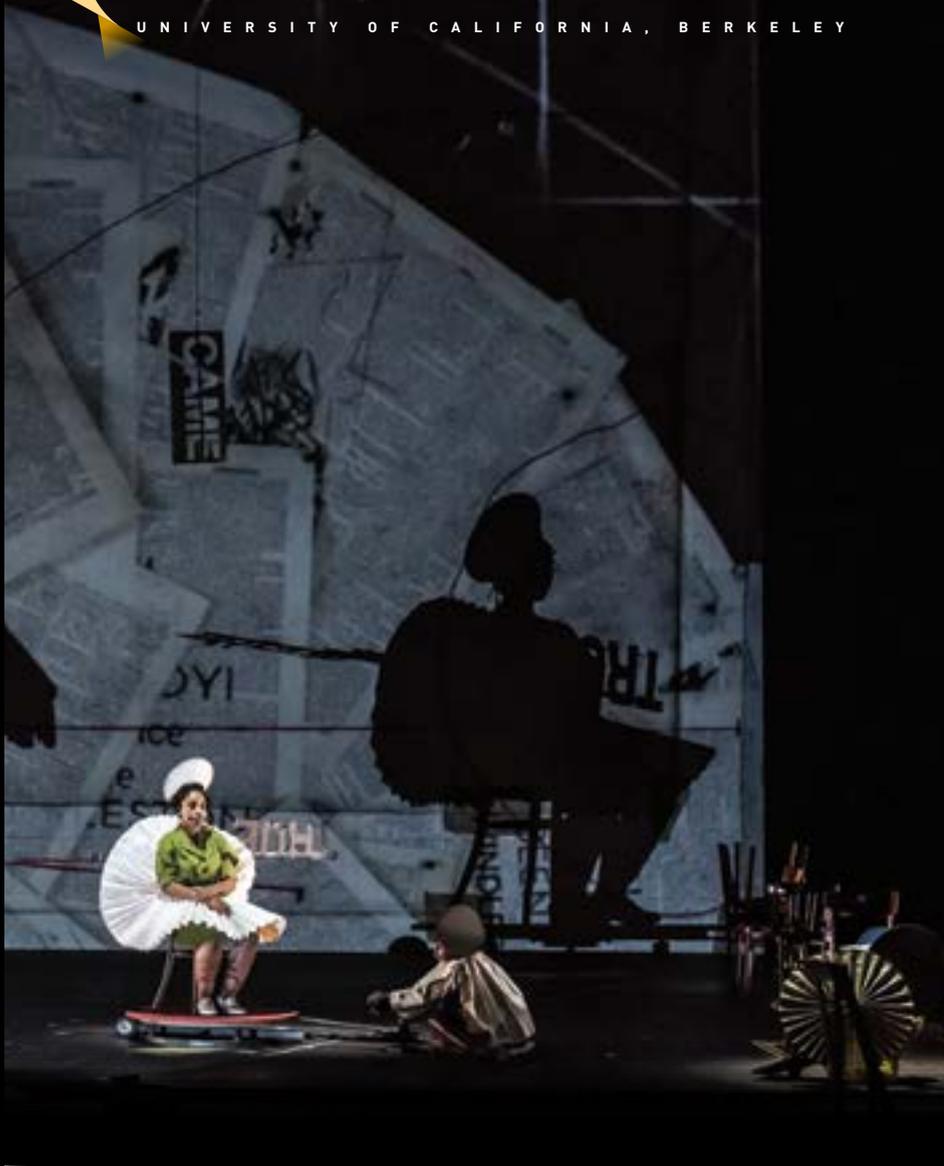


MARCH 2023

22/23
SEASON

music dance theater
Cal Performances
UNIVERSITY OF CALIFORNIA, BERKELEY



encore

**"The guitars
shred your heart."**

—*Time Out Chicago*

CAMBODIAN ROCK BAND

WRITTEN BY **LAUREN YEE**
FEATURING SONGS BY **DENGUE FEVER**
DIRECTED BY **CHAY YEW**

FEB 25–APR 2

**GUITARS TUNED.
MIC CHECKED.
GET READY TO ROCK!**

**"A rich new play...
both contemplative
and comic."**

—*The New York Times*

ENGLISH

BY **SANAZ TOOSSI**
DIRECTED BY **MINA MORITA**

MAR 31–MAY 7

**WINNER OF THE
2022 LUCILLE LORTEL AWARD
FOR OUTSTANDING PLAY**



BERKELEY REP

2025 ADDISON ST., BERKELEY, CA
1/2 BLOCK FROM DOWNTOWN BERKELEY BART

berkeleyrep.org 510 647-2949

SEASON SPONSORS

 bartable
bart.gov/bartable

 Peets
COFFEE



TABLE OF CONTENTS

3	BOARD OF TRUSTEES
5	FROM THE ARTISTIC AND EXECUTIVE DIRECTOR
7	<i>THE REASSURANCE OF UNCERTAINTY: WILLIAM KENTRIDGE'S PARADOXICAL, ILLUMINATING ART AT BERKELEY</i> by Thomas May
CP-1	PROGRAMS
11	CAL PERFORMANCES STAFF
16	ANNUAL SUPPORT



Dario Calmese

Front and back over: William Kentridge's *SIBYL*.
Photo by Stella Olivier.

Continuing a tradition that dates to the late 1960s, the breathtaking Alvin Ailey American Dance Theater returns for the company's annual campus residency, April 11–16. Three programs this year feature captivating dance from Ailey artistic director **Robert Battle**, resident choreographer **Jamar Roberts**, and the brilliant **Kyle Abraham**, eye-opening new company productions of works from American masters **Twyla Tharp** and **Paul Taylor**, and a selection of Ailey classics, including the ever-popular *Revelations*.

encore

Encore—Connecting Arts, Culture and Community.

March 2023 | Volume 1, No. 8

PAUL HEPPNER

President & Publisher

BRIANNA HANSEN

Vice President of Sales

JENNIFER SUGDEN

Vice President of Publishing Services

SHAUN SWICK

Brand & Creative Manager

CIARA CAYA

Marketing & Communications Manager

GENAY GENEREUX

Accounting & Office Manager

JAMES SCHRECK

Media Sales Coordinator

KALLINS MEDIA SALES

Marilyn Kallins, Bay Area Representative

JACQUI DZIAK

Regional Sales Representative

Encore Media Group

1631 15th Ave W.

Suite 219

Seattle, WA 98119-2796

206.443.0445

info@encoremidiagroup.com

encoremidiagroup.com

Encore Media Group is located in Seattle and acknowledges that we are on the lands of the Duwamish People, and their other Coast Salish relations—past and present. We recognize that these lands are unceded and we support the Duwamish Tribe in their struggle to gain Federal Tribal Recognition. We honor with gratitude the land itself. This acknowledgment does not take the place of authentic relationships with Indigenous communities, which we seek to build. We hope that this step of honoring these lands, and the First People of Seattle who remain their stewards, will help us become better neighbors to the Duwamish Tribe and all the people who have called the Pacific Northwest home since time immemorial.



music dance theater
Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

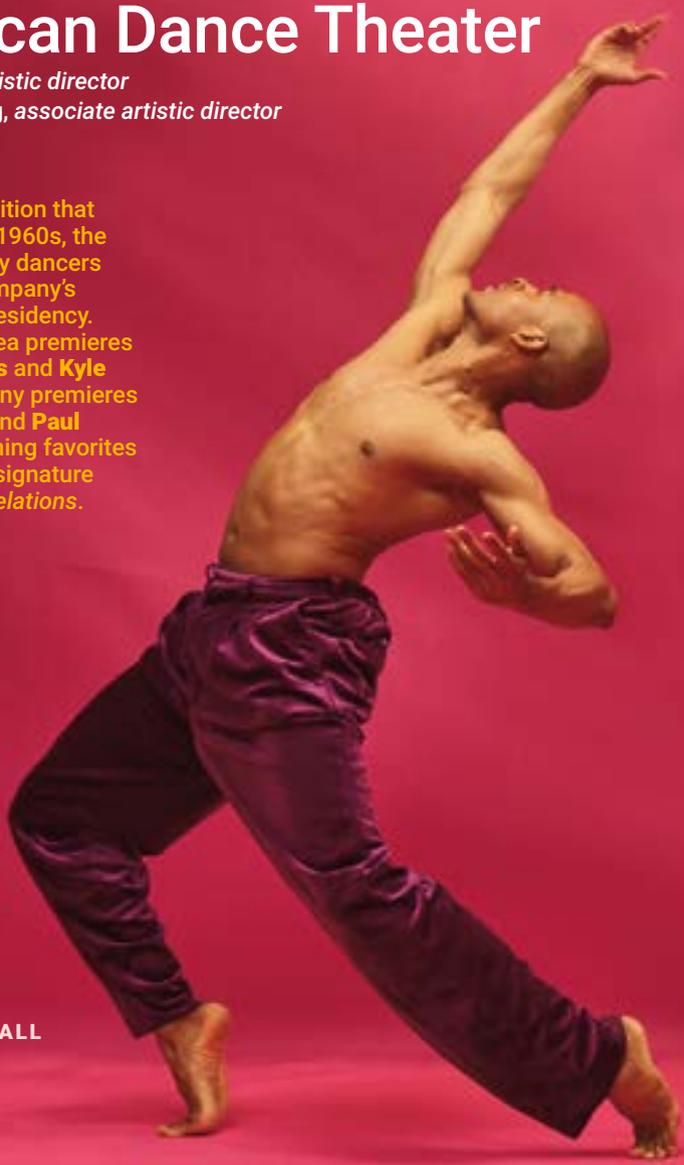
22/23
SEASON

Alvin Ailey American Dance Theater

Robert Battle, *artistic director*

Matthew Rushing, *associate artistic director*

Continuing a tradition that dates to the late 1960s, the breathtaking Ailey dancers return for the company's annual campus residency. Featuring Bay Area premieres by **Jamar Roberts** and **Kyle Abraham**, company premieres by **Twyla Tharp** and **Paul Taylor**, and returning favorites including Ailey's signature masterpiece *Revelations*.



Apr 11–16

ZELLERBACH HALL

calperformances.org | 510.642.9988



BOARD OF TRUSTEES

2022–2023

OFFICERS

Jeffrey MacKie-Mason, *co-chair*
Lance Nagel, *co-chair*
Lynne LaMarca Heinrich, *vice chair*
Sara Wilson, *vice chair*
Shariq Yosufzai, *treasurer and secretary*
Susan Graham Harrison, *trustee-at-large*
Cary Koh, *trustee-at-large*
Helen Meyer, *trustee-at-large*

TRUSTEES

Nancy Aldritt
Janice Brathwaite
Carol T. Christ †
Naniette Coleman
Rupali Das
Beth DeAtley
Leland Dobbs
Hilary Fox

Kevin Gillespie‡
Jeremy N. Geffen †
Bernice Greene
Jake Heggie
Kit Leland
Jen Lyons
Leslie Maheras

Panos Papadopoulos
Phoeland Siu‡
Françoise Stone
Augustus K. Tobes
Deborah Van Nest
Caroline Winnett

† *Ex Officio Trustee*
‡ *Student Representatives*

FOUNDING TRUSTEES

Carole B. Berg
Merrill T. Boyce
Earl F. Cheit, *Founding Chair*
Robert W. Cole
Hon. Marie Collins
John Cummins
Ed Cutter
John C. Danielsen
Donald M. Friedman
Frederick Gans
Shelby Gans

Lynn Glaser
G. Reeve Gould
Margaret Stuart Graupner
Jean Gray Hargrove
Kathleen G. Henschel
Carol Nusinow Kurland
Kimun Lee
Sylvia R. Lindsey
Donald A. McQuade
Ralph N. Mendelson
Marilyn Morrish

Anthony A. Newcomb
David Redo
Jim Reynolds
Madelyn Schwyn
Alta Tingle
Carol Jackson Upshaw
Julia Voorhies
Margaret Wilkerson
Wendy W. Willrich
Oly Wilson Jr.
Alvin Zeigler

EARL F. CHEIT SUSTAINING TRUSTEES

Eric Allman
Diana Cohen
Hon. Marie Collins
Lynn Glaser
Kathleen G. Henschel

Joe Laymon
Dorette P.S. Luke
Liz Lutz
Susan Marinoff

Eddie Orton
Jim Reynolds
Gail Rubinfeld
Will Schieber
Carol Jackson Upshaw

SHARE YOUR EXPERIENCES. INDULGE YOUR CURIOSITY.

Pursue your passions and live life to the fullest in the company of friends. Rediscover yourself at **St. Paul's Towers**, an engaging Life Plan Community in the Adams Point neighborhood, just steps from Lake Merritt. Schedule your visit today!

Independent and Assisted Living | Memory Care | Skilled Nursing



St. Paul's Towers
A FRONT PORCH COMMUNITY

510.891.8542
stpaulstowers.org 
100 Bay Place, Oakland

Proud partner of the UC Retiree Learning Series
presented by UCB Retirement Center.

COA #351
 Lic #011400627



Jeremy Geffen

It would be hard to exaggerate the depth and breadth of Cal Performances' programming this month, a schedule distinguished by the culmination of our season-long, campus-wide residency honoring the visionary work of South African artist **William Kentridge**—the man the UK's *Guardian* described as "continuously original, deeply humane, and vividly thought-provoking...one of the great artists of our time." Residency events include the US premiere of Kentridge's musical and theatrical work *SIBYL* at Zellerbach Hall (for more, see Thomas May's excellent article, beginning on the next page), including a special gala honoring the artist; a presentation of the Dadaist poem *Ursonate*, performed by Kentridge himself; a staging of *A Guided Tour of the Exhibition: For Soprano and Handbag*, a bold and innovative work created by Kentridge and Joanna Dudley (who will also perform it); a retrospective of

Kentridge's films; the visual lecture *To What End*; and classroom conversations. We're thrilled to play a major role in this extraordinary artistic endeavor and thank our partners—the Berkeley Art Museum and Pacific Film Archive (BAMPFA) and the Townsend Center for the Humanities—for their contributions to this great celebration.

During any other month, the Kentridge Residency would be more than enough to trumpet. But March at Cal Performances will also see a return engagement by the storied **Vienna Philharmonic Orchestra**, under conductor **Christian Thielemann** (making his Bay Area concert debut). Over the course of three programs at Zellerbach Hall, the orchestra will traverse a century of canonic repertoire—from the heroic music of Viennese classicism, through several generations of opulent Austro-German Romanticism, to the expanded sonorities of the Second Viennese School near the turn of the 20th century. These works showcase the mighty Vienna musicians at their finest, artists renowned for playing both "rich in detail and fearsome in its intensity" (*The Guardian*).

If all of this weren't enough, we'll also see a long-anticipated visit by New Orleans' legendary **Preservation Hall Jazz Band** celebrating its 60th anniversary this year with a rousing program of traditional jazz, gutbucket funk, Afro-Cuban rhythms, folk, and pop; and a performance of Handel's great oratorio *Solomon* (1748) with the renowned **English Concert**, the **Clarion Choir**, and an impressive array of guest vocalists. Our great friend **Zakir Hussain** returns with his ever-popular **Masters of Percussion**; the London-based **Castalian Quartet** makes its Cal Performances debut with a program that ranges from Haydn to Schubert to a haunting 2006 work by contemporary Finnish composer Kaija Saariaho; and we'll cap off the month with concerts by the international all-woman jazz supergroup **Artemis** and the accomplished **Zurich Chamber Orchestra** with music director and violinist **Daniel Hope**.

Upcoming *Illuminations*: "Human and Machine" programming (much of it presented in conjunction with the Kentridge Residency) will continue to take advantage of Cal Performances' unique positioning as a vital part of the world's top-ranked public university. As we've done all season long, we'll be engaging communities on and off campus to examine the evolution of tools such as musical instruments and electronics, the complex relationships between the creators and users of technology, the possibilities enabled by technology's impact on the creative process, and questions raised by the growing role of artificial intelligence in our society.

Please make sure to check out our brochures and our website for complete information about upcoming events. And stay tuned in April, when we announce our 2023–24 season; we've got plenty of exciting news for you.

Thank you for joining us at Cal Performances!

Jeremy Geffen

Executive and Artistic Director, Cal Performances





The Reassurance of Uncertainty

William Kentridge's Paradoxical, Illuminating Art at Berkeley

by Thomas May

"There will be no epiphany." "Wait again for better gods." "You will be dreamt by a jackal." "Heaven is talking in a foreign tongue."

The oracular messages that course through *SIBYL*, the most recent performance work by the towering South African artist **William Kentridge**, tease with tantalizing ambiguity. They seem to wryly provoke an irresistible urge to twist whatever information is at hand into interpretations best suited to our desires.

