



music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA BERKELEY



Arcsis Bueno in Yoshihisa Ara's *Bohème*. Photo by Matt de la Peña.

The Joffrey Ballet

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 2021–2022

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Jeremy Geffen

As springtime fast approaches, this weekend offers a perfect opportunity to sample the types of entertaining, diverse, and ambitious programs that make Cal Performances so special. **The Joffrey Ballet**, one of the crown jewels of American dance, arrives for a three-day residency (Mar 4–6), with a program featuring three highly anticipated West Coast premieres. (What a great way to conclude the company’s current six-year residency at UC Berkeley!) We also welcome the return of our longtime friends **Jordi Savall** and **Le Concert des Nations** with a sparkling program of early music featured in the classic 1991 film *Tous les matins du monde* (Mar 4); as well as the Cal Performances solo debut of the brilliant young soprano **Angel Blue** (with pianist **Bryan Wagorn**) in a recital including works by Mozart, R. Strauss, Rachmaninoff, and a powerful selection of traditional Black American spirituals (Mar 6).

I also want to make sure you know about another upcoming season highlight, the West Coast premiere of **Ted Hearne and Saul Williams’ *Place*** (Mar 12; a semi-staged secular oratorio), a bold meditation on the topographies of gentrification and displacement. One of this season’s *Illuminations* “Place and Displacement” events (see our website for more information), *Place* was a finalist for the 2021 Pulitzer Prize for Music; it’s a remarkable work and something I don’t think you’ll want to miss. (The recording for the New Amsterdam label captured the attention of the music world, earning two 2021 Grammy nominations—for Best Chamber Music/Small Ensemble Performance and Best Contemporary Classical Composition.)

March marks the time of year that traditionally finds Cal Performances operating on all cylinders. From now through the beginning of May, the remainder of our 2021–22 season is packed with adventurous programming. You won’t want to miss...

- the **Alvin Ailey American Dance Theater** (Mar 29 – Apr 3) returning to Zellerbach Hall for the first time since the initial pandemic shutdown in 2020; Ailey programs—featuring more than a dozen works from the company’s legendary repertory—have just been announced, so make sure to check our website for details
- the one and only **London Symphony Orchestra** (Mar 20), appearing under the direction of superstar conductor **Sir Simon Rattle**, in a program of orchestral masterworks
- pianist *extraordinaire* **Mitsuko Uchida** (Mar 27) playing and directing Mozart with the **Mahler Chamber Orchestra**
- the renowned **English Baroque Soloists** (Apr 10) with conductor **Sir John Eliot Gardiner** in a transfixing program of works by Mozart and Haydn
- **Angélique Kidjo**, our 2021–22 artist-in-residence, in her new music-theater piece *Yemandja* (a much-anticipated Cal Performances co-commission and *Illuminations* event, Apr 23).

Fasten your seatbelts; we have all of this—plus much more—in store for you!

We’re very proud of our updated winter brochure and know that a few minutes spent reviewing our schedule—in print or online—will reveal a wealth of options for your calendar; now is the perfect time to guarantee that you have the best seats for all the events you plan to attend.

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

Jeremy Geffen

Executive and Artistic Director, Cal Performances

P.S. – Stay tuned for exciting news about our brilliant 2022–23 season, to be announced in April!



Above: Anna Gerberich and Temur Suluashvili in Itzik Galili's *The Sofa*. Photo by Cheryl Mann.
Below: Fernando Duarte in Chanel DaSilva's *Swing Low*. Photo by Cheryl Mann.



Friday and Saturday, March 4–5, 2022, 8pm
Sunday, March 6, 2022, 3pm
Zellerbach Hall

The Joffrey Ballet

Ashley Wheeler MBE
The Mary B. Galvin Artistic Director

Greg Cameron
President & CEO

Robert Joffrey
Founder

Gerald Arpino
Founder

Artists of the Company

Derrick Agnoletti Yoshihisa Arai Amanda Assucena Edson Barbosa Brian Bennett
Miguel Angel Blanco Evan Boersma Anais Bueno Valeria Chaykina Nicole Ciapponi Lucia Connolly
José Pablo Castro Cuevas April Daly Maxwell Dawe Jonathan Dole Derek Drilon
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Hyuma Kiyosawa Brooke Linford Graham Maverick Jeraldine Mendoza Xavier Núñez
Princess Reid Aaron Renteria Christine Rocas Julia Rust Chloé Sherman Miranda Silveira
Temur Suluashvili Miu Tanaka Olivia Tang-Mifsud Alberto Velazquez Valentino Moneglia Zamora

