



Ted Hearne and Saul Williams' *Place*

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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 Jóźef 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 *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!



music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

21/22
SEASON

London Symphony Orchestra

Sir Simon Rattle, *conductor*

BERLIOZ

HANNAH KENDALL

SIBELIUS

BARTÓK

RAVEL

Le Corsaire

The Spark Catchers

Symphony No. 7

The Miraculous Mandarin Suite

La valse

**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

Saturday, March 12, 2022, 8pm
Zellerbach Hall

Ted Hearne and Saul Williams’ *Place* (West Coast Premiere)

Created by
Ted Hearne, Saul Williams, and Patricia McGregor

<i>Music</i>	Ted Hearne
<i>Text</i>	Saul Williams and Ted Hearne
<i>Direction</i>	Patricia McGregor
<i>Creative Producer</i>	Beth Morrison
<i>Scenic Design</i>	Sanford Biggers and Tim Brown
<i>Video Design</i>	Tim Brown
<i>Lighting Design</i>	Scott Bolman
<i>Sound Design</i>	Jody Elff
<i>Costume Design</i>	Rachel Myers
<i>Vocal Processing Design</i>	Philip White and Rohan Chander
<i>Assistant Director</i>	Jennifer Harrison Newman
<i>Production Manager</i>	William Knapp
<i>Stage Manager</i>	Deborah Vandergrift

Featuring
Steven Bradshaw
Sophia Byrd
Josephine Lee
Isaiah Robinson
SOL RUIZ
Ayanna Woods

Instrumental Ensemble
Ron Wilttrout, *drum set*
RC Williams, *keyboard*
Taylor Levine, *electric guitar*
Braylon Lacy, *electric bass*
Rohan Chander, *electronics*
Musicians from the Berkeley Symphony Orchestra
Peter Grunberg, *rehearsal pianist*
Ted Hearne, *conductor*

Sampling by Ted Hearne and Rohan Chander
Some mixer feedback samples used courtesy of Philip White

*Developed by Beth Morrison Projects. Co-produced by Beth Morrison Projects and LA Phil.
Tour produced by Beth Morrison Projects.*

Place was commissioned by the Los Angeles Philharmonic Association, the Barbican, Beth Morrison Projects, Lynn Locker, and Elizabeth & Justus Schlichting, with additional commissioning support from Sue Bienkowski, Nancy & Barry Sanders, and the Francis Goelet Charitable Lead Trusts. This project was made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. It premiered at the Brooklyn Academy of Music in 2018.

Many thanks to Christina Hatherly and David Koo for their generous project support.

*This performance will last approximately 75 minutes
and be performed without an intermission*

PLACE

Music by Ted Hearne

Libretto by Saul Williams and Ted Hearne

Conceived by Ted Hearne, Saul Williams, and Patricia McGregor

PART 1 | TED HEARNE

1. Balloons
2. Boundary
3. Interview
4. Maps (Appropriation)
5. Breakup Letter
6. Guilt

PART 2 | SAUL WILLIAMS

1. Is it ok to say?
2. What About My Son?
3. Displacement bloop

4. This Land Was Worth Every War
5. The Tales You Tell Your Children
6. New Faces
7. Running to Us All (written for hands over mouths)
8. Hallelujah in White
9. A Thought
10. The Guilt That I Feel is Freedom
11. You Were Never Comfortable With Intimacy
12. Beneath the ruins are older ruins

PART 3 | SAUL WILLIAMS

1. Colonizing Space
 2. A Message from The Last Ones
 3. WeNeedToTalk
- [addendum:] Remind Me Not To Mention The Stars

A MESSAGE FROM THE CREATORS

"Gentrification is a generational conversation that has gone by many names. We should not discuss what brings you back to the city without acknowledging why you left."

Director Patricia McGregor asks you (yes, you): Has gentrification been a protagonist or antagonist in your life? Why and how?

Place began with Ted Hearne addressing the intersections of privilege and appropriation in his own life and work, weighing a personal sense of place and space in the most immediate family relationships against the inherited and generational.

How is whiteness a learned performance?

Saul Williams calls *Place* a fiery meditation on gentrification. Ted's opening libretto was a volley to Saul, who responded to Ted's words—complicating, expanding, implicating, addressing, and redressing Ted's narrow view, to consider the experiences of others across the street, across the globe, and across time.

"You realize your inability to face these things may drive me crazy? Do you realize that it may have already driven you crazy?"

Ted wrote *Place* to be sung by specific people he grew up singing with in Chicago—Josephine, Isaiah, Sophia—and by individuals he encountered in different musical contexts later in life—Ayanna, Steven, Sol. Music was, at times, its own map that cut through the boundaries of streets he otherwise would not have crossed. The 18 instrumentalists come from different places, too—RC, Braylon, and Rohan play with R&B and hip-hop artists; Ron plays jazz gigs almost every night; Taylor specializes in experimental music; and, of course, the members of Berkeley Symphony are immersed in a huge variety of classical and contemporary music—so the adjacency and overlay of their individual relationships to music is another kind of map.

