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Friday September 27, 2024, 8pm
Zellerbach Hall

An AMOC* Production
Olivier Messiaen's *Harawi*

(United States Premiere)

Music and Text by OLIVIER MESSIAEN

JULIA BULLOCK, *soprano*

CONOR HANICK, *pianist*

BOBBI JENE SMITH, *dancer*

OR SCHRAIBER, *dancer*

ZACK WINOKUR, *director*

BOBBI JENE SMITH, *choreographer*

OR SCHRAIBER, *choreographer*

JOHN TORRES*, *lighting designer*

CHRIS GILMORE*, *lighting supervisor*

MARK GREY*, *sound designer*

VICTORIA BEK*, *costume designer*

BETSY AYER*, *production stage manager*

JULIA BUMKE, *producer*

JULIA BULLOCK, *supertitle translations*

LANDON WILSON, *supertitle designer*

*guest artists

Harawi will be performed without intermission and last approximately 60 minutes.

*Leadership support for the 2024–25 Julia Bullock residency at Cal Performances
is provided by Michael P. N. A. Hormel.*

*This production received its world premiere in July 2022
at France's Festival d'Aix-en-Provence, with a European Tour in Spring 2023
at Belgium's De Singel, and Germany's Leverkusens and Elbphilharmonie.*

HARAWI realizes Olivier Messiaen’s deeply affecting, hour-long 1945 song cycle for voice and piano in new physical and dramatic dimensions, featuring soprano Julia Bullock, pianist Conor Hanick, choreographer/dancers Bobbi Jene Smith and Or Schraiber, with direction by Zack Winokur. Moving from duet to quartet, this production breaks open Messiaen’s cycle, connects movement to music, and grapples with the intensity of love and loss.

Statement about *Harawi*

by Julia Bullock and Zack Winokur

Express living archives in the body—Articulate complex rhythms and patterns—Utilize repetition in order to better understand—Encourage improvisation—Invite movement and sound to become extensions of each other—Voice one’s surroundings as a way to be immersed in and expanded by them.—Utter broken words.†

These are some values intrinsic to the traditions of Harawi (Qarawi)—Andean music that is still expressed across the diverse cultures and peoples in Peru, Chile, Bolivia, Ecuador, and beyond.

Olivier Messiaen only became aware of Andean Harawi traditions through an ethnographic anthology written by Marguerite and Raoul d’Harcourt, however the melodies and themes seemed to provide a space where Messiaen could process why love, loss, absence, and presence are human preoccupations; and how shattered realities give way to expansiveness.

Messiaen’s life circumstances, relationships, and beliefs always seemed to infuse

his compositions, oftentimes with explicit symbols and associations. Messiaen began to write this song cycle when he returned home after being a prisoner of war during World War II. Shortly after his return, the mind and body of Claire Delbos—a fellow musician, source of inspiration, and his wife—had begun to slowly degenerate, including total amnesia; all while a new love partner began entering his life.

While appropriating elements of Quechuan languages and Andean Harawi traditions, Messiaen’s song cycle *Harawi* explores dichotomies: life and death, pain and joy, spirituality and sensuality, sacrifice and preservation, fulfillment and loss. He seems to be asking from a place of personal grief: how do you stay connected to someone you love while the accumulated memories of your relationship begin to fade or drift? How do you recover and move on?

Our desire to perform this work originated from an intuitive interest in Messiaen’s expressions through his poetry and music. However, our discussions with current practitioners of Harawi, along with a direct acknowledgment of Olivier Messiaen’s difficult life circumstances while he wrote this piece, have informed our realization and revealed deep threads of resonance. We look forward to sharing where these explorations have led us.”

† *These are fragments and impressions from conversations with Luz Zenaida Hualpa García, dancer and choreographer, and Karen Michelsen Castañón, visual artist. Both are current practitioners of Harawi.*

*Cal Performances is committed to fostering a welcoming, inclusive, and safe environment for all—one that honors our venues as places of respite, openness, and respect.
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Vincent Beaumie

AMOC* (American Modern Opera Company)

Now in its seventh year, American Modern Opera Company (AMOC*) is broadly recognized as one of today's most consequential companies, producing and presenting some of the most significant interdisciplinary art. Founded in 2017 by composer Matthew Aucoin and director, choreographer, and dancer Zack Winokur, AMOC* was established with the mission of building and sharing a body of collaborative work. The company is comprised of 17 of today's most sought-after composers, choreographers, directors, vocalists, instrumentalists, dancers, writers, and producers, all united by a commitment to collective authorship and long-term, generative relationships with other creators. AMOC* connects artists and audiences in visceral and surprising ways. Frequent collaborations with guest artists and partner organizations are also essential to the development of AMOC*'s productions, enriching the company's core artistic vision.