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*Rehearsal Director/
Principal Coach*

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Lighting Supervisor

Jack Mehler
Touring Lighting Supervisor

Scott Wolfson
Technical Supervisor

Katherine Selig
Principal Stage Manager

Amanda Heuermann
Stage Manager

*Saturday evening's performance is made possible, in part,
by Patron Sponsors Daniel Johnson and Herman Winkel.*

Sunday's matinee performance is made possible, in part, by an Anonymous Patron Sponsor.

PROGRAM

(For casting information, please see the audience handout available at the performance.)

Birthday Variations

Choreography by Gerald Arpino

Music by Giuseppe Verdi

Scenery and Lighting Design by Jack Mehler

Costume Design by Stanley Simmons

Original Lighting Design by Thomas Skelton

World Premiere: March 6, 1986, Lyric Opera House, Chicago IL

This performance of *Birthday Variations* is presented with permission of
The Gerald Arpino Foundation in compliance with the standards established by the Foundation.

PAUSE

Swing Low

(West Coast Premiere)

Choreography by Chanel DaSilva

Music by Zoë Keating

Costumes Conceived by Chanel DaSilva

Lighting Design by Jack Mehler

Digital World Premiere: May 28, 2021, Joffrey Studio Series

Stage Premiere: September 17, 2021, Ravinia Festival, Highland Park, IL

INTERMISSION

Under the Trees' Voices

(West Coast Premiere)

Choreography by Nicolas Blanc

Music by Ezio Bosso

Scenery and Lighting Design by Jack Mehler

Costumes Conceived by Nicolas Blanc

Digital World Premiere: April 30, 2021, Joffrey Studio Series

Stage Premiere: October 13, 2021, Lyric Opera House, Chicago, IL

In loving memory of my grandfather, Hubert Chassain.

—Nicolas Blanc

INTERMISSION



Amanda Assucena, Alberto Velazquez, Yumi Kanazawa, Gayeon Jung, Lucia Connolly, and Valeria Chaykina in Gerald Arpino's *Birthday Variations*. Photo by Cheryl Mann.

The Sofa

Choreography and Lighting Design by Itzik Galili

Music by Tom Waits

Scenic Design by Janco Van Barneveld

Costume Design by Natasja Lansen

Staged by Elisabeth Gibiat

World Premiere: March 22, 1995, Ballet Gulbenkian, Grande Auditório,
Calouste Gulbenkian, Lisbon, Portugal

Joffrey Premiere: February 12, 2020, Auditorium Theatre, Chicago, IL

"Nobody" written by Tom Waits © Jalma Music (ASCAP). Used by permissions. All Rights Reserved.

"Nobody" performed by Tom Waits, from the album *Nighthawks At The Diner*, courtesy of ANTI-.

PAUSE

Boléro

(West Coast Premiere)

Choreography by Yoshihisa Arai

Music by Maurice Ravel

Costume Design by Temur Suluashvili

Lighting Design by Jack Mehler

Digital World Premiere: February 26, 2021, Joffrey Studio Series

Stage Premiere: October 13, 2021, Lyric Opera House, Chicago, IL

Boléro by Maurice Ravel

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London Symphony Orchestra

Sir Simon Rattle, *conductor*

BERLIOZ	<i>Le Corsaire</i>
HANNAH KENDALL	<i>The Spark Catchers</i>
SIBELIUS	<i>Symphony No. 7</i>
BARTÓK	<i>The Miraculous Mandarin Suite</i>
RAVEL	<i>La valse</i>

**A world-class orchestra!
A legendary conductor!
The renowned London
Symphony Orchestra, under
the direction of its esteemed
music director Sir Simon
Rattle, visits in its Cal
Performances debut.**

Sun, Mar 20, 3pm
ZELLERBACH HALL

Celebrating 65 years of artistic excellence in 2021 and classically trained to the highest standards, The Joffrey Ballet expresses an inclusive perspective on dance that reflects the diversity of America through its company artists, extensive repertoire, academy, and community engagement programs. Considered one of the premier companies performing today, Joffrey plays a vital role in the dance community as the largest dance company and dance education provider in Chicago and the greater Midwest region.