While the piece was drawn from a matrix of specific collaborators, there are no static characters here. The singers are at once them-

selves and shifting, situational archetypes in an ongoing conversation that dissolves, complicates, and refreshes characters through poems set to music.

Saul says: “*Place* provided one for me to expand upon ideas, feelings, and observations surrounding the connected realities of gentrification. I chose to connect dots, neighborhoods, and worlds through a steady probing of Ted’s original text (Part One), working to pinpoint theoretical and historical origins while confronting the staggering monopoly of soft-voiced “I’s with eyes and visibility to explore how the positioning of even the well-meaning and self-aware white male tenant in the

theatrical imagination places a heavy price on a would-be democracy and conditions the proscenium as an occupied space.”

Through this process, our focus has shifted to DISplaceMENT. While workshopping the piece at the Walt Disney Concert Hall in Los Angeles, we were aware that we were only a couple of blocks from tent cities, and that we were standing on ground that had been home to Tongva people long before. Where had/have those displaced people and their descendants found to make a new home?

—Patricia McGregor
Ted Hearne
Saul Williams

ABOUT THE ARTISTS



TED HEARNE (*composer, co-librettist, conductor*) is a composer, singer, bandleader, and recording artist noted for his “pan-stylistic freedom” (*Pitchfork*) and “tough edge and wildness of spirit” (*The New York Times*), who “writes with such technical assurance and imaginative scope” (*San Francisco Chronicle*). Hearne’s *Sound From the Bench*, a cantata for choir, electric guitars, and drums setting texts from US Supreme Court oral arguments, was a finalist for the 2018 Pulitzer Prize. Hearne’s oratorio *The Source* sets text from the Iraq and Afghanistan War Logs, along with words by Chelsea Manning (the US Army private who leaked those classified documents to WikiLeaks), and was premiered to rave reviews at the 2014 BAM Next Wave Festival. The *New York Times* called *The Source* “a 21st-century masterpiece” and included it on its list of the best classical vocal performances of 2014 and best albums of 2015. During the 2016–17 season, the original production of *The Source* (directed by Daniel Fish) was presented by both the Los Angeles Opera and San Francisco Opera. *Law of Mosaics*, for string orchestra, has been performed by the Chicago Symphony Orchestra, San Francisco Symphony, and the

Los Angeles Philharmonic, and was named one of the *New Yorker’s* most notable albums of 2014 by Alex Ross. Hearne teaches composition at the University of Southern California, and his works have been conducted by Michael Tilson Thomas, John Adams, and Gustavo Dudamel. Recent collaborations have paired him with poets Dorothea Lasky and Kemi Alabi, director Daniel Fish, and Erykah Badu. In 2021, *Place* was a finalist for the 2021 Pulitzer Prize for Music, and the cast recording of the work received two Grammy nominations. tedhearne.com.



SAUL WILLIAMS (*librettist*) came to public attention after the release of the internationally acclaimed film *Slam* (directed by Marc Levin), which he co-wrote and starred in; the film introduced the world to the Slam Poetry movement and won Sundance’s Grand Jury Prize and the Cannes Camera D’Or in 1998. As a musician, Williams has released six albums and toured or collaborated with dozens of artists, including Kanye West, Nas, Janelle Monae, Nine Inch Nails, Rage Against the Machine, The Roots, Mos Def, The Mars Volta, David Cross, Allen Ginsburg, Amiri Baraka, Gil Scott-Heron, José

James, Arthur H, Camille, Ayo, TV on the Radio, System of a Down, KRS-One, DJ Krust, DJ Spooky, Cold Cut, Matisyahu, Blackalicious, K'naan, K-OS, and Erykah Badu.



PATRICIA MCGREGOR (*director*). Born in St Croix, US Virgin Islands, Patricia McGregor is a director and writer working in theater, film, and music. She has twice been profiled by the *New York*

