



London Symphony Orchestra
Sir Simon Rattle, *conductor*

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2021–2022

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Jeremy Geffen

Welcome to another busy weekend at Cal Performances! On Thursday evening, the combined vocal forces of the **Manhattan Transfer** and **Take 6** (Mar 17)—10 voices with 20 Grammys between them—will fill Zellerbach Hall with their trademark crystalline harmonies, stirring gospel rhythms, and soaring melodies. The bands' current tour is a hit with audiences and critics alike, with a recent concert in Maryland praised as “an explosion, in gale wind proportions, of musical enjoyment, creative genius, vocal excellence and a boatload of fun” (*DC Metro*).

Next, acclaimed choreographer Michelle Dorrance and her company **Dorrance Dance** (Mar 18–19) arrive in town with a program that demonstrates how powerfully movement and music can be entwined in the bodies of expert dancers. Dorrance's brilliant

SOUNDspace, adapted on this occasion for the unique qualities of Zellerbach Playhouse, soars as a powerful tribute to the history and legacy of tap dancing and features both Dorrance's own choreography and solo improvisation by company members. This remarkable program reminds us that “If the idea of tap dance makes you think of stale musicals from the early 20th century, Michelle Dorrance is eager to shatter your assumptions” (*Broadway World Washington*).

Finally, in a true season highlight, the mighty **London Symphony Orchestra** (Mar 20), under the direction of luminary conductor Sir Simon Rattle, provides an afternoon of unsurpassed symphonic music on Sunday afternoon at Zellerbach Hall. The wide-ranging program is almost an embarrassment of riches, packed with masterworks by Berlioz, Sibelius, Bartók, and Ravel, along with a more recent audience favorite, *The Spark Catchers*, by the brilliant British composer Hannah Kendall. Trust me—in terms of memorable symphonic music, it doesn't get better than this.

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...

- pianist *extraordinaire* **Mitsuko Uchida** playing and directing Mozart with the **Mahler Chamber Orchestra** (Mar 27)
- 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 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 *Yemandjá* (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!

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

Sunday, March 20, 2022, 3pm
Zellerbach Hall

London Symphony Orchestra Sir Simon Rattle, *conductor*

PROGRAM

- Hector BERLIOZ (1803–1869) Overture: *Le Corsaire*
- Hannah KENDALL (b. 1984) *The Spark Catchers*
Sparks and Strikes
Molten Madness
Beneath the Stars/In the Silver Sheen
The Matchgirls' March
- Jean SIBELIUS (1865–1957) Symphony No. 7 in C major
Adagio – Vivacissimo – Adagio – Allegro molto
moderato – Vivace – Presto – Adagio

INTERMISSION

- Béla BARTÓK (1881–1945) *The Miraculous Mandarin* – Suite
Introduction (street noises); the commands
of the hoodlums directed to the girl
The girl's first inviting gestures, in response to
which the old gentleman appears; in the end,
he is thrown out by the hoodlums
The girl's second inviting gestures, upon which
appears the young lad, who is also thrown out
The girl's third inviting gestures; the Mandarin appears
The girl's seductive dance before the Mandarin
The Mandarin catches up with the girl after
an ever wilder chase
- Maurice RAVEL (1875–1937) *La Valse*

*The London Symphony Orchestra's 2022 North American Tour is made possible
through an intercontinental partnership with the Music Academy of the West.*

This performance is made possible, in part, by Patron Sponsors Beth DeAtley and Diane B. Wilsey.

Hector Berlioz (1803–1869)**Overture: *Le Corsaire***

The year 1844 was an exhausting and demoralizing one for Hector Berlioz. After a long period of deterioration, his “dream” marriage to the Irish actress Harriet Smithson finally collapsed. Furthermore, Berlioz had just organized and conducted one of his mammoth concerts—mobilizing more than 1,000 performers!—to celebrate the close of the international Festival of Industrial Products in Paris on August 1. At this extravaganza before an audience of 8,000, he nearly collapsed on the podium; his doctor immediately ordered a rest cure in the warm sunshine of Nice.

There, the composer regained both his health and his creative energies. He swam, hiked, read, and recalled the heady days of his previous stay in Nice in 1831 when the city had once before cured him. Then he was a young Prix de Rome winner who had impulsively quit Rome upon learning his fiancée in Paris, Camille Moke, had married another man. Ever the mad Romantic, Berlioz acquired a set of pistols and leapt into a carriage to rush home and avenge Camille’s treachery by killing the guilty pair. But common sense prevailed, and when he reached Nice, he dropped his bloody plan and stayed on to recover his equilibrium.