The Joffrey Mission

The Joffrey Ballet believes in the positive, transformative power of the arts. Our mission is to promote dance through an unwavering commitment to high-quality performances, education, and innovation.

Values of IDEA—

Inclusion, Diversity, Equity, and Access

As a member of Dance/USA, the national service organization for professional dance, The Joffrey Ballet has adopted Dance/USA's statement on core values of equity and inclusion.

Ashley Wheater MBE

The Mary B. Galvin Artistic Director

Ashley Wheater has dedicated his life to dance. He was born in Scotland and trained at the Royal Ballet School in England. He worked with Frederick Ashton, Kenneth MacMillan, and Michael Somes in numerous ballets at Covent Garden, including *Swan Lake*, *Sleeping Beauty*, *Giselle*, *Manon*, *Anastacia*, and *The Dream*. Wheater danced with Rudolf Nureyev in *Nureyev and Friends* at the London Coliseum.

On Nureyev's advice, Wheater joined the London Festival Ballet and danced in his *Romeo and Juliet* and *Sleeping Beauty*. Wheater danced in Glen Tetley's *Sphinx* and *Greening* and in Festival Ballet's large repertoire of classics and new creations. Under the artistic direction of John Field, he was promoted to Principal Dancer at the age of 20.

In 1982, he joined the Australian Ballet, where he continued dancing principal roles in both classical and contemporary work, especially in the John Cranko full-length ballets.

In 1985, at the invitation of Gerald Arpino, Wheater joined The Joffrey Ballet. For the next four years, he performed various works by American choreographers including William Forsythe, Gerald Arpino, Mark Morris, Paul Taylor, and Laura Dean, as well as repertoire by Ashton and Cranko.

Joining the San Francisco Ballet in 1989, he continued his creative career working under Helgi Tomasson and with choreographers James Kudelka, David Bintley, and many others. In 1997, he retired from dancing and was appointed Ballet Master and, later, Assistant to the Artistic Director, at the San Francisco Ballet.

Since his appointment in 2007 as Artistic Director of The Joffrey Ballet, Wheater's passion for and commitment to the Joffrey have been evident in the quality that he has brought to the dancing and to the repertoire. He has invited world-renowned choreographers, as well as fresh young talent, to create new work for the company. Wheater has added new full-length works to the Joffrey's repertoire, including Lar Lubovitch's groundbreaking *Othello*, Ronald Hynd's *The Merry Widow*, and Yuri Possokhov's *Don Quixote*.

In 2008, Wheater was the recipient of the Boeing Game-Changer Award in recognition of his commitment to community engagement in Chicago and to the celebration of diversity through dance. He sits on the Advisory Board for *Dance Magazine*, serves as Artistic Advisor for ChiArts, and is the Advisor to the Arts for the Lincoln Academy of Illinois. In 2010, Wheater, representing The Joffrey Ballet, was named Lincoln Academy Laureate, the highest honor presented by the State of Illinois, and in 2013, the *Chicago Tribune* named him "Chicagoan of the Year." In 2015, Wheater received the University of Chicago Rosenberger Medal for Outstanding Achievement in the Creative and Performing Arts. In December 2019, he was appointed a Member of the Most Excellent Order of the British Empire (MBE) by Her Majesty Queen Elizabeth II.

Mahler Chamber Orchestra
Mitsuko Uchida, piano and director
Mark Steinberg, concertmaster and leader

MOZART Piano Concerto in A major, K. 488
PURCELL Four Fantasias (arranged for string orchestra)
MOZART Piano Concerto in C minor, K. 491

Following her exquisite *Cal Performances at Home* all-Schubert recital last spring, the magisterial pianist Mitsuko Uchida returns for a concert with the dynamic Mahler Chamber Orchestra that draws a line from Henry Purcell's uniquely English form of Baroque music to Mozart's Viennese masterworks.