Times for her direction of world premieres. Productions include *Lights Out: Nat "King" Cole* (co-writer and director, Geffen Playhouse); *Sisters In Law* (Wallis Annenberg); *What Your Are, A Midsummer Night's Dream, Measure for Measure* (The Old Globe); *Skeleton Crew* (Geffen Playhouse); *Good Grief* (Center Theater Group); *Hamlet* (The Public Theater); *The Parchman Hour* (The Guthrie Theater); *Ugly Lies the Bone* (Roundabout Theatre Company); *brownsville song...* (Lincoln Center); *Indomitable: James Brown* (The Apollo); *Holding It Down* (Metropolitan Museum); *A Raisin in the Sun, The Winter's Tale, Spunk* (California Shakespeare Theater); *Adoration of the Old Woman* (INTAR); *Blood Dazzler* (Harlem Stage); *Four Electric Ghosts* (The Kitchen); and the world premiere of *Hurt Village* (Signature Theatre Company). She also served as Associate Director of *Fela!* on Broadway. For many years, McGregor has directed *The 24-Hour Plays* on Broadway and the *Raisin in the Sun* Broadway benefit for Adam Driver's Arts In the Armed Forces. She served as director for HBO emerging writer's showcase and tour consultant to Raphael Saadiq and J Cole. Her short film *Good Grief* will premiere this year. McGregor co-founded Angela's Pulse with her sister, choreographer and organizer Paloma McGregor. McGregor attended the Yale School of Drama, where she was a Paul & Daisy Soros Fellow and Artistic Director of the Yale Cabaret

SANFORD BIGGERS (*co-scenic designer*) was raised in Los Angeles and currently lives and works in New York City. He is the recipient of



numerous awards. In 2021, Biggers received the 26th Heinz Award for the Arts and Savannah College of Art & Design's deFINE Art Award and was appointed the 2021–22 Dr Martin Luther King, Jr Visiting Professor and Scholar in the MIT Department of Architecture. In 2020, Biggers was awarded a prestigious Guggenheim Fellowship and appointed Board President at Sculpture Center; in 2019, he was inducted into the New York Foundation for the Arts Hall of Fame; in 2018, he received the American Academy of Arts and Letters Award; and in 2017, he was presented the Rome Prize in Visual Arts. On May 5, 2021, he debuted *Oracle*, a monumental bronze *Chimera* sculpture commissioned by Art Production Fund, along with a multimedia public art exhibition throughout Rockefeller Center.



TIM BROWN (*co-scenic designer and video designer*) is a scenic and projection designer for theater, opera, and live concerts based in Orlando. Off-Broadway: *Ugly Lies the Bone* (Round-

about Theatre Company), *Place* (Beth Morrison Projects, BAM Next Wave Festival). Regional Theatre: *Skeleton Crew* (DC Premiere, The Studio Theatre) and designs at Utah Shakespeare Festival, Connecticut Rep, Yale Repertory Theatre, Orlando Rep, Redhouse Arts Center, Harlem Stage, Interact Theatre Company, Astoria Performing Arts Center, Yale School of Drama, and the University of Michigan. Live concert design: Mitski's *Laurel Hell* tour, J Cole's *The Off-Season*, KOD, 4YEO and *Forrest Hills Drive* tours, Tyler the Creator's *Flower Boy* tour, and designs for BAS, J.I.D., Ari Lennox, Dreamville, Vijay Iyer, and Mike Ladd. Television: 2019 NBA Allstar Game Halftime Show, *Visualize* for Spotify, and performances on the *BET Awards* and the *Tonight Show*. Brown's work has been featured in *American*

Theatre, Opera America, and Variety magazines. He is a graduate of Yale School of Drama and currently teaches at the University of Central Florida.



SCOTT BOLMAN (*lighting designer*) previous work with Beth Morrison Productions includes *Brooklyn Babylon*, *Song from the Uproar*, *Brooklyn Village*, *Katrina Ballads*, and *Visitations*.

He has designed in venues throughout the world including the Athens and Epidaurus Festival (Athens), Goodspeed Opera, Judson Church, Lincoln Center, Melkweg (Amsterdam), Playmakers Repertory Company, Radialsystem V (Berlin), Studio Theater, the Wallis Center, the Women's Project, and the Yerba Buena Center for the Arts. His long history of collaborations with Robert Wilson includes *Der Sandmann* (Düsseldorfer Schauspielhaus), *Zinnias* (Peak Performances), *The Odyssey* (National Theater of Greece), and *KOOL* (Guggenheim NYC), as well as the exhibition *The Hat Makes the Man* at the Max Ernst Museum in Brühl, Germany. Bolman is a founding member of Wingspace Theatrical Design and a co-creator, with Burke Brown, of the Wingspace Mentorship Program. He currently teaches at California State University Fullerton and serves as a mentor in the Equity Through Design Mentorship program.



JODY ELFF (*sound designer*) is a Grammy Award-winning audio engineer, sound artist, and designer whose experience includes work with Yo-Yo Ma, Bang on a Can, Laurie Anderson,

Chris Thile, and many others. Elff has mixed countless televised concert events, including last year's MTV Video Music Awards, NBC's *Annie LIVE!*, and Tony Bennett and Lady Gaga's *One Last Time* at Radio City Music Hall for CBS. His company, HEAR, will be providing music mix

services for the upcoming Academy Awards and CMA Awards broadcasts. Elff's recording work includes the Silk Road Ensemble's *Sing Me Home* and, more recently, Chris Thile's *Laysongs*. His fine art sound works have been presented at museums and galleries internationally, including collaborations with David Lang and Diller & Scofidio and Renfro on *Musings on a Glass Box* at Fondation Cartier in Paris and *The Mile Long Opera*. During the pandemic, Elff developed several new, patent-pending audio technologies, one for real-time full-quality mixing of high-channel-count music events over great distance, and another for 360° immersive live-streaming concert experiences.