During his August 1844 sojourn, Berlioz created the last of his colorful concert overtures, the fiery *Le Corsaire* (*The Pirate*) in C major. A likely influence was the narrative poem “The Corsair” by Lord Byron, one of Berlioz’ favorite writers.

In his three most famous and mature overtures—*Benvenuto Cellini*, *Roman Carnival*, and *Le Corsaire*—the radical Berlioz developed a very personal, iconoclastic formal approach that shattered the sonata-form template for Romantic overtures. It opens with arresting gestures: a virtuosic whirlwind of string scales that collides with the syncopations of the equally agitated woodwinds. Such rhythmic cross play contributes mightily to this overture’s overall excitement. Then Berlioz presents a slow *adagio* section, featuring a pensively beautiful melody in distant A-flat major.

All too soon this lovely music is broken off, the orchestra cranks itself around to C major,

and the main *allegro assai* section ensues, launched by a reprise of the whirling string scales and woodwind syncopations. The brass hints at the boisterous, swashbuckling principal theme, but the violins finally unfurl it. Almost unrecognizable in the faster tempo, the *adagio* melody also returns for contrast. Despite the lack of an orthodox development section, Berlioz keeps revisiting his swashbuckling theme in exciting new ways: the best is the brass instruments’ totally uninhibited proclamation just before the close.

Hannah Kendall (b. 1984)***The Spark Catchers***

Creativity flourished in the family of Hannah Kendall, a composer who draws much of her inspiration from collaboration with artists working in many disciplines. Her parents were immigrants to the UK from Guyana, and her grandfather was a jazz musician. Holding degrees from the University of Exeter and the Royal College of Music, she is currently based in New York City, where she is a doctoral fellow in composition at Columbia University. Her music has been embraced by conductors and symphony orchestras throughout the UK and America.

Kendall considers herself to be a storyteller in music, drawing on different cultures and, as her official biography says, “confronting our collective history with narratively driven pieces centered on bold mission statements.” Her *The Spark Catchers* (2017) vividly salutes the lives of women working in match factories in 19th-century England.

Here is Hannah Kendall’s introduction to this piece:

[British poet] Lemn Sissay’s incredibly evocative poem, “The Spark Catchers,” is the inspiration behind this work. I was drawn to its wonderful dynamism, vibrancy, and drive. Specific words and phrases from the text have established the structure of the work and informed the contrasting musical characteristics created within the piece’s main components.

The opening “Sparks and Strikes” section immediately creates vigor and liveliness.... This momentum continues into “The Molten Madness,” maintaining the initial kinetic energy,

whilst also producing a darker and brooding atmosphere A broad and soaring melodic line in the French horns and first violins overlays the material, moving into a majestic episode led by the full string section [and] culminating in a sudden pause. A lighter variation of the rhythmic material... follows, creating a feeling of suspense....

The lighter, clearer, and crystalline “Beneath the Stars/In the Silver Sheen” section follows. Quiet and still, it is distinguished by its gleaming delicacy through long interweaving lines, high pitch range, and thin textures. An illuminating strike, underpinned by the glockenspiel and harp, signifies the climax of this section.

Subsequently, the opening zest comes back again through dance-like material that culminates in “The Matchgirls March” with its forceful and punchy chords. *The Spark Catchers* ends with a coda-like section..., finally concluding on a sparkling flourish.

Jean Sibelius (1865–1957) Symphony No. 7 in C major

As Jean Sibelius grew older and his symphonic craft more sophisticated, composing became more difficult for him. While he struggled to complete his seventh and last symphony in the winter of 1924, he wrote: “I am on the wrong rails. Alcohol to calm my nerves and state of mind. How dreadful old age is for a composer! Things don’t go as quickly as they used to, and self-criticism grows to impossible proportions.” He composed through the night, and his wife, Aino, would find him in the morning slumped over the score at the dining-room table with a bottle of liquor beside him.

Sibelius suffered from black depressions throughout his life, and heavy alcoholic consumption only compounded the problem. Just two years after he completed the Seventh Symphony, these demons, along with nagging self-criticism of everything he wrote, would prematurely silence him, even though he lived on for another 31 years.

Despite the struggle, the Seventh Symphony turned out to be one of his most extraordinary works, taking his unique approach to constructing a symphony to its ultimate level. Sibelius had long since rejected the traditional

symphonic structure of four movements following conventional forms such as sonata, scherzo, and rondo. Instead, he believed the symphony was like a river and that each river created its own shape. “The movement of the river water is the flow of the musical ideas, and the river-bed that they form is the symphonic structure.”

