loves again,  
For not to love – of that it is now incapable.

*III. For the last time*

For the last time I venture, in imagination,  
To embrace your darling form today  
And by force of affection to rekindle dreams,  
With anguished, bashful tenderness  
To waken thoughts of your love.

The years are passing, and sadly,  
They are changing the world, they are  
changing us!  
In the darkness of the grave, in Lethe's depths  
Your poet envisions you today,  
But for you, even the poet has faded.

And so accept my heart's farewell,  
Distant one! Bow your head  
Like a wife when she becomes a widow,  
Like a faithful companion who, before going  
into exile,  
Wordlessly clasps his brother's hand.

PURCELL

Your Awful Voice I Hear,

from *The Tempest*

[Thomas Shadwell]

Your awful voice I hear and I obey,  
Brother to Jove and monarch of the sea.  
Come down, my blusterers, swell no more,  
Your stormy rage give o'er.

To your prisons below,  
Down you must go.  
In hollow rocks your revels make,  
Nor 'till I call your trembling dens forsake.

INTERMISSION

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MIECZYŚLAW KARŁOWICZ

From Six Songs, Op. 1 and Ten Songs, Op. 3

Nie płacz nade mną

[Jan Iwański]

Nie płacz nade mną, królowno ma złota,  
choć me piersi przygniata tęsknota;  
choć w mej duszy i smutno, i ciemno,  
nie płacz nade mną!

Nie płacz nade mną, niech w marzeń godzinie,

dźwięk twego głosu czysty ku mnie płynie,  
zrzuć z twego serca tęsknotę daremną,  
nie płacz nade mną

Z Erotyków

[Józef Waśniewski]

I zamiast słońc i gwiazd, aniele ty mój drogi,  
Ja tylko łzy i łzy dziś składam ci pod nogi.  
Przebacz, że duszy mej ubogie są tak zdroje,  
Lecz przyjmij chociaż łzy, bo łzy te, to łzy moje

*If music be the food of love*

[Henry Heveningham]

If music be the food of love,  
Sing on till I am fill'd with joy;  
For then my list'ning soul you move  
To pleasures that can never cloy.  
Your eyes, your mien, your tongue declare  
That you are music ev'rywhere.

Pleasures invade both eye and ear,  
So fierce the transports are, they wound,  
And all my senses feasted are,  
Tho' yet the treat is only sound,  
Sure I must perish by your charms,  
Unless you save me in your arms.

Don't cry over me

Don't cry over me, my golden princess,  
Even though my breast is stricken with longing;  
Even though all is sad and dark within my soul,  
Don't cry over me.

Don't cry over me, may the sound of your  
pure voice

Float to me in my dreams,  
Rid your heart of futile longing,  
Don't cry over me.

From the Love Poems

And instead of suns and stars, my darling angel,  
I only lay endless tears at your feet today.  
Forgive the poverty of my heart's upwelling,  
But at least accept the tears, because these  
tears are my tears.

**Mów do mnie jeszcze**

[Kazimierz Tetmajer]

Mów do mnie jeszcze, z oddali, z oddali,  
Głos twój mi płynie na powietrznej fali.  
Jak kwiatem, każdym słowem twym się pieczęcę,  
Mów do mnie jeszcze...

Mów do mnie jeszcze, te płynące ku mnie  
słowa

Są jakby modlitwą przy trumnie.  
I w sercu śmierci wywołują dreszcze,  
Mów do mnie jeszcze...

**Śpi w blaskach**

[Heinrich Heine, translation to Polish  
by Maria Konopnicka]

Śpi w blaskach nocy morska toń,

Leciuchno szemrzą fale,  
A mnie na sercu ciężko tak,  
Wspominam dawne żale,  
I owe wieści dawnych lat,  
Miaś zatopionych jęki,  
I ze dna morza słyszę w noc

Modły i dzwonów dźwięki.  
Ale nie zbawią miast tych już  
Modły i dzwonów bicia,  
Bo to, co raz chwyciła śmierć,  
Nie wróci się do życia

**Przed nocą wieczną**

[Zygmunt Krasiński]

Przed nocą wieczną niech głos twój usłyszę  
Jak pieśń nadziei w godzinie konania,  
A może wtedy ponad grobu ciszę  
Wejdzie mi błądy księżyc zmartwychwstania!

A jeśli, płacząc na zgasłych źrenicach  
Złożysz, jak kwiaty, twoje ciche ręce,  
Grób spleonie ogniem i w stu błyskawicach

Słońc nieśmiertelnych obleją mnie wieńce

**Speak to me still**

Speak to me still... From far away, from far away  
Your voice floats to me on the breeze,  
I cherish your every word as I would a flower,  
Speak to me still...

Speak to me still... These words flowing toward me  
Are like a prayer at my coffin,  
And in the heart of death they make me thrill.  
Speak to me still...

