



music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



WAYNE SHORTER & ESPERANZA SPALDING'S
... (Iphigenia)



Jeremy Geffen

It gives me special pleasure to welcome you to tonight's sold-out West Coast premiere of **Wayne Shorter & esperanza spalding's** ...(*Iphigenia*), a Cal Performances co-commission that reimagines what opera can be and asks us to reexamine the stories we have inherited and the choices we make as a society. Shorter has written the music and spalding is the librettist and appears in the title role in this radical new take on Euripides' ancient Greek play *Iphigenia in Aulis*. Together, their powerhouse creative team is headed by acclaimed director Lileana Blain-Cruz and iconic architect and designer Frank Gehry. I couldn't be more pleased that you could join us this evening for what promises to be a memorable musical and theatrical experience.

While we at Cal Performances like to think of each of our programs as unique and remarkable, next week offers another season highlight when co-producers and stars **Alicia Hall Moran** (mezzo-soprano) and **Jason Moran** (piano) arrive on campus for the West Coast premiere of their brilliant *Two Wings: The Music of Black America in Migration* (Feb 17, Zellerbach Hall), a series of "gripping portraits of a vast social upheaval" (*Chicago Tribune*) that explores the Great Migration of six million Black Americans from the rural South to northern cities, the West, and beyond. This ambitious production (a Cal Performances *Illuminations* "Place and Displacement" presentation) features a star-studded roster of guest performers, writers, and thinkers, headed by composer/conductor (and 2021 winner of the Pulitzer Prize for Music) Tania León, narrator Donna Jean Murch (author of *Living for the City*), and the Imani Winds chamber ensemble (to name just a few!). Together, these exceptional artists trace the Morans' family histories through the music that accompanied their brave antecedents throughout the 20th century, from Harlem Renaissance-era jazz, gospel hymns, and Broadway show tunes, to classical and chamber music and the artists' own compositions.

February marks the time each year when Cal Performances' programming shifts into high gear. From now through the beginning of May, the remainder of our 2021–22 season is packed with ambitious and adventurous programming. You won't want to miss...

- sensational dance performances like **Memphis Jookin': The Show**, featuring **Lil Buck** (Feb 25–26); **The Joffrey Ballet** (Mar 4–6); and the **Alvin Ailey American Dance Theater** (Mar 29 – Apr 3)
- the West Coast premiere (Mar 12) of **Place**, Ted Hearne and Saul Williams' bold meditation on the topographies of gentrification and displacement, another *Illuminations* "Place and Displacement" event
- the renowned **English Baroque Soloists** with conductor **Sir John Eliot Gardiner** in a transfixing program of works by Mozart and Haydn (Apr 10)
- the peerless **London Symphony Orchestra** (Mar 20), appearing under the direction of superstar 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)
- our 2021–22 artist-in-residence **Angélique Kidjo** in her brand new music-theater piece *Yemandja* (a highly 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 new and 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, 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

Saturday, February 12, 2022, 8pm
Zellerbach Hall

A Real Magic production (esperanza spalding & Jeff Tang)
In association with Octopus Theatricals & Cath Brittan

... (IPHIGENIA)

an opera created by Wayne Shorter and esperanza spalding

Wayne Shorter, Composer
esperanza spalding, Librettist
Lileana Blain-Cruz, Director
Clark Rundell, Conductor

Featuring

esperanza spalding, Iphigenia of the Open Tense
Brenda Pressley, Usher
Samuel White, Agamemnon
Brad Walker, Menelaos
Kelly Guerra, Iphigenia Unbound, Opera Broadcast Host
Eliza Bagg, Iphigenia of the Sea
Sharmay Musacchio, Iphigenia the Elder
Nivi Ravi, Iphigenia the Younger
Alexandra Smither, Iphigenia of the Light
Tyler Bouque, Kalchas

With

Danilo Pérez, piano
John Patitucci, bass
Brian Blade, drums

Berkeley Symphony

Frank Gehry, Set Design
Montana Levi-Blanco, Costume Design

Jen Schriever, Lighting Design

Mark Grey, Sound Design

Cookie Jordan, Hair Design

Joya Giambrone, Make-up Design

Sunder Ganglani, Dramaturg

Phillip Golub and Clark Rundell, Musical Dramaturgy

Orchestrations by Wayne Shorter

Additional orchestrations and arrangements by Clark Rundell

Additional vocal arrangements by Caroline Shaw, esperanza spalding, and Phillip Golub

