



music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



*Two Wings:
The Music of Black America in Migration*

Thursday, February 17, 2022, 7:30pm
Zellerbach Hall

Two Wings:
The Music of Black America in Migration
(West Coast Premiere)

ARTISTS

Jason Moran, *producer and piano*
Alicia Hall Moran, *producer and mezzo-soprano*
Tania León, *conductor*
Donna Jean Murch, *narrator*
Imani Winds, *chamber ensemble*
St. John Coltrane African Orthodox Church Ensemble
Ambrose Akinmusire, *trumpet*
Howard Wiley, *saxophone*
Thomas Flippin, *guitar*
Allison Loggins-Hull, *flute*
Curtis Stewart, *violin*
Harriet Tubman
Brandon Ross, *guitar*
Melvin Gibbs, *bass*
JT Lewis, *drums*
Ensemble Strings
Juliette Jones, *violin*
Curtis Stewart, *violin*
Danielle Taylor, *violin*
Chase Spruill, *violin*
Tia Allen, *viola*
Jarvis Benson, *viola*
Cassandra Lynne Richburg, *viola*
Keith "Law" Lawrence, *viola*
Ismail Akbar, *cello*
Joseph Hébert, *cello*
Jonathan Richards, *bass*

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PROGRAM

Alicia Hall Moran	Believe Me
Florence Price, text by Paul Laurence Dunbar	Sympathy
Hymn, arr. by St. John Coltrane African Orthodox Church Ensemble	The Lord's Prayer
James P. Johnson	Carolina Shout
Joe "King" Oliver	West End Blues
Benny Goodman/Lionel Hampton	Flying Home
Florence Price	"Nimble Feet," from <i>Dances in the Canebrakes</i>
Billie Holiday/Arthur Herzog Jr.	God Bless the Child
Norman J. Whitfield and Barrett Strong	I Heard It Through The Grapevine
Jason Moran	Cane Coincoin's Narrative Gens Libre de Couleur Natchitoches to New York

INTERMISSION

Edward Kennedy "Duke" Ellington, Irving Mills, and Juan Tizol	Caravan
George Walker	Lyric for Strings
Coleridge Taylor-Perkinson	Louisiana Blues Strut: A Cakewalk
Allison Loggins-Hull	Homeland
Anthony Newley/Leslie Bricusse	"Feelin' Good," from <i>The Roar of the Greasepaint—The Smell of the Crowd</i>
Alicia Hall Moran	Believe Me
Jason Moran	"Final Speech," from <i>Selma</i>
Traditional, arr. by Margaret Bonds	He's Got the Whole World in His Hands
Traditional, arr. by the band Harriet Tubman and Alicia Hall Moran, after Roland Hayes	Two Wings

We gather tonight to recognize the Great Migration—a chapter of American history spanning, approximately, 60 years, from 1910 to 1970. During that time, six million Black Americans left their homes in the South. Seeking release from the grip of unremunerated labor and domestic terrorism, worsening Jim Crow laws and statutes, Black families headed up North and out West in search of better work, better education, and better odds. *Two Wings* spans diverse musical worlds forever indebted to this mass movement of people.

Gospel, folk, rock 'n' roll, opera, Broadway, jazz, orchestral, and chamber music are all represented this evening, because in each of these genres stirs the Black musical imagination.

Work songs and Negro spirituals travel up and along the routes of American music, through bodies and technologies, bending into the blues and gospel, into rhythm and soul, and into rock. The music migrates into the nation's performance halls—the classical stage, the Broadway stage, the opera stage—and reaches church musicians, school choirs, and piano les-

sons. Musicians moving around the country create new tastes, inspire new institutions, and spread Southern Black culture and traditions across the map of the United States. And with each new point of access—and every new opportunity to express their ingenuity—the sonic evidence of their survival of injustice in America slowly became the new *sound* of America.

Two Wings embraces a telling of the history of the Great Migration that includes songs that were made *possible* by the Great Migration. We believe this energy continues to shape the country's cultural and political landscape to this very day.

In *Two Wings*, we wish to express our gratitude to our ancestors for taking such bold steps to insure a brighter future for each of us standing on stage this evening. We thank those who left the South; we thank those who stayed.

We trace a narrative written in these songs—they tell their own story about a great movement of people, about artists who sought out new communities and found new homes within the wide constellation of Black music.