**The radiance of the night**

The ocean depths are slumbering in the radiance of the night,  
The waves murmur faintly,  
But my heart is so heavy –  
I am remembering ancient sorrows,  
And those rumors of times long past,  
Of the groaning of sunken cities,  
And from the bottom of the sea I hear,  
in the night,  
Prayers and the sound of tolling bells.  
But such cities will no longer be saved  
By prayers and the tolling of bells,  
For what death has once taken hold of  
Will never return to life.

**Before the eternal night**

Before the eternal night, may I discern your voice  
Like a song of hope in my final hour,  
And perhaps then, above the silence of the grave,  
I shall be visited by the pale moon of resurrection.

But if, weeping, you lay your silent hands  
On my unseeing eyes like flowers,  
The grave will flame with fire, and I will be surrounded  
By a hundred lightning flashes from eternal suns.



**Na spokojnym, ciemnym morzu**  
[Kazimierz Tetmajer]

Na spokojnym, ciemnym morzu  
chciałbym teraz lecieć w łodzi,  
gdzie już żagli nie ma białych  
ni szum statków nie dochodzi.

Cały ciężar ten z mych ramion,  
co mię zgina i obali,  
chciałbym rzucić w otchłań wodną  
i na ciemnej leżeć fali.

Naokoło niech mi cicho,  
niech mi sennie przestwór dźwięczy

i niech ciemne głębie w słońcu  
kolorami grają tęczy.

Tam, tysiące mil od brzegu,  
na bezdeni, pod jasnością,  
patrząc w niebo nieruchome  
niech upajam się nicością

**W wieczorną ciszę**  
[Kazimierz Tetmajer]

W wieczorną ciszę z daleka słyszę  
zumiące cicho rzeki;  
myśli me z wolna sennie kołysze  
szum cichy i daleki.

Wolno i sennie w wielki bezdennie  
świat myśli moje płyną,  
płyną na gwiazdy lśniącej promiennie  
i w ciemnej pustce giną.

**Smutną jest dusza moja**  
[Kazimierz Tetmajer]

Smutną jest dusza moja aż do śmierci –  
Opuszczam ręce, niech się co chce dzieje,  
Już mi cios żaden mózgu nie przewierci,  
Bom już zeń wyгнаł do szczytu nadzieje.

I oto stoję, milczący jak we śnie,  
Nad urną pragnień mych, rozbitą w ćwierci,  
A żem ją strącić musiał w proch tak wczynie,  
Smutną jest dusza moja aż do śmierci.

**Upon the calm, dark ocean**

Upon the calm, dark ocean  
I would fly now, in a boat,  
To where there are no more white sails,  
And the hum of ships does not reach.

I would cast from my shoulders  
Into the watery depths  
All the weight that is bending and toppling me  
And ride the dark wave.

Let there be silence all around me,  
Let me be lulled by the soporific sound of the  
vastness,  
And let the colors of the rainbow  
Play over the dark depths in the sunlight.

There, thousands of miles from shore,  
Out on the deep, under that brightness,  
Looking up at the motionless sky,  
Let me become intoxicated by nothingness.

**In the evening stillness**

In the evening stillness I can hear, from afar,  
Rivers murmuring softly;  
My thoughts are slowly lulled to sleep  
By the distant, quiet murmur.

Slowly and drowsily my thoughts flow  
Into the infinite vastness of the universe,  
Flow to the stars shining brightly,  
And are lost in the dark emptiness.

**My soul is sorrowful**

My soul is sorrowful unto death –  
I lower my hands, come what may,  
Now no further blow can pierce my brain,  
For I have already banished all hope from it.

And here I stand, silent as in a dream,  
Over the shattered urn of my desires.  
But that I had to cast them in the dust so soon,  
My soul is sorrowful unto death.

## Skąd pierwsze gwiazdy

[Juliusz Słowacki]

O Skąd pierwsze gwiazdy na niebie zaświecą,  
Tam pójdę, aż za ciemnych skał krawędzie.

Spojrzę w lecące po niebie łabędzie

I tam polecę, gdzie one polecą.

Bo i tu – i tam – za morzem – i wszędzie,

Gdzie tylko poślę przed sobą myśl biedną,  
Zawsze mi smutno i wszędzie mi jedno;

I wszędzie mi źle – i wiem, że źle będzie

## Czasem gdy długo na pół sennie marzę

[Kazimierz Tetmajer]

Czasem, gdy długo na pół sennie marzę,

Cudny kobiecy głos mię skądś dolata,

Anielskie jakieś śpiewający pieśni,  
Piękniejsze niż wszystkie pieśni świata.

W głos ten się całą zasluchuję duszą,  
Serce mi z piersi tęsknota wyrwa,  
Poszedłbym za nim wszędzie, wszędzie...

Nie wiem,

Czy to miłość, czy śmierć tak odzywa.

## Where the first stars

Where the first stars light up the heavens,  
That's where I shall go, as far as the edge of the  
dark cliff.

I shall direct my gaze at the swans flying  
across the sky

And fly whither they fly.