Sun, Mar 27, 3pm
ZELLERBACH HALL

BALLET NOTES

Birthday Variations

Choreographed by Joffrey co-founder Gerald Arpino, with music by Giuseppe Verdi, *Birthday Variations* was commissioned in 1986 by Becky D'Angelo as a birthday present to her husband Dino, who owned Chicago's Civic Opera House (now the Lyric Opera House) and loved Verdi's music. This lively and melodic ballet is considered one of Arpino's most popular creations.

• • •

Swing Low

Swing Low, Sweet Chariot
Coming for to carry me home
Swing Low, Sweet Chariot
Coming for to carry me home
I looked over Jordan and what did I see
Coming for to carry me home
A band of angels coming after me
Coming for to carry me home

Inspired by the powerful American spiritual "Swing Low, Sweet Chariot," Chanel DaSilva creates a visceral narrative work for five men that investigates the supernatural majesty of angels and the many complexities of what it means to be human. The piece is set to the music of avant-garde cellist Zoë Keating.

• • •

Under the Trees' Voices

Under the Trees' Voices features 15 dancers performing to Italian composer Ezio Bosso's Symphony No. 2. The performance channels the power of community in the age of social distancing as well as paying tribute to an endangered nature. In four distinct sections, Nicolas Blanc imagines a future of hope and unity.

• • •

The Sofa

Created 25 years ago by Itzik Galili, *The Sofa* has been performed all over the world. The choreographer's challenge was to create a work that could hold up a mirror to society, and this he achieved by means of a burlesque sketch in the spirit of a cabaret.

The work is danced by a trio but has really two central characters: a macho and a yellow

sofa. As the sofa flips over, so do our emotions. In the first half, we are only drawn in by the spectacular flying and throwing of the energetic choreography, even as we begin to sense some opposite feelings. When the sofa flips over in the second half, an instantaneous laugh escapes us as understanding dawns, like discovering the how of a magician's trick. The interest in the choreography is then overshadowed by the game of ever-changing role play. Every move provoking a burst of hilarity. Even in this unanimous reaction, the mirror is still in front of us, triggering each one's laugh from a different place.

By provoking these mixed feelings of uneasiness, amusement and enjoyment, through a light and non-judgmental angle, the work reveals itself to be a brilliant jewel able to capture and highlight, like a mirror, society in all its diversity.

Boléro

Yoshihisa Arai envisions the lead role in *Boléro* as a type of muse, evoking a humanistic quality to the overall feeling of the piece, leading their "disciples" through a serene world of light and shadows. The primary inspiration for *Boléro* is the Spanish-flavored, orchestral work of the same name by Maurice Ravel. The famous one-movement score is known for beginning softly and ending, according to the composer's instructions, as loudly as possible. "To me, the most fascinating quality of the music is that the rhythm remains the same throughout the piece and yet, as the instruments change from snare drum to flute, trombone to woodwinds, and so on, an array of emotions are unleashed," says Arai. "This inspires me most of all."

THE CHOREOGRAPHERS

Gerald Arpino
(*Birthday Variations*)

Gerald Arpino (1923–2008) was Artistic Director and Resident Choreographer of The Joffrey Ballet, the company he co-founded with Robert Joffrey in 1956. Born on Staten Island, New York, he met Robert Joffrey while stationed in Seattle with the Coast Guard. He studied with

Alvin Ailey American Dance Theater

Robert Battle, *artistic director*

Matthew Rushing, *associate artistic director*

PROGRAM A Tues, Mar 29, 7:30pm & Fri, Apr 1, 8pm

Robert Battle Tenth Anniversary

ROBERT BATTLE *Mass* (2004; music: John Mackey)
In/Side (2008; music: "Wild is the Wind,"
recorded by Nina Simone)
Ella (2008; music: Ella Fitzgerald)
For Four (2021; Bay Area Premiere;
music: Wynton Marsalis)
Unfold (2007; music: Gustave Charpentier,
recorded by Leontyne Price)
Takademe (1999; music: "Speaking in Tongues II,"
performed by Sheila Chandra)
Love Stories finale (2004; music: Stevie Wonder)
Revelations (1960; music: traditional spirituals)