—Alicia and Jason

ABOUT THE ARTISTS

Jason Moran (*producer and piano*) is Artistic Director for Jazz at the Kennedy Center. Moran has recorded 16 solo albums, the most recent being *The Sound Will Tell You*. Within jazz, his multimedia tributes to Thelonious Monk, Fats Waller, and James Reese Europe shifted the jazz paradigm, combining striking visuals, music, and history into masterful evening-length works.

Moran was named a MacArthur Fellow in 2010. He co-owns Yes Records with his wife, singer and composer Alicia Hall Moran. Moran scored Ava Duvernay's films *Selma* and *The 13th* and the HBO film adaptation of Ta-Nehisi Coates' *Between the World and Me*. He is also a visual artist with paintings in the permanent collections of SFMOMA, MoMA, and the Whitney Museum of American Art. Moran currently teaches at the New England Conservatory.

Alicia Hall Moran (*producer and mezzo-soprano*) has been acclaimed for multi-dimensional performances that cruise along the lines of classical music (appearing in and directing *Chantal* for Washington National Opera this spring, for which she co-wrote the libretto and co-composed with Jason Moran); appearing on Broadway, where she debuted in the Tony Award-winning revival *Porgy and Bess*, starring as Bess on the 21-city national tour; singing symphony concerts (such as Gabriel Kahané's contemporary oratorio *esif* next fall); and recording two acclaimed albums for YES Records (*Heavy Blue* and *Here Today*). Her latest compositions will be danced live by Sara Mearns and Guillaume Coté at the Joyce Theater this spring. Moran's new collaboration with saxophonist Yosvany Terry will premiere at Harvard this spring.

She has collaborated with visual artists including Carrie Mae Weems, Ragnar Kjartans-

son, Simone Leigh and Liz Magic Laser, and Lee Mingwei with Bill T. Jones. Moran is currently developing a new chapter of musical ice works with Lyric Opera of the North and Ice Theatre of New York, as well as her ongoing productions (love letters) to the music of Motown. She would like to thank all the collaborators on this edition of *Two Wings: The Music of Black America in Migration* for their outstanding commitment during even these most uncertain times.

Tania León (*conductor*) was born in Havana, Cuba, and is highly regarded as a composer, conductor, educator, and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music.

Recent commissions include works for the Los Angeles Philharmonic, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble, and pianist Ursula Oppens with the Cassatt String Quartet. Appearances as guest conductor include concerts with the Philharmonic Orchestra of Marseille, Gewandhaus Orchestra, Orquesta Sinfonica de Guanajuato, and Orquesta Sinfónica de Cuba.

Upcoming premieres feature commissions for the NewMusic USA Amplifying Voices Program, the Musical Fund Society in Philadelphia (to celebrate their 200th anniversary), and The Crossing chamber choir with flutist Claire Chase, among others. A founding member of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/artistic director of Composers Now, a presenting, commissioning, and advocacy organization for living composers.

León has received honorary doctorates from Colgate University, Oberlin, and SUNY Purchase College, and served as US Artistic Ambassador of American Culture in Madrid, Spain. A CUNY professor *emerita*, she received a 2018 United States Artists Fellowship.

Donna Jean Murch (*narrator*). Prof. Murch's teaching and research specializations are historical studies of mass incarceration/war on drugs, Black Power and Civil Rights, California, social movements, and postwar US cities. She is currently completing a new trade press book entitled *Crack in Los Angeles: Policing the Crisis and the War on Drugs*, which explores the militarization of law enforcement, the social history of drug consumption and sale, and the political economy of mass incarceration in late 20th century California.

In October 2010, Murch published the award-winning monograph *Living for the City: Migration, Education and the Rise of the Black Panther Party in Oakland, California* with the University of North Carolina Press, which won the Phillis Wheatley prize in December 2011. She has published articles in the *Journal of American History*, *Journal of Urban History*, *OAH Magazine of History*, *Black Scholar*, *Souls*, *Perspectives*, *New Politics*, and *Jacobin*.

The award-winning film maker Stanley Nelson's Black Panther Party documentary *Vanguard of the Revolution* featured Murch's research and recent essay, "Ferguson's Inheritance," on the historical continuities between the Watts rebellion and protests in the St. Louis metro area reached a broader audience beyond traditional academic venues. While working on a new book on the Reagan Era drug war in Los Angeles, Murch is also completing an edited volume on the late 20th-century carceral state entitled *Challenging Punishment: Race and the War on Drugs*.

Imani Winds (*chamber ensemble*). Celebrating 25 years of music making, the twice Grammy-nominated Imani Winds has led both a revolution and the evolution of the wind quintet through its dynamic playing, adventurous programming, imaginative collaborations, and ambitious outreach endeavors.