For both here and there, beyond the sea and  
everywhere

I might go, my wretched thoughts are before me,  
I am always sad, and it makes no difference to  
me where I am,

And it is hard for me everywhere, and I know  
it will be hard.

Sometimes, when I spend a long time  
dreaming, half asleep

Sometimes, when I spend a long time dream-  
ing, half asleep,

A gorgeous woman's voice floats to me from  
somewhere,

Singing songs like an angel,  
More beautiful than all the songs in the world.

To that voice I listen raptly, with all my soul,  
Longing tears my heart from my breast.  
I would follow it anywhere! Anywhere...

I know not

Whether it is love or death that speaks thus.

Zaczarowana królewna

[Adam Asnyk]

Zaczarowana królewna  
W mirtowym lasku drzemie;  
U nóg jej lutnia śpiewna  
Zsunęła się na ziemię.

Niedokończona piosieczka  
Uśmiechem lśni na twarzy;  
Drżą jeszcze jej usteczka –  
O czymś rozkosznym marzy.

Marzy o jednym z rycerzy,  
Że idąc przez odmęty,  
Do stóp jej tu przybieży  
I przerwie sen zakłęty.

Lecz rycerz, co walczył dla niej,  
Ten męstwo swe przeceniał –  
Zabłąkał się w otchłani...  
I zwątpił... i skamieniał.

STANISŁAW MONIUSZKO

“Łza” from 7. *Śpiewnik domowy*

[Nikolay Grekov, translation to Polish by

Anonymous]

O łzo samotna, gorzka,  
co wilżysz oko moje,  
Zostałaś sama jedna  
pamiętką dni wiosennych!  
Płynęły twoich siostrzyc  
z tych powiek całe zdroje,  
Lecz wiatr je zimny rozwał  
wśród nocy złych, bezsennych.

I w tuman się rozprysły  
gwiazdeczki owe złote,  
co mnie opromieniały  
i miłość, i tęsknotę.  
Gdy namiętności burze  
znikomą spadły mgłą,  
Dlaczegoś ty została  
minionych czasów łzo?

An enchanted princess

An enchanted princess  
Sleeps in the myrtle grove;  
At her feet a melodious lute  
Has slipped to the ground.

A little unfinished song  
Lights up her face with a smile;  
Her dainty lips are still trembling –  
She is dreaming of something delightful.

She is dreaming of one of the knights,  
And that, crossing the deep,  
He will come rushing to her feet  
And break her enchanted slumber.

But the knight who was fighting for her  
Overestimated his bravery –  
He got lost in the abyss...  
And was overcome by despair...and turned  
to stone.

“Tear,” from *Home Songbook VII*

O solitary, bitter tear,  
Why do you moisten my eye?  
You are the only one left  
To remind me of spring days!  
Whole fountains of your dear sisters  
Flowed from these eyelids,  
But the cold wind dispersed them  
Amidst bad, sleepless nights.

And in the clouds they scattered  
Those golden stars  
That radiated for me  
Love and longing.  
When the storms of passion  
Vanished like fine mist,  
Why did you remain,  
O tear from times gone by?

“Prząśniczka,” from 3. *Śpiewnik domow y*  
[Jan Czeczot]

U prząśniczki siedzą, jak anioł dziewczeczki,  
Przędą sobie, przędą jedwabne niteczki.

Kręć się, kręć, wrzecziono,  
Wić się tobie wić!  
Ta pamięta lepiej,  
Czyja dłuższa nić!

Poszedł do Królewca młodzieniec z wiciną,  
Łzami się zalewał, żegnając z dziewczyną.

Kręć się, kręć, wrzecziono, etc.

Gładko idzie przędza, wesoło dziewczynie,  
Pamiętała trzy dni o wiernym chłopczynie.

Kręć się, kręć, wrzecziono, etc.

Inny się młodzieniec podsuwa z ubocza,  
I innemu rada dziewczyna ochocza.

Kręć się, kręć, wrzecziono,  
Pryśła wąża nić;  
Wstydem dziewczę płonie,  
Wstydz się, dziewczę, wstydz!

GEORGE FRIDERIC HANDEL

Amen, Alleluia  
Amen! Alleluia!

“Distaff,” from *Home Songbook III*

The girls sit at their distaffs like angels,  
They are spinning for themselves – spinning fi  
ne silken threads.

Turn, turn, spindle,  
Twine and twist!  
The one with the best memory  
Is the one with the longest thread!

A youth went to Königsberg on a barge,  
He drenched himself in tears saying goodbye  
to his girl.

Turn, turn, spindle, etc.

The yarn is running smoothly, the girl is merry,  
She remembered the faithful young lad for  
three days.

Turn, turn, spindle, etc.

Another youth sidles up from the sidelines  
And the eager girl turns to him.

Turn, turn, spindle,  
The frail thread split;  
The girl will burn with shame,  
Shame on you, girl, shame!

Amen, Hallelujah  
Amen! Hallelujah!

# 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;  
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**AILEY** *Revelations* (1960; music: traditional spirituals)

**March 29–April 3**

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# 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

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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.