Thus the Seventh Symphony emerged as one great movement moving in waves of accelerating and decelerating tempos. It grows organically through the evolution of the most elemental musical ideas. In fact, there is only one true theme here, proclaimed three times by solo trombone and other brass and serving as mighty pillars supporting and shaping the symphony’s structure. And Sibelius uses the brass section *only* for this theme; otherwise he concentrates on strings and woodwinds, setting their very different colors in opposition rather than blending them. Like many of Sibelius’ greatest works, there is an underlying feeling of the human being standing in wonder before a powerful, and unknowable natural world.

The Seventh Symphony begins with very basic musical ingredients: a rumble of the timpani and a slow scale in the strings (scale patterns underlie most of the melodic material) ascending to a fateful, mysterious harmony. A fluttering-birds motive appears in the woodwinds. Rising and falling scales crisscross, and the woodwind birds cry out with forlorn power. Now a magnificent, warm-toned passage for divided strings expands the scales of the opening into rich counterpoint. This culminates in the first appearance of the epic trombone theme in the home key of C major.

The tempo gradually accelerates, and the musical texture becomes lighter as woodwinds and strings alternate in an airy dance. Eventually, strong, whirling winds begin to blow in the strings, and the tempo decelerates back to *adagio* for the second appearance of the brass theme, now in the darker C minor.

After this heroic music fades, strings and woodwinds begin a dancing acceleration to music of summer-day joy and lyricism built from the swirling-birds woodwind motive. The tempo gradually builds to a throbbing *presto* and then imperceptibly slides back to *adagio* for the

final and grandest appearance of the epic brass theme, now back in C major. In the radiantly expectant closing measures of this utterly unique symphony, the home chord of C major is only reached at the very last moment.

Béla Bartók (1881–1945)

The Miraculous Mandarin – Suite

Few people today would know one of Bartók's greatest scores, the pantomime-ballet *The Miraculous Mandarin*, if the composer had not abridged it in 1927 as a concert suite. So lurid was the ballet's scenario (by the Hungarian dramatist Menyhért Lengyel) that it caused a scandal at its premiere in Cologne on November 27, 1926 and was immediately withdrawn. But in the concert hall this vivid score—with its graphic dramatic power, rhythmic drive, and virtuoso orchestral effects—has achieved the celebrity it deserves.

The music's intensity reflected this sensitive genius' response to a world turned upside-down. As the Austro-Hungarian empire collapsed at the close of World War I, Hungary was thrown into political chaos. And while drafting this music, Bartók nearly died during the influenza pandemic. *Mandarin* was drafted in piano score between 1918 and 1919. Not optimistic it could be staged, Bartók then laid it aside, returning only in 1924 to complete the orchestral score.

Here is a summary of the plot in Bartók's own words (as culturally insensitive as they may strike us today):

Three [hoodlums] force a beautiful girl to lure men into their den so they can rob them. The first is a poor youth; the second is no better off; the third, however, is a wealthy Chinese. He is a good catch, and the girl entertains him by dancing. The Mandarin's desire is aroused, he is inflamed with passion, but the girl shrinks from him in horror. The [hoodlums] attack him, rob him, smother him in a quilt, stab him with a sword—but their violence is of no avail. They cannot cope with the Mandarin, who continues to look at the girl with love and longing in his eyes. Finally, feminine instinct helps, and the girl satisfies the Mandarin's desire; only then does he collapse and die.

The suite contains the ballet's music only to the midpoint of the story, ending before the hoodlums attempt to murder the Mandarin. It opens with a scene of urban cacophony: winds impersonating honking car horns over whirling, clashing ostinato patterns. This is the corrupt, dehumanized world of the hoodlums, where the individual counts for nothing. Three times the hoodlums send the girl to the window to lure potential victims; her seductive movements are described by a sinuous clarinet. These dances are interrupted twice by customers. First, an old man hobbles up (violins clattering with the wood of their bows); his ardor is voiced by the English horn. The second customer is a shy youth (solo oboe); he attracts the girl and they dance together, first hesitantly, then passionately. Finally, the Mandarin appears, his mystery and otherworldliness expressed by eerie glissandos in strings and woodwinds and an exotic pentatonic tune in trombones. Though frightened, the girl begins a seductive dance for him. The Mandarin responds with frenzied passion, and the suite ends in a wild chase as he attempts to embrace her.

Maurice Ravel (1875–1937)

La Valse

With *La Valse*, Maurice Ravel temporarily abandoned the subtle refinements of his customary Impressionism and opted instead for the tougher, more violent style known as Expressionism, which swept through the European arts after the cataclysm of World War I.