RACHEL MYERS (*costumer*) is a storyteller for stage, film, and live events. Credits include-BAM Regional: Center Theatre Group, Geffen Playhouse, South Coast Repertory, Los Angeles

Philharmonic, Shakespeare Theatre, Getty Villa, Watermill Center, and Williamstown Theatre Festival. Los Angeles: Rattlestick West, IAMA, Theatre @ Boston Court, and Vs Theatre. Myers' company, 3 Penny Design, has conceived, designed, and produced live events for Crayola, Times Square, the Emmy Awards, the Golden Globe Awards, and VIDCON, winning Ovation, NAACP, Streamy, and Broadway World awards. Production design: *Short Term 12* (winner SXSW, Independent Spirit Awards), *Kim Possible*, *Desperados*, *The Drowning*, and more. As a director, Myers' award-winning films *Wendy's Shabbat* and *2 Black Boys* premiered at Tribeca and OUTFEST, screening at the Palm Springs International Film Festival and 70 other festivals worldwide. *Wendy's Shabbat* was broadcast on PBS and TOPIC and was considered for an Academy Award. Her films have exhibited at the Boston Museum of Fine Art, NW Film Center, and NW Film Forum. Myers won the first Shondaland Directing Mentorship, a Time-Warner 150 Artist grant; was nominated for the Lynn

Shelton Grant; and was selected for the Sundance Director's co-Lab. She has directed for Dove, DC Comics, and Disney, and originated the series *Confidence*, and *Mensajes* in Spanish. www.3pennydesign.com, www.racheldirects.com, and www.rachelmeyersdesign.com.



JENNIFER HARRISON NEWMAN (*assistant director*) is a New York-based theater artist who works extensively with artists across disciplines, challenging the boundaries of dance, opera, and

theater. Recent site-specific and theatrical work includes numerous Broadway and regional dance and theatrical productions such as *The Lion King*, *The Radio City Rockettes*, and a momentous anniversary performance with the original cast of *West Side Story*. Associate Director and Movement Director: *Triptych (Eyes of One on Another)* (BAM/Next Wave 2019, international tour), *Place* (BAM/Next Wave Festival 2018, LA Opera 2020), *Angel's Bone* (New Visions Festival Hong Kong 2018, Beijing Music Festival 2019, Los Angeles 2020), *October in the Chair* (ARACA Group 2014). Choreography and performance: *Land of Broken Dreams* (Park Avenue Armory 2021), *AFROFEMONONOMY* (PSNY 2021); *when you walk through fire, hold your breath* (Little Island NY 2021), *Black Lodge* (Beth Morrison Projects film 2021, stage premiere 2022), *We Were Everywhere* (Princeton University 2019), *Infinite Hotel* (Prototype Festival 2019), *within the sand and sea* (Chale Wote Festival, Accra Ghana 2018), *The Geneva Project* (JACK, BAAD!, Yale University, International Festival of Arts & Ideas, Central Station Festival Seoul Korea), *Bread of Heaven* (LABA LIVE), *Woman Bomb* (Baryshnikov Art Center), *If Pretty Hurts Ugly Must be a Motherfucker* (Yale School of Drama), *The Children* (Yale School of Drama), *Bulrushier* (New Georges); *David Rousseau/Reality* (company member); Lula Washington Contemporary Dance Theater (company member).



WILL KNAPP (*production manager*) is a New York-based production manager working in the art and performance worlds. He has mounted performances in over 40 countries, working with

MacArthur fellow artists Martha Clarke, Merce Cunningham, Richard Foreman, Mimi Lien, Meredith Monk, Michael Moschen, Lynn Nottage, Elizabeth Streb, Twyla Tharp, Jennifer Tipton, and Shen Wei. He has also worked with Robert Wilson, Mikhail Baryshnikov, Robert Whitman, Benjamin Millepied, Emanuel Gat, Sidi Larbi Cherkaoui, and Justin Peck. Knapp has facilitated collaboration between these live artists and fine artists such as Robert Gober, Olafur Eliasson, Robert Rauschenberg, Charles Long, Christopher Wool, Barbara Kruger, Terry Winters, Catherine Yass, Christian Marclay, Ernesto Neto, Liam Gillick, Ruby Sterling, Gabriel Orozco, Jackie Matisse Monnier, and Richard Hamilton.



