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Note: Images are available in the [online media gallery](#).

Press Release

Spoleto Festival USA announces a robust 46th season

International performers return to Charleston for a program exploring themes of faith, migration, intertwining histories, and reclamations of the past

May 27 – June 12, 2022 · Charleston, South Carolina

SEASON HIGHLIGHTS

- New leadership: Mena Mark Hanna's first season as Festival General Director
- 124 performances and events, more than 70 international artists, and 10 world and US premieres
- The world premiere of *Omar*, with music by Rhiannon Giddens and Michael Abels, directed by Kaneza Schaal
- International pop icon Youssou NDOUR in an acoustic performance of new music, drawing on his Sufi faith
- Karim Sulayman reframes the Italian Baroque opera canon in *Unholy Wars*, a world premiere directed by Kevin Newbury
- New production: opera maverick Yuval Sharon reorders Puccini's *La bohème*
- The US premieres of Nico Muhly's *The Street*, with text by librettist Alice Goodman; *Alongside a Chorus of Voices* by Jessie Cox; and Anna Thorvaldsdottir's *AIÓN*
- Bank of America Chamber Music featuring works by Paul Wiancko, Mark Applebaum, and saxophonist Steven Banks
- Tyshawn Sorey: in a new jazz trio and at the conductor's podium with the Spoleto Festival USA Orchestra
- Reggie Wilson/Fist and Heel Performance Group in *POWER*, plus mixed bills from Cuba's Malpaso Dance Company and stars of the New York City Ballet
- Dael Orlandersmith's *Until the Flood* and the US premiere of Plexus Polaire's theatrical, visual adaptation of *Moby Dick*
- Performances by Rhiannon Giddens, Cécile McLorin Salvant, Allison Russell, Linda May Han Oh, Molly Tuttle, and more
- New venue: The return of the Wells Fargo Festival Finale at Firefly Distillery, featuring Shakey Graves—and fireworks

February 11, 2022 (Charleston, SC) — Spoleto Festival USA General Director Mena Mark Hanna announced today the programming for a robust 46th season of America's premier performing arts festival, May 27 to June 12, 2022, in Charleston, South Carolina. This 17-day celebration of arts and culture features more than 120 events in venues throughout the city. Tickets are available