The composer originally conceived *La Valse* in 1906 as the tone poem *Wien (Vienna)*: “a sort of apotheosis of the Viennese waltz,” he called it, in tribute to Johann Strauss, Jr. However, by the time he came to write it in 1919–20, World War I had smashed that enchanted world, along with the Austrian Hapsburg Empire, forever. Though pushing 40 and frail of physique, Ravel had struggled to play his patriotic role for France. Repeatedly turned down by the army and air force, he became a truck driver behind the front lines. When he was demobilized, his health was broken. The death of his beloved mother early in 1917 sent him into a long depression. *La Valse* was written by a man who had experienced hor-

rors both on the battlefield and in his personal life. There was no longer any possibility of creating a Romantic apotheosis, only, in Ravel's words, "the impression of fantastic and fatal whirling."

Like his beloved *Daphnis et Chloé*, *La Valse* was originally intended as a ballet for the Russian impresario Serge Diaghilev and given the subtitle "choreographic poem." Ravel provided a brief synopsis for his ghostly dance, in which nostalgia and horror are superbly blended: "Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees... an immense hall peopled with a whirling crowd.... The light of the chandeliers bursts forth at the [first] fortissimo.... An imperial court, about 1855."

The music opens ominously with the dark rumble of low strings and bassoons, and a nightmarish thud in three quarter-time delivered by bass and timpani. A few waltz strains gradually penetrate the mists, then shine forth brilliantly. Whirling faster, the waltzes begin to collide with each other in wild harmonic and rhythmic confusion. Finally, even the three quarter-time beat breaks down in an orgy of self-destruction—the most violent ending in all of Ravel's music.

—Janet E. Bedell © 2022

Janet E. Bedell is a program annotator and feature writer who writes for Carnegie Hall, the Metropolitan Opera, Los Angeles Opera, Caran Moor Festival of the Arts, and other musical organizations.

ABOUT THE ARTISTS

The **London Symphony Orchestra** is built on the belief that extraordinary music should be available to everyone, everywhere—from orchestral fans in the concert hall to first-time listeners across the UK, Europe and the world.

The ensemble was established in 1904 as one of the first orchestras shaped by its musicians. Since then, generations of remarkable talents have built the LSO's reputation for uncompromising quality and inspirational repertoires.

Today, the LSO is ranked among the world's top orchestras, with a family of artists that includes Music Director Sir Simon Rattle, Principal Guest Conductors Gianandrea Noseda and François-Xavier Roth, and Conductor Laureate Michael Tilson Thomas. In March 2021 the orchestra announced that Sir Antonio Pappano will take up the role of Chief Conductor of the LSO from September 2024.

The LSO is Resident Orchestra at the Barbican in the City of London. The orchestra reaches international audiences through touring and artistic residencies—including with the Aix-en-Provence Festival and Music Academy of the West in Santa Barbara—and through digital partnerships and an extensive program of live-streamed and on-demand online broadcasts.

Through a world-leading learning and community program, LSO Discovery, the LSO connects people from all walks of life to the power of great music. Based at LSO St Luke's, the orchestra's community and music education center and a leading performance venue on Old Street, LSO Discovery's reach extends across East London, the UK, and the world through both in-person and digital activity.

LSO musicians are at the heart of this unique program, leading workshops, mentoring bright young talent, performing at free concerts for the local community, and using music to support adults with learning disabilities. LSO musicians also visit children's hospitals and lead training programs for music teachers.

The ambition behind all of this work is simple: to share the transformative power of classical music with people who would not normally experience it. The impact is unrivalled, and each year, LSO Discovery reaches thousands of people of all ages.

In 1999, the LSO formed its own recording label, LSO Live, revolutionizing how live orchestral music is recorded, with over 150 recordings released so far. Overall, the LSO has made more recordings than any other orchestra.

As a leading orchestra for film, the LSO has entertained millions with classic scores for *Star Wars* and *Indiana Jones* films, *The Shape of Water*, and many other motion pictures. The LSO also uses streaming services to reach a worldwide audience totalling millions of music-lovers who listen online every month.

Through inspiring music, educational programs and technological innovations, the LSO's reach extends far beyond the concert hall. Thanks to the generous support of the Corporation of the City of London, Arts Council England, corporate supporters, and individual donors, the LSO is able to continue sharing extraordinary music with as many people as possible, across London and around the world.

Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music.