AILEY

PROGRAM B Wed, Mar 30, 7:30pm & Sat, Apr 2, 8pm

RENNIE HARRIS *Lazarus* (2018; music: Darrin Ross)
AILEY *Revelations* (1960; music: traditional spirituals)

PROGRAM C Thu, Mar 31, 7:30pm

JAMAR ROBERTS *Holding Space* (2021; West Coast Premiere,
staged version; Cal Performances Co-Commission;
music: Tim Hecker)
ROBERT BATTLE *For Four* (2021; Bay Area Premiere;
music: Wynton Marsalis)
AILEY *Reflections in D* (1963; music: Duke Ellington)
ASZURE BARTON *BUSK* (2009; music: various artists)

PROGRAM D Sat, Apr 2, 2pm

All-Alvin Ailey

AILEY *Blues Suite* (1958; music: traditional,
performed by Brother John Sellers)
Pas de Duke (1976; music: Duke Ellington)
Cry (1971; music: Alice Coltrane, Laura Nyro,
and The Voices of East Harlem)
Revelations (1960; music: traditional spirituals)

PROGRAM E Sun, Apr 3, 3pm

ASZURE BARTON *BUSK* (2009; music: various artists)
JAMAR ROBERTS *Holding Space* (2021; West Coast Premiere,
staged version; Cal Performances Co-Commission;
music: Tim Hecker)
AILEY *Revelations* (1960; music: traditional spirituals)

March 29–April 3
ZELLERBACH HALL

Mary Ann Wells, at the School of American Ballet, danced with Graham dancers May O'Donnell and Gertrude Schurr, and was a principal dancer with the original Joffrey company.

As resident choreographer, Arpino created over one third of the commissioned repertory for The Joffrey Ballet, including *Sea Shadow*, *Viva Vivaldi*, *Olympics*, *The Clowns*, *Trinity*, *Kettentanz*, *Suite Saint-Saëns*, and *Light Rain*. He also had wide experience in Broadway musicals, television, opera, and staged musicals for the country's leading festivals. Arpino's ballets have been performed at the White House on several occasions, as well as around the world, to critical acclaim as well as controversial appraisal. So varied was his output, that one critic commented, "He's not a single artist. He must be an alliance." As one of the recipients of the 1974 *Dance Magazine* Award, his citation read: "To Gerald Arpino—more than any other choreographer, he has recognized the spirit of the times. His work speaks clearly of the anguish and the joy of being young in America today."

Upon Robert Joffrey's passing, Arpino directed The Joffrey Ballet from 1988 until 2008, continuing Joffrey's vision for the company by restaging important historical dance works such as Léonide Massine's symphonic ballet *Les Presages* (1933), and Frederick Ashton's *Cinderella* (1948), as well as taking risks with new commissions that ranged from the rock ballet *Billboards* (1993) to music by Prince. In 1995, Arpino moved The Joffrey Ballet to Chicago, where he established the Joffrey as a world-class company in the heart of the American Midwest; it continues to thrive today.

Chanel DaSilva *Swing Low*

A native of Brooklyn, NY, Chanel DaSilva is a multifaceted artist and entrepreneur. She is a graduate of both LaGuardia Arts High School and the Juilliard School and was named a Presidential Scholar in the Arts and a Princess Grace Awardee. Chanel has performed professionally with the Trey McIntyre Project and Lar Lubovitch Dance Company and has created works for The Joffrey Ballet, Parsons Dance Company, Gibney Company, American Rep-

ertory Theater, and Harvard Dance Project. She has taught workshops and served as a faculty member for institutions such as the Juilliard School, Harvard University, SUNY Purchase, NYU, and LaGuardia Arts High School. In 2015, alongside Nigel Campbell, DaSilva co-founded MOVE|NYC|, a multi-pillared arts and social justice organization with the mission of creating greater equity and diversity in the dance field and beyond. Recently, DaSilva and Campbell were featured on the cover of *Dance Teacher Magazine's* April 2020 issue, "Changing The Face of Dance." www.movenyc.nyc

Nicolas Blanc *Under the Trees' Voices*

Nicolas Blanc started his dance training in Montauban, France, continuing at the Academie de Danse Classique Princess Grace in Monte-Carlo. After winning a scholarship in the 1994 Prix de Lausanne, he completed his education at the Paris Opera Ballet School.

