



music dance theater  
**Cal Performances**  
UNIVERSITY OF CALIFORNIA, BERKELEY

**Jazzmeia Horn**

Friday, December 10, 2021, 8pm  
Zellerbach Hall

## Jazzmeia Horn

Jazzmeia Horn, *vocals*

Keith Brown, *piano*

Kristopher Funn, *bass*

Russell Carter, *drums*

*Tonight's program will be announced from the stage  
and will be performed without intermission.  
The program will last approximately 90 minutes.*

Award-winning vocalist **Jazzmeia Horn** confirmed her ever-expanding talents earlier this fall with the release of *Dear Love*, an album that sparkles with the combination of her assured delivery and spoken word segments, deft arrangements, and fiery musical ideas.

While the album provides a platform from which Horn can showcase both her perception of the world and her endlessly unfolding talents, it has also granted the composer a setting in which to expand on her own personal experiences, channeling them through a unique musical prism.

The album comes on the heels of two widely praised recordings, *A Social Call* and *Love and Liberation*, which each garnered Grammy nominations in the Best Jazz Vocal Album category. Assessing a live performance around the time her debut was released, the *New York Times* noted that “[Horn is] possessed of some distinctive tools, all of which were on display: a pinched, sassy tone in the highest register; a fondness for unguarded duets with her bassist... an array of rough, peeling nonverbal sounds that add drama to codas and interludes, hinting at meanings in the music that go beyond what fits on the page.”

The reaction to Horn’s work shouldn’t be a surprise, though. By the time her first album was released, she’d already collected top honors at the 2013 Sarah Vaughan International Jazz Vocal Competition and the 2015 Thelonious Monk Institute International Jazz Competition.

Horn’s talents first emerged in Dallas, Texas, and blossomed at an arts-focused high school. Through both unfettered determination and inherent skill, the young singer followed a singular path, raising funds through performance for her eventual matriculation to the New School. Once settled in New York City, Horn held down a waitstaff position during the first two years of her education, precariously balancing artistic pursuits, the demands of academia, and a thankless job.

The following years, residing in New York and touring the world revealed a restless aesthetic development that has defined Horn’s still-burgeoning career. And while *Dear Love* might seem to be the work of an avowed veteran, the bandleader still has more of herself, her music and her ideas to explore.

“I tried to figure out how the songs can be in alignment with what’s true to me and what’s true in my reality as a Black woman, but then also be relatable to anyone who’s not part of my culture,” Horn said. “I went through my list of charts and said, ‘OK, which of these songs really speaks to love in multiple ways—love for my community, love for my culture, love for my partner, love for my children, love for myself. Which one of these songs is going to speak on all of those different things?’ These songs are love letters to everyone.”



Jeremy Geffen

With the fast-approaching end of Fall Semester—and as we continue to enjoy the holiday season—things are unusually busy on the UC Berkeley campus. The same can be said about Cal Performances, where—this weekend alone—we’ll enjoy visits by the splendid **Jazzmeia Horn** (Dec 10), a hit on last spring’s *Cal Performances at Home* streaming season and now making her campus debut with new material that offers a positive message of triumph over adversity; and our old friends, the **Canadian Brass** (Dec 11), performing their delightful *Making Spirits Bright for 50 Years and Counting!* holiday program. I’m so happy you could join us during what promises to be a memorable musical weekend; isn’t it wonderful that we can gather together again, enjoying great live performances under the same roof?!

This robust activity is especially meaningful this year, following such a prolonged period of shutdown! When the pandemic forced Cal Performances to close its doors in March 2020, no one could have imagined what lay ahead. Since then, we’ve witnessed a worldwide health crisis unlike any experienced during our lifetimes, an extended period of political turmoil, recurring incidents of civil unrest and racially motivated violence, and a consciousness-raising human rights movement that has forever—and significantly—changed how each of us views social justice in our time.

Of course, the pandemic remains with us to this date and future challenges—including many adjustments to “normal” procedures and policies—can certainly be expected. I encourage you to check Cal Performances’ website regularly for the most current information regarding our COVID-19 response. First and foremost, I assure you that there is nothing more important to us than the health and safety of our audience, artists, and staff. (And I remind one and all that proof of vaccination is mandatory today, as is protective masking throughout the event.)

Our Fall Season concludes next week with the long-awaited return to Zellerbach Hall by the great **Mark Morris Dance Group** (Dec 17–19). And coming up next year, our full calendar offers even more, packed with the kind of adventurous and ambitious programming you’ve come to expect from Cal Performances. In particular, I want to direct your attention to this year’s *Illuminations*: “Place and Displacement” programming, through which we’ll explore both loss and renewal, disempowerment and hope, while seeking paths forward for reclaiming and celebrating vital cultural connections that can fall victim to political and social upheaval.

Please take the opportunity to explore the complete schedule through our website and season brochure and begin planning your performance calendar; now is the perfect time to guarantee that you have the best seats for all the events you plan to attend.

Throughout history, the performing arts have survived incredible challenges: periods of war, economic collapse, and, yes, terrible disease. And if it will take time for us—collectively and individually—to process the events of the past 18 months, I’m certain that the arts have the power to play a critical role as we come to terms with what we have experienced and move together toward recovery.

I know you join us in looking forward to what lies ahead, to coming together once again to encounter the life-changing experiences that only the live performing arts deliver. We can’t wait to share it all with you during the coming year.

Cal Performances is back. Welcome home!

Jeremy Geffen

Executive and Artistic Director, Cal Performances

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