DEBORAH VANDERGRIFT (*stage manager*) has over 30 years of experience in arts management, producing, production management, and stage management. She is honored to be working

with Beth Morrison Projects for the first time and is thrilled to be returning to her first love, opera. Highlights of her career include positions at Chicago Shakespeare Theater, Shakespeare Theatre Company, Hartford Stage, the International Festival of Arts and Ideas, and Centennial Park at the 1996 Summer Olympic Games. Some of the many artists she has had the pleasure of collaborating with include Michael Kahn, Michael Wilson, Mark Lamos, Rebecca Taichman, JoAnne Akalaitis, Anne Bogart, and Tracy Brigden. Currently Director of Production at Chicago Opera Theater Vandergrift holds an MFA in stage management from University of California, San Diego,

and a BA from Oberlin College. Her work on this performance is dedicated to the memory of Rose Marie and Stanley Vandergrift.

THE PERFORMERS



STEVEN BRADSHAW

is a professional vocalist/visual artist based in Philadelphia. He has appeared as a soloist with the Philadelphia Chamber Orchestra, Tempesta Di Mare, Bang on a Can, the Bach Collegium of Philadelphia, and Network for New Music. In addition to recording and performing all over the world with Variant 6, Roomful of Teeth, and Ekmeles, Bradshaw performs regularly with Seraphic Fire, Trinity Wall Street, Spire, Blue Heron, and Apollo's Fire. He is a founding member of The Crossing, the seven-time Grammy-nominated vocal ensemble and winner of the 2018 and 2019 Grammy for Best Choral Performance. Bradshaw premiered Pulitzer Prize winner David Lang's work *Lifespan* for three whistlers and a four-billion-year-old fossil, and gave over 300 performances of the work. In addition to his singing career, he is also a dedicated visual artist. Bradshaw has designed album artwork for five Crossing albums, including the Grammy-winning *Zealot Canticles* and two albums for his sextet Variant 6. He collaborated extensively with composer Jacob Cooper on the album *Sunrise*, comprised solely of the sprawling electro-acoustic work of the same name (available on Cold Blue Music). His artwork has been featured at Arch Enemy Arts, Last Rites Gallery (NYC), Stephen Romano Gallery, Gristle Gallery (NYC), Baker-Hezelden (Tucson AZ), and La Luz De Jesus Gallery in Los Angeles.

SOPHIA BYRD is a recent graduate of the University of Illinois at Urbana-Champaign's Lyric Theatre program. They began their career singing with the Chicago Children's Choir where they were able to perform *Otello* and



Carmina Burana with the Chicago Symphony Orchestra and Riccardo Muti. Byrd has performed alongside artists such as Yo-Yo Ma, Jennifer Hudson, Kurt Elling, and Chance the Rapper. Their song "I See the Light" was featured in the Spike Lee original motion picture *Chirag*. Byrd made their New York debut in the world premiere of Ted Hearn's Grammy-nominated *Place*, followed by Tony Award nominee Heidi Rodewald's *The Good Swimmer* at the BAM Next Wave Festival. They were featured in Lyric Theatre @ Illinois and Krannert Performing Arts Center's production of *Crazy for You* and played Woman 1 in Lyric Theatre @ Illinois' production in *Songs for a New World*. Byrd appeared as Eve in *Rev23* at the New York Prototype Festival and played Geraldine in Barber's *A Hand of Bridge*. Most recently, she was the music director for *Little Women* in Urbana-Champaign, released their debut solo album *Dyschronometria*, and appeared in *Hair* at Asolo Repertory Theater.



JOSEPHINE LEE is an acclaimed conductor, pianist, singer, producer and nonprofit leader. She serves as the president and artistic director of Chicago Children's Choir (CCC), where she has revolutionized the field of youth choral music through cutting-edge performances of diverse repertoire and innovative collaborations with world-class artists. Through her vision and leadership, Lee has established CCC as one of Chicago's premier cultural institutions, solidifying partnerships with renowned arts organizations that include the Chicago Symphony Orchestra, Lyric Opera of Chicago, and Ravinia Festival, and directing and developing new works. Delivering a "sensuous and bluesy" performance (*The New York Times*), Lee appeared in the 2018 world premiere of Pulitzer Prize finalist Ted Hearn's *Place*, which played to crit-