He went on to dance for Nice Opera Ballet, Deutsche Oper am Rhein in Dusseldorf, Zurich Ballet, and San Francisco Ballet, where he was made Principal Dancer in 2004.

Blanc was awarded a special prize in performing arts by the city of Dusseldorf in 1998, and a special award of recognition by his hometown in 2004 and 2013. He was named one of the "25 to Watch" by *Dance Magazine*. In 2010, he was nominated with Tina LeBlanc for an Isadora Duncan Dance Award (Best Ensemble in Wheeldon's *Within The Golden Hour*).

He joined Scottish Ballet as Ballet Master in 2009 and has been a rehearsal director and principal coach for The Joffrey Ballet since 2011.

Blanc has created several works for The Joffrey Ballet, most notably *Evenfall*, *Purple*, *Encounter*, and *Beyond the Shore*, commissioned and supported by the New York Choreographic Institute and Cal Performances. In July 2014, Blanc received the choreographic award at the IBC in Jackson, Mississippi, for his duet *Rendez-Vous*.

Blanc was selected to participate in the 2015 National Choreographers Initiative (NCI), where he created *Orpheus*. He was also chosen to participate in New York City Ballet's New

York Choreographic Institute, where he created *Mothership*, which premiered in New York City Ballet's 2016 gala. Blanc created *Tableaux Vivants* and *Desert Transport* for Barak Ballet in 2016 and 2019.

Blanc created *Under the Tree's Voices* for the digital Joffrey Studio Series this past season.

Itzik Galili

The Sofa

Born in Israel, Itzik Galili danced in Bat-Dor Dance Company, Batsheva II, and Batsheva Dance Company, where he began choreographing. Robert Cohan, the artistic director of Batsheva and the London Contemporary Dance Company, encouraged him to attend the Gulbenkian International Course for professional composers and choreographers in the UK. In 1991, he moved to the Netherlands and formed his own project-based company in Amsterdam. In 1997, he was appointed Artistic Director of NND/Galili Dance in Groningen, and in 2009, he returned to Amsterdam as co-founder and artistic director of Dansgroep Amsterdam. Since 2018, he has served as Artistic Advisor for Boston Dance Theater. He has created over 80 works for many international dance companies including Stuttgart Ballet, Staatsballett Berlin, Gauthier Dance, Bayerische Staatsoper Munich, Ballett Kiel, Ballett Zürich, Basel Ballet, Les Ballets de Monte-Carlo, English National Ballet, Ballet de l'Opéra National de Bordeaux, Balé da Cidade, Gulbenkian Ballet, Danza Contemporánea de Cuba, Les Grands Ballets Canadiens, Finnish National Ballet, and Royal Winnipeg Ballet.

Yoshihisa Arai

Boléro

Born in Hiroshima, Japan, Yoshihisa Arai began his ballet training when he was 10 years old with the International Ballet Academy under Mika Tamaru. In 2005, he joined the Royal

Ballet School in London, where he appeared before Prince Charles and Camilla, Duchess of Cornwall, at Buckingham Palace, performing an original work as part of an ensemble. Arai graduated with honors and received the Royal Ballet School Achievement Award.

In 2008, Arai joined Northern Ballet under the direction of David Nixon. During his time there, he danced in many acclaimed roles. He collaborated with Dame Gillian Lynne in 2010, developing an original role for the 45th Anniversary Gala for Northern Ballet.

In 2012, he joined The Joffrey Ballet. At the Joffrey, Arai has performed a principal role in *Sylvia* by John Neumeier; landed a leading role in *The Nutcracker*, choreographed by Christopher Wheeldon OBE; appeared in the role of Prince in *Cinderella* by Sir Frederick Ashton; and performed in pieces by George Balanchine, Jiří Kylián, Wayne McGregor, and Justin Peck, among other world-renowned choreographers. In 2016, he created an original role for *The Miraculous Mandarin* by Yuri Possokhov and in 2018, he choreographed *Afternoon Watch* and a Rachmaninoff *pas de deux* for The Joffrey Ballet and *Firebird Suite* for The Joffrey Ballet Studio Company.