AMOC* maintains a robust national and international touring schedule, upholds a rigorously equitable compensation model, and is deeply committed to making its performances financially accessible. In its inaugural 2018–19 season, AMOC* launched the Run AMOC! Festival at the American Repertory Theater in Cambridge, MA, which the *New York Times* described as “blindingly impressive.” In 2022, AMOC* served as Music Director for the 75th Ojai Music Festival, presenting 18 performances, eight world premieres, and six new theatrical productions.

In 2022–23, AMOC* reached audiences through 34 performances across 10 US venues and digital platforms, including the world premiere of Bobbi Jene Smith's *Broken Theater* at La MaMa Moves! in New York, as well as New York premieres of Carolyn Chen's *How to Fall Apart* at Baryshnikov Arts Center and Anthony Cheung's *the echoing of tenses* at 92nd Street Y. AMOC* made its international debut at Festival d'Aix with *Harawi* in July 2022, offering a fresh

interpretation of Olivier Messiaen's song cycle. In 2023, *Harawi* then toured across Europe and *Gay Guerrilla* premiered at the Centre Pompidou in Paris.

In 2023–24, AMOC* expanded its annual collaboration with the Cathedral of St. John the Divine in New York City with sold-out performances of a new arrangement of John Adams' *El Niño*, and formed co-production partnerships with DACAMERA (Houston), MOCA (Los Angeles), Opera Omaha, Stanford Live, and Yale University, among others. In June 2024, AMOC* premiered *The Comet/Poppea*, a groundbreaking new opera directed by Yuval Sharon, created in collaboration with composer George Lewis and The Industry. The *Los Angeles Times* praised the production as "...what American opera needs most of all... It has huge ramifications for the wide world we now occupy." In spring and summer 2024, AMOC* engaged in interdisciplinary performance residencies at Yale and Brown universities and presented a concert of new music at the Clark Art Institute. AMOC* plans to announce an expansive slate of future programming in late fall 2024.

"Everything for AMOC* is sacred in that it needs to perform at the highest level, but nothing is so sacred that it can't be rethought." —*New York Times*

<https://runningamoc.org/>
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Erin/Fraja

Julia Bullock

One of *Musical America's* 2021 "Artists of the Year," Julia Bullock is an American classical singer who "communicates intense, authentic feeling, as if she were singing right from her soul" (*Opera News*).

Combining versatile artistry with a probing intellect and commanding stage presence, she has headlined productions and concerts at preeminent arts institutions around the world. An innovative curator in high demand from a diverse group of organizations, she is currently Cal Performances' 2024–25 Artist in Residence, having already performed multiple concerts at UC Berkeley; Bullock has also held positions including collaborative partner of Esa-Pekka Salonen and 2019–20 Artist in Residence at the San Francisco Symphony, 2020–22 Artist in Residence of London's Guildhall School, and 2018–19 Artist in Residence at New York's Metropolitan Museum of Art. Bullock's opera debuts include San Francisco Opera in the world premiere of *Girls of the Golden West*; Santa Fe Opera in *Doctor Atomic*; Festival d'Aix-en-Provence and Dutch National Opera in *The Rake's Progress*; the English National Opera, Teatro Real, and Bolshoi Theatre in the title role of *The Indian Queen*; and Dutch National Opera, Brezgenzer Festspiele, and Park Avenue Armory in the premiere of Michel van der Aa's *Upload*. In concert, she has collaborated with the New York Philharmonic, Boston Symphony, Los Angeles Philharmonic, NHK Symphony, Deutsches Symphonie-Orchester and London's Philharmonia and London Symphony Orchestras, while her recital highlights include appearances at New York's Carnegie Hall, Boston's Celebrity Series, Washington's Kennedy Center, London's Wigmore

Hall, and the Mostly Mozart and Ojai Music festivals. Released by Nonesuch, Bullock's solo album debut, *Walking in the Dark*, was featured in the *New York Times*' "Best Classical Music Tracks of 2022" and named one of the "Ten Best Classical Albums of 2022" by NPR. Her growing discography also includes Grammy-nominated accounts of *West Side Story* and *Doctor Atomic*, as well as the soundtrack of Amazon Prime Video's 2021 *The Underground Railroad*, composed by Nicholas Britell. Committed to integrating community activism with her musical life, Bullock is also a prominent voice for social consciousness and change.

juliabullock.com

Instagram: @juliabullock

Facebook: <https://www.facebook.com/Julia-BullockSings/>



Vincent Tullio

Conor Hanick

Pianist Conor Hanick is regarded as one of his generation's most inquisitive interpreters of music new and old whose "technical refinement,

color, crispness and wondrous variety of articulation benefit works by any master" (*New York Times*). Hanick has recently worked with conductors Esa-Pekka Salonen, Ludovic Morlot, Alan Gilbert, and David Robertson; collaborated with the San Francisco Symphony, Seattle Symphony, Alabama Symphony, Orchestra Iowa, Boston Modern Orchestra Project, Juilliard Orchestra; and been presented by the Gilmore Festival, New York Philharmonic, Elbphilharmonie, De Singel, Centre Pompidou, Philadelphia Chamber Music Society, Park Avenue Armory, and the Ojai Festival, where in 2022 with AMOC* (American Modern Opera Company) he served as the festival's artistic director. In January 2022, Hanick ac-

companied tenor Paul Appleby in a Cal Performances recital in Hertz Hall.