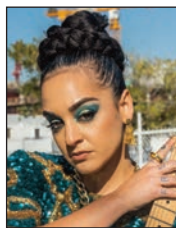
ical acclaim at the Brooklyn Academy of Music's Next Wave Festival. Other projects of note include the development and world premiere of *Long Way Home*, a fully staged theatrical work with the Q Brothers Collective, which played to five sold-out performances in March 2018; an original suite for piano and cello, *Ascension*, commissioned by Ballet Chicago; an original piano composition, *The Good Goodbyes*, commissioned by Frank Chaves and River North Dance Chicago; and the co-creation of the original world musical *Sita Ram* with David Kersnar of Lookingglass Theatre, which enjoyed sold-out performances in its 2012 remount. Lee was also a collaborator on Chance the Rapper's Grammy Award-winning *Coloring Book* and led choruses in studio recordings for the album and tour performances in 2016. In recognition of her leadership of Chicago Children's Choir, she received the Kennedy Center's National Committee for the Performing Arts Award for Arts Advocacy in 2018; other honors include the Roman Nomitch Fellowship in 2012 to attend the Harvard Business School's Strategic Perspectives in Nonprofit Management program and the 2014 Jesse L Rosenberger Medal from the University of Chicago. Lee was recently featured in "The Transformative Power of Music," a segment on the Oprah Winfrey Network's acclaimed program, *Super Soul Sunday*.



ISIAH ROBINSON, tenor, is a Grammy-nominated, multi-talented musician who was born in Chicago into a musical family of singing parents. As an actor, he was featured in Steven Spielberg's

1991 film *Hook*, playing the role of Pockets. Robinson has also appeared in several radio and television commercials as a child; most notably, "That's My Baby" for Johnson's Baby Shampoo, a Polaroid commercial featuring the comedian Sinbad, and advertisements for Kraft, McDonald's, Wendy's, JC Penny, Sears, and Eagle Foods.. As a vocalist, he was primarily trained by his parents and his siblings (singing in

church), which lead to his performing several jingles and voiceovers for various products and companies. Robinson has performed with musical artists including the Barrett Sisters, Darius Brooks, Aretha Franklin, Patti Labelle, Rascal Flatts, Joan Collaso, Mavis Staples, Janis Siegel, Chaka Khan, Yo-Yo Ma, Chance the Rapper, Queen Latifah, Ted Hearne, and (on a year-long tour) the Room Full of Teeth vocal ensemble. Robinson and Ted Hearne have a longstanding musical relationship and friendship going all the way back to their years together in the Chicago Children's Choir. He has been privileged to work with Hearne on projects including *Katrina Ballads*, *The Source*, and many other works that predate his professional career as a composer. Robinson says that he is humbled that Hearne has faith in him and feels he has been made a better musician because of their collaborations. Robinson was the featured vocalist at the inauguration of Rahm Emanuel as Mayor of Chicago. He performs with and facilitates workshops for the Chicago Children's Choir, and is on staff as a musician/organist and choirmaster at the Life Center C.O.G.I.C in Chicago, where he has served for more than 20 years.



SOL RUIZ is leader of Sol and The Tribue, a Grammy-nominated international recording artist, and a multi-instrumentalist. Hailing from Miami, Ruiz sings and writes in her native tongue, Spanglish, and has toured in Europe, Canada, and the Caribbean. She has released six albums under various names and titles. Ruiz is currently a resident artist at Miami Light Project and has received awards and grants including the Knight Arts Challenge, the Miami-Dade Arts Support Grants, and Adrienne Arsht Center's The Heart of Art. Currently, she is composing *Positive Vibration Nation, The Musical*, a new full-length multimedia musical theater rock "Guaguanco" opera, a contemporary opera that includes seven characters who embark on a journey to search for their roots; through their discoveries and unification, they

unlock their musical superhero powers. The show combines live performances with integrated technology in an immersive cultural experience of sound, visual art, costume, dance, and Caribbean music. The project reflects the artist's roots as the foundation of Miami's uniqueness while also connecting the audience with a positive message.



AYANNA WOODS is a composer, performer, and bandleader from Chicago. Her music explores the spaces between acoustic and electronic, traditional and esoteric, wildly improvisational and mathe-

matically rigorous. She earned her BA in music from Yale University. Woods' music has been performed in the US and abroad by Chanticleer, Third Coast Percussion, The Crossing, and Manual Cinema. Her band *Yadda Yadda* will release its highly anticipated debut EP later this year.

THE MUSICIANS



RON WILTROUT (*percussion*) is a percussionist based in Charleston, SC. He performs regularly throughout the Southeast with ensembles whose styles range from jazz and salsa to free improvisa-

tion, the avant-garde, and contemporary classical music. An avid performer of new music, he has premiered pieces by Ted Hearne, Michael Pisaro, Sam Sfirri, KCM Walker, Andy Akiho, Sean Friar, Philip White, and Nathan Koci. Wilttrout is devoted to exploring the use of unconventional percussion and extended techniques and integrating the drum set into any musical scenario. He co-leads multiple jazz groups and is the leader and originator of the band Rad Western. Wilttrout has performed with the Charleston Jazz Orchestra, Barrel Proof, Garage Cuban Band, Harry Allen, Lee

Barbour, Tommy Gill, Asphalt Orchestra, Gino Castillo and the Cuban Cowboys, Duda Lucena, Conor Donohue, Lindsay Holler, Matadero, Katrina Ballads, Your Bad Self, and the Opposite of a Train. ronwilttrout.com.