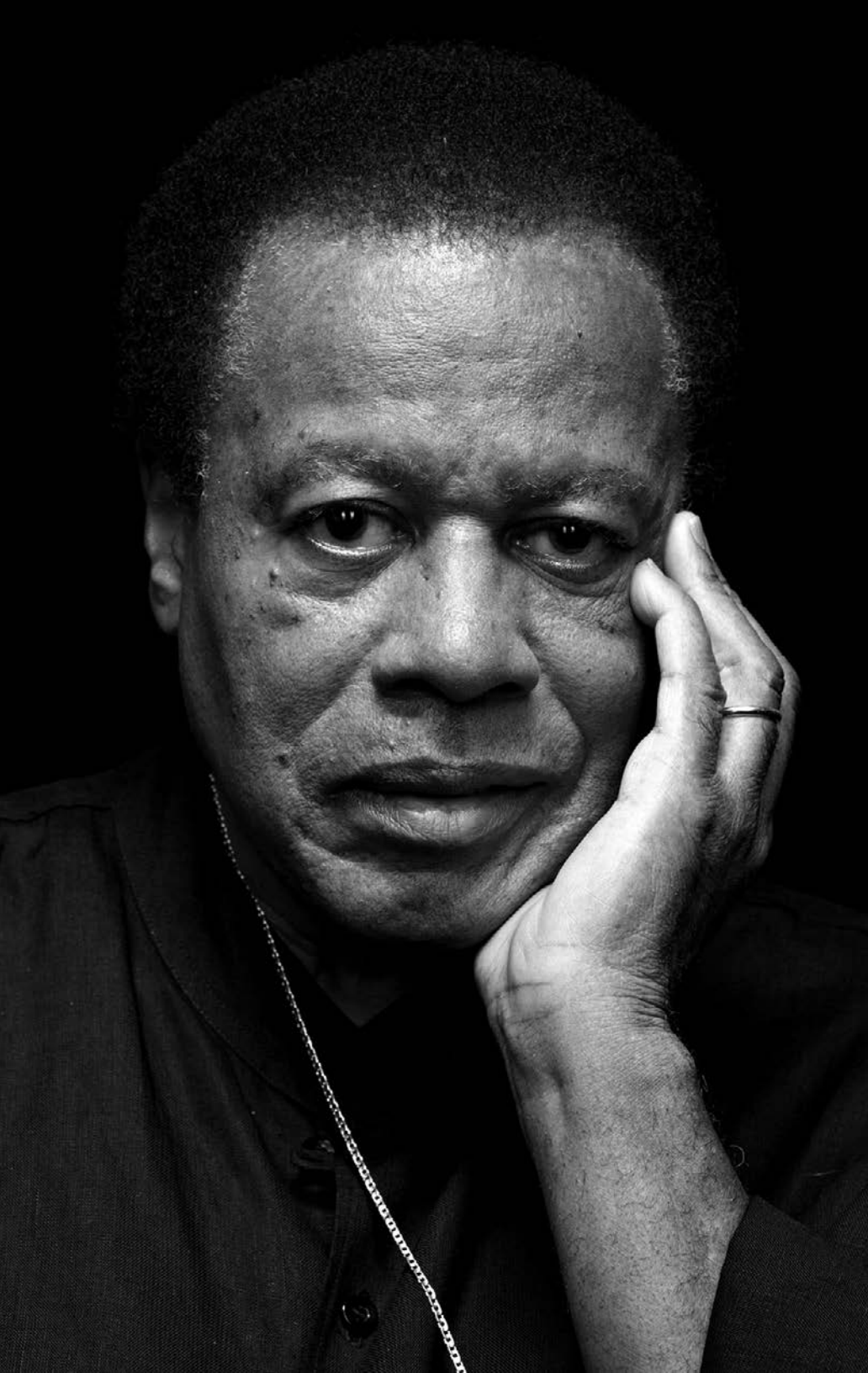
Additional text by Ganavya Doraiswamy, Joy Harjo, and Safiya Sinclair

Selected text from Act III excerpted from *Iphigenia* by Charles S. Elgutter (1904)

Produced by Jeff Tang, Cath Brittan, and Mara Isaacs

...(*Iphigenia*) is commissioned by Cal Performances at the University of California, Berkeley, CA;
The John F. Kennedy Center for the Performing Arts, Washington, DC; The Broad Stage, Santa Monica, CA;
ArtsEmerson, Boston, MA; MASS MoCA, North Adams, MA; and Carolina Performing Arts, Chapel Hill, NC.

This performance is made possible, in part, by the National Endowment for the Arts and an Anonymous Patron Sponsor.



Chorus

Tenor

Kevin Gino

Baritones

Ryne Cherry

James Dargan

Thomas Valle Hoag

Bass-Baritones

Michael Galvin

Nathan Halbur

Berkeley Symphony

Violin I

Franklyn D'Antonio, *concertmaster*

Matthew Szemela, *associate*

concertmaster

Emanuela Nikiforova, *assistant*

concertmaster

Candace Sanderson

Daniel Lewin

Violin II

Ilana Thomas, *principal*

Monika Gruber, *assistant principal*

David Cheng

Lisa Zadek

Viola

Darcy Rindt, *principal*

Ivo Bokulic, *assistant principal*

Alex Volonts

Cello

Carol Rice, *principal*

Isaac Pastor-Chermak, *assistant*

principal

Chloé Mendola

Bass

Michel Taddei, *principal*

Flute

Emma Moon, *principal*

Oboe

Jessica Pearlman, *principal*

English Horn

Bennie Cottone

Clarinet

Dan Ferreira, *principal*

Bass Clarinet

Bruce Foster

Bassoon

Rufus Olivier, *principal*

Horn

Alex Camphouse, *principal*

Alicia Mastromonaco

Trumpet

John Freeman, *principal*

Owen Miyoshi

Trombone

Tom Hornig, *principal*

Bass Trombone

Kurt Patzner

Teresa Cruz, Assistant Director

Jessica Crawford, Associate Costume Designer

Domino Mannheim, Associate Lighting Designer

Jonathan Burke, Associate Sound Designer

Henry Valoris, Production Manager & COVID Compliance

Pamela Salling, Production Stage Manager

Samantha Greene, Stage Manager

Alex Fetchko, Lighting Supervisor

Elizabeth Ryan Reynolds, Wardrobe Supervisor

Ruth DeSarno, Supertitles

Jo Parks, Supertitles Operator

Upstate Scenic, Props Construction

Jeffrey Wallach, Fritz Maston, and Marie Stair, Costume Construction



LIFE
FORCE

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Phillip Golub, Music Coordinator
Leo Genovese, Consulting Workshop Pianist
Music copyists: Phillip Golub, David Leon, Jean John, Tamzin Elliott,
Zach Hicks, Jake Kaplan, Sammy Lesnick, Jonas Tarm, Edmar Colón

Alisse Kingsley / Muse Media PR, Publicity
fflypaper, Social Media

Real Magic

esperanza spalding, Co-Founder
Jeff Tang, Co-Founder & Executive Creative Producer
Cath Brittan, Producer
Jenna Wolf, External Relations and Advancement
Mika Shino, Development and Partnerships Producer
Adriana Perry Consulting, LLC, Accountant
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Anita Johnson, Special Projects Assistant

Octopus Theatricals

Mara Isaacs, Founder and Executive/Creative Producer
Michael Francis, Business Manager
Bryan Hunt, Production Coordinator
Sophie Blumberg, Adam Hyndman, Rob Laqui, Associate Producers
Kendra Holloway, Executive Assistant

Generous support for ... (*Iphigenia*) is provided by the Ford Foundation,
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New Music USA, Victoria Lee, Virginia Mancini, and everyone who gave to the
... (*Iphigenia*) crowdfunding campaign.

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*Yamaha Piano provided by Yamaha Artist Services New York,
in association with Piedmont Piano in Oakland, CA*



SYNOPSIS

Life's Grammar...

You are all what the myth can't bear.

You are an open tense,

To carry what could come.

—Artemis

(from Act 2, libretto by *esperanza spalding*)

Iphigenia was born to be sacrificed—or so the myth would have us believe, but what if she contests her fate? What if she says no? What if the winds don't blow and the sails hang limp in the sea air? What if Helen isn't her problem at all and instead of bowing to the relentlessness of men blinded by the promise of war, she wakes up and remembers who she is—and says no.

If your memory of the myth is blurry, don't worry. These men are everywhere still, and this woman, too, this woman who says no—she's also here, and she might be you. In Act 1 we're lost between repeats in the cyclical time of trauma. One by one, another Iphigenia is sacrificed at the altar to appease Artemis, supposedly. The army is desperate for wind so they can set sail and wage war, and Artemis could compel the air to move if she felt inclined. The men are drunk, literally, but also drunk on self-satisfaction, patriotism, and desire—they are children wielding power and carrying weapons, and they hardly notice the dead women that litter the ground beneath them.

In Act 2, those women, each of them different manifestations of the myth, find each other outside of time—Artemis holds the space and weaves a thread between them. They arrive together in solidarity; they share their struggle, their sadness, strength, fury, and love. They tell their stories so that the one among them who might interrupt the myth and incite all the other stories, all the other possibilities, gathers the strength and tenderness to do so.

Myth is terribly strong and terribly seductive. How often have you suddenly woken up from the one you didn't know you were playing out, or rather the one that was playing you out? How many times did you have to suffer through it before noticing? In Act 3, we're back in it. Disoriented, and confused, the new Iphigenia is forced back into the myth and offered the opportunity to let go of the myth and show us all how to make something else. The opera ends in "open tense," none of us, onstage or off, knows exactly what will happen. The ethic of improvisation takes over—the possibility of an open tense—and the art of listening and responding deeply *and at the same time*; what other worlds could that code of conduct and compassion create?

—Sunder Ganglani,
Dramaturg

I would like to thank all the people who contributed to the birthing of this opera such as: Jörg Mohaupt and Elaine Groenestien, Mr and Mrs Carlos Santana, Mr and Mrs. Herbie Hancock, Mr and Mrs Daisaku Ikeda, The Doris Duke Charitable Foundation. Joe Zawinul my co-leader and co-founding partner of the group called: Weather Report; Miles Davis, Art Blakey and a long list of fellow pioneers of non-commercial music which became known as America's authentic art form called: jazz. And thanks to some American and European astronauts who requested the transmission of music which conveys a more enlightened and futuristic version of life on this 'blue' planet known as Earth. Thanks to Miss Terri Lynne Carrington, Mika Shimo, and fellow musicians: John Patitucci, Brian Blade, Danilo Perez, and all our families.

Esperanza Spalding has my eternal appreciation and gratitude for her co-acts of magical prowess in a world festooned in 'business as usual' and yet she found the time to be a creative force as a partner in not only writing the libretto and also performing so as to fulfill her mission, not only as co-creator of Sphigeneia but to take a fearless plunge into the unknown for the sake of humanity!

Wayne Shorter

Wayne Shorter (Composer)

“Generally acknowledged to be jazz’s greatest living composer” (*The New York Times*), Wayne Shorter has left an indelible mark on the development of music for the last half-century. He first rose to prominence in the late 1950s as the primary composer for Art Blakey’s Jazz Messengers. He next joined the Miles Davis Quintet, becoming what that bandleader referred to as the ensemble’s “intellectual musical catalyst” before co-founding the pioneering group Weather Report. Since 2001, he has led his own highly acclaimed quartet.

Shorter’s works have been performed by the Chicago Symphony, Detroit Symphony, Lyon Symphony, National Polish Radio Symphonic Orchestra, Orpheus Chamber Orchestra, Prague Philharmonic, and Royal Concertgebouw Orchestra. Acclaimed artists and ensembles including Renée Fleming and the Imani Winds have also performed his works. He has received commissions from the National, St. Louis, and Nashville symphony orchestras, the Los Angeles Philharmonic, and the La Jolla Music Society. In all, Shorter has realized over 200 compositions, and dozens of these works have become modern standards.

esperanza spalding

(Librettist, Iphigenia of the Open Tense)

esperanza spalding (also known as irma nejando, or, i.e.) is a being who has grown to recognize love in the abstract and aspirational, and is now fully dedicated to learning how she can serve and embody actualized love through honor for, and receptivity to, fellow humans, teachers, and practitioners of various regenerative arts.

bass, piano, composition, performance, voice, and lyrics are tools and disciplines she is engaged in deeply to cultivate her own channel for transmitting care and beauty through vibration/sound/presence.

she is currently developing a mockumentary in collaboration with brontë velez and the San Francisco Symphony // researching and developing liberation rituals in jazz and black dance // and continuing a lifelong collaboration with practitioners in various fields relating to music,

healing, and cognition to develop music with enhanced therapeutic potential.

she is presently paid by Harvard University to co-create and learn with students enrolled there, working on developing creative practices that serve the restoration of people and land.

Lileana Blain-Cruz (Director)

Lileana Blain-Cruz is a director from New York City and Miami. Recent projects include: *Hansel and Gretel* (Houston Grand Opera); *Afro-femononomy* (PSNY); *Anatomy of a Suicide* (Atlantic Theater Company); *Fefu and Her Friends* (TFANA); *Girls* (Yale Repertory Theater); *Marys Seacole* (LCT3, Obie Award); *Faust* (Opera Omaha); *Fabulation, Or the Reeducation of Undine* (Signature Theatre); *Thunderbodies and Revolt. She Said. Revolt Again* (Soho Rep.); *The House That Will Not Stand and Red Speedo* (New York Theatre Workshop); *Water by the Spoonful* (Mark Taper Forum/CTG); *Pipeline* (Lincoln Center); *The Death of the Last Black Man in the Whole Entire World* (Signature Theatre, Obie Award); *Henry IV, Part One and Much Ado About Nothing* (Oregon Shakespeare Festival); *The Bluest Eye* (The Guthrie); *War* (LCT3/Lincoln Center Theater and Yale Rep.); *Salome* (JACK); *Hollow Roots* (the Under the Radar Festival at the Public Theater). Upcoming projects include: *Dreaming Zenzile* (St. Louis Rep) and *The Listeners* (Opera Norway). Blain-Cruz was recently named a 2018 United States Artists Fellow and a 2020 Lincoln Center Emerging Artist. She is currently the resident director of Lincoln Center Theater. A graduate of Princeton, she received her MFA in directing from the Yale School of Drama.

Clark Rundell

(Conductor, Additional Orchestrations and Arrangements, Music Dramaturgy)

With a repertoire spanning centuries, continents, and styles, Clark Rundell has established himself as a champion of music ranging from the 18th century to the current day, from jazz to *kora*, from tango to European modernism, and from large, multidimensional projects to music of complexity and intricacy. Opera world premieres include James MacMillan’s *Clemency*

at Covent Garden, Orlando Gough's *Voices & Votes* in Bergen, Julian Joseph's *Tristan and Isolde* in London, and Oscar Bettison's *The Light of Lesser Days* in the Netherlands.

Deeply committed to the performance of new music, Rundell has given world premieres of works by composers such as Louis Andriessen, Steve Reich, Mark-Anthony Turnage, James MacMillan, Django Bates, Sir Richard Rodney Bennett, Oscar Bettison, Gary Carpenter, Trish Clowes, Tansy Davies, Tim Garland, Adam Gorb, David Horne, Julian Joseph, Steve Mackey, Steve Martland, Brad Mehldau, Martijn Padding, Gwilym Simcock, Wayne Shorter, and Julia Wolfe.

As an arranger, he collaborated with Louis Andriessen on two suites from the late Dutch master's operas *Rosa (Rosa's Horses)* and *Writing to Vermeer (Vermeer Pictures)*. Clark Rundell spent much of his childhood in Bloomington, Minnesota. He studied conducting and trombone at Northwestern University before joining the faculty at the Royal Northern College of Music in Manchester.

CAST

Brenda Pressley (Usher)

Broadway: *The Lyons, The American Plan, Cats, Dreamgirls, The Mooney Shapiro Songbook*. Off-Broadway: *Proof of Love, Surely, Goodness and Mercy, The First Breeze of Summer, Mom How Did You Meet the Beatles?, Seven Guitars, Fran's Bed, Goodwill, Marvin's Room, And The World Goes 'Round—The Songs of Kander and Ebb* (Outer Critics Circle Award), *Blues In The Night*. Regional: *Trouble in Mind, The Skeleton Crew, The Old Settler* (Freedom Theatre/McCarter Barrymore Award—Best Actress) *Intimate Apparel* (Baltimore Centerstage/South Coast Rep), *Blues For An Alabama Sky* (Cincinnati Playhouse/The Old Globe), *Jar The Floor, A Raisin In The Sun* (Ford's Theatre), *To Be Young Gifted and Black* (Kennedy Center). Film: *Detachment, 16 Blocks, Cradle Will Rock, Twisted, It Could Happen To You*. Television: *Who is Christmas Eve?* (upcoming), *The Path, The Good Wife, Almost Family, Body of Proof,*

Law and Order, Deadline, Law and Order-SVU, New York Undercover, Daddy's Girl, Harambee!, Lifestories, Brewster Place (with Oprah Winfrey).

Arnold Livingston Geis (Agamemnon)

Tenor Arnold Livingston Geis is an artist and performer based in Los Angeles. In 2017, Geis was recruited to Washington National Opera as a Cafritz Young Artist in residence. Main-stage credits include *Snake/Vain Man (The Little Prince)*, *Gastone (La Traviata)*, and *Jonathon Dale (Silent Night)*. Recently, Geis performed Colin in Philidor's *The Blacksmith* with Opera Lafayette at Wolf Trap. Geis will create the role of Mr. Marks in the premiere of Lynn Nottage and Ricky Ian Gordon's *Intimate Apparel* (Lincoln Center debut). He is also a professional recording artist for television and film titles like *Family Guy, Tom and Jerry, The Lion King, and Jumanji: The Next Level*.

Brad Walker (Menelaos)

Hailed as a "standout" by *San Francisco Classical Voice*, American baritone Brad Walker is a rising star in the opera world. Walker has been seen on stages across the United States, as well as in Asia. He was a member of the world renowned Adler Fellowship with the San Francisco Opera and has also sung with the Merola Opera Program, Chautauqua Opera Company, Des Moines Metro Opera, and Lyric Opera of Kansas City. Walker has won the Brava! Opera Theater and James M. Collier Young Artist Program Vocal Competition, and was a semifinalist in the Metropolitan Opera National Council Auditions.

Alexandra Smither (Iphigenia of the Light)

An adventurous performer and one of the CBC's 2017 30 "Young Hot Classical Musicians Under 30," Canadian soprano Alexandra Smither is a fresh fixture on the worldwide stage. During the 2021–22 season, Smither makes her debut with the California Symphony as the soloist in Katherine Balch's *Illuminate*, and returns to Ars Lyrica to sing *Belinda in Dido and Aeneas*. In 2017, Smither was the Grand Prize winner at the Eckhardt-Gramatté Competition, earning wins for first prize and the

prize for best performance of the year's commissioned work, *Malfunctionlieder*, by Canadian composer and turntablist Nicole Lizée.

Nivi Ravi (Iphigenia the Younger)

Acclaimed Tamil-American soprano Nivi Ravi makes her professional debut in *Iphigenia*. She has been recognized by the Lincoln Center Chamber Music Society's Young Musicians Program and the National YoungArts Foundation and has appeared as a vocal soloist in Alice Tully Hall, Weill Recital Hall at Carnegie Hall, and the Gewandhaus Mendelssohn-Saal. In May, she completed her bachelor's degree in music and neuroscience at Harvard University, where she performed with the Harvard College Opera, Harvard-Radcliffe Collegium Musicum, and Harvard-Radcliffe Orchestra.

Eliza Bagg (Iphigenia of the Sea)

Eliza Bagg is a Los Angeles-based experimental musician working primarily as a vocalist in the field of contemporary classical music while also producing her own work. She has collaborated with prominent experimental artists from performing in Meredith Monk's opera *Atlas* with the Los Angeles Philharmonic and touring regularly as a member of Roomful of Teeth, to singing chamber motets by John Zorn and performing with Lyra Pramuk at MoMa Ps1. Bagg composes and produces an avant-pop project called *Lisel*, and she has performed as a soloist in new-music projects with major symphonies including the Chicago Symphony, the New York Philharmonic, and the Los Angeles Philharmonic.

Kelly Guerra (Iphigenia Unbound, Opera Broadcast Host)

Peruvian-American mezzo-soprano Kelly Guerra recently starred as Justice Ruth Bader Ginsburg in *Scalia/Ginsburg* by Derrick Wang with the Chautauqua Opera Company. This season, she will sing the role of Lupita in *Cruzar la Cara de la Luna* with Opera Santa Barbara and will premiere works with the California Symphony and Whitesnake Projects. Guerra has been featured at the Lucerne Festival, Tanglewood Music Center, and the Bard Music

Festival. As a first-generation American and native of Southern California, she is passionate about championing contemporary vocal works that speak to current issues.

Sharmay Musacchio (Iphigenia the Elder)

American contralto Sharmay Musacchio, heralded as a "powerhouse contralto," recently made her debut in *Suor Angelica* with the Metropolitan Opera. She will be returning to the Met for *Akhmaten* during their current season, and making her San Diego Opera debut in 2023 as Zita to Stephanie Blythe's Schicchi in *Gianni Schicchi*. Musacchio has been a principal soloist with LA Opera (part of the Grammy winning *Mahagonny* cast), New York City Opera, Chicago Opera Theater, Sarasota Opera, Opera Southwest, Fresno Grand Opera, Townsend Opera, and at Carnegie Hall.

Samuel White (Kalchas)

Praised by *Opera News* for his "gleaming heroic tenor and a hint of physical danger," Samuel White has impressed in the dramatic repertory. Sam has covered the roles of Arindal in *Die Feen* with the Glimmerglass Festival, Pinkerton in *Madama Butterfly* with Tulsa Opera, and Loris Ipanov in *Fedora* with Teatro Grattacielo. His other performance credits include Matthew Gurney in Tobias Picker's *Emmeline*, Aeneas in *Dido & Aeneas*, and Eisenstein in *Die Fledermaus*. He has completed training at institutions including the Aspen Opera Center, the Glimmerglass Festival, Opera in the Ozarks, Lyric Opera Studio Weimar, the Florida State University, and the Manhattan School of Music.

FEATURED MUSICIANS

Danilo Pérez (Piano)

Danilo Pérez, a Grammy Award-winning pianist-composer, is a social activist and educator widely regarded as one of the most creative and influential artists in contemporary music. His recent group, called Global Messengers, incorporates Panamanian folk roots with West African and Middle Eastern influences. Pérez has released 12 albums, earning him worldwide



acclaim and multiple awards, including the 2018 United States Fellowship and the 2009 Smithsonian Legacy Award. In 2001, he joined the Wayne Shorter Quartet with bassist John Patitucci and drummer Brian Blade to form one of the most innovative and influential bands of the 21st century. As a composer, Pérez has been commissioned by Carnegie Hall and the Lincoln Center, among others. He currently serves as UNESCO Artist for Peace, Cultural Ambassador of Panama, Founder and Artistic Director of the Panama Jazz Festival, and the Berklee Global Jazz Institute. Pérez is a Yamaha and Mack Avenue Artist.

John Patitucci (Bass)

John Patitucci is a five-time Grammy award winner and has performed and/or recorded with jazz giants Dizzy Gillespie, Wayne Shorter, Herbie Hancock, Chick Corea, Stan Getz, Freddie Hubbard, Roy Haynes, Wynton Marsalis, Michael Brecker, and countless others. He has also worked with pop artists including Natalie Cole, Joni Mitchell, Bono, Sting, James Taylor, and Paul Simon. Patitucci has released 16 solo recordings of his own and has always been an

active composer, most recently writing for film. He is currently a Visiting Scholar at Berklee College of Music's Global Jazz Institute.

Brian Blade (Drums)

Brian Blade was born in Shreveport, Louisiana and he has been the drummer in the Wayne Shorter Quartet since 2000.

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 his-

tory; 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.

CREATIVE TEAM

Frank Gehry (Set Designer)

Raised in Toronto, Frank Gehry moved with his family to Los Angeles in 1947. Gehry received his Bachelor of Architecture degree from the University of Southern California in 1954, and studied City Planning at the Harvard University Graduate School of Design. His architectural career has spanned over six decades and produced public and private buildings in America, Europe, and Asia. His work has earned Gehry several of the most significant awards in the architectural field, including the Pritzker Prize. Notable projects include Guggenheim Museum in Bilbao, Spain; Walt Disney Concert Hall in Los Angeles; Eight Spruce Street Residential Tower in New York City; Opus Residential Tower in Hong Kong; Foundation Louis Vuitton Museum in Paris, France; and a new center for the Youth Orchestra Los Angeles (YOLA) in Inglewood, California. Projects under construction include the Facebook Campus in Menlo Park, California; the Grand Avenue Project in Los Angeles, California; and the Battersea Power Station Development in London, England.

Montana Blanco (Costume Designer)

Montana is a Brooklyn-based costume designer from Albuquerque, New Mexico. His grandmother, a lampshade artisan, inspired an early love of fabric, color, and beauty. He is a graduate of Oberlin College and Conservatory of Music, Brown University, and the Yale School of Drama. Montana is a recipient of the Drama Desk, Lucille Lortel, Henry Hewes, and Obie awards. MontanaLeviblanco.com.

Jen Schriever (Lighting Designer)

Broadway: *Lackawanna Blues*, *Grand Horizons*, *The Lifespan of a Fact*, *Eclipsed*, *Ghetto Klown*.

Recent Off-Broadway: *Power Strip* (LCT 3); *A Strange Loop* (Playwrights Horizons); *Superhero* (2ST); *What the Constitution Means to Me* (NYTW); *Thom Pain, Night is a Room* (Signature); *Collective Rage*, *School Girls...* (MCC); *Usual Girls*, *Bobbie Clearly*, *On the Exhale* (Roundabout); *Dan Cody's Yacht*, *In the Body of the World* (Manhattan Theatre Club); *The Amateurs* (Vineyard); *Strange Interlude* (Transport Group); *The Moors* (Playwrights Realm); *Eclipsed*, *ToasT*, *A Second Chance* (The Public). Tour: *An Officer and a Gentleman* and *Blue Man Group* national tour. Opera: *Die Fledermaus*, *Pearl Fishers* (Metropolitan Opera); *Faust*, *A Midsummer Night's Dream*, *La Traviata* (Mariinsky, Russia); *Pearl Fishers* (ENO and LAO). Adjunct Professor: Purchase College. Mom: Henry. jenschriever.com

Mark Grey (Sound Designer)

Mark Grey is an Emmy Award-winning sound designer and composer who made history as the first sound designer for the New York Philharmonic (*On the Transmigration of Souls*, 2002, which also won the Pulitzer Prize in Music) and the Metropolitan Opera (*Doctor Atomic*, 2008; *Nixon in China*, 2011; *Death of Klinghoffer*, 2014; *The Merry Widow*, 2015; *Bluebeard's Castle/Iolanta*, 2015; *L'Amour de Loin*, 2016). As a composer, his opera *Frankenstein* premiered in 2019 at La Monnaie in Brussels, along with several commissions from the Atlanta Symphony and the Los Angeles Philharmonic. His chamber opera *Birds In The Moon* premiered with the New York Philharmonic in 2021. Grey has collaborated closely with composer John Adams, and several others, for over three decades. His sound designs have been heard throughout major concert halls, HD simulcast theaters, and opera houses worldwide.

Cookie Jordan (Hair Designer)

Cookie has designed for 15 Broadway shows, including: *Fela*, *Slave Play*, *Choir Boy*, *The Cher Show*, *Once On This Island*, *Sunday in the Park with George*, *In Transit*, *Eclipsed*, *Side Show*, *After Midnight*, *A View From the Bridge*, and *South Pacific*. Off-Broadway: *All the Natalies*

Portmans, Girls, Fefu and Her Friends, Ain't No Mo', Fairview, Toni Stone, If Pretty Hurts, The Secret Life of Bees, Boseman and Lena, Fabulation, Our Lady of 121st Street, In the Blood, Daddy, Hercules in the Park. Television: Makeup for *The Wiz Live*. Cookie has been nominated for three Drama Desk Awards and one Emmy Award, and received two Obie Awards and the Henry Hewes Design Award.

Joya Giambone (Makeup Designer)

Broadway: *Clyde's* (Assistant to Hair Designer Cookie Jordan), *Grand Horizons* (Makeup Designer), *Slave Play* (Associate Hair and Makeup Designer), *The Cher Show* (Associate Makeup Designer). Off-Broadway: *Fefu and Her Friends* (Assistant to Hair Designer Cookie Jordan), *Hercules* (Associate Hair and Makeup Designer), *Strange Loop* (Assistant to Hair Designer Cookie Jordan), *Ain't No Mo* (Associate Hair and Makeup Designer) National Tours: *Once On This Island* (Associate Hair and Makeup Designer), *Love Never Dies* (Associate Makeup Designer). Education: BFA, Theater Arts, Nazareth College. Makeup Certification, Makeup Forever Academy NYC. www.joya-giambone.com

Sunder Ganglani (Dramaturg)

Sunder Ganglani works in collaboration between forms; music, theater, civil disobedience, radical pedagogy, visual art. As the co-artistic director of the Foundry Theater his award-winning work with Ariana Reines, Claudia Rankine, W. David Hancock, David Greenspan, and many others has toured nationally/internationally. At the moment, he is working on new experiments in music with composers Justin Hicks and the Hawtplates, Rhiannon Giddens, Helga Davis, and Flutronic; new experiments in co-created performance with Charlotte Brathwaite, June Cross, Cauleen Smith, Janani Balasubramanian, and Ak Jansen; and a public protest mass on the sixth extinction with Reverend Billy and the Stop Shopping Choir.

Phillip Golub

(Music Dramaturgy and Music Coordinator)

Phillip Golub is a composer and pianist based in New York City. His music strides the boundary between the spontaneous and the premeditated, focusing on the act of interpretation and the “sound of magic.” Golub’s music has been performed in spaces including Merkin Hall in New York and the Broad Stage in Los Angeles. He has performed at venues ranging from Milton Court Concert Hall (London) to The Stone, the Whitney Museum, and National Sawdust (NYC). In May 2020, Golub released a debut record, *Axioms // 75ab*, with his band Tropos (Biophilia Records). phillipgolubmusic.com.

Caroline Shaw

(Additional Vocal Arrangements)

Caroline Shaw is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She was the then-youngest recipient of the Pulitzer Prize for Music when selected in 2013 for *Partita for 8 Voices*, written for the Grammy-winning Roomful of Teeth, of which she is a member. Recent commissions include new works for Renée Fleming with Inon Barnatan, Dawn Upshaw with Sō Percussion, and Gil Kalish, the Seattle Symphony, Anne Sofie von Otter with Philharmonia Baroque, and the Los Angeles Philharmonic. Film scores include Erica Fae’s *To Keep the Light* and Josephine Decker’s *Madeline’s Madeline*. She has produced for Kanye West (*The Life of Pablo; Ye*) and Nas (*NASIR*), and has contributed to records by The National, and by Arcade Fire’s Richard Reed Parry. Shaw has studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a Creative Associate at the Juilliard School.

Ganavya Doraiswamy (Additional Text)

With a voice described as “a thick ephemera, like smoke as dark as ink” (*The New York Times*) and “most enchanting” (NPR), Doraiswamy is a student of love, sound, heart, and listening.

She works with an inner library of “spi/ritual” blueprints offered to her by an intergenerational constellation of collaborators. Her degrees include psychology, theater, and graduate degrees from Berklee, UCLA, and Harvard. Her residencies include Civitella and Camargo. Recent works include the Peter Sellars-directed *this body is so impermanent...* (2021) and *Vimalakirti Sutra Chapter 7: The Goddess* (2019). Upcoming works include an opera about her grandmother and a meditation on Alice Coltrane Turiyasangitananda’s *Monument Eternal*.

Joy Harjo (Additional Text)

Joy Harjo, the 23rd Poet Laureate of the United States, is an internationally renowned performer and writer of the Muscogee (Creek) Nation. Harjo is the author of nine books of poetry, several plays, children’s books, and two memoirs; she has also produced seven award-winning music albums. Her many honors include the Ruth Lily Prize from the Poetry Foundation, the Academy of American Poets Wallace Stevens Award, two NEA fellowships, and a Guggenheim Fellowship. She is a chancellor of the Academy of American Poets and Board of Directors Chair of the Native Arts & Cultures Foundation, and she holds a Tulsa Artist Fellowship. Harjo lives in Tulsa, Oklahoma.

Safiya Sinclair (Additional Text)

Safiya Sinclair was born and raised in Montego Bay, Jamaica. She is the author of *Cannibal*, and winner of a Whiting Writers’ Award, the American Academy of Arts and Letters’ Metcalf Award in Literature, and the Prairie Schooner Book Prize in Poetry. Sinclair’s other honors include a Pushcart Prize, fellowships from the Poetry Foundation, the Civitella Ranieri Foundation, and the Elizabeth George Foundation. Her work has appeared in the *New Yorker*, *Granta*, *The Nation*, and elsewhere. Sinclair is currently an associate professor of creative writing at Arizona State University. Her memoir, *How to Say Babylon*, is forthcoming from Simon & Schuster.

Teresa Cruz (Assistant Director)

Teresa Cruz is a Canadian-born, Texas-raised

director, builder, and producer. She is currently a company member and Associate Artistic Director at the VORTEX Rep in East Austin. VORTEX directing credits include *She Kills Monsters* (2018), *Ride the Wave* (2020), *Origin Story* (2020), and *The VORTEX Odyssey* (2020). Her AD credits include *Henry IV, Part 1* (Oregon Shakespeare Festival, 2017) and *Water by the Spoonful* (Center Theatre Group, 2018). She has completed internships at Berkeley Repertory Theatre, Ars Nova, and Huntington Theatre Company. Cruz is a graduate from Connecticut College with a degree in Psychology and Theater.

PRODUCING TEAM

Jeff Tang (Executive Creative Producer)

Jeff Tang is a composer and creative producer whose practice is rooted in a deep delight in unexpected cross-pollinations and an ambition to agitate the historical cultural narrative. Co-founder of Real Magic with esperanza spalding, his recent producing credits include *Sound Heals* for the Sound Health Network, *The Heart of the Song* for the Dallas Opera, the podcast *Active Hope* for the Apollo Theater, Kennedy Center, and National Sawdust, and as Consulting Producer for the Kennedy Center and Content Consultant for the San Francisco Opera. As Associate Producer for Brooklyn’s NationalSawdust+, he has worked with poets, scientists, filmmakers, musicians, and jugglers, and he was a producer for the Metropolitan Opera’s international *Live in HD* and radio broadcasts, and a catalyst for the Met’s public programming, audience engagement, and social impact. Tang is a proud member of Peoplmovr, a creative studio specializing in involvement that centers anti-racism and equity in its commitment to collective liberation. www.jefftang.com.

Cath Brittan (Producer)

Producer Cath Brittan is originally from Manchester, England. She lived in Vienna for many years, working with the Wiener Festwochen. Brittan has worked as production manager and producer in theaters and opera houses around

the world, including at the English National Opera, London; the Bolshoi, Moscow; Teatro Real, Madrid; the National Theater of Finland; Opéra de Comique, Paris; Grand Théâtre de Genève, Geneva; Perm State Opera and Ballet, Perm, Russia; and many more. Recent and upcoming productions include *Acı, Galatea e Polifemo* (dir. Christopher Alden); *Glass Handel* (2018 & 2019); *Bandwagon* (2020 & 2021), New York Philharmoni—all with Anthony Roth Costanzo; *Das Paradies und die Peri*, Los Angeles Philharmonic and Peter Sellars; 2018–19 and 2019–20 *Soundbox* Season, San Francisco Symphony; *Orphic Moments* (dir. Zack Winokur) with The Master Voices; *Perle Noir* (Tyshawn Sorey & Julia Bullock @ The Met Museum), *Arkipov* (Peter Knell & Stephanie Fleischmann); *Birds in the Moon* (Mark Grey & Júlia Canosa i Serra); *Only an Octave Apart* (dir. Zack Winokur); *History's Persistent Voices* with Julia Bullock; *Everything Rises* (Jennifer Koh & Davóne Tines). Brittan is also the producer for AMOC*, the American Modern Opera Company (Zack Winokur & Matthew Aucoin).

Real Magic

Formed in 2018 by Creative Producer Jeff Tang and Grammy Award-winning bassist, composer, and vocalist esperanza spalding, Real Magic was created to produce ... (*Iphigenia*) independently, in an environment of radical experimentation and open collaboration free from commercial expectations. www.iphigenia.live

Octopus Theatricals

Founded by Tony and Grammy-winning producer Mara Isaacs, Octopus Theatricals collaborates with artists and organizations to foster an expansive range of compelling theatrical works for local and global audiences. We eschew boundaries—aesthetic, geopolitical, institutional—and thrive on a nimble and rigorous practice. Current projects include *Hadestown* by Anaïs Mitchell (Broadway, eight Tony Awards including Best Musical; Grammy Award, Best Musical Theater Album); *Dreaming Zenzile* by Somi Kakoma; *SOCIAL! Dance Club* created by Steven Hoggett,

Christine Jones and David Byrne; *An Iliad* by Lisa Peterson and Denis O'Hare (Obie Award); Dianne McIntyre's *Speaking In The Same Tongue*; *And So We Walked* by DeLanna Studj; Bill Irwin's *On Beckett*; and Theatre for One and many more. In 2020, Octopus launched the Producer Hub, an online resource supporting independent producers in the experimental and performing arts sectors. www.octopus-theatricals.com.

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