The group regularly performs for prominent chamber music series and concert venues across the US. The musicians have toured in Asia, Brazil, Australia, England, New Zealand, and across Europe.

In 2016, Imani Winds assumed a permanent presence in the classical music section of the Smithsonian's National Museum of African American History and Culture in Washington, DC.

Imani Winds' latest album, *Bruits*, is currently nominated for a 2022 Grammy in the Best Chamber Music/Small Ensemble Performance category.

The **St. John Coltrane African Orthodox Church Ensemble** was originally organized in 1965 as a cultural group to educate the local community about jazz. The focus of the message was to inspire people to see themselves in the lives of a royal host abiding in a higher society.

The royal family of jazz artists includes dukes, counts, kings, presidents, ladies, divine ones, a queen, and a monk. They travelled the globe in fine attire, bringing light, joy, happiness, and healing. Their music was a royal decree breaking down the walls of ignorance, hatred, and injustice.

Today, after more than 50 years, the church continues the push towards liberation and enlightenment through music and the teachings of the Christ, who came to bring liberation through love and light, continuing in the example set by Duke Ellington, who first brought this music into the sacred realm of the church. Each Sunday, select compositions of John Coltrane have been arranged to embrace the liturgical worship of the African Orthodox Church.

This church is an ancient and historical one that garners its episcopate from Antioch, Syria, where Christians were first recognized. The historical root of the church is founded in the Marcus Garvey movement of the United Negro Improvement Association (UNIA). The patriarch and founder of the great AOC was Archbishop George Alexander McGuire, who, striking a blow for ecclesiastical freedom, broke away from the Episcopal church to form the Independent Episcopal Church, which would soon become the AOC.

We are grateful for the vision of our founders, Mother Marina and Archbishop Franzo King, to create a circle of dear listeners in 1965, the start of a movement of A Love

Supreme, a church on the vanguard in the world of Christendom.

Ambrose Akinmusire (*trumpet*) has made a home at the crossroads of different musical forms and languages, from post-bop and avant-garde jazz to contemporary chamber music and hip-hop to singer-songwriter aesthetics. Described by NPR as “a trumpeter of deep expressive resources and a composer of kaleidoscopic vision,” he began recording for Blue Note in 2011, earning widespread acclaim for his albums *when the heart emerges glistening* (produced by Jason Moran), *the imagined savior is far easier to paint* (“gorgeous, moving”— *JazzTimes*), *A Rift in Decorum: Live at the Village Vanguard* (“amazingly effective”— *DownBeat*), *Origami Harvest* (Top Albums of 2018, *New York Times*, *Philadelphia Inquirer*, *Los Angeles Times*), and *on the tender spot of every calloused moment* (2021 Grammy nominee, Best Jazz Instrumental Album). Akinmusire has also received numerous prestigious composer commissions; created music for film and television projects including the new Daveed Diggs and Rafael Casal series *Blindspotting*; appeared as a featured soloist with legendary artists Archie Shepp and Roscoe Mitchell; and made signal contributions to groundbreaking albums including Mary Halvorson's *Code Girl*, Brad Mehldau's *Finding Gabriel*, and Kendrick Lamar's *To Pimp a Butterfly* (on the closing track “Mortal Man”).

Howard Wiley (*saxophone*) was born in Berkeley and displayed a unique musical talent from a very young age, while performing at his local church. He says, “the first time I picked up the saxophone, it became a part of me, like an additional limb. I knew I had found my purpose.”

Wiley studied the saxophone in high school, and soon thereafter was selected to participate in the Thelonious Monk Institute of Jazz's All-Star Band, a group of young lions who studied and performed with jazz greats including Wayne Shorter, Herbie Hancock, and Gerald Albright. He then received a scholarship to the Berklee School of Music; where he graduated with honors. During this time, he also met and collaborated

with rising stars of jazz in Los Angeles including Kamasi Washington, Tony Austin, and Miles Mosley (a collective now known as the West Coast Get Down). To this day, Wiley is a member; recording and touring internationally with the group when not working on his solo projects.

Wiley's love of jazz and arranging has led him to fuse his jazz sounds with funk. Ever the soulful live musician, he has built a strong reputation for presenting jazz concerts "that you can dance to."

Wiley has toured internationally, recording and performing with artists including Lauryn Hill, Sheila E, Cory Henry, Christian McBride, and Chester Thompson. He is a founding member of the new Bay Area collective Black London, which is currently performing in and around Northern California. He continues to perform worldwide with other artists and with his solo project at the San Francisco Jazz Festival, Playboy Jazz Festival, Monterey Jazz Festival, North Sea Jazz Fest, and Blue Note Club, to name a few.