From 1980 to 1998, Sir Simon was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra; he was appointed Music Director in 1990. In 2002, he took up the position of Artistic Director and Chief Conductor of the Berliner Philharmoniker, where he remained until the end of the 2017–18 season. Sir Simon took up the position of Music Director of the London Symphony Orchestra in September 2017. He will remain in this position until the 2023–24 season, when he will become the orchestra's Conductor Emeritus. From the 2023–24 season, Sir Simon will take up the position of Chief Conductor with the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

Sir Simon has made over 70 recordings for EMI record label (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received a Grammy Award for Best Choral Performance), Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *Nutcracker Suite*, Mahler's *Symphony No. 2*, Stravinsky's *The Rite of Spring*, and Rachmaninoff's *The Bells* and *Symphonic*

Dances, all recorded with the Berliner Philharmoniker. His most recent recordings include Berlioz' *Le damnation de Faust*, Helen Grime's *Woven Space*, Debussy's *Pelléas et Mélisande*, Turnage's *Remembering*, and Beethoven's *Christ on the Mountain of Olives*, which were all released by the London Symphony Orchestra's own record label, LSO Live.

Sir Simon regularly tours within Europe and Asia and has strong longstanding relationships with the world's leading orchestras. He regularly conducts the Symphonieorchester des Bayerischen Rundfunks, Staatskapelle Berlin, Deutsche Symphonieorchester Berlin, Berliner Philharmoniker Orchestra, and the Czech Philharmonic. Recent operatic highlights include *Manon Lescaut* with the Deutsche Oper Berlin, *Der Rosenkavalier* with the Metropolitan Opera, Janáček's *Jenůfa* with the Deutsche Staatsoper Berlin, and *Tristan und Isolde* with the London Symphony Orchestra at Festival d'Aix en Provence.

Music education is of supreme importance to Sir Simon, and his partnership with the Berliner Philharmoniker broke new ground with the education program *Zukunft@Bphil*, earning him the Comenius Prize, the Schiller Special Prize from the city of Mannheim, the Golden Camera, and the Urania Medal. He and the Berliner Philharmoniker were also appointed International UNICEF Ambassadors in 2004—the first time this honor has been conferred on an artistic ensemble. In 2019, Sir Simon announced the creation of the LSO East London Academy, developed by the London Symphony Orchestra in partnership with 10 East London boroughs. This free program aims to identify and develop the potential of young East Londoners between the ages of 11 and 18 who show exceptional musical talent, irrespective of their background or financial circumstances. Sir Simon has also been awarded several prestigious personal honors that include a knighthood in 1994, and becoming a member of the Order of Merit from Her Majesty the Queen in 2014; he was recently bestowed the Order of Merit in Berlin in 2018. In 2019, Sir Simon received the Freedom of the City of London award.

In the 2021–22 season, Sir Simon will conduct the London Symphony Orchestra, Staats-

kapelle Berlin, the Berlin Philharmonic Orchestra, and the Chamber Orchestra of Europe. He will return to the Deutsche Staatsoper Berlin to revive Rameau's *Hippolyte et Aricie*, and in the spring will conduct a new production of Janáček's *The Makropulos Case*. He will tour

Europe and the US with the London Symphony Orchestra, and later in the season will join mezzo-soprano Magdalena Kožená for a chamber music project, where they will tour some of Europe's major cities.

LONDON SYMPHONY ORCHESTRA

Music Director: Sir Simon Rattle OM CBE

Principal Guest Conductors: Gianandrea Noseda, François-Xavier Roth

Conductor Laureate: Michael Tilson Thomas

Choral Director: Simon Halsey CBE

FRST VIOLINS

Roman Simovic, *Leader*
Carmine Lauri
Jerome Benhaim
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
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David Alberman
Dániel Mészöly

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Thomas Norris
Miya Vaisanen
Matthew Gardner
Alix Lagasse
Csilla Pogany
Belinda McFarlane
Iwona Muszynska
Patrycja Mynarska
Alexandra Lomeiko
Lyrit Milgram
Louise Shackleton

VIOLAS

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Sofia Silva Sousa
Carol Ella
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Michelle Bruil
Errika Horsley
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Alastair Blayden
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David Jackson
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Jeremy Cornes
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The London Symphony Orchestra's 2022 North American Tour is made possible through an intercontinental partnership with the Music Academy of the West.

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
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music dance theater
Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

21/22
SEASON

Angélique Kidjo's *Yemandja*

Bay Area Premiere
A Cal Performances Co-commission

Starring Angélique Kidjo
**Conceived by Angélique Kidjo, Jean Hebrail,
and Naima Hebrail Kidjo**
Book and Lyrics by Naima 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
Ilyon 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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