A fierce advocate for the music of today, Hanick has premiered over 200 pieces and collaborated with composers ranging from Pierre Boulez, Kaija Saariaho, and Steve Reich, to the leading composers of his generation, including Nico Muhly, Caroline Shaw, Tyshawn Sorey, Anthony Cheung, and Samuel Carl Adams, whose piano concerto, *No Such Spring*, he premiered in 2023 with Esa-Pekka Salonen and the San Francisco Symphony. This season Hanick presents solo and chamber recitals in the US and Europe, including concerts here at Cal Performances, and at the Wallis, Segrestrom Center, Stanford Live, Guild Hall, Musikverein, and elsewhere. He appears with the Phoenix and Alabama Symphonies; collaborates with Julia Bullock, Seth Parker Woods, Timo Andres, and the JACK Quartet; and premieres solo and chamber works by Tania León, Nico Muhly, Matthew Aucoin, and others.

Hanick is the director of Solo Piano at the Music Academy of the West and serves on the faculty of The Juilliard School, Mannes College, and the CUNY Graduate Center. He lives with his family in the Hudson Valley.

<https://conorhanick.com/>

Instagram @conorlhanick

Or Schraiber

Or Schraiber was born in 1992 in the city of Jerusalem, where he studied at the Jerusalem Academy of Music and Dance. In 2010, he joined the Batsheva Dance Company, with whom he danced for seven years. In 2017, Schraiber moved to New York City to study acting at the Stella Adler Studio. In 2018, he co-choreographed and starred in Boaz Yakin's feature film *AVIVA*. In 2019, he joined the national tour of *The Band's Visit*. Throughout the

ABOUT THE ARTISTS



Vincent Tubo

years, Schraiber has and appeared in numerous films; choreographed with his partner, Bobbi Jene Smith, numerous original dance works for some of the world's finest companies (including the Paris Opera Ballet, Royal Danish Ballet, Ballet BC, Ensemble Batsheva, L.A. Dance Project, to name a few); and directed various award-winning short films and music videos. Schraiber made his Off-Broadway debut in 2023, choreographing (in collaboration with Smith) *Danny and the Deep Blue Sea*. He is a founding member of the American Modern Opera Company.

IG: @or_schraiber



Vincent Tubo

Bobbi Jene Smith
Bobbi Jene Smith is from Ames, Iowa. She is an alumnus of the Juilliard School, North Carolina School of the Arts, and the Royal Winnipeg Ballet School. From 2005–14, she was a member of the Batsheva Dance Company under the artistic direction of Ohad Naharin. In collaboration with Or Schraiber, she has choreographed original works for the Paris Opera Ballet, Martha Graham Dance Company, Royal Danish Ballet, Theater Basel, L.A. Dance Project, and Batsheva Dance Ensemble, among others. She is a founding member of American Modern Opera Company and an artist in residence at L.A. Dance Project.

IG: @bobbijenesmith



Vincent Tubo

Zack Winokur
Described as being in “the vanguard of his generation’s artistic leaders” (*New York Times*), director and producer Zack Winokur is a co-founder and Artistic Director of AMOC* as well as Producing Artistic Director of Little Island. Recent directing highlights include *Mammoth*, featuring Yo-Yo Ma 400 feet underground inside Mammoth Cave National Park in Kentucky; *Tristan and Isolde* at the Santa Fe Opera; Messiaen’s *Harawi* at the Aix-en-Provence Festival, De Singel, Elbphilharmonie; *Only an Octave Apart* starring Justin Vivian Bond and Anthony Roth Costanzo at St. Ann’s Warehouse, the New York Philharmonic, Philadelphia Opera, Wilton’s Music Hall in London, and the Spoleto Festival USA; his “rich, seamless” (*New York Times*) production of *The Black Clown* at the Mostly Mozart Festival at Lincoln Center and the American Repertory Theater; his “darkly captivating” (*New York Times*) production of *Perle Noire: Meditations for Joséphine* by Tyshawn Sorey and Claudia Rankine, starring Julia Bullock on the grand staircase of the Metropolitan Museum of Art; and other productions at the Aix-en-Provence Festival, Dutch National Opera, and Stanford Live.

Winokur served as Artistic Director of NY PopsUp, an initiative to reopen the performing arts across New York State with over 300 free and public performances featuring hundreds of artists from February to July 2021. He co-teaches a transdisciplinary storytelling class at Harvard with Davóne Tines.