Thomas Flippin (*guitar*) is an original and versatile voice in the world of contemporary music: premiering new works with his pioneering classical guitar ensemble, Duo Noire; performing avant-garde theorbo as part of Alicia Hall Moran's Motown Project; playing electric guitar in Heartbeat Opera's *The Extinctionist*; and plucking the banjo in the American Repertory Theater's *The Black Clown*. Flippin's playing has been hailed as "profoundly enjoyable" and "spectacularly precise" (*St. Louis Post-Dispatch*). Concert highlights include Carnegie Hall, Lincoln Center, National Sawdust, The Metropolitan Museum of Art, and Beijing's Peking University. He is a graduate of the Yale School of Music.

Allison Loggins-Hull (*flute*) is a flutist, composer, and producer whose work defies classification. She has been associated with acts across the spectrum of popular and classical music including Flutronix, the Los Angeles Philharmonic, Lizzo, Imani Winds, and Alarm Will Sound. Her music is resonant with social and political themes of the current moment, encompassing subjects such as motherhood, Blackness, and cultural identity.

During the 2021–22 season, Loggins-Hull joins the legendary Bang on a Can All-Stars for their annual People's Commissioning Fund concert. Her compositions will be performed by the Los Angeles Philharmonic and San Francisco Symphony, and with Flutronix she premieres two projects: *Black Being* at the Arts Club of Chicago and with the Cincinnati Symphony, and *Discourse* at Carolina Performing Arts. She resides with her family in Montclair, New Jersey.

Curtis Stewart (*violinist and soloist*) is a multi-Grammy Award nominee who enjoys bouncing from MTV specials with Wyclef Jean and sold-out shows with Stevie Wonder at Madison Square Garden to stints at the Kennedy Center with the Jimmy Heath Big Band and residencies at the Metropolitan Museum of Art. Stewart has performed as a classical soloist at Lincoln Center and with the New York Philharmonic Bandwagon, as well as conducted chamber music residencies at Carnegie Hall and National Sawdust. His ensembles—PUBLIQuartet and the Mighty Third Rail—realize a vision to find personal and powerful connections between styles, cultures, and music. Stewart teaches at the Juilliard School, Perlman Music Program; has been commissioned to write etudes for the Royal Conservatory of Music; and held several residencies across the US.

Harriet Tubman is named after the heroic African-American who escaped slavery and helped 300 others to do the same; the trio's music—a fusion of soul, rock, jazz, and blues—is a deep, soulful meditation on the concept of freedom.

The band's performances were cited among the year's "Best Jazz Performances" by the *New York Times* in 2017 and as the "Best Live Jazz Concert" of 2018 by NPR, and the group's most recent recording, *The Terror End of Beauty*, made the "Best Jazz Of 2018" lists of *Rolling Stone Magazine* and the *New York Times*.

Harriet Tubman is comprised of guitarist **Brandon Ross**, bassist **Melvin Gibbs**, and drummer **J.T. Lewis**:

Ross is a Chamber Music America New Jazz Works Grant fellow; a current ASCAP writer and publisher member, and former music director for jazz vocalist Cassandra Wilson. “Ross is a one-man atmosphere factory, availing himself of all the sounds—cries, squeaks, cracks, fuzz, whispers, organ-like echoes—that an electric guitar, in the hands of a master, can produce” (*The Paris Review*).

Gibbs is a Grammy-nominated songwriter, a composer and musician who has been called “the world’s greatest bassist” by *Time Out New York* magazine.

Lewis has performed/recorded with over 200 artists, including jazz greats Stanley Turrentine, Roy Ayers, Herbie Hancock, and Lena Horne; pop icons Tina Turner, Sting, Lou Reed, Marianne Faithfull, Elvis Costello, Whitney Houston, Debbie Harry, Garland Jeffreys, and Vanessa Williams; and revolutionaries such as Don Pullen, David Murray, Henry Threadgill, Marc Ribot, Sonny Sharrock, Pete Cosey, Bill Laswell, Kip Hanrahan, and Vernon Reid’s Living Colour.