RC WILLIAMS (*keyboard*) is a maestro working across multiple genres who shares his passion for music-making and storytelling with audiences in venues ranging from arenas to living rooms.

Raised by a family of professional musicians in Dallas, TX, Williams attended the Booker T Washington High School, an institution renowned for producing extraordinary talent. His studies focused on jazz and synthesizer combinations. Williams received an opportunity to tour with the internationally celebrated gospel group God's Property. This experience opened the doors for Williams to tour and perform alongside such artist as Erykah Badu, Snoop Dogg, Prince, Jill Scott, Queen Latifah, The Roots, Bootsy Collins, Pharell Williams, Mos Def, Common, Talib Kweli, Dead Prez, Dwele, Raheem Devaughn, Bilal, Roy Ayers, and Roy Hargrove, to name just a few. This Grammy Award-winning touring musician has also received multiple Grammy nominations for producing and writing. Currently, he is working with his group RC and the GRITZ, which released its third album in the fall of 2018. Williams is also a core member of Erykah Badu's electronic production group, the Cannabinoids. Along with these duties, he also tours with Snoop Dogg and Badu as the musical director for her legendary live show.



TAYLOR LEVINE (*electric guitar*) is a guitarist and circuit builder. He often works within the experimental, improvised, composed, classical, and noise music communities. Besides playing in his quartet Dither, he has been found making

music with a diverse range of artists including John Zorn, Steve Reich, Marc Ribot, Bang on a Can, Tyondai Braxton and Kronos Quartet. When not performing, Levine can be found living in Brooklyn, developing electronic circuits for himself and others in the music community.



BRAYLON LACY (*electric bass*) is an upright and electric bassist whose playing is richly influenced by his family's musical and gospel roots as well as jazz inspirations.

Lacy has toured the globe with an array of artists in all genres, including Wynton Marsalis, Prince, Erykah Badu, Chaka Khan, Roy Ayers, Israel Houghton, Kirk Whalum, Oleta Adams, N'Dambi, and the late Wayman Tisdale. He began playing in church and has been performing professionally for 15 years. Lacy's formal training began with Dean Hill and continued in his years at Booker T Washington High School, Dallas' arts magnet high school. He further studied music at Weatherford College and the University of North Texas. Lacy has been featured on numerous recordings including the Grammy award-winning *Hero* by Kirk Franklin and Erykah Badu's *Mama's Gun*. Featured in *Bass Player* magazine, Lacy has several endorsements including Aguilar Amplification, DR Strings, and Fender guitars. He maintains a busy schedule of recording, teaching, and touring nationally as well internationally.



ROHAN CHANDER (*electronics*) (a.k.a. AIY-YER) is an artist and producer based in New York and Los Angeles. His work concerns the positioning of personal experience upon post-digital

culture, calling attention to identity, body, performativity, and bias. Chander's primary engagement with genre space as a vehicle for critique of community against the self creates larger, often extra-terrestrial narratives about

methods for self actualization. His work attempts to grapple with how these processes enable a malleable understanding of identity while recognizing our responsibility towards community, equity, and expressive liberty. Described as "hypersensory" by the *Washington Post*, Chander's work has been commissioned by organizations including the Barlow Endowment for Music Composition, the Los Angeles Philharmonic Association, the Matt Marks Impact Fund, and Bang on a Can, and he has had works performed by the International Contemporary Ensemble, Alarm Will Sound, Chromic, Sô Percussion, and Bearthoven. Chander was recently named a finalist for the 2022 Gaudeamus Award for his upcoming solo album *Final Skin*, to be released by Cantaloupe Music this spring

BERKELEY SYMPHONY is unique among Bay Area and American orchestras for its commitment to innovation, community, and excellence. Founded in 1971 in the intellectual and artistic nexus of Berkeley, California, the orchestra is committed to premiering and commissioning new music, sustained by the supportive musical environment of Berkeley, the East Bay, and the San Francisco Bay Area.

Berkeley Symphony ushered in a new era with the appointment of Joseph Young as the Orchestra's fourth music director, following his highly successful and critically acclaimed debut appearance as guest conductor in January 2019. In 2021, Young returned to the stage as music director for the historic 50th anniversary season, which celebrates the orchestra's rich history; showcases diverse programming ranging from familiar, reimagined classics to the music of today; and looks toward an exciting future of artistic innovation. Learn more about Berkeley Symphony at berkeleysymphony.org.