In addition to having *Boléro* featured as part of the Joffrey's 2021–22 season-opening production, Arai created original choreography complemented by Copland's *Appalachian Spring*. The piece had its world premiere as part of the Illinois Philharmonic Orchestra's season-opening production in October 2021 at Ozinga Chapel on the campus of Trinity Christian College in Palos Heights. The piece was performed by the Joffrey Studio Company from the Joffrey Academy of Dance, the Official School of The Joffrey Ballet.

Arai also created a work collaborating with Japan's NHK broadcasting corporation and an electric guitarist, which received its world premiere in Tokyo in October 2021.



Dylan Gutierrez and Jeraldine Mendoza in Nicolas Blanc's *Under the Trees' Voices*. Photo by Cheryl Mann.

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Gregg Benkovich
Shoe Manager

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Barbara Luchsinger
Lead Stitcher

Debra Schoell
Stitcher

Brittany Crinson
Head of Wig and Makeup

Adam Todd
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Matthew Carney
Master Electrician

Jeremy Hoen
Soundperson

Matthew Black
Flyperson

David Klein
Shop Carpenter

Steve Lange
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JOFFREY ★ BALLE

CHICAGO

2021-2022
SEASON



Derrick Agnoletti
San Jose, CA



Yoshihisa Arai
Hiroshima, Japan



Amanda Assucena*
Rio de Janeiro, Brazil



Edson Barbosa
Rio de Janeiro, Brazil



Brian Bennett*
Lanham, Maryland



Miguel Angel Blanco
Havana, Cuba



Evan Boersma*
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Anaïs Bueno
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Valeria Chaykina
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April Daly
Rockford, IL



Maxwell Dawe*
Dorset, United Kingdom



Jonathan Dole*
Sacramento, California



Derek Drilon*
Vancouver, WA



Fernando Duarte*
Rio de Janeiro, Brazil



Olivia Duryea*
Haslett, MI



Anna Gerberich
Dillsburg, PA



Stefan Goncalvez
São Paulo, Brazil



Dylan Gutierrez
Los Angeles, CA



Dara Holmes*
Wilmington, NC



Victoria Jaiani
Tbilisi, Rep. of Georgia

ABOUT THE ARTISTS

JOFFREY ★ BALLETT
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2021-2022 ARTISTS OF THE COMPANY
TO LEARN MORE ABOUT THE DANCERS, VISIT: JOFFREY.ORG/ARTISTS

■ NEW JOFFREY ARTISTS | *JOFFREY ACADEMY OF DANCE ALUMNI

Angélique Kidjo's *Yemandja*

Bay Area Premiere
A Cal Performances Co-commission

Starring Angélique Kidjo
Conceived by Angélique Kidjo, Jean Hebrail,
and Naima Hebrail Kidjo
Book and Lyrics by Naima Hebrail Kidjo
Music by Angélique Kidjo and Jean Hebrail
Developed with and Directed by Cheryl Lynn Bruce

Kerry James Marshall, *production designer*
Darryl Archibald, *music director*
Kathy Perkins, *lighting designer*
Rasean Davonte Johnson, *projections designer*
Mary Jane Marcasiano, *costume designer*
Beatrice Capote, *choreographer*
Kumi Ishizawa, *sound designer*
Iyvon E., *dramaturg*
Ann James, *sensitivity coach*
Andrea Zee, *casting*

In her first foray into musical theater, Cal Performances' 2021–22 artist-in-residence—and three-time 2022 Grammy nominee—Angélique Kidjo explores themes of love, betrayal, honor, and revenge against a backdrop of slavery in 19th-century West Africa. Named after a Yoruban deity, *Yemandja* is a panoramic work of magic realism, a stunning parable about gods and humans.

Sat, Apr 23, 8pm
ZELLERBACH HALL

Yemandja is co-commissioned by ArtsEmerson, The Broad Stage at Santa Monica College, Cal Performances, Ruth and Stephen Hendel, The John F. Kennedy Center for the Performing Arts, Mass MoCA, and the Yale Schwarzman Center. Produced by THE OFFICE performing arts + film.

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