ENSEMBLE STRINGS

Juliette Jones (*violin*) is a multi-genre live and studio recording violinist, BMI composer, and founder of Rootstock Republic—a broad-based string production company that creates dynamic platforms for BIPOC string players to be seen, heard, and celebrated. For them, she has scored, recorded, and contracted for a number of live television and multimedia events, including the People’s Choice Awards, NBC’s Grammy-nominated and Emmy Award-winning *Jesus Chris Superstar Live in Concert*, and the Oscar-nominated *Mudbound*. As a performer, she has worked with a veritable “Who’s Who” list including Stevie Wonder, Aretha Franklin, Lauryn Hill, Common, Lizzo, Robert Glasper, Janelle Monáe, Hans Zimmer, John Legend, Adele, and One Republic; and dancer-choreographers Camille A. Brown, Michelle Dorrance, and Marjani Forte-Saunders.

Danielle Taylor (*violin*) is a violinist and violist with live performance and recording credits

alongside celebrated artists across genres, with highlights including live performances with Stevie Wonder and The Who, and recordings with Grammy award-winning artists John Legend and PJ Morton as a member of the Matt Jones Orchestra. In addition to live performances and studio recordings, they serve as the artistic director, violist, and arranger for D-Composed, a Chicago-based ensemble that celebrates Black history and culture through the music of Black composers.

Chase Spruill (*violin*) is gaining an international reputation as a champion of contemporary classical music with *BBC Music Magazine* calling him, “...an engaging and convincing advocate...who plays with a great sense of presence.” He is widely known for his collaborations with American composer Philip Glass; their newest album release, *A Common Time*, is a musical meditation in the midst of Black Lives Matter protests.

Tia Allen (*viola*) has performed at Carnegie Hall, Alice Tully Hall, Radio City Music Hall, Madison Square Garden, the Metropolitan Museum of Art, the Royal Opera House of Muscat, and the Teatro Nacional in Santo Domingo. As a freelance artist in New York City, she has performed with Tony Bennett, Lady Gaga, The Eagles, Anderson Paak, Miley Cyrus, Cynthia Erivo, Dua Lipa, Michael Bolton, Frank Ocean, and Bebe Winans, to name a few. Allen recently held the viola chair in the Broadway production of Alanis Morissette’s *Jagged Little Pill*. Other Broadway performances include *My Fair Lady*, *Spongebob Squarepants*, *An American in Paris*, and *On the Town*. Allen enjoyed working on many televised performances with Bruce Springsteen and appeared in his “Tucson Train” and “Western Stars” videos. A past fellowship member of the Spoleto Festival in Charleston, she is also the founder, director, and violist of Diverse Concert Artists.

Jarvis Benson (*viola*) is a classically trained, multi-genre New York-based musician and the managing director of Rootstock Republic—a broad-based string production company that

creates dynamic platforms for BIPOC string players to be seen, heard, and celebrated.

Cassandra Lynne Richburg (*viola*) enjoys a diverse musical career. She is a founding member of the New Century Chamber Orchestra, based in San Francisco, and a studio musician in Los Angeles.

Keith “Law” Lawrence (*viola*) is a Pittsburgh native, and an accomplished violist, vocalist, composer, arranger, and producer. He began his musical studies at age 10, and later received his bachelor’s and master’s degrees in viola performance from the Conservatory of Music at Oberlin College and DePaul University’s School of Music. Lawrence now specializes in various alternative styles of string playing and improvisation. He has been Grammy nominated for his work with Quartet San Francisco, and performs with the Berkeley and Santa Rosa symphony orchestras as well as on television, video games, and movie soundtracks. Lawrence has performed with the likes of Solange, Peter Dinklage, Bjork, Diana Krall, Quincy Jones, Tony Bennett, Josh Groban, and Andrea Bocelli. Currently residing in San Francisco, Lawrence is violist, vocalist, composer, arranger for Cosa Nostra Strings, founder/owner of Unicorn

Breeding Ground/UBG Strings, and violist and contractor for FeverUp Candlelight Concerts (SF/Bay Area). He is constantly engaged in challenging perspectives and breaking barriers through his limitless creativity.

Ismail Akbar (*cello*) is a professor of chamber music and cello at Spelman College, Clark Atlanta University and Clayton State University. As Cello Teaching Artist of the Atlanta Music Project, he is an advocate for social change through musical excellence.

Joseph Hébert (*cello*) is a Grammy-winning artist with studio credits in classical, jazz, and pop styles, including movie and television soundtracks. Currently Assistant Principal Cello of the Oakland Symphony, Hébert is on the music faculty at California State University East Bay, while also directing choral and orchestral ensembles locally and internationally.

Jonathan Richards (*bass*) is a bassist, composer, and music educator living in Los Angeles. His diverse musical background has allowed him to perform and collaborate creatively with artists spanning the genres of classical, jazz, and popular music.