PETER GRUNBERG (*rehearsal pianist*). The Sydney-born musician Peter Grunberg has appeared as a piano soloist with the San Francisco Symphony; performed at the Aix-en-Provence, Salzburg, and Tanglewood festivals; and collaborated in recital with such artists as Frederica von Stade, Thomas Hampson, and Joshua Bell.



He has conducted at the Moscow Conservatory, Grand Théâtre de Genève, and the Sydney Opera House.

Grunberg left his native Australia at age 16 to study mathematics at Trinity College, Cambridge. He worked in opera and festivals throughout Europe before being appointed Head of Music Staff at San Francisco Opera in 1992, where he has retained a relationship as a master coach for their Merola and Adler training programs.

Former Musical Assistant to Michael Tilson Thomas at the San Francisco Symphony, Grunberg has been an assistant producer on many of that orchestra's Grammy-winning audio recordings and was a principal collaborator on the ensemble's Keeping Score project.

Grunberg maintains an active life as a recitalist and chamber musician. Later this month, as artist-in-residence with LiederAlive! San Francisco, he will be performing with the cellist Oliver Herbert a program of music by Beethoven and Schumann.

THE PRODUCERS

The LOS ANGELES PHILHARMONIC (*co-producer*), under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Both at home and abroad, the LA Phil—recognized as one of the world's outstanding orchestras—is leading the way in groundbreaking and diverse programming, on stage and in the community, that reflects the orchestra's artistry and demonstrate its vision. 2021–22 marks the orchestra's 103rd season.

More than 250 concerts are either performed or presented by the LA Phil at its three iconic venues: the Frank Gehry-designed Walt Disney Concert Hall, The Ford, and the famed Hollywood Bowl. The organization's commitment to the music of our time is evident throughout the season programming, as well as in its exila-

rating Green Umbrella series, festivals, artist residencies, and the LA Phil's extensive commissioning initiatives.

The orchestra's involvement with Los Angeles extends far beyond its venues, with wide-ranging performances in the schools, churches, and neighborhood centers of a vastly diverse community. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles), inspired by Venezuela's revolutionary El Sistema. Through YOLA, the LA Phil and its community partners provide free instruments, intensive music instruction, and leadership training to nearly 1,300 students from underserved neighborhoods, empowering them to become vital citizens, leaders, and agents of change. In the fall of 2021, YOLA opened its own permanent, purpose-built facility: the Judith and Thomas L. Beckmen YOLA Center at Inglewood.

The orchestra also undertakes tours, both domestically and internationally, including regular visits to New York, London (where the LA Phil is the Barbican Centre's International Orchestra Partner), Paris, and Tokyo. As part of its global Centennial activities, the orchestra visited Seoul, Tokyo, Mexico City, London, Boston, and New York.

BETH MORRISON PROJECTS (BMP) is one of the foremost creators and producers of new opera-theater and music theater, with a fierce commitment to leading the industry into the future, cultivating a new generation of talent, and telling the stories of our time.

Founded by "contemporary opera mastermind" (*Los Angeles Times*) Beth Morrison, who was honored as one of *Musical America's* Artists of the Year/Agents of Change in 2020, BMP has grown into "a driving force behind America's thriving opera scene" (*Financial Times*), with *Opera News* declaring that the company, "more than any other...has helped propel the art form into the twenty-first century."

Operating across the US and internationally, with offices in Brooklyn and Los Angeles, BMP's unique model offers living composers the support, guidance, and freedom to experiment, allowing them to create singularly innovative and

impactful projects. Since forming in 2006, the company has commissioned, developed, produced, and toured over 50 works in 14 countries around the world, including the Pulitzer Prize-winning chamber operas *Angel's Bone* and *p r i s m*.

In 2013, BMP co-founded the PROTOTYPE Festival with HERE Arts Center, which has been called “utterly essential” (*The New York Times*), “indispensable” (*The New Yorker*), and “one of the world’s top festivals of contemporary opera and theater” (Associated Press).

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BERKELEY SYMPHONY ORCHESTRA

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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-Shubert 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

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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 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 Sadewwhite
 Angela Schillace
 Terry Senne
 Niran and Norma Shah
 Boris Shekhter
 Robert Spear
 Rebecca Stanwyck
 Susan and Maury Stern
 Candy Stoner and Daniel Companeez
 Frank Stratton
 and Christina Sauper Stratton
 Rune Stromsness
 Sahoko Tamagawa and William Gordon
 Risa Teitelbaum
 Duy Thai
 Eudora Ting
 Roseanna Torretto
 Vince Tseng
 Georgia R Turner
 JP and Helen Vajk
 Max Vale
 Leon Van Steen
 Liz Varnhagen and Steve Greenberg
 Mark and Elizabeth Voge
 Verena von Dehn
 Laurence and Ruth Walker
 Richard Wallace

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

Honorary Gifts

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

Memorial Gifts

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

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.



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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