That's a primordial human instinct, of course: indeed, the ancient Greek myths involving oracles—an integral part of Kentridge's familiar network of imagery—underscore the irony of playing into the hands of fate at the very moment we're most convinced that our ingenuity has allowed us to elude it. But this behavior has newfound resonance during an era of curated data and populism-stoked skepticism toward voices of authority in science and the humanities alike.

The art of William Kentridge illuminates such fundamental impulses in a way that seems simultaneously timeless and trenchantly of the moment. His campus-wide Berkeley residency, which is taking place throughout the current academic year, is anchored around the US premiere of *SIBYL* (March 17–19, Zellerbach Hall). Cal Performances is presenting the work as one of the highlights of this season's *Illuminations* programming on the theme "Human and Machine."

"There are very few artists who excel in so many areas simultaneously," according to Jeremy Geffen, executive and artistic director of Cal Performances. Referring to his protean accomplishments in drawing, printing, sculpture, film, and live music and theater performance,

Geffen says that the internationally renowned Kentridge is “the perfect artist for a university”—and, in particular, for a campus-wide residency intended to appeal to students and educators across a wide spectrum of disciplines.

Complementing the March performances of *SIBYL*, Cal Performances is collaborating with the UC Berkeley Art Museum/Pacific Film Archive (BAMPFA) and the Townsend Center for the Humanities to highlight various facets of Kentridge’s wide-ranging work and further enrich campus-wide discussions around the “Human and Machine” theme. Employing the lecture format—another medium Kentridge approaches as a mode of artistic expression—last November, the artist presented *To What End*, an illustrated talk tracing the development of *SIBYL*. One week before the *SIBYL* premiere, on March 10, Kentridge will offer a live performance (joined by surprise guest artists) of the seminal Dadaist “sound poem” *Ursonate* by Kurt Schwitters. Then, on March 15, soprano Joanna Dudley will perform *A Guided Tour of the Exhibition: For Soprano and Handbag*, the one-woman absurdist play she developed with Kentridge as a protest against the “museification” of art works. And closing out the residency is a BAMPFA retrospective in March and April of Kentridge’s remarkable work as a filmmaker, where his use of animation has been especially innovative.

SIBYL, the centerpiece of the residency, is uniquely relevant to the “Human and Machine” theme. Whether the topic is data science, artificial intelligence, or the various geological sciences, “predicting the future is a subject of intense research at UC Berkeley,” says Greg Niemeyer, Professor of Media Innovation, who describes himself as a “data artist” and is also a member of the design committee for the *Illuminations*: “Human and Machine” programming.

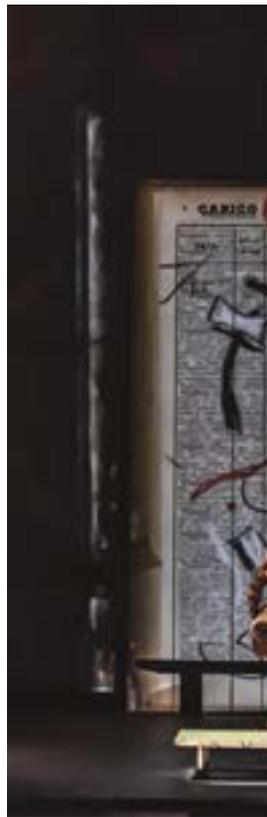
“Think about the challenges of climate change,” Niemeyer continues. “We realize that we have to adapt, but we don’t know how. And so we look to science for ideas, but we also need to look to the humanities to figure out how we as humans can cope with the experience of change. And it is exactly this human experience that is at the center of William Kentridge’s production. It gives us a chance to reflect on how we as human beings, as individuals, relate to the major changes we’re facing.”

Illuminating Interactions between the Human and the Machine

In September 2019, Geffen attended the world premiere of *Waiting for the Sibyl*, the culminating second part of *SIBYL*, at Teatro dell’Opera di Roma. He determined on the spot to bring the project to Berkeley. “It’s at once compelling, profound, and funny, and in a sort of Shakespearean way is able to appeal as an entertainment on multiple levels simultaneously.”

Geffen moreover sensed a special relevance for Cal Performances’ spotlight on the interface between human and machine. *SIBYL* plays with the idea of the algorithm as the modern, technological counterpart to the ancient oracles and their messages for humanity. Kentridge’s work transforms the ancient myth that underlies its fragmentary narrative into “a metaphor for human interaction with technology—its expressive possibilities, but also the risks that come with those potential rewards.”

Likewise germane to questions about the interaction between humanity and the machine are Kentridge’s formal and technical methods. They privilege “old-fashioned” figura-



tive content and analog processes over abstraction and digital sleight-of-hand. The pattern of drawing followed by erasure followed by further drawing that is a signature of his animated films, for example—including those shown in *SIBYL*—make the physical labor involved in creating the art visible, emphasizing a “handmade” quality that “carries the human imprint,” as Geffen points out. A characteristically Kentrighian paradox is that he uses technology to create these entities while seeming to disguise it—while at the same time encouraging viewers to question that technology.

SIBYL



Stella Olivier

The result is an overriding sense of ambivalence and uncertainty that not only stimulates critical thinking but fully engages the imagination. There is no predictable formula (the essence of the algorithm), no technological wizard-behind-the-curtain to explain how Kentrigh produces his art—along with its unique mixture of intuition, poetic collage, and incisive political critique.

Intimations of the Sibyl

The process behind the creation of *SIBYL* epitomizes how so many disparate elements converge in Kentrigh’s artistic practice. His early-career experiences in Apartheid-era Johannesburg, where he was born in 1955, revolved around activities in the theater (as an

continued on p. 12

Dance & Chamber & Jazz & Theater & Recital & Orchestra.

March is for Members!

Support from our members allows Cal Performances to expand access to the live performing arts by bringing the world's finest in music, dance, and theater to our community.

Visit our membership table in the lobby of Zellerbach Hall in March to learn more about the impact and benefits of being a member at Cal Performances. And when you make a new donation or renew your existing membership, you'll receive a special Thank You gift. Don't wait to (re)join us for the 2023-24 season!



Thank you for your generous support!



Thursday, March 2, 2023, 7:30pm
Zellerbach Hall

Preservation Hall Jazz Band
Pass It On:
60th Anniversary Musical Celebration

Branden Lewis, *trumpet*
Clint Maedgen, *saxophone*
Kerry Lewis, *bass*
Kyle Roussel, *piano*
Revon Andrews, *trombone*
Glen Andrews, *drums*

*Tonight's program will be announced from the stage and performed without intermission.
The performance will last approximately 85 minutes.*



Preservation Hall at 726 St. Peter, New Orleans, in the 1950s. Photo by Dan Leyrer.

Preservation Hall is a humble, much-loved room dedicated to keeping the past and future of jazz alive. It's a well-worn space that's physically small but spiritually huge. People from around the globe make pilgrimages to it, and this year, the Preservation Hall Jazz Band is embarking on a pilgrimage of its own: a nationwide tour to celebrate the hall's 60th anniversary. The band's mission remains focused on initiating audiences into the ineffable, almost religious experience of channeling their ancestors through the music and culture they've inherited from them.

"Touring is a part of our ritual," Ben Jaffe, creative director of Preservation Hall, adds. "It's our tradition. When my parents began touring with the band in the early 1960s, they were bringing something that most people didn't even know existed to stages all over the world. It was this magnificent revelation to people that something so beautiful could even exist. People come to Preservation Hall and have transformative experiences, and that's part of our mission: to go out in the world and make that experience available to everyone."

Sunday, March 5, 2023, 3pm
Zellerbach Hall

The English Concert

Harry Bicket, *artistic director, conductor, and harpsichord*

George Frideric Handel (1685–1759)
Solomon, HWV 67, an oratorio in three acts

Ann Hallenberg (Solomon), *mezzo-soprano*
Miah Persson (Solomon's Queen and First Harlot), *soprano*
Elena Villalón (Nicaule, Queen of Sheba), *soprano*
Brandon Cedel (Levite), *bass-baritone*
James Way (Zadok), *tenor*
Niamh O'Sullivan (Second Harlot), *mezzo-soprano*

The Clarion Choir
Steven Fox, *artistic director*

Lily Arbisser Shorr, *supertitles*

*This performance will include two 20-minute intermissions,
the first following Act I
and the second following Act II.*

*The performance will last approximately
three hours and 10 minutes, including the two intermissions.*

*This performance is made possible, in part, by Bernice Greene,
The Estate of Ross E. Armstrong, and an anonymous Patron Sponsor.*

COVID-19: Masking is required inside the auditorium, and is strongly recommended, though not required, for indoor lobby/waiting areas as well as outdoor spaces. Up-to-date vaccination is strongly recommended, though not required for entry. The latest information on Cal Performances' COVID-19 safety policies is available at calperformances.org/safety.
Photographing and/or recording this performance is strictly prohibited.

Despite his advancing years, 1749 was one of the greatest periods of George Frideric Handel's career. Though he was now turning 64, his physical and creative vigor remained extraordinary even for a much younger man. He still maintained a relentless schedule each year of creating a pair of oratorios for the next Lenten concert season, as well as numerous other works, often commissioned by members of the royal family. As well as his new creative work, he revived earlier oratorios—in 1749 they were *Samson*, *Hercules*, and *Messiah*—which often required extensive revisions to accommodate new singers. He oversaw these productions, new and old, while also enriching them with his organ virtuosity.

Written during the spring and summer of 1748, Handel's new oratorios for 1749 were a contrasting pair. Drawn from the Biblical apocrypha, *Susanna* was an intimate drama about a beautiful woman falsely accused by lecherous elders of the community. Premiered on March 17, 1749 at London's Covent Garden Theatre, *Solomon* was its opposite: a spectacular, pageant-like oratorio about Israel's greatest king based on the Old Testament Books of First Kings and Second Chronicles. As conductor John Eliot Gardiner wrote: "To my mind, *Solomon* is probably the most magnificent, certainly the most lavish of all the Handel oratorios. He demanded a grander, more sumptuous orchestra for *Solomon* than any earlier oratorio, and it contains a high proportion of choral music written in his most imposing ceremonial style."

Why did Handel choose this subject at this particular time? Renowned for his wisdom, Solomon had built the great temple at Jerusalem and then presided over Israel's longest period of peace and prosperity. But Handel was not musing solely about Solomon in 1748–49, he was also thinking about his own king and patron, George II. For many years, Europe had been roiled by the

War of the Austrian Succession, which was now about to be concluded in the Treaty of Aix-la-Chapelle. It was a time for celebration, culminating on April 27, 1749—a month after *Solomon*'s debut—with an elaborate outdoor performance of Handel's new *Music for the Royal Fireworks*. Both *Solomon* and the *Royal Fireworks* shared a common emphasis on musical splendor as well as a mood of optimism for the future.

So ancient Israel's Solomon is here regarded as a model for George II, who was also leading England through a period of wealth and security. "What gives the oratorio its strength is Handel's vision of Solomon's court as an ideal society," writes Handel scholar Winton Dean. *Solomon*'s librettist is unknown, but he was most careful to show Israel's king as being without flaw—there's no hint of Solomon's harem of hundreds of concubines, for example. Writes Paul Henry Lang, the librettist "omitted all adverse nuances, making the King of the Israelites not only a paragon of monogamy but an irreproachable figure that could not have displeased the King of the English, who knew well that he and his subjects were beholding their own portrait."

MUSICAL BOUNTY

An enlarged chorus—big enough for Handel to frequently divide into double choruses—is the undisputed star of *Solomon*. Dean: "The choruses of *Solomon* are among the greatest Handel ever wrote, and they illustrate the remarkable range and flexibility of his technique." There are choruses, like the antiphonal double chorus "Your Harps and Cymbals Sound" opening Part I and the oratorio's closing number "Praise the Lord with Harp and Tongue," that epitomize Baroque ceremonial splendor. But there are also more intimate moments like the beautiful "May no rash intruder" (also known as the "Nightingale Chorus") that accompanies Solomon and his Queen to bed at the end of Act I.

A large chorus requires the support of a large orchestra. And Handel was able to assemble his most lavish instrumental ensemble for this oratorio, including flutes, oboes, bassoons, horns, trumpets, strings, and continuo. The expanded string section allowed him to divide both violins and violas into two parts, providing richer, weightier harmonies.

With the prominence of the chorus, Handel reduced his customary emphasis on solo singers displaying their virtuosity in elaborate *da capo* arias. Though there are some lovely arias scattered throughout the score, they are often simpler in style and omit *da capo* repeats. More striking are Handel's vocal ensembles, including the love duet of Solomon and his Queen and a trio for Solomon's famous judgment of the two women claiming the same child in Act II.

Interestingly, Handel chose to give the role of Solomon to a female mezzo soprano, Caterina Galli. Gardiner suggests why: "In this particular work Handel wanted to achieve a neutrality for the central character. To have had Solomon sung by a castrato wouldn't have been quite right as castratos were generally associated with fictitious operatic heroes, often tyrants or thwarted lovers. George II wouldn't perhaps have thanked him for that." Thus the soloists skew toward female voices, with the tenor and bass consigned to lesser roles.

THE SCENARIO

Solomon is not conceived as a continuous dramatic plot but instead as a series of tableaux, each illustrating a particular aspect of Solomon's greatness. In Part I, Solomon's religious devotion is shown as he celebrates the consecration of the Temple in Jerusalem. The second half of this section demonstrates his fidelity in marriage to his young queen; Handel fills it with some of his most unabashedly sensuous music, including an ardent love duet and the gorgeous "Nightingale Chorus." The most dramatic of the

acts is Part II, which shows Solomon's wisdom as he skillfully judges the case of the two competing women. Part III displays Solomon's wealth and international stature as he hosts the Queen of Sheba visiting from the Arabian peninsula.

LISTENING TO THE MUSIC

Part I: *Solomon* opens with an overture in the French style, combining a slower ceremonial opening section with a quick-tempo Fugue of exceptional brilliance. The scene then opens on a crowd of Israelite citizens and priests assembled to consecrate Solomon's Temple. The magnificent first double chorus "**Ye harps and cymbals sound**" is an extraordinary display of antiphonal counterpoint built from the basses' unison singing of a majestically ascending phrase followed by a slower descending one. This forms a *cantus firmus* theme that keeps returning to anchor the dazzling back-and-forth calls of the two choruses.

After a pro forma aria for the basso Levite, an equally remarkable second chorus of the priests, "**With pious heart and holy tongue**," opens with hushed homophonic singing in C minor over the orchestra's solemn pulsing. This expression of awe and humility before God then explodes into a joyous antiphonal *fugato*. The many overlapping entries of the eight vocal parts thrillingly capture the feeling of an infinite number of voices and nations joining the song of praise.

Rather than a triumphant *da capo* aria, Solomon's first utterance is a quiet prayer of thanksgiving to God, voiced in a subdued *recitativo accompagnato* over a beautifully expressive orchestral part. And when a little later, he finally sings his *da capo* "**What though I trace each herb and flow'r**," it is equally modest, staying within the compass of an octave and foregoing any florid display. With its violins imitating sighing breezes, this aria is the first of many numbers that extoll Nature's beauty and

encore+



Back for another stellar season.

Enjoy the new and improved Encore+ digital program experience with these performing arts organizations:

San Francisco Bay Area

American Conservatory Theater, Cal Shakes, San Francisco Opera, San Francisco Gay Men's Chorus, San Francisco Symphony

Greater Seattle Area

A Contemporary Theatre, Book-It Repertory Theatre, Intiman Theatre, Meany Center for the Performing Arts, Seattle Children's Theatre, Seattle Opera, Seattle Rep, Seattle Theatre Group, Seattle Shakespeare Company, Taproot Theatre Company, Village Theatre

PROGRAM NOTES

power. Such poetic imagery always inspired Handel's best.

The subject now changes from corporate worship of God to the intimate pleasures of a happy marriage. This second scene shows Solomon as devoted husband, besotted by the beauty of his Egyptian queen, and Handel explores this with music of exquisitely sensuous beauty for the two lovers. (In fact, public disapproval of such frank sexuality being introduced into an oratorio caused Handel to bowdlerize his score for later revivals!) The Queen introduces herself with "Bless'd the day," a dancing *da capo* sparkling with youthfulness and joyous coloratura. This leads to an entrancing love duet, "Welcome as the dawn of day," in which the orchestra's double violin parts intertwine around each other in a graceful imitation of the loving pair's closeness.

Part I closes with one of the greatest, though quietest, of the oratorio's choruses, "May no rash intruder" (the "Nightingale Chorus") scored for five voices and a superbly colorful orchestra. Again the sounds of Nature are invoked as divided violins and violas mimic the "soft-breathing zephyrs" and a pair of flutes conjure the song of the nightingales. Animated by syncopation, the choral parts are beautifully and subtly crafted. And thus an act that began with resounding splendor closes with a softly enchanting choral benediction.

PART II

Part II contains *Solomon's* only scene of theatrical drama as the King adjudicates the case of the infant claimed by two harlots (Handel objected to calling them that). We hear the full orchestra for the first time as blazing trumpets and drums join the eight-voice double chorus in one of the oratorio's mightiest numbers, "From the censor curling rise." In this D-major hymn of praise to Solomon, Handel divides his chorus into two, singing antiphonally to each other in block chords. To differentiate the two

groups, Handel chose trumpets, timpani, and strings to accompany Chorus I and woodwinds and horns for Chorus II. The opening and closing antiphonal sections enclose a full-dress fugue, “Live, live forever, pious David’s son.”

The two women are ushered in to plead their cause. A remarkable trio in the troubled key of F-sharp minor, “**Words are weak to paint my fears,**” is launched by the first woman. Bolstered by the orchestra and its wailing high violins, her anxious phrases are halting, riddled with pauses. Eventually, the second woman grows impatient and leaps in, harshly declaring the other is false. Beneath them, Solomon’s lines remain measured and calm. Such ensembles featuring multiple characters, each individually drawn, were a rarity in Handel’s aria-dominated time. Solomon dispassionately commands the baby be cleaved in two and half given to each woman. In a pompous aria, the second woman praises the King’s wisdom and happily accepts his decree. The first woman’s response, however, is voiced in a heartbreaking aria in F minor, “**Can I see my infant god’d,**” intensified by the orchestra’s biting dissonances. She cannot bear to see her child killed and therefore begs the other to “take him all.” Solomon has flushed out the real mother.

Recalling Part’s II’s opening chorus, trumpets and timpani return for the resplendent “**Swell, swell, the full chorus,**” which closes and frames the act. Here singing in four parts to a strongly accented triple meter, the Israelites praise Solomon’s wisdom and his worthiness to be their king. Between their mighty homophonic utterances, the texture becomes open and contrapuntal with choral melismas adding to the joy.

PART III

From intimate drama we now return to pageantry. The final act opens with *Solomon’s* most famous excerpt, the sparkling orchestral sinfonia that announces “**The Ar-**

rival of the Queen of Sheba,” who has traveled from distant Arabia to behold the wonders of Solomon’s kingdom. Here Handel exploits the contrasting colors of his well-stocked ensemble with racing strings juxtaposed against pungent oboes.

The musical highlight of Part III is a Purcell-influenced masque of four choruses demonstrating how effectively music can portray drastically different scenes and emotions. This is an entertainment conceived by Solomon to delight the Queen of Sheba, and he acts as master of ceremonies briefly introducing each piece. The hushed first chorus in G major gracefully illustrates its words, “**Music, spread thy voice around/ Sweetly flow the lulling sound,**” with floating lines caressed by delicate ornaments. Next, galloping dotted rhythms carry us onto a D-major battlefield, as the chorus divides into two four-voice groups hurling their weapons against each other (“**Shake the Dome**”); martial trumpets urge them on.

Solomon interrupts this stunning number before it finishes to summon up the spirit of melancholy and love’s torments with the impressive “**Draw the tear from hopeless love.**” In this dark G-minor chorus in *Largo* tempo, Handel uses dissonance skillfully to paint his text. The textural shifts from lovely, open counterpoint among the five voices to homophonic cries of despair are wonderfully chosen. Moving to warm E-flat major and partnered by a cello, Solomon then launches the final chorus, “**Thus rolling surges rise,**” and restores calm to the troubled emotional seas. With flowing melismas mimicking the rolling waves, Handel shows that music with clear diatonic harmonies and no disturbances need not be boring.

Among the arias that follow this great sequence, one stands out: the Queen of Sheba’s beautiful farewell aria “**Will the sun forget to streak**” as she prepares to leave Solomon. Rather than being in a conventionally happy tempo and a bright major key, this is a valedictory song in E minor

and *Largo* tempo that encompasses both wonder and regret at having to leave Solomon's blessed realm. Keening oboes are ideal accompanying soloists.

The final chorus that closes *Solomon* is somewhat in dispute. While most editions place the rather pedestrian "The name of the wicked shall quickly be past" at the end, many conductors are choosing instead to replace it with the penultimate—and much greater—eight-voice double chorus in D major "Praise the Lord with harp and tongue." Paired with a spectacular full-orchestra part, this chorus begins quite mod-

estly with a single choir, then grows in splendor as the second choir is introduced and the two hurl their exclamations of praise back and forth. The orchestra, too, progressively becomes more sumptuous as various instruments—and most of all the trumpets and timpani—are brought into the foreground. Another of Handel's choral masterpieces, "Praise the Lord" rises to the majesty of the two choruses with which *Solomon* began three hours earlier.

—Janet E. Bedell

© 2023 Carnegie Hall.

Reprinted with permission.

ABOUT THE ARTISTS

The **English Concert** is an outstanding orchestra: exceptional, in the world-renowned quality, ambition, and variety of its live and recorded output; unique, in the zeal of its players for working and performing together; unwavering, in its desire to connect with its audience throughout the world.

Under the artistic direction of Harry Bicket and principal guest director Kristian Bezuidenhout, the English Concert has earned a reputation for combining urgency, passion, and fire with precision, delicacy, and beauty. The group's artistic partners reflect and enhance the members' pursuit of new ways to bring their music to life.

Joyce DiDonato, Dame Sarah Connolly, Iestyn Davies, Alison Balsom, Trevor Pinnock, Dominic Dromgoole, Tom Morris, and many others have not only brought their extraordinary skills to individual projects, but continue to help shape the way the group performs.

One cornerstone of the orchestra's annual schedule is its international Handel opera tour. Blossoming from an ongoing relationship with Carnegie Hall, the itinerary now regularly takes in the Theater an der Wien, Théâtre des Champs-Élysées, the Elbphilharmonie, and Barbican Hall—a

roster of great halls that continues to grow. Meanwhile, its regular London series allows the musicians to explore a radically different path, presenting programs to its home audience that continue to challenge and inspire.

The English Concert is the orchestra-in-residence at Garsington Opera.



Internationally renowned as an opera and concert conductor of distinction, **Harry Bicket** (*artistic director and conductor*) is especially noted for his interpretation of Baroque

and Classical repertoire and since 2007 has been the artistic director of the English Concert, one of Europe's finest period orchestras. In 2013, following regular guest appearances with Santa Fe Opera, he became that company's Chief Conductor; in 2018, he assumed the music directorship. In Santa Fe, he has led productions of *Carmen*, *A Midsummer Night's Dream*, *Le nozze di Figaro*, *Fidelio*, *La finta giardiniera*, *Roméo et Juliette*, *Alcina*, *Candide*, and *Così fan tutte*. During the 2019 season, he also performed Strauss'

Four Last Songs with Renée Fleming. Born in Liverpool, he studied at the Royal College of Music and Oxford University.

Projects with the English Concert this season, in addition to their London season and recording projects, include tours to Europe and the United States with Handel's *Solomon* and performances of *Ariodante* at the Palais Garnier. Bicket will also return to Chicago Symphony (for a special collaboration with the Joffrey Ballet), Orchestra of St Luke's, the Canadian Opera Company, and Santa Fe Opera.

Following the success in earlier seasons of *Rinaldo* and *Ariodante* featuring Joyce DiDonato, last spring, the English Concert continued its Handel opera series with critically acclaimed performances of *Serse* in the UK, Europe, and the United States, including at St Martin-in-the-Fields and Carnegie Hall. Other highlights with the English Concert have included Bicket's own arrangements of Mozart works for mechanical clockwork organ, Bach's *Cantatas for Advent*, and Wayne Eagling's *Remembrance* ballet, set to Handel's *Ode to St Cecilia's Day*, for English National Ballet Theatre.

In addition to his regular Santa Fe productions, recent North American seasons have included the Metropolitan Opera (most recently *Rodelinda*, *The Magic Flute*, *Le nozze di Figaro*, *La clemenza di Tito*, *Giulio Cesare*, *Agrippina*, and *Così fan tutte*); Lyric Opera of Chicago (*Ariodante*, *Orphée et Eurydice*, *Carmen*, *Rinaldo*); Houston Grand Opera (*Le nozze di Figaro*, *Rusalka*); and Canadian Opera Company (*Maometto II*, *Hercules*). Symphonic guest conducting has included the Chicago Symphony Orchestra, Cleveland Orchestra, Cincinnati Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, San Francisco Symphony, Houston Symphony, Seattle Symphony, St. Paul Chamber Orchestra, Indianapolis Symphony, Minnesota Orchestra, and Boston Symphony Orchestra. He

has also led master classes at the Juilliard School.

European conducting has ranged from opera for the Liceu in Barcelona (including *Agrippina*, *Lucio Silla*, *A Midsummer Night's Dream*), Opéra de Bordeaux (*Alcina*), and Theater an der Wien (*Iphigénie en Tauride*, *Mitridate*), to concert projects with Prague Philharmonia, RTE National Symphony Orchestra of Ireland, Oslo Philharmonic, Royal Northern Sinfonia, Royal Liverpool Philharmonic Orchestra, Rotterdam Philharmonic, Royal Stockholm Philharmonic Orchestra, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales, Bayerische Rundfunk, Scottish Chamber Orchestra, and Orchestre Philharmonique de Radio France. Earlier work outside of Europe included his Japanese debut with Ian Bostridge and the Tokyo Symphony Orchestra and Israel Philharmonic.

Opera has also included various productions at the Royal Opera House, Minnesota Opera, Scottish Opera, New York City Opera, Royal Danish Opera, Glimmerglass Festival, Aldeburgh Festival, Edinburgh Festival, Spoleto Festival, English National Opera, Bayerische Staatsoper, Welsh National Opera, Opera North, and Los Angeles Opera.

Bicket made his Glyndebourne Festival debut in 1996 with Peter Sellars' landmark production of Handel's *Theodora* and returned in 1999 and 2003. In 2004, his first Metropolitan Opera production (an acclaimed new production of *Rodelinda* with Renée Fleming and David Daniels) was quickly followed by *Giulio Cesare* (2006–07) and *La clemenza di Tito* (2008) and he is now a regular guest with the company. In 2003, Bicket's debut production for the Royal Opera House, Covent Garden (Handel's *Orlando*) received an Olivier Award nomination for Best New Opera Production. That same year, he conducted at the Lyric Opera of Chicago for the first time; he has since returned regularly.

Recordings to date with the English Concert include releases for Virgin Classics, Chandos, and Harmonia Mundi featuring Elizabeth Watts, David Daniels, Lucy Crowe, Sarah Connolly, and Rosemary Joshua. Bicket's discography also includes five recordings with the Orchestra of the Age of Enlightenment, among them Handel opera arias with Renée Fleming (Decca) and Ian Bostridge (EMI), as well as selections from Handel's *Theodora*, *Seise*, and the cantata *La Lucrezia* with Lorraine Hunt Lieberson (Avie, nominated for a Grammy Award). His *Gramophone* Award-nominated CDs include *Sento Amor* with David Daniels featuring arias by Gluck, Handel, and Mozart (Virgin Veritas) and *Il tenero momento* with Susan Graham featuring arias by Mozart and Gluck (Erato).



The Swedish mezzo-soprano **Ann Hallenberg** regularly appears at major opera houses and festivals, including at Milan's Teatro alla Scala, Venice's Teatro la Fenice, Madrid's Teatro

Real, Theater an der Wien, Opernhaus Zürich, Opéra National Paris, Théâtre de La Monnaie Brussels, Netherlands Opera Amsterdam, Bayerische Staatsoper München, Staatsoper Berlin, the Salzburg Festival, and the Edinburgh Festival.

Her operatic repertoire includes a large number of roles in operas by Rossini, Mozart, Gluck, Handel, Vivaldi, Monteverdi, Purcell, Bizet, and Massenet. Having built an unusually vast concert repertoire that spans music from the early-17th to 20th centuries, Hallenberg is also highly sought after as a concert singer and she frequently appears in concert halls throughout Europe and North America.

Hallenberg has performed with many of the world's great orchestras and enjoys a special and close collaboration with the ensembles Les Talens Lyriques, Orchestre Révolutionnaire et Romantique, and Europa Galante. She regularly works with conductors including Fabio Biondi, Gianluca Capuano, William Christie, Teodor Currentzis, Sir John Eliot Gardiner, and Emmanuelle Haïm.

She has recorded more than 40 CDs and DVDs. At the 2016 International Opera Awards in London, her solo CD *Agrippina* won the award for Best Operatic Recital. This was her second win in the category, following her victory in 2014.



Internationally renowned Swedish soprano **Miah Persson** has worked all over the world as a recitalist and concert artist, as well as on the operatic stage. She has sung roles in operas

by composers ranging from Mozart to Britten to Michel van der Aa, whose *Blank Out*, starring Persson, will be seen here at Zellerbach Hall in its West Coast premiere on April 28–29. She has also appeared at the Metropolitan Opera, Royal Opera House – Covent Garden, Milan's Teatro alla Scala, the Vienna Staatsoper, and the Glyndebourne Festival, among others.

Her concert appearances have included J.S. Bach's Mass in B minor at Teatro La Fenice and *St. Matthew Passion* with the Rotterdam Philharmonic; Beethoven's Ninth Symphony with the London Symphony Orchestra at the BBC Proms; Brahms' *Requiem* with the State Symphony Orchestra of Russia and the London Philharmonic; Grieg's *Peer Gynt* with the Vienna Symphony; Mahler's Symphony No. 2, *Resurrection*, with the Los Angeles Philharmonic; and with the London Symphony, Teatro alla

Scala, and the Philharmonie Luxembourg. Persson has sung in recital at London's Wigmore Hall, the Wiener Konzerthaus, Amsterdam's Concertgebouw, and New York's Carnegie Hall.



Cuban-American soprano **Elena Villalón** recently completed her tenure with the Houston Grand Opera Studio. Described as having “a voice with considerable warmth and mellifluous legato tone, but also weight and breadth” by *Washington Classical Review*, she is a 2019 Grand Finals winner at the Metropolitan Opera National Council Auditions, and most recently took home several prizes at the Hans Gabor Belvedere Singing Competition. This season, she joins the ensemble of Oper Frankfurt, debuting as Iole in *Hercules* in a new production by Barrie Kosky and as Atalanta in *Xerxes*. She returns to Houston Grand Opera as Susanna in *Le nozze di Figaro*, and the Dallas Opera as Gretel in *Hansel und Gretel*.

Passionate about art song and concert repertoire, Villalón has spent summers at the Tanglewood Music Center and at Songfest as a Colburn Fellow. At Tanglewood, performance highlights have included the soprano solo in Mahler's Symphony No. 4 with conductor Giancarlo Guerrero, Max in Oliver Knussen's *Where the Wild Things Are*, the world premiere of Michael Gandolfi's *In America*, concerts of Bach cantatas conducted by John Harbison, and concerts and recitals curated by Dawn Upshaw, Stephanie Blythe, Margo Garrett, and Sanford Sylvan.

Villalón lives in Houston, Texas, where she enjoys (besides singing) sailing, sewing, cooking, causing mischief, and spending time with her dogs, Scooter and Spaghetti.



American bass-baritone **Brandon Cedel** is a recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, and was an ensemble member of Oper

Frankfurt from 2016–19.

Recent highlights include the title role in *Le nozze di Figaro* for the Glyndebourne Festival; the title role in *Hercules* for the Karlsruhe Handel Festival; Dan Brown in the world premiere of Kevin Puts' *The Hours* with the Philadelphia Orchestra, and Zuniga/*Carmen* for the Chicago Opera Theater.

Elsewhere he has sung Masetto/*Don Giovanni* for the Metropolitan Opera and the Lyric Opera of Chicago; Leporello/*Don Giovanni* and Argante/*Rinaldo* for the Glyndebourne Festival; Collatinus/*The Rape of Lucretia* for the Boston Lyric Opera; the title role in *Le nozze di Figaro* for Opera Philadelphia and Colline/*La bohème* and Babilio/*Il barbiere di Siviglia* for the Canadian Opera Company.

His many roles for Oper Frankfurt include Masetto, Sprecher/*Die Zauberflöte*, Lieutenant Ratcliffe/*Billy Budd*, Argante, Ariodate/*Xerxes*, Cesare Angelotti/*Tosca*, Brander/*La damnation de Faust*, and Achior in Mozart's *La Betulia Liberata*.

Future engagements include a return to the Metropolitan Opera House and the Glyndebourne Festival.

Tenor **James Way** is fast gaining international recognition for the versatility of his voice and his commanding stage presence. A former Britten Pears Young Artist, he is also a laureate of William Christie's Les Arts Florissants Jardin des Voix and the Orchestra of the Age of Enlightenment's Rising Stars young artist programs and was awarded an Independent Opera Voice Fellowship. Way also won Second Prize at the



62nd Kathleen Ferrier Awards at Wigmore Hall.

On the concert platform, Way has performed with a wide selection of UK and European orchestras. His regular appearances with the BBC Symphony Orchestra have included the European premiere of Ross Harris' *FACE*, Berlioz's *Les nuits d'été*, and Vaughan Williams' *Serenade to Music* at the Last Night of the Proms.

Way has worked with conductors such as René Jacobs, Jakub Hrusa, Thibault Noally, Mark Wigglesworth, Harry Bicket, and Robin Ticciati. Since being selected for the inaugural Equilibrium Young Artists Programme, he has worked closely with Barbara Hannigan.

Highlights of upcoming seasons include Flute in *Midsummer Nights Dream* at the Glyndebourne Festival, Lurcanio in *Ariodante* with IL Pomo d'Oro conducted by George Petrou, and concerts including Bach *St. Matthew Passion* with Les Talens Lyriques under Christophe Rousset.



Irish mezzo-soprano Niamh O'Sullivan, praised by the *Süddeutsche Zeitung* for her "bewitchingly beautiful, dark vibrant voice," studied at the Royal Irish Academy of Music in Dublin under Veronica Dunne. She followed her studies by joining the Opera Studio at the Bayerische Staatsoper, Munich from 2016–18.

For the 2022–23 season, O'Sullivan returns to London to make her company debut with the English National Opera as Mercédès and cover the title role in *Carmen*. She returns to Irish National Opera for

further performances of *The First Child* before making her role debut as Charlotte in *Werther* with the company. She also makes an eagerly awaited return to Wexford Festival Opera for her role debut as Mirza in *Lalla-Rouhk*.

Her numerous operatic engagements in Munich include Hänsel in Humperdinck's *Hänsel und Gretel*, Kate Pinkerton in *Madama Butterfly*, the Secretary in Menotti's *The Consul*, Flora in *La Traviata*, and Barena in *Jenîfa*. She also travelled with the company of the Bayerische Staatsoper for a concert performance of *Der Rosenkavalier* at Carnegie Hall, conducted by Kirill Petrenko. Other operatic highlights include her 2018 Irish National Opera debut as Tisbe in *La Cenerentola*, appearing later with the company as Mercédès in *Carmen*, Alva in *The First Child*, and in a co-production between the Royal Opera House and INO as Asteria in *Bajazet*. In 2022, O'Sullivan made her debut at the Zurich Opera as Wellgunde in Andreas Homoki's new production of *Das Rheingold*, later returning to the house to make her role debut as Meg Page in *Falstaff* opposite Sir Bryn Terfel.

In concert, O'Sullivan has performed Elgar's *Sea Pictures* at the Prinzregententheater as part of the 2019 Munich Festspiele and has sang both Mozart's *Requiem* and Handel's *Messiah* with the Müncher Hofkantorei. She also performed the role of Cain in Scarlatti's oratorio *Il Primo Omicidio* with the Jakobsplatz Orchester conducted by Daniel Grossmann.

One of the country's leading professional vocal ensembles, the Clarion Choir has performed on some of the great stages of North America and Europe. This season, the choir will perform twice at Carnegie Hall and make its debut at the Auditorio Nacional de Música in Madrid and LA Opera with the English Concert and Harry Bicket. The group's recent recording of Alexander Kastalsky's *Requiem* reached No. 1 on the *Bill-*

board Traditional Classical charts, and was nominated for a Grammy Award for Best Choral Performance.

The Clarion Choir made its Lincoln Center debut in 2011, performing Bach Chorales as part of the White Light Festival with organist Paul Jacobs. In 2014, the choir gave the New York premiere of *Passion Week* by Maximilian Steinberg, and, in October of 2016, it premiered the work in Moscow, St. Petersburg, and London. The performance was featured on PBS, and the recording of it, the choir's debut recording, received a Grammy nomination, as well as a nomination for *BBC Music Magazine's* Choral Award. The choir's second recording, the world premiere recording of Kastalsky's *Memory Eternal to the Fallen Heroes* also was nominated for a Grammy for Best Choral Performance and was selected as an Editor's Choice in *Gramophone*.

The choir has performed regularly in recent years as part of the MetLiveArts series at the Metropolitan Museum of Art; including performances of large-scale Renaissance works by Victoria, Palestrina, Tavener, and Guerrero in the Medieval Sculpture Hall and at the Met Cloisters. The choir, and artistic director Steven Fox, have collaborated in recent years with renowned artists such as Harry Bicket and the English Concert at Carnegie Hall, Eric Jacobsen and the Knights, Susan Graham, Leonard Slatkin and the Orchestra of St. Luke's, and Madonna at the 2018 Met Gala.

Steven Fox is the artistic director of the Clarion Choir and the Clarion Orchestra in New York, and the music director of the Cathedral Choral Society at the National Cathedral in Washington, DC. The 2022–23 season sees his conducting debuts with the Baltimore Symphony Orchestra and Atlanta Ballet, and as the cover conductor for Jaap van Zweden at the New York Philharmonic. In previous

seasons, he has conducted the Rochester Philharmonic Orchestra, Orchestre Symphonique de Québec, Opéra de Québec, Chicago's Music of the Baroque, San Francisco's Philharmonia Baroque Orchestra, Boston's Handel and Haydn Society, Juilliard415, Charleston Symphony Orchestra, Tucson Symphony Orchestra, Portland's Cappella Romana, and Toronto's Theatre of Early Music. Fox's performances have taken him to some of the world's most prestigious halls, including Carnegie Hall, Lincoln Center's Alice Tully Hall, and David H. Koch Theatre, the Metropolitan Museum of Art, the Brooklyn Academy of Music, London's Barbican Centre and Duke's Hall, St. Petersburg's Grand Philharmonic Hall and Hermitage Theater, Moscow's Rachmaninoff Hall, Paris' Théâtre des Champs-Élysées, and the Vatican.

Fox was named an associate of the Royal Academy of Music, London, in 2010 "for significant contributions to his field in music," and has received Grammy nominations for his first three recordings: Steinberg's *Passion Week* (2016), Kastalsky's *Memory Eternal* (2018), and Kastalsky's *Requiem* (2020).

He has a distinguished background in liturgical music, having served as Acting Director of Music for the renowned music program of Trinity Church, Wall Street in 2009–10, and, since 2004, as Cantorial Soloist for the High Holy Days at Temple Emanu-El in New York City.

Steven graduated as a Senior Fellow with High Honors in Music and Russian from Dartmouth College, and with Distinction from the Royal Academy of Music. He founded Musica Antiqua St. Petersburg as Russia's first period-instrument orchestra at the age of 21, and premiered several important Russian 18th-century symphonic and operatic works with the orchestra. He has given master classes and clinics at The Royal Academy of Music, Dartmouth College, The Juilliard School, and Yale University.

ABOUT THE PERFORMERS

THE ENGLISH CONCERT

Violin I

Nadja Zwiener, *leader*
Jacek Kurzydło
Chloe Kim
Silvia Schweinberger
Alice Evans
Oliver Cave

Violin II

Tuomo Suni
Elizabeth MacCarthy
Annie Gard
Simone Pirri
Ruiqi Ren
Jeffrey Girton

Viola I

Alfonso Leal del Ojo
Louise Hogan

Viola II

Jordan Bowron
Stephen Goist

Violoncello

Joseph Crouch
Jonathan Byers
Alexander Rolton
Lucy Scotchmer

Double bass

Hugo Abraham
Hannah Turnbull

Flute

Lisa Beznosiuk
Anna Kondrashina

Oboe

Shai Kribus
Bethan White

Bassoon

Katrin Lazar
Sally Holman

Horn

Ursula Paludan Monberg
Martin Lawrence

Trumpet

Mark Bennett
Stian Aareskjold

Timpani

Pedro Segundo

Organ

Tom Foster

CLARION CHOIR

Steven Fox *artistic director*

Soprano

Jessica Beebe
Christine Buras
Olivia Greene
Aine Hakamatsuka
Madeline Healey
Linda Jones
MaryRuth Miller
Raha Mirzadegan
Molly Quinn
Nola Richardson

Alto

Hannah Baslee
Luthien Brackett
Kristen Dubenion-Smith
Wendy Gilles
Roger Isaacs
Clifton Massey
Tim Parsons

Tenor

Steven Fox
Andrew Fuchs
Tim Hodges
Nate Hodgson
Oliver Mercer, *attendant*
John Ramseyer
Gregório Taniguchi

Bass

Kelvin Chan
Michael Hawes
Joseph Hubbard
Tim Krol
Enrico Lagasca
Julian Morris
Neil Netherly
Jonathan Woody



Terry Linke

Tuesday, March 7, 2023, 7:30pm
Zellerbach Hall

Vienna Philharmonic Orchestra
Christian Thielemann, *principal conductor*

PROGRAM 1

Arnold SCHOENBERG (1874–1951) *Verklärte Nacht* for string orchestra,
Op. 4 (1917)

INTERMISSION

Richard STRAUSS (1864–1949) *Eine Alpensinfonie*, Op. 64 (1911–1915)
Nacht (Night) – Sonnenaufgang (Sunrise) –
Der Anstieg (The Ascent) – Eintritt in den Wald
(Entrance into the Forest) – Wanderung neben dem
Bache (Wandering by the Brook) – Am Wasserfall
(At the Waterfall) – Erscheinung (Apparition) –
Auf blumigen Wiesen (On Flowering Meadows) –
Auf der Alm (On the Alpine Pasture) – Durch
Dickicht und Gestrüpp auf Irrwegen (Through
Thickets and Undergrowth on the Wrong Path) –
Auf dem Gletscher (On the Glacier) – Gefährvolle
Augenblicke (Dangerous Moments) – Auf dem
Gipfel (On the Summit) – Vision (Vision) – Nebel
steigen auf (Mists Rise) – Die Sonne verdüstert sich
allmählich (The Sun Gradually Becomes Obscured) –
Elegie (Elegy) – Stille vor dem Sturm (Calm Before
the Storm) – Gewitter und Sturm, Abstieg
(Thunderstorm and Tempest, Descent) –
Sonnenuntergang (Sunset) – Ausklang (After Tones) –
Nacht (Night)

This performance is made possible, in part, by Nadine Tang.



Arnold Schoenberg

Verklärte Nacht for string orchestra, Op. 4

When Arnold Schoenberg created his remarkable sextet *Verklärte Nacht* (or *Transfigured Night*) in 1899, program music—or music inspired by extra-musical stories or images—was dominating European music. In a culture obsessed with Wagner’s music dramas and Richard Strauss’ tone poems, chamber music had remained the last bastion in which composers could still concern themselves with purely musical issues without poetic or philosophical embellishment.

Inspired by the poetry of his contemporary Richard Demel, the 25-year-old Schoenberg finally carried the spirit of program music into the world of chamber music, after first setting eight Demel poems as songs. When the poet wrote to Schoenberg to express his delight after hearing a performance of *Transfigured Night*, the composer responded: “Your poems have had a decisive influence on my development as a composer. They were what first made me try to find a new tone in the lyrical mood. Or rather, I found it without even looking, simply by reflecting in music what your poems stirred up in me.”

The poem that stirred up *Transfigured Night* was “Zwei Menschen” or “Two People” from Demel’s collection *Weib und Welt* (*Woman and World*) published in 1896. It detailed a shockingly unconventional love story for that period. Two lovers walk at night “through the bare cold woods.” She soon confesses that she is bearing a child, but it is not her companion’s. In despair and longing for motherhood, she had given herself to a stranger. “Now life has taken its revenge/ Now I met you, you”—the man she truly loves. But the man surprises her with his compassionate response: “The child that you have conceived/be to your soul no burden,/oh look, how clear the universe

glitters! ... It will transfigure the strange child.” At peace, they embrace, then continue to walk on through the now transfigured “high, bright night.”

Schoenberg’s *Transfigured Night* was composed in just three weeks in September 1899 while the composer was vacationing in the Austrian countryside with his composition teacher Alexander von Zemlinsky. Undoubtedly, further inspiration came from the presence of Zemlinsky’s sister, Mathilde, whom Schoenberg would marry two years later.

Its premiere was delayed until March 18, 1902 when the augmented Rosé Quartet (Arnold Rosé was Mahler’s brother-in-law) performed it in Vienna. And it was poorly received, though anti-Semitism may have fueled the booing. But like Stravinsky’s *The Rite of Spring*, *Transfigured Night* soon won an appreciative audience, and today it is by far Schoenberg’s best-loved work. In 1917, the composer created the version for string orchestra we’ll hear this evening.

The sheer sound of this work is utterly original and compelling. By expanding the usual four voices to six with added viola and cello, Schoenberg was able to create a sonority of great richness and variety. The added parts also suited the work’s thematic lavishness, with many brief yet emotionally evocative themes presented and combined in dense counterpoint. Yet just when the music seems in danger of smothering us with complexity, Schoenberg instinctively knows to thin his textures, unite his instruments, and drive straight to the heart with a disarmingly simple statement.

Following the five stanzas of Demel’s poem, *Transfigured Night* breaks down into five sections: a slow introduction with a “walking theme” setting the scene; a lengthy, emotionally anguished section cor-

Rodgers Organ provided by Classic Organs of Northern California and The Global Organ Group... Johannus, Rodgers, Makin, and Copeman Hart Classical Organs.

responding to the woman's confession; a transitional return to the walking music; another extended section for the man's response; and a concluding coda, in which the miracle of transfiguration takes place. The tonal progression is from D minor for the tragic beginning to D major for the exalted conclusion.

Midway through, after the woman's tormented confession, the voices of the cellos eloquently voice the man's speech, absolving the woman of her burden of guilt. For the first time, we hear the "starry-night" transfiguration music with its glittering arpeggios and plucked strings.

In the work's coda, the walking theme returns yet again, now calm and flowing in the violins and accompanied by a warm counter-melody in the cellos. The music closes with the radiance of the transfiguration music—in the composer's words, "to glorify the miracles of nature that have changed this night of tragedy into a transfigured night."

Richard Strauss

Eine Alpensinfonie, Op. 64

An Alpine Symphony, Richard Strauss' last and most massive tone poem, is a work for special occasions. Calling for a gargantuan orchestra of more than 150 instrumentalists, it is economically and logistically an enormous challenge for any organization and thus is more often enjoyed on CD than in a live performance. And yet nearly every orchestra musician longs to play it, for it will call on their utmost virtuosity.

Composed between 1911 and 1915, *An Alpine Symphony* was a last, retrospective glance by a middle-aged Strauss at a musical genre he had exalted in his earlier years: the virtuoso symphonic tone poem that describes in a most precise and imaginative way an elaborate scenario. Needing new challenges, he had since moved on to the world of opera and had already created three extraordinary operatic successes in a row: *Salome*, *Elektra*, and the enchanting Viennese

rococo comedy *Der Rosenkavalier*. All these operas had been premiered by the Dresden Court Opera, which would also be entrusted with the debuts of several more Strauss stage works in the future. Dedicated to the director of the Dresden ensembles, Count Nicholas Seebach, *An Alpine Symphony* was a huge thank-you present to the orchestra that had been responsible for Strauss' latest successes. Premiered by that orchestra in Berlin under the composer's baton on October 28, 1915, it was only a muted success because in the second year of World War I audiences were in no mood to fully appreciate its sonic splendors.

This is a symphony in name only, for in no way does it follow the abstract formal principles that govern a true symphony. Strauss scholar Norman Del Mar instead calls it "a free descriptive fantasia." In 22 interlocking sections covering a 24-hour period, it describes the ascent of an Alpine peak experienced by the young Strauss in August 1879 when he was 15. Immediately after this event, he described it—and the first musical response it prompted—to a friend:

Recently, we made a great hiking party to the top of the Heimgarten, on which day we walked for 12 hours. At two in the morning, we rode on a handcart to the village, which lies at the foot of the mountain. Then we climbed by the light of lanterns in pitch-dark night and arrived at the peak after a five-hour march. There one has a splendid view: Lake Stafelsee, Riegsee ... then, the Isar valley with mountains, Ötz and Stubeir glaciers, Innsbruck mountains. ... The next day I described the whole hike on the piano. Naturally huge tone paintings and smarminess à la Wagner.

This memory was reinforced daily for the older Strauss by the superb views of the Bavarian Alps he could see from his study window in the luxurious new villa his opera proceeds had recently enabled him to build at Garmisch-Partenkirchen.

Despite the specific titles given to each section, this work is much more than a mo-

ment-by-moment musical diary of that long-ago climb: it is a musical worship of Nature in all its splendor and terror. Del Mar extols “the atmosphere of exaltation in the face of Nature’s mystery, which is perhaps the most important aspect of the work.” *An Alpine Symphony* mixes its powerful action sequences with rapt, reflective moments of great beauty—such as “Entrance into the Forest,” “Vision,” “Elegy,” and “After Tones”—in which the climber muses on the inner feelings aroused by his adventure. And despite the intimidating instrumental masses at his command—complete with wind machine and thunder machine for the climactic storm—Strauss often chooses to pare down his forces to produce subtle, fragile chamber-music effects.

The tone poem begins—and ends—with “Night,” a slow-tempo section in darkest B-flat minor. From out of the gloom, the assembling climbers can just make out the imposing bulk of the mountain, portrayed by a rising chordal motive in the trombones and tubas. The music gradually grows in volume and excitement until the sun finally rises—in a magnificent full-orchestra orchestral scale that, oddly, descends rather than ascends—and illuminates the Alpine peaks.

Now the climbers begin “The Ascent” to a vigorous dotted-rhythm theme, announced by the strings, which will be the tone poem’s most important melodic element. More rapturous music describes their joy and wonder at the beauty surrounding them, and as they enter a wooded region, we hear an extravagant passage for 12 off-stage horns (in German culture, horns were traditionally associated with hunting and thus with forests). “Entrance into the Forest” is an extended lyrical paean to the beauty of Nature, with a marvelous soft development of the climbing theme led by the strings.

The next stages of the adventure are also serene and feature very delicate and imaginative scoring. The climbers wander along a mountain brook until they come to its source

in a waterfall, where they see a magical, illusionary sprite playing in the rainbow-flecked foam (“Apparition”). This section also introduces another important theme: a lovely down-and-up melody in the horns (alert listeners will identify this as a virtual steal from the slow movement of the Bruch Violin Concerto!). Eventually, the climbers move out onto the Alm: a high mountain meadow where the cattle herds graze during the summer months; here, naturally, we hear cowbell and yodeling (a rustic blend of bassoons and clarinets) motives.

Now the trail becomes more difficult, and our climbers are temporarily lost in a thicket of confusing counterpoint and contradictory harmonies (“Through Thickets and Undergrowth on the Wrong Path”). Finally, they emerge “On the Glacier,” where glorious visions of the mountain (the powerful chordal motive from the work’s opening) encourage them on their perilous progress.

At last, they are “On the Summit.” This is the emotional climax of the work and one of the most thrilling moments in the orchestral repertoire. But Strauss is not a conventional composer who only gives us exaltation; he also expresses the climbers’ awe, even fear, in the face of this tremendous panorama with a frail, stammering oboe solo. The horns toll out the rocking Bruch Concerto theme. This sublime feeling continues into the next section, “Vision,” which movingly explores the mountaineers’ personal response to their achievement.

The glory fades, and in a veiled and eerie passage, Strauss describes the approach of a mountain storm. Here is some of *An Alpine Symphony*’s finest music. A counterpart to “Vision,” the “Elegy” section captures the apprehensive mood as we hear the rumbles of distant thunder. Then the winds rise, the raindrops very audibly begin to fall, and we are swept into the greatest storm sequence in the entire symphonic literature, complete with wind and thunder machines and a pealing organ to inflate the din.

While the storm still rages, the climbers begin their descent, with the shape of their climbing theme now reversed. The music subsides into a prolonged and intensely beautiful coda as the storm passes and the sun reappears and then slowly sets. The organ leads the elegiac “Ausklang” (“After Tones”) in which the weary climbers absorb and reflect on the emotions they have experienced on this remarkable day. As the last light fades, the dark, minor-mode “Night” music returns, much as we heard it

at the beginning. But the final murmurs of the violins express the exalted new emotions about the great mountain felt by those privileged to have conquered her peak.

—Janet E. Bedell © 2023

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

ABOUT THE ARTISTS

There is perhaps no other musical ensemble more closely associated with the history and tradition of European classical music than the **Vienna Philharmonic**. Over the past 180 years, this orchestra has experienced and influenced the course of musical history around the world. Even to this day, prominent soloists and conductors refer to the unique “Viennese Sound” as the outstanding quality that sets this orchestra apart from all others.

The fascination that the orchestra has held since its founding by Otto Nicolai in 1842 for prominent composers and conductors, as well as for audiences all over the world, is based upon the conscious maintenance of a homogenous musical style that is carefully bequeathed from one generation to the next, as well as a unique history and organizational structure. The pillars of the “Philharmonic Idea,” which remain valid even today, are a democratic organization that places the entire artistic and organizational decision-making process in the hands of the musicians themselves, and a close symbiosis with the Vienna State Opera Orchestra. Vienna Philharmonic statutes stipulate that only musicians from the opera orchestra can become members of the Vienna Philharmonic.

Another unique feature of this democratic structure is that the orchestra itself is solely

responsible for the organization of concerts and the selection of repertoire, as well as the engaging of conductors and soloists. In 1860, the Subscription Concert series was introduced, for which one conductor was engaged for an entire season. These concerts formed a solid artistic and economic basis that remains in place to this day. Beginning in 1933, the orchestra adapted a system of guest conductors that promotes a wide spectrum of artistic encounters with the most prominent conductors of each generation.

The orchestra’s touring activities began at the beginning of the 20th century and have since taken the orchestra to all continents on the globe. In recent years, this has included regularly scheduled concerts in Germany, Japan, China, and the United States. The relationship to Japan and the Japanese audiences is so close that even in the pandemic year 2020 the orchestra’s tour to Japan took place after the implementation of extensive security measures and a tour-long quarantine. Since the beginning of the pandemic, the Vienna Philharmonic has taken a leading role through testing and studies and became the first orchestra in the world to play concerts for live audiences after the first lockdown in June 2020.

In 2018, the Vienna Philharmonic Orchestra Academy was founded. Students are

selected in accordance with a strict, internationally oriented audition process and trained at the highest level during a two-year course of study. The members of the first academy class of 2019–21 have successfully completed the program.

The Vienna Philharmonic has made it its mission to communicate the humanitarian message of music into the daily lives and consciousness of its listeners. From the beginning, the orchestra has displayed a strong social consciousness, characterized by a commitment to individuals in need and the fostering of young musicians.

The orchestra has received numerous prizes and awards. Since 2008, it has been supported by ROLEX, its exclusive sponsor.

The Vienna Philharmonic performs approximately 40 concerts in Vienna annually, among them the New Year's Concert and the Summer Night Concert Schönbrunn, which are broadcast in numerous countries around the world. The orchestra also has an annual summer residency at the Salzburg Festival and performs more than 50 concerts a year on its international tours. All of these activities underscore the reputation of the Vienna Philharmonic as one of the world's finest orchestras.

Since the 2012–13 season, **Christian Thielemann** has been Principal Conductor of the Staatskapelle Dresden. Following engagements at the Deutsche Oper Berlin, in Gelsenkirchen, Karlsruhe, Hanover, and Dusseldorf, in 1988 he moved to Nuremberg to occupy the post of Generalmusikdirektor. In 1997, he returned to his hometown of Berlin to direct the Deutsche Oper until 2004, when he became Music Director of the Munich Philharmonic, a post he held until 2011. In addition to his current position in Dresden, Thielemann has been Artistic Director of the Salzburg Easter Festival since 2013, where the Staatskapelle is resident orchestra.

Thielemann has contributed greatly to the birthday celebrations for Wagner, Strauss, and Beethoven. At the same time, he has explored a wide range of music from Bach to Gubaidulina in Dresden and on tour. With the Semperoper, he recently conducted new productions of *Ariadne auf Naxos* and *Capriccio* while for the Salzburg Easter Festival he interpreted *Die Walküre*, *Tosca*, and *Die Meistersinger von Nürnberg*.

Thielemann maintains close ties to the Berlin Philharmonic and the Vienna Philharmonic, whose New Year's Concert he conducted in 2019. Following his debut at the Bayreuth Festival in 2000, he has returned every year to thrill audiences with his benchmark interpretations. After serving five years as the festival's Musical Advisor, in June 2015 he became its Music Director. In addition, he has been invited to conduct the leading orchestras of Europe, the United States, Israel, and Asia.

As a UNITEL exclusive artist, Thielemann has a comprehensive catalogue of recordings. His most recent projects with the Staatskapelle have been to record the symphonies of Anton Bruckner and Robert Schumann, Arnold Schoenberg's *Gurre-Lieder*, as well as numerous operas.

Christian Thielemann is an honorary member of the Royal Academy of Music in London and an honorary professor at Dresden's Carl Maria von Weber College of Music, and holds honorary doctorates from the Franz Liszt University of Music in Weimar and the Catholic University of Leuven, Belgium. In 2003, he received the Order of Merit of the Federal Republic of Germany. In May 2015, he received the Richard Wagner Prize from the Richard Wagner Society of the city of Leipzig, followed by the Prize of the Semperoper Trust in 2016 and an honorary award from the state of Salzburg in 2022. He is patron of the Richard-Wagner-Stätten in Graupa. Thielemann's recordings have been showered with awards.

VIENNA PHILHARMONIC – ORCHESTRA ROSTER

Concertmaster

Rainer Honeck
Volkhard Steude
Albena Danailova

First Violin

Jun Keller
Daniel Froschauer
Maxim Brilinsky
Benjamin Morrison
Luka Ljubas
Martin Kubik
Milan Šetena
Martin Zalodek
Kirill Kobantschenko
Wilfried Hedenborg
Johannes Tomböck
Pavel Kuzmichev
Isabelle Ballot
Andreas Großbauer
Olesya Kurylyak
Thomas Küblböck
Alina Pinchas-Küblböck
Alexandr Sorokow
Ekaterina Frolova
Petra Kovačić
Katharina Engelbrecht
Lara Kusztrich*

Second Violin

Raimund Lissy
Christoph Koncz
Gerald Schubert
Patricia Hood-Koll
Adela Frasinéanu-Morrison
Helmut Zehetner
Alexander Steinberger
Tibor Kováč
Harald Krumpöck
Michal Kostka
Benedict Lea
Marian Lesko
Johannes Kostner
Martin Klimek
Jewgenij Andrusenko
Shkelzen Doli
Holger Tautscher-Groh
Júlia Gyenge
Liya Frass

Viola

Tobias Lea
Christian Frohn
Wolf-Dieter Rath
Robert Bauerstatter
Elmar Landerer
Martin Lemberg
Ursula Ruppe
Innokenti Grabko
Michael Strasser
Thilo Fechner
Thomas Hajek
Daniela Ivanova
Sebastian Führinger
Tilman Kühn
Barnaba Poprawski

Violoncello

Tamás Varga
Peter Somodari
Raphael Flieder
Csaba Bornemisza
Sebastian Bru
Wolfgang Härtel
Eckart Schwarz-Schulz
Stefan Gartmayer
Ursula Wex
Edison Pashko
Bernhard Hedenborg
David Pennetzdorfer

Double Bass

Herbert Mayr
Christoph Wimmer-Schenkel
Ódón Rác
Jerzy Dybat
Iztok Hrstnik
Filip Waldmann
Alexander Matschineg
Michael Bladerer
Bartosz Sikorski
Jan Georg Leser
Jedrzej Górski
Elias Mai

Harp

Charlotte Balzeret
Anneleen Lenaerts

Flute

Walter Auer
Karl-Heinz Schütz
Luc Mangholz
Günter Federsel
Wolfgang Breinschmid
Karin Bonelli

Oboe

Clemens Horak
Sebastian Breit
Harald Hörth
Wolfgang Plank
Herbert Maderthaner

Clarinet

Matthias Schorn
Daniel Ottensamer
Gregor Hinterreiter
Andreas Wieser
Andrea Götsch

Bassoon

Harald Müller
Sophie Dervaux
Štěpán Turnovský
Wolfgang Koblitz
Benedikt Dinkhauser

Horn

Ronald Janezic
Josef Reif
Manuel Huber
Sebastian Mayr
Wolfgang Lintner
Jan Janković
Wolfgang Vladár
Thomas Jöstl
Wolfgang Tomböck
Lars Stransky

Trumpet

Martin Mühlfellner
Stefan Haimel
Jürgen Pöchhacker
Reinhold Ambros
Gotthard Eder

Trombone

Dietmar Küblböck
Enzo Turriziani
Wolfgang Strasser
Kelton Koch
Mark Gaal
Johann Ströcker

Tuba

Paul Halwax
Christoph Gigler

Percussion

Anton Mittermayr
Erwin Falk
Thomas Lechner
Klaus Zauner
Oliver Madas
Benjamin Schmidingner
Johannes Schneider

** confirmed members of
the Vienna State Opera
Orchestra who do not yet
belong to the association
of the Vienna Philharmonic*

Retired

Volker Altmann
Roland Baar
Franz Bartolomey
Roland Berger
Bernhard Biberauer
Walter Blovsky
Gottfried Boisis
Wolfgang Brand
Rudolf Degen
Reinhard Dürrer
Alfons Egger
Fritz Fallt
Dieter Flury
Jörgen Fog
George Frithum
Martin Gabriel
Peter Götzel

Wolfgang Gürtler
Bruno Hartl
Richard Heintzinger
Josef Hell
Clemens Hellsberg
Wolfgang Herzer
Johann Hindler
Werner Hink
Roland Horvath
Josef Hummel
Gerhard Iberer
Willibald Janezic
Karl Jeitler
Rudolf Josef
Mario Karwan
Erich Kaufmann
Gerhard Kaufmann
Harald Kautzky
Heinrich Koll
Hubert Kroisamer
Rainer Küchl
Edward Kudlak
Manfred Kuhn
Walter Lehmayr
Anna Leikes
Gerhard Libensky
Erhard Litschauer
Günter Lorenz
Gabriel Madas
William McElheney
Rudolf Nekvasil
Hans Peter Ochsenhofer
Alexander Öhlberger
Reinhard Öhlberger
Ortwin Otmaier
Peter Pecha
Fritz Pfeiffer
Josef Pomberger
Kurt Prihoda
Helmuth Pufferl
Reinhard Repp
Werner Resel
Milan Sagat
Erich Schagerl
Rudolf Schmidingner
Peter Schmidl
Hans Peter Schuh
Wolfgang Schuster
Günter Seifert
Reinhold Siegl
Walter Singer
Helmut Skalar
Franz Söllner
René Staar
Anton Straka
Norbert Täubl
Gerhard Turetschek
Martin Unger
Peter Wächter
Hans Wolfgang Weihs
Helmut Weiss
Michael Werba
Dietmar Zeman

Wednesday, March 8, 2023, 7:30pm
Zellerbach Hall

Vienna Philharmonic Orchestra
Christian Thielemann, *principal conductor*

PROGRAM 2

Felix MENDELSSOHN (1809–1847) *The Hebrides Overture*, Op. 26 (1830)

Symphony No. 3 in A minor, Op. 56,
Scottish (1841–42)

Andante con moto; Allegro un poco agitato
Scherzo. Vivace non troppo
Adagio
Allegro vivacissimo; Allegro maestoso assai

INTERMISSION

Johannes BRAHMS (1833–1897) *Symphony No. 2 in D major*, Op. 73 (1877)

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

Felix Mendelssohn

The Hebrides Overture, Op. 26
Symphony No. 3 in A minor, Op. 56,
Scottish

Johannes Brahms

Symphony No. 2 in D major, Op. 73

Mendelssohn and Brahms came from backgrounds that could not have been more different. Mendelssohn, a child of privilege, grew up in cosmopolitan Berlin, surrounded by money and culture. His grandfather was the philosopher Moses Mendelssohn, his father a successful banker. Felix's genius manifested early, not just in music—his keyboard and compositional facility is often compared to the young Mozart's—but he possessed as well a remarkable gift for drawing and painting, for poetry, for languages. Brahms also revealed his musical gifts as a child, but there the similarities end. He grew up in Hamburg, near the docks. His father struggled to support the family on a musician's pay; his mother, 17 years her husband's senior, took in sewing to supplement the household income. Whereas Mendelssohn augmented his education by traveling widely, trips to England winning him fans among British music-lovers including Queen Victoria and Prince Albert, Brahms as a young man learned the less glamorous facts of the musical profession on a short concert tour of the north German states, his recital partner an obscure Hungarian violinist. Mendelssohn dressed with style and paid attention to his appearance. Brahms, handsome as a model in his youth, interpreted middle age as the license to expand his waistline, hide his face behind a beard that would grow ever more ragged with the years, and treat personal grooming as a joke.

Mendelssohn is often thought of as an artistic dandy, as though the elfin quality of his music for *A Midsummer Night's Dream* had migrated in listeners' minds to his other

works. In his 2003 biography of the composer, R. Larry Todd attempted to demolish the perception that "Mendelssohn's music evinced a 'pretty' elegance and superficiality that could not withstand the weightier 'profoundity' of Beethoven and Wagner." Wagner, indeed. It was Wagner who attacked Mendelssohn in his 1850 essay "Judaism in Music," a document as obtuse and hateful as anything spat out by an Oathkeeper or a Proud Boy, attacking Jewish culture in general and Mendelssohn in particular for a catalog of offenses and inadequacies, among them the inability to create art that penetrated to the essence of things.

But Wagner dismissed Brahms, too. And if Brahms' work, like Mendelssohn's, supposedly erected a barrier between ear and heart, its failure lay not in its emotional flimsiness, but in its clotty intellectual rigor and abstraction, severe in the manner of composers long dead.

Beyond those stereotypes, the dainty Mendelssohn and the gruff Brahms, lie two composers with more in common than Wagner's dislike. Both embraced classical principles, both wanted to please their audience with music whose appeal lay not just in the beauty of its skin but also in the firmness of the sinews beneath. This evening we hear works conceived in different ways, works that represent programmatic and so-called "absolute" music. Those differences can make us reflect on how music moves us, and it is in that power to move us that those differences fade.

Mendelssohn's *Hebrides Overture* is a tone poem in all but name. His *Scottish Symphony* continues in that pictorial vein, music that is "about" something, music inspired by or commenting on the world outside itself—a landscape, say, or a state of mind, or a story. For Brahms, landscape painting was never among music's tasks or its capacities. He believed music possessed the intrinsic power to touch a listener, and his symphony is an example of music whose

references are only to itself: forms beautiful in their own right, as a Rothko painting or a Henry Moore sculpture.

IN 1829, AFTER WOWING LONDON'S MUSIC LOVERS, Mendelssohn took a break and set out with a friend on a tour of Scotland, including a visit to the Inner Hebrides, off the country's northwest coast. On the island of Staffa, they visited Fingal's Cave. This grotto, distinguished by massive rock columns that resemble great organ pipes, attracted a host of Romantic writers and artists, among them Keats and Wordsworth, Tennyson and Turner. The barren seascape captivated Mendelssohn, and even before setting eyes on the cave he sketched a theme intended to suggest the rolling sea and Hebridean mists. This theme, which opens the overture, was the only part of the composition that came quickly. Mendelssohn labored on the music for three years, introducing it at last in 1832. He titled it variously at various stages of composition, and even today it is known as both the *Fingal's Cave Overture* and, less specifically but more evocatively, *The Hebrides Overture*.

The Mendelssohn symphony on this program also owes its genesis to that tour of Scotland. At sunset one July evening, visiting Mary Queen of Scots' Holyrood Palace in Edinburgh, Mendelssohn was moved by the ruins of the abbey and by what he knew of the ill-fated queen's history. He would translate these reflections into the opening of his *Scottish* Symphony, which, like the overture, would wait years to be realized. Both works, writes R. Larry Todd, "seem inspired more by a synaesthetic blending of the visual and musical, and by highlighting the painterly attributes of music [rather] than by elucidating a dramatic narrative." Exactly how music suggests visual images is a puzzle that perhaps only a psychologist or philosopher can solve. Our willingness to play along surely helps, although a listener's enthusiasm can be misleading. No less a listener than Robert

Schumann confused Mendelssohn's *Scottish* and *Italian* symphonies. He praised the *Scottish*'s "beautiful Italian pictures."

About the overture. To begin, violas, cellos, and bassoon state a stealthy six-note figure. Whatever image it suggests (waves spied through a veil of mist?), this brooding passage will propel almost everything that follows, including one of music's loveliest earworms, introduced by the cellos with a shift into the major mode a few minutes along. Mendelssohn weaves his very few materials into a tightly knit, gorgeously evocative piece, ending as it began, with a recollection of the opening figure, then evaporating into silence. Todd tells us that the Debussy scholar Edward Lockspeiser labeled the overture "one of the first examples of musical Impressionism."

Mendelssohn's Symphony No. 3, his *Scottish* Symphony, is dedicated to Queen Victoria, and it was first performed in 1842, 13 years after the evening at Holyrood that inspired it. If we choose to, we can detect something of that solemn twilight scene in the brooding, impassioned introduction. From this slow music, the Allegro emerges. Perhaps the music is tinged with a Scottish quality, though you should know that Mendelssohn himself dropped the work's "Scottish" title. The keening second subject suggests a folkloric character before the music grows nebulous, transitioning to the development, in which an overtly pictorial passage suggests sudden gusts of wind. The movement ends as it began, that slow music setting the stage for a buzzing in the strings, background to a rustic dancelike tune in the winds, the onset of the Scherzo. This brief interlude leads back to the spirit of the symphony's introduction and prepares us for an elegant Adagio, wistful and pensive. From an almost motionless calm, the mood shifts into an aggressive forward motion, announcing the final movement. Suddenly the tempo slows. Winds call to each other. After a brief silence, the orchestra proclaims a

noble theme that emerges as though from nowhere. It is unmistakably triumphant, as though all the struggles and tensions visited until now are finished—not so much resolved as forgotten.

JOHANNES BRAHMS LAUNCHED HIS SYMPHONIC CAREER far later than forebears such as Haydn, Mozart, or Beethoven. Brahms saw them as examples, inspiring and intimidating. For years he remained determined to join their league, to harness the orchestra as they had and add his name to the historic line they represented. By the time he completed his first symphony, in 1876, he was already 43.

That first symphony had cost him 14 years of hard work. Now, in just four months Brahms turned out a second symphony during a pleasant summer at the Austrian lakeside resort of Pörschach. The first symphony is an epic. The second, as musicologist Reinhold Brinkman has said, is an idyll. When it was unveiled at the end of 1877, the public loved it.

Listen to the first three notes in the low strings. From those basic building blocks—that grouping of notes and the gesture they form—Brahms generates an opening movement that sounds miraculously varied, one tune leading to another, but somehow always tied to home base. This symphony is almost invariably described as “sunny,” and that is often how it’s approached. But there are clouds in this sky, starting with the theme that resembles Brahms’ famous lullaby.

The opening movement’s coda, bitter-sweet and sigh-filled, is tempered by the jaunty little tune that sounds almost tacked on as an afterthought. Such a rapid mood-change is another hallmark of this symphony: the alternation of light and dark, a study in chiaroscuro. Helen Schlegel in E.M. Forster’s *Howards End* said that Beethoven can be trusted because, even when his music is at its most resplendent, the goblins return. The *dramatis personae* of the Brahms Sec-

ond may not include goblins, but in their place we find characters who know that good times can reverse quickly.

Two such characters are the main players in the second movement, whose stern opening changes almost immediately into a glorious melody of enormous length and breadth. Throughout this movement, one voice is pensive and searching, the other full of optimism. This is densely argued, concentrated music, music that can seem—but only seem—to wander as it grows increasingly meditative.

The Allegretto grazioso that follows is Brahms at his most lighthearted. It offers a welcome break after the Adagio; and, when considered as a pair with that movement, it reinforces the Adagio’s two voices: the concurrence of pensive and joyful.

The finale proved such a hit at the symphony’s first performance that it was encoored. The opening hush erupts suddenly in a shout—another quick cut from one character to its opposite. At the end, the orchestra embraces a heroic transformation of the movement’s poignant second subject, that sweetly killing reminder that every silver lining masks a cloud. To call the first appearance of this theme a *memento mori* would be going too far. Think of it instead as Brahms’ attempt to present a complete picture, an acknowledgment of the world’s serious demands and an assurance that, rising to the challenge, we can hope for the kind of payoff unleashed in this music’s final bars.

—Larry Rothe

Larry Rothe writes about music for Cal Performances and the San Francisco Opera. Visit larryrothe.com.

A portion of this note appeared originally in the program book of the San Francisco Symphony and is used by permission.

For orchestra background and a biography of the conductor, please see pp. CP-20 & 21.

Thursday, March 9, 2023, 7:30pm
Zellerbach Hall

Vienna Philharmonic Orchestra
Christian Thielemann, *principal conductor*

PROGRAM 3

Anton BRUCKNER (1824–1896) Symphony No. 8 in C minor,
original version, Robert Haas editor
Allegro moderato
Scherzo: Allegro moderato – Trio: Langsam
Adagio: Feierlich langsam,
doch nicht schleppend
Finale: Feierlich, nicht schnell

*This program will be performed without an intermission
and will last approximately 70 minutes.*

Anton Bruckner
Symphony No. 8 in C minor,
original version, Robert Haas editor

Born in rural Upper Austria to a family of sturdy peasant origins, Anton Bruckner was the latest bloomer of all the major composers. His early life was devoted to teaching and service as organist in a series of local churches, including the great Baroque abbey of St. Florian. There his potential as a composer was revealed by his mesmerizing improvisations on this instrument. With great reluctance, he left his provincial sanctuary for Vienna in 1868 at the advanced age of 44. There he wrote his last eight symphonies while building a legend at the Vienna Conservatory as a beloved but eccentric teacher of composition and counterpoint. So devout a Catholic was Bruckner that students recalled his interrupting classes to kneel in prayer at the sound of the Angelus bell from nearby St. Stefan's Cathedral.

As Bruckner completed his Eighth Symphony at age 63, he was at the peak of his powers. In performances in Germany and Vienna during 1885 and 1886, his Seventh Symphony had brought him the greatest acclaim of his career. In September 1887, convinced that he had created his finest work, he sent the score of the Eighth to his friend, the noted conductor Herman Levi. But despite his admiration for the Seventh, Levi found he could not comprehend this longest and most mystical of Bruckner's scores. Regretfully, he sent word he couldn't perform it and suggested revisions.

Bruckner was devastated. Levi's rejection led to a crisis of confidence that lasted for years and undoubtedly prevented the aging composer from completing his Ninth Symphony. Not only did he revise his Eighth, but with the eager assistance of his pupils Josef and Franz Schalk and Ferdinand Löwe, he rewrote his First through Fourth symphonies as well. Although the revision of the Eighth, completed in 1890, did actually

strengthen Bruckner's original concept somewhat, the work on the other symphonies did more harm than good, as Löwe and the Schalks took substantial cuts and made the orchestrations more sumptuously Wagnerian. Despite his acquiescence, Bruckner still stubbornly believed in his original versions and carefully preserved them "for the future."

In the 1930s, the International Bruckner Society, under the direction of Robert Haas, tried to straighten out the resulting mess by issuing editions of the symphonies cleansed of the cuts and embellishments made by Bruckner's pupils. In the problematic case of the Eighth, Haas used some creative license. Recognizing that the 1890 revision was in many ways superior, he published that version but with some material in the third and fourth movements restored from the 1887 original.

Bruckner's Musical Style

Bruckner's symphonies are spiritual quests: homages to God in whom he fervently believed and whom he sought to glorify in his music. "Each of his symphonies is in reality one gigantic arch which starts on earth in the midst of suffering humanity, sweeps up towards the heavens to the very Throne of Grace, and returns to earth with a message of peace," writes biographer Hans-Hubert Schönzeler.

To enter into the world of a Bruckner symphony—and especially into the visionary splendor of the Eighth Symphony, the composer's longest and by general consent his greatest—listeners must readjust their 21st-century internal clocks. Inspired by Wagner's tremendous expansion of the operatic form, Bruckner conceived his symphonic movements on a very broad scale. Even when his tempos are not actually slow, his music still seems leisurely. Bruckner themes are very long: built cumulatively from many elements. Fortunately, he initially presents them twice, which helps us

fix them in our minds for the considerable duration of his movements. His harmonic strategies are even more protracted: harmonies often change slowly, and the home key becomes a distant goal approached by a very circuitous route. Actually, Bruckner's model for the Eighth is less Wagner than Beethoven's Ninth Symphony.

Bruckner has been unfairly accused of writing for immense, swollen orchestras in the manner of Wagner or Mahler. In fact, he was a master of achieving monumental effects from moderate orchestral means. For the Eighth Symphony, he employed his largest ensemble, but its only special additions are the eight horns—four of them doubling on Wagner tubas (a hybrid of horn and tuba devised for the *Ring* operas)—plus two harps for the second and third movements. Bruckner's orchestral sound is unique and extraordinarily effective. Like the great organist he was, he juxtaposed contrasting blocks of wind, brass, or string sound much as an organist moves to different manuals with new stop combinations. His strategy for building his immense climaxes was to fall continually short of the summit and build again to achieve truly Olympian heights.

Just as we allow our pulse to slow when we enter a cathedral, so must we turn off our beepers and surrender ourselves to a world beyond time as we listen to this composer. In the words of Bruckner scholar Robert Simpson, this composer's art has "a special appeal in our time to our urgent need for calm and sanity, for a deep stability in the world, whatever our beliefs, religious or other."

Listening to the Eighth

First Movement: The symphony begins with the characteristic Bruckner sound of hushed tremolo violins. Against this time-less background, we hear a disturbed, questioning theme leaping upward on jagged rhythms, then drooping backward. After

each pause, it grows a little more. Bruckner interrupts its close and cadence on C minor with a more dramatic statement of the theme that veers farther from home. Violins then introduce the gentler second theme group, beginning with a rising scale; this, too, is repeated in variation and reaches a noble summit. A third and final thematic group features loud downward cascades between antiphonal groups of instruments, each playing together in a mighty "Bruckner unison."

But the music soon darkens and loses its way. The movement expresses humanity's plight on earth, and here questions are not easily answered, nor goals reached. A huge climax reprises the opening theme and marks a temporary arrival home in C minor. But subsequent events undermine this security, and the movement ends in a tragic coda, added by Bruckner in his 1890 revision of the score. He called it the "Death Watch" and likened it to a dying man watching a clock ticking steadily as his life ebbs away.

Second movement: Bruckner transforms the Eighth's Scherzo in C major from its rural Austrian dance origins into something huge and cosmic. Simpson likens it to "a celestial engine"; to this writer, it sounds like a heavenly carillon—perhaps the peal of God's laughter. Descending bell peals juxtaposed against ascending ones form the thematic substance. This scherzo encloses a lengthy trio section in A-flat. Lyrical and serene, it suggests Bruckner's beloved home in Upper Austria and contains some of his loveliest orchestral writing, emphasizing the warm colors of horns, strings, and harps.

Movement three, in D-flat major, is one of the greatest Adagios created by the man Austrians dubbed the *Adagio-Komponist* for his tragic eloquence in slow movements. Composed of variations on two large thematic groups, it offers, after much striving, a fleeting vision of Heaven to the yearning soul. Over pulsing strings, we hear a sighing

melody in the violins. This grows into an arduous climb toward God, plunges briefly back to the depths, then miraculously reaches a heavenly vision of radiant violins and harps. The whole process is then repeated in somewhat condensed form. Cellos next introduce the beautiful second theme group: more passionate and yearning, it also includes a stunning dark-velvet passage for the horns and Wagner tubas.

Two more cycles expand and develop these thematic elements. And here we have a spectacular example of Bruckner's climax-building technique of breaking off just short of the summit and falling back to build higher still. When the climax is finally reached, it is followed by the most soaring version of the "vision of Heaven" music. This, too, is fleeting, but in a magnificent coda Bruckner expresses his confidence he will ultimately reach Heaven.

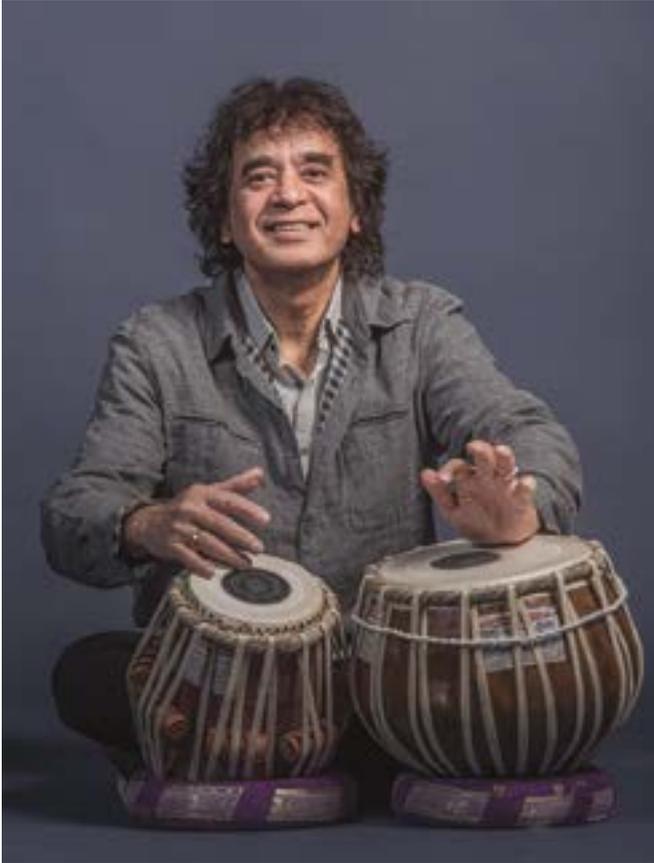
Finale: Buoyed by his vision and still in the key of D-flat, Bruckner opens his last movement with a burst of joyous energy. Over galloping strings, horns and trombones blare out a darkly triumphant theme. Then a pause, and the contrast of a lushly contrapuntal second theme for strings. Another pause, and Bruckner brings on a

sturdy clod-hopping march for his "Bruckner-unison" third theme. Then the drama ensues as we set out on the protracted search for C-minor home. Three times the brass try to muscle their way in with the main theme, always in the wrong key. When they finally succeed, the recapitulation is tremendous with trumpets intensifying the galloping rhythm. After a wonderful contrapuntal setting of the rustic march, brass brutally cut in with the questioning theme that opened the symphony well over an hour ago. But now questions have been answered, and Heaven is in sight. Displaying his consummate mastery of counterpoint, Bruckner triumphantly combines the principal themes of all four movements. With a unison shout, the entire orchestra turns the question into a joyous C-major affirmation.

—Janet E. Bedell © 2023

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

For orchestra background and a biography of the conductor, please see pp. CP-20 & 21.



Paul Joseph

Saturday, March 11, 2023, 8pm
Zellerbach Hall

Zakir Hussain's Masters of Percussion

Zakir Hussain, *tabla*
Sabir Khan, *sarangi*
Tupac Mantilla, *percussion*
Melissa Hié, *djembe*
Navin Sharma, *dholak*

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

This performance is made possible, in part, by an anonymous Patron Sponsor.

Every other year for the past 30 years, Zakir Hussain has served as curator, conductor, and producer for his series, Zakir Hussain's Masters of Percussion, which brings the very finest in Indian music and world percussion to tour America and Europe.

Growing out of Zakir's renowned international *tabla* duet tours with his father, the legendary Ustad Allarakha, Masters of Percussion began as a platform for both popular and rarely heard rhythm traditions from India. While performing and collaborating in India for a few months every year, Zakir has sought and unearthed lesser-known folk and classical traditions that feed into the greater stream of Indian music, playing an educational role in affording them greater visibility, as well as introducing them to audiences in the West. Over time, the constantly changing ensemble has expanded to include great drummers and percussionists from many world traditions, including jazz and Latin music.

All of it creates a truly beautiful field from which Zakir can bring Masters of Percussion to the West. The 2023 version is no exception, presenting American audiences with extraordinary, exciting, and spontaneous combinations of percussive as well as melodic performances.

Past years have included master drummers from Central Asia, India, and the United States; virtuosi like Abbos Kosimov, a master of the Uzbek frame drum known as the *doyra*; Marcus Gilmore, the most talked about young jazz drummer of our time; Eric Harland of Sangam; and Niladri Kumar, the great young sitarist.

This season's program, which features Zakir Hussain, Sabir Khan, Tupac Mantilla, Melissa Hié, and Navin Sharma, will be no exception.

The pre-eminent classical *tabla* virtuoso of our time, Zakir Hussain is appreciated as one of the world's most esteemed and influential musicians, one whose mastery of his percussion instrument has taken it to a new level that transcends cultures and national borders. Along with his legendary father and teacher, Ustad Allarakha, Zakir has elevated the status of the *tabla* both in India and around the world.

A child prodigy touring in India from the tender age of 12, Zakir quickly became a favorite accompanist for India's greatest musicians and dancers. He began his international touring career by the age of 18 and has been at the helm of such genre-defying collaborations as Shakti, Remember Shakti, Masters of Percussion, the Diga Rhythm Band, Planet Drum, Tabla Beat Science, and Sangam. Zakir's first solo album, *Making Music*, was released in 1987, and was acclaimed as "one of the most inspired East-West fusion albums ever recorded." In 1991, *Planet Drum*, an album co-created and produced with Mickey Hart, became the first recording to win a Grammy in the Best World Music category and the *Downbeat* Critics' Poll for Best World Beat Album. Zakir's music and extraordinary contributions to the music world were honored in 2009, with four widely heralded and sold-out concerts for Carnegie Hall's Artist Perspective series.

Zakir is the 2022 Kyoto Prize Laureate in Arts and Philosophy and the recipient of countless awards, including two Grammys, Padma Bhushan, Padma Shri, Officer in France's Order of Arts and Letters, the 2022 Aga Khan Music Award, and the 1999 National Heritage Fellowship, the United

continued online

Artist biographies continue online. Use your smartphone's camera to scan the QR code to the right.



Please darken your phone's screen at all times during the performance.

Executive Office

Jeremy Geffen, *Executive and Artistic Director*
 Ofeibia Laud-Darku, *Executive Assistant to the Director*

Administration

Andy Kraus, *Deputy Executive Director*
 Gawain Lavers, *Applications Programmer*
 Sean Nittner, *Systems Administrator*
 Christine Owen, *Finance Manager*
 Marilyn Stanley, *Finance Specialist*
 Ingrid Williams, *IT Support Analyst*

Artistic Planning

Katy Tucker, *Director of Artistic Planning*
 Amie Cota, *Event Manager*
 Allee Pitaccio, *Event Manager*
 Robin Pomerance, *Artistic Administrator*
 Tiffani Snow, *Manager of Artistic Operations*

Development

Brent Radeke, *Chief Development Officer*
 Jocelyn Aptowitz, *Major Gifts Associate*
 Jamie McClave, *Individual Giving and Special Events Officer*
 Elizabeth Meyer, *Director of Institutional Giving*
 Jennifer Sime, *Director, Individual Giving and Special Events*
 Kathryn Wagner, *Major Gifts Officer*
 Austen Wianecki-Wang, *Membership Manager*

Education and Community Programs

Mina Girgis, *Director of Education, Campus and Community Programs*
 Rica Anderson, *Manager, Education & Community Programs*

Human Resources

Michael DeBellis, *Human Resources Director*
 Shan Whitney, *Human Resources Generalist*

Marketing and Communications

Jenny Reik, *Director of Marketing and Communications*
 Elise Chen, *Email Marketing Specialist*
 Ron Foster-Smith, *Associate Director of Marketing*
 Cheryl Games, *Web and Digital Marketing Manager*

Louisa Spier, *Media Relations Manager*
 Krista Thomas, *Associate Director of Communications*
 Tiffany Valvo, *Social Media and Digital Content Specialist*
 Mark Van Oss, *Communications Editor*
 Lynn Zummo, *New Technology Coordinator*

Operations

Matt Norman, *Director of Production*
 Jeremy Little, *Production Manager*
 Charles Clear, *Assistant Electrician*
 Eric Colby, *Venue Operations Manager*
 Guillermo Cornejo, *Patron Experience Manager*
 Tom Craft, *Audio Department Head*
 Aidan Crochetiere, *Audience Services Coordinator*
 Alan Herro, *Production Admin Manager*
 Jacob Heule, *Audio/Video Department Assistant*
 Jo Parks, *Video Engineer*
 Ginarose Perino, *Rental Business Manager*
 Kevin Riggall, *Head Carpenter*
 Cloe Wood, *Audience Services Coordinator*

Stage Crew

David Ambrose, *Senior Scene Technician*
 Ricky Artis, *Senior Scene Technician*
 Mike Bragg, *Senior Scene Technician*
 Robert Haycock, *Senior Scene Technician*
 Alexis Mascorro, *Senior Scene Technician*
 Mark Mensch, *Senior Scene Technician*
 Mathison Ott, *Senior Scene Technician*
 Ethan Schmidt, *Senior Scene Technician*
 Jorg Peter Sichelschmidt, *Senior Scene Technician*

Student Musical Activities

Matthew Sadowski, *Director of Bands/Interim Department Manager, SMA*
 Ted Moore, *Director, UC Jazz Ensembles*
 Rebecca Seeman, *Interim Director of UC Choral Ensembles*
 Brittney Nguyen, *SMA Coordinator*

Ticket Office

Liz Baqir, *Ticket Services Manager*
 Liam Blaney, *Ticket Office Supervisor*
 Sherice Jones, *Assistant Ticket Office Manager*
 Tammy Lin, *Patron Services Associate*
 Gordon Young, *Assistant Ticket Office Manager*

actor, director, and designer) and the studio (experimenting with multimedia, including drawing and charcoal and pastel prints as well as producing protest posters). This background naturally led Kentridge to incorporate the ultimate interdisciplinary genre—opera—into his prolific oeuvre. Over the past two decades, he has presided over stagings of repertoire such as Mozart's *The Magic Flute* and the two operas of Alban Berg (*Wozzeck* and *Lulu*), as well as rarities like Dmitri Shostakovich's early opera *The Nose*—in Kentridge's treatment, a mordantly absurdist satire of totalitarianism.

While Kentridge was residing in Rome in 2017 to direct a production of *Lulu* at the Teatro dell'Opera di Roma, the company commissioned him to create a “companion piece” for its 50th-anniversary revival of *Work in Progress*, a short but potently modernist theatrical production by the American artist Alexander Calder that premiered in Rome in 1968. It combines balletic cyclists with his signature mobiles, all accompanied by a soundtrack of avant-garde electronic music by a trio of Italian composers.

Kentridge characteristically drew together several interrelated threads as he conceived *Waiting for the Sibyl*, his contribution to the double bill—much as Calder had done in *Work in Progress*, a kind of live performance testament to his aesthetic. Calder's rotating mobiles reminded Kentridge of a series of sculptures he had created for Venice's La Fenice to visualize the process of an orchestra tuning before a performance. As the sculptures turn about, the seemingly random pieces suddenly cohere into a recognizable (musical) image—but only for an instant. “So you have a chaos, and then a moment of coherence, and then further chaos,” Kentridge explains. That pattern—the transitory alignment of fragments into a moment of clarifying recognition that fades back into the surrounding ambiguity—is a central idea in *SIBYL*. Something about that moment seems to echo the “Eureka!” phase of the scientific method, which by nature cannot remain fixed knowledge.

For the Bargello National Museum in Florence, meanwhile, he had created a series of films with music by frequent collaborator Philip Miller to create a song cycle. Kentridge's recollection of one of the songs, titled “Waiting for the Sibyl,” prompted him to think of the symbolic resonance of this ancient prophetess. The Sibyl has several manifestations as a priestess of Apollo, an oracular voice of knowledge from beyond the mortal realm. The most famous is the Sibyl at Cumae near Naples, the legendary passageway where Aeneas begins his journey to the Underworld to learn what his (and Rome's) fate has in store. The prophetess also makes an appearance at a crucial moment in Dante's *Paradiso*.

Kentridge's imagination was specifically sparked by the Sibyl's odd *modus operandi*: she would write her prophecies on oak leaves and leave them to be retrieved at the mouth of her cave at Cumae, where the winds would arbitrarily blow them about. This image of the swirling leaves reminded the artist of the revelatory rotations of Calder's mobiles and of his own Venetian sculptures. The source oak tree in turn linked the myth to the artist's long-standing reference to trees across his oeuvre: the tree and its leaves became an organizing image for *Waiting for the Sibyl*. Kentridge is fascinated by this process of assembling and recycling originally unrelated fragments and impressions into a new, unexpected coherence and compares the process with the mechanism of dreams as elucidated by Sigmund Freud.

Equipped with these ideas and intuitions, Kentridge embarked on what he calls “the real work” of creating *Waiting for the Sibyl*—which, significantly, entailed close collaboration in a series of workshops with his fellow artists back in his studio in Johannesburg. Together with a group of musicians, dancers, actors, and video artists, they collectively began an intensive process of improvisation. Much of the time, according to Kentridge, the work in theater is about finding the most effective answer to the question: “How can we bring the excitement that all the participants feel in those first improvisations and rehearsals onto the stage?”



Photo by Stela Oliveira

Several years ago in Johannesburg, Kentridge cofounded an initiative he calls the Centre for the Less Good Idea, borrowing the name from a Tswana proverb: “If the good doctor can’t cure you, find the less good doctor.” He explains that the Centre is based on a political and artistic anti-dogmatism. The sweeping political ideas of the last century proved disastrous, in Kentridge’s view, because they derived from people being “certain they know what is best for other people.” As a creative corollary, he asserts that the most creatively effective way to work in the studio involves “keeping a doubt and uncertainty about your first idea such that other things can come in and shape and inform it.”

Crafting Music and Libretto

Kentridge’s original commission gave him free rein as to theme while stipulating that his stagework should use pre-recorded music in lieu of an orchestra, chorus, and full cast of opera singers. But it became apparent early on that live music was an indispensable element. Several composers came to the first workshop during the improvisational stage of the creative process. Kentridge narrowed them to two, inviting Nhlanhla Mahlangu and Kyle Shepherd to stay on as the project grew.

Mahlangu is a renowned choral composer, singer, dancer, and choreographer who came to know Kentridge through the Centre for the Less Good Idea and collaborated with him on his 2018 “historical pageant” of forgotten African victims of the First World War, *The Head & the Load*. Also credited as *SIBYL*’s associate director, Mahlangu built a soundscape for the work together with his fellow singers by drawing on South African vocal traditions. Shepherd, a trailblazing jazz pianist, contributes original improvisations that complement and serve as a modern counterpart to the tradition-rooted vocal music. *SIBYL* has no written score, but the music is closely linked to the specific performers who are part of the cast. “The music is always the same every night,” says Mahlangu. “We may feel it differently, but it is set in the body like a ballet.” Overall, according to Kentridge, “if the music is working well, it adds a depth to what we see on stage that is, as it were, below the stage surface, below the immediate image.”

“I bring the traditional and the visceral and Kyle Shepherd brings the classical and the technical,” Mahlangu observes. “He’s an amazing jazz player who works a lot with African ritualistic sounds and aesthetics. I work in a very visceral way because I’m a choreographer. So, I make the singers move to discover the sound and work with their somatic memory to trigger certain things which we can respond to in movement. The dancers carry the music with their bodies.” Mahlangu adds that he adapted the ancient Greek concept of a prophetic into terms that make sense in a South African cultural context: “*SIBYL* is about a person who has spiritual power, so for this project, I invited singers who are spiritually gifted as well—people who have some kind of ancestral spiritual gift.”

There is no conventionally sung libretto in *Waiting for the Sibyl*. The text is projected as an integral part of Kentridge’s animated film, the words taken from a book of quotes he has been collecting over the years. These are sayings or poetic phrases that have captured his interest for one reason or another, ranging from African proverbs to brief quotes from writers in various languages, which are translated into English. (Only a few derive from English sources.) The sayings are overlaid on pages of old reference books, data sources once prized but outdated in the internet age. Kentridge transforms these texts into implied oracles that structure each of the work’s brief scenes. The process, he points out, “is not random, but it’s not planned.”

Following the Roman premiere of *Waiting for the Sibyl*, Kentridge discovered that it was not possible to tour with *Work in Progress*, its pre-existing “prelude,” because Calder’s sculptures and props were too expensive to insure and could not be copied. So, in its sub-

sequent iterations, Kentridge decided to pair *Waiting for the Sibyl* with a film he was simultaneously making, *City Deep*, which has “indirect links to the idea of the Sibyl”—but in an expanded version renamed *The Moment Has Gone*, accompanied by a live score by Mahlangu and Shepherd. *The Moment Has Gone* (22 minutes) and *Waiting for the Sibyl* (44 minutes) together comprise Parts One and Two, respectively, of the work titled *SIBYL*.

The Moment Has Gone directly addresses the tumultuous transition in South Africa from Apartheid to a democracy still troubled by lingering social injustice. His depiction here of the greedy mine owner and property developer Soho Eckstein is contrasted with the fate of the “zama zama” miners (Zulu for “test your luck”) of South Africa’s informal economy, who toil in decommissioned mines, illegally and under perilous conditions.

Mahlangu says that the interaction between his response to social problems and that of Kentridge generates “an interesting conversation, with different points of view.” For *The Moment Has Gone*, he draws on elements of the all-male *isicathamiya* style (made internationally famous by the group Ladysmith Black Mambazo). This, he explains, originated as a quieter, “suppressed” form of singing “to steal a moment of joy when you have been removed from your homeland and put in places where noise is not allowed by white people.” Traditionally, *isicathamiya* is performed a cappella, but he and Shepherd are “breaking the rules and creating a new form” by combining the four male voices with piano.

Starving the Algorithm

Kentridge is intrigued by the fact that *SIBYL*’s catalyst, Alexander Calder’s *Work in Progress*, originated in 1968—famously, a year of momentous turmoil in Berkeley but also a year, he says, that emanated “a sense that questions were going to be solved and fixed, that a new world was possible,” suggesting “a kind of innocence and optimism that seem impossible 50 years later.” He finds that innocence reminiscent of the clarity of emotions recalled from childhood, when the “sense of injustice” burns with an intensity that doesn’t seem capable of being revived after we’ve become jaded.

What seems to attract Kentridge so strongly to the material he explores in *SIBYL* is myth’s paradoxical combination of childhood clarity—its innocent expectation of answers that make sense of the world—with a profound ambivalence. The consolidating image of the leaves in motion that drew him to the myth of the Cumaean Sibyl also conveys an underlying insight about the human condition. According to the myth, supplicants seeking answers to their problems could never be certain whether the oracular “answer” they retrieved was the “correct” one or a prediction intended for someone else.

“The fact that your fate would be known, but you couldn’t know it, is the deep theme of our relationship of dread, of expectation, of foreboding towards the future,” according to Kentridge.

The algorithm is the contemporary version of a fate we want to control but that ends up controlling us. “The algorithm is of necessity a highly authoritarian way of thinking about the world,” observes the artist, “because it takes statistics from a huge number of individuals the way a totalitarian state would and from that makes rules which it enforces with great assiduity against the individual. What the human offers is uncertainty, doubt—even while we all continue to use algorithms in our daily lives, to look at the weather for the day ahead.”

Thomas May is a writer, critic, educator, and translator. Along with essays regularly commissioned by the San Francisco Symphony, the Juilliard School, the Ojai Festival, and other leading institutions, he contributes to the New York Times and Musical America and blogs about the arts at www.memeteria.com.

Cal Performances

ANNUAL SUPPORT

INSTITUTIONAL CONTRIBUTORS

Cal Performances gratefully acknowledges the following corporate, foundation, and government partners for their generous support.

\$100,000 and above

Ann and Gordon Getty Foundation
Koret Foundation
Meyer Sound
The Bernard Osher Foundation

\$50,000 – \$99,999

Anonymous
Bank of America
Henri and Tomoye Takahashi
Charitable Foundation
Zellerbach Family Foundation

\$25,000 – \$49,999

Walter & Elise Haas Fund
Rockridge Market Hall
Shenson Foundation
Taube Philanthropies

\$10,000 – \$24,999

Alameda County Arts Commission –
Arts Relief Grant
California Arts Council
The Fremont Group Foundation
Pacific Harmony Foundation
Quest Foundation
The Sato Foundation
Sir Jack Lyons Charitable Trust
Louise Laraway Teal Foundation
U.S. Bank Foundation
Wells Fargo

\$5,000 – \$9,999

City of Berkeley
JPMorgan Chase
Manicaretti Italian Food Importers
E. Nakamichi Foundation

Gifts In Kind

Kermit Lynch Wine Merchant
Mt. Beautiful Wines
Peet's Coffee & Tea

INDIVIDUAL CONTRIBUTORS

Cal Performances extends its sincere appreciation to the individuals who made gifts between July 1, 2021 and June 30, 2022.

\$100,000 and above

Anonymous (3)
Carol and Joe Neil
Nadine Tang

\$50,000-\$99,999

Anonymous (3)
Diana Cohen and Bill Falik
Sakurako and William Fisher
Beth DeAtley

Michael A. Harrison
and Susan Graham Harrison
Lance and Dalia Nagel
Brenda R. Potter
Jan Shrem and Maria Manetti Shrem

\$25,000-\$49,999

Anonymous (4)
Art Berliner and Marian Lever
Jerome and Thao Dodson

Bernice Greene
 Lynne LaMarca Heinrich
 and Dwight M. Jaffee Fund
 Daniel Johnson and Herman Winkel
 Fred Levin
 Charles and Helene Linker
 Jeffrey MacKie-Mason and Janet Netz
 Helen and John Meyer
 Maris and Ivan Meyerson
 Amy Roth and Bob Epstein
 William and Linda Schieber
 Diane B. Wilsey

\$15,000-\$24,999

Anonymous
 Janice and Nicholas E. Brathwaite
 Margot and John Clements
 Dr. Rupali Das-Melnyk
 and Dr. Ostap Melnyk
 Gordon Douglass and Pauline Heuring
 Jeremy Geffen
 Kathleen G. Henschel and John W. Dewes
 Joseph W. Laymon
 Susan Marinoff and Thomas Schrag
 Patrick McCabe
 Donald J. and Toni Ratner Miller
 Nancy Orear and Teresa Basgall
 Judy Redo

\$10,000-\$14,999

Anonymous
 Another Planet Entertainment:
 Gregg and Laura Perloff
 Edie Silber
 June Cheit
 David and Susan Hodges
 Charles and Naomie Kremer
 Kit and Hayne Leland
 Joel Linzner and Teresa Picchi
 Greg and Liz Lutz
 Richard and Jennifer Lyons
 Daniel and Beverlee McFadden
 Donald and Susanne McQuade
 Ditsa and Alex Pines

Susan and Paul Teicholz
 Deborah and Bob Van Nest
 S. Shariq Yosufzai and Brian James

\$5,000-\$9,999

Anonymous (2)
 Eric Allman and Kirk McKusick
 Lina Au and David Stranz
 Brian Bock and Susan Rosin
 Anne Bodel and Edward Hannemann
 Terrence Chan and Edward Sell
 Carol T. Christ
 Hon. Marie Collins
 and Mr. Leonard Collins
 Michele and Larry Corash
 Nelson Daher and Thomas King
 Mr. and Mrs. Peter W. Davis
 Jan Deming and Jeff Goodby
 Jacqueline Desoer
 Bob Dixon
 Lynn Feintech and Anthony Bernhardt
 Hilary A. Fox
 Marianne and Joseph Geagea
 Sally Glaser and David Bower
 Al Hoffman and David Shepherd
 Julie and Rob Hooper
 Hing On Hsu
 Nadine and James Hubbell
 Cary Koh
 Sylvia R. Lindsey
 Kerri and Mark Lubin
 Dorette P.S. Luke
 Karen and John McGuinn
 Kathryn and Peter Muhs
 P. David Pearson and Barbara Schonborn
 Trond Petersen
 Rossannah Reeves
 Rachel and Matthew Scholl
 Warren Sharp and Louise Laufersweiler
 Larry and Pearl Toy
 Carol Jackson Upshaw
 Caroline Winnett

ANNUAL SUPPORT

\$2,500-\$4,999

Anonymous
Claire and Kendall Allphin
Mark and Christine Alger
Sallie and Edward Arens
Scott Bays
Edwin and Patricia Berkowitz
Diana Bersohn
Lee Bevis
Britney Anne Caldwell
Susan and Stephen Chamberlin
David Clayton and Gayle DeKellis
Jeannie Colbert
Mike Destabelle and Jen Steele
Linh Do and Erno Pungor
Martha and Peter Downey
Michael Dreyer and Harry Ugol
Susan and William Epstein
Marta Falicov
Jerry Falk
Janet Flammang and Lee Friedman
Marianne and Herb Friedman
Daniel and Hilary Goldstine
Richard and Sally Goodman
Mark Goor
Claire Greene and Walter Garms
Elaine and Arnold Grossberg
Paul and Susan Grossberg
Marcie Gutierrez and Bret Dickey
Ian Hinchliffe and Marjorie Shapiro
Chenming and Margaret Hu
Rose Adams Kelly
Linda Lazzeretti
John Lee
Didier LeGall
Nakamoto-Singer Family
Paul Nordine
Patrick Schlesinger and Esther Hill
Susan Schwartz
Valerie Sopher
Dr. and Mrs. W. Conrad Sweeting
Alison Teeman
and Michael Yovino-Young

\$1,500-\$2,499

Anonymous (8)
Richard M. and Marcia A. Abrams
Nancy Axelrod
Eunice Baek and Thomas Garrity
Richard Berkins
Alison K. Billman
Judith L. Bloom
Ed Blumenstock and Belle Huang
Mrs. Carol M. Bowen
and Mr. Christopher R. Bowen
Jennifer Braun
Broitman Basri Family
John and Colleen Busch
Richard Buxbaum
and Catherine Hartshorn
Ann and John Carroll
June and Michael Cohen
Robert W. Cole and Susan Muscarella
Ruth and David Collier
Anne Bleecker Corcos and Gilles Corcos
Carl Croft and Steve Fletcher
John and Charlice Danielsen
Ann E. Dewart
David and Helen Dornbusch
Carol Drucker
Chris Echavia
Flint and Mary Evans
Rev. Richard Fabian
Thomas and Sharon Francis
Sarah W. Freedman
Thomas Given
Sandra and Robert Goldberg
Carla Hesse and Thomas Laqueur
Charlton Holland
Richard and Frances Holsinger
Barbara and John Holzrichter
James Horio and Linda Cahill
Leslie Hsu and Richard Lenon Jr
Leslie and George Hume
Jacek Jarkowski and Bozena Gilewska
Jeff and Linda Jesmok
Judy Kahn

Adib and Karin Kanafani
 Karen Koster
 Michael Korman and Diane Verducci
 Theodore and Christina Kuh
 Carol Nusinow Kurland and Duff Kurland
 Sally Landis and Michael White
 Renee and Michael Lankford
 Jocelyn Larkin
 James T. and Kathleen A. Leak
 Karen and Charles Fiske
 Nancy Levin and Daniel Caraco
 Frank and Ildiko Lewis
 Marcia C. Linn
 Judy and Steve Lipson
 Felicia and Genaro Lopez
 Mr. and Mrs. Laurence R. Lyons
 Carl and Carol Maes
 Helen Marie Marcus
 Therissa McKelvey and Heli Roiha
 Charles and Ann Meier
 Seth Meisler
 Ralph and Melinda Mendelson
 Robert Messick
 Julie Mikuta
 Zina Mirsky
 Dennis and Mary Montali
 David Moore and Judy Lin
 Rachel Morello-Frosch and David Eifler
 Julie Morgan and David Osborn
 Jerry S. Mosher
 Victoria Nakamura
 Jane and Bill Neilson
 Ricarda Nelson
 Theresa Nelson and Barney Smits
 John and Amy Palmer
 Irina Paperno
 Ellice and Jim Papp
 Andris and Dagnija Peterson
 Jim and Ruth Reynolds
 Joel and Barbara Richmon
 Penny Righthand
 Barbara Rosenfeld
 David Rosenthal and Vicky Reich

Bill and Leslie Rupley
 Sondra Schlesinger
 Bruce and Teddy Schwab
 Jon Sedmak
 Pat and Merrill Shanks
 Robert Harshorn Shimshak
 and Marion Brenner
 Dr. Lynn Spittler
 Bonnie Stiles
 Linda J (Tik) Thurston
 Katherine Tillotson
 Ruth and Alan Tobey
 Robert and Emily Warden
 Peter Weiner and Sylvia Quast
 Dr. Eva Xu and Dr. Roy Wang
 Ken Yang and Ted Lakey
 Mitchell and Kristen Yawitz
 Peter and Gloria Yu

\$1,000-1,499

Claire and Greg Allison
 Jane and Gerald Baldwin
 Barbara Bell
 Wendy Breuer and Charles Crane
 Margaret Brown and Anthony Sustak
 Naniette H. Coleman
 Kathy Fang
 Bee Franks-Walker
 Pamela L. Gordon and John S. Marvin
 Susan and David Grether
 Amy and Roy Grigsby
 Sharif Jacob
 Phyllis Kempner, Ph.D.,
 and David D. Stein, Ph.D.
 Cathy and Jim Koshland
 Ginny and Heinz Lackner
 Carl Lester
 Lily Lin
 Suzanne Lilienthal and David Roe
 Stephanie McKown and John Brennan
 Michael Mensik
 Ronald D. Morrison
 National Coalition of Black Women, Inc.
 San Francisco Chapter

ANNUAL SUPPORT

Conrad Olson
Diana V. Rogers
Hideko Sakamoto and Vijay Tella
Helen Schulak
Ms. Ruth A. Short
Eberhard Spiller and Riki Keller-Spiller
Professor Jeremy Thorner
and Dr. Carol Mimura
Ms. Tom
Laura D. Tyson and Erik S. Tarloff
Larry Vales
Kimberly Webb and Richard Rossi
Doug and Dana Welsh
Susan Young

\$500-\$999
Anonymous (5)
James H. Abrams and Thomas Chiang
Kris Antonsen
and Susanne Stolcke-Antonsen
Vivian and David Auslander
Susan Babuka
Debra and Charles Barnes
James and Deborah Beck
Janice Bohman and Eric Keller
Ria Brandenberg
George and Yvette Breslauer
Sherry Bringham
Darien Cande and William Zacheus
Angela Chan
Antoinette Chatton
Eileen and Victor Chieco
Charles Cohen and Sharon Lambert
Bart Connally & Susan Ping Wong
Linda Cozzarelli
Michael Darby and Toni Martin
Lee Edlund
Andrea Eichhorn
Carol Eisenberg and Raymond Linkerman
Dan Eisenstein
Sarah and Robert Elgin
Jonathan Elkus
Robert Ellis
Dana Engel

Anne and Peter Esmonde
Michael and Merle Fajans
Bernard Feather and Gina Delucchi
Doris Fine
Thomas Gibson
Katherine and Nelson Graburn
Linda Graham
Sheldon and Judy Greene
Margaret Gutowski and Michael Marletta
Bonnie Hampton
Stefan Hastrup and Gary Schilling
Benjamin Hermalin and Ruth Konoff
Allan Heskin
Maxine Hickman
Donald Bruce Hunter
Daniel F. Kane, Jr. and Silvia A. Sorell
Robert Kinonian
Germaine LaBerge
Beatrice Lam
Roy Levin and Jan Thomson
David Lieberman and Carol Brownstein
Stanley and Judith Lubman
Donna Heinle and John MacInnis
Paul Mariano and Suzanne Chapot
Dr. Roxie Mayfield-Stone
Martin Melia
Rob and Liz Meyer
Kan Ching Ng
Panos Papadopoulos and Maria Mavroudi
Garry Parton
Janet Perlman and Carl Blumstein
Kim Polese
Mona L Radice
Tobey, Julie and Lucy Roland
Mary C. Russi
Terry Senne
Boris Shekhter
Steven Shladover
Betsy Smith
Susan and Maury Stern
Susanne Stevens
Valerie Stewart
Rune Stromsness
Terri Stuart

Karen Carlson Sugarman
 Paul and Linda Swatek
 Carol Takaki
 John Taylor
 Gilda Turitz
 Georgia R. Turner
 Randy and Ting Vogel
 Elizabeth Werter and Henry Trevor
 Dick and Beany Wezelman
 Viviana Wolinsky
 Sheryl and Robert Wong
 Brenda Wright
 Angelina Yee
 Ming Zhao
 John Zimmermann and Diana Graham

Honorary Gifts

Anonymous (2)
 in honor of Sylvia R. Lindsey
 Ria Brandenburg
 in honor of Sylvia R. Lindsey
 Nicholas and Janice Brathwaite
 in honor of Sylvia R. Lindsey
 Shelley Alice Carroll
 in honor of Joan Roebuck
 Naniette H. Coleman
 in honor of Sylvia R. Lindsey
 Dr. Rupali Das-Melnyk and Dr. Ostap
 Melnyk in honor of Sylvia R. Lindsey
 Mr. and Mrs. Peter W. Davis
 in honor of Sylvia R. Lindsey
 Robert Ellis in honor of Sylvia R. Lindsey
 Marianne and Joseph Geagea
 in honor of Sylvia R. Lindsey
 Jeremy Geffen
 in honor of Sylvia R. Lindsey
 Kathleen G. Henschel and John Dewes
 in honor of Sylvia R. Lindsey
 Wilma Horowitz
 in honor of Sylvia R. Lindsey
 Alice and Dennis Krieger
 in honor of Maris Meyerson

Kit and Hayne Leland
 in honor of Sylvia R. Lindsey
 Richard and Jennifer Lyons
 in honor of Sylvia R. Lindsey
 Helen and John Meyer
 in honor of Sylvia R. Lindsey
 National Coalition of Black Women, Inc.
 San Francisco Chapter in honor of
 Sylvia R. Lindsey
 Lance and Dalia Nagel
 in honor of Sylvia R. Lindsey
 Theresa Nelson and Barney Smits
 in honor of Sylvia R. Lindsey
 Ms. Ruth A. Short
 in honor of Sylvia R. Lindsey
 Jennifer Sime and Eric Robinson
 in honor of Sylvia R. Lindsey
 Terri Stuart in honor of Sylvia R. Lindsey
 Dr. and Mrs. W. Conrad Sweeting
 in honor of Sylvia R. Lindsey
 Toy Giving Fund
 in honor of Jeremy Geffen
 Kimberly Webb and Richard Rossi
 in honor of Sylvia R. Lindsey
 Sara Wilson and Gustavo Houghton
 in honor of Sylvia R. Lindsey

Memorial Gifts

Linh Do and Erno Pungor
 in memory of Julie Do
 Jeremy Geffen in memory of Diane Geffen
 Paul and Susan Grossberg
 in memory of Arnold Grossberg
 Michael A. Harrison
 and Susan Graham Harrison
 in memory of Rosalind H. Graham
 Victoria Nakamura
 in memory of Jonathan Aldrich Poet
 Rossannah Reeves
 in memory of Alan Leslie Reeves
 Barbara Sholtz in memory
 of Robert Sholtz and Glen Jackson
 Edie Silber in memory of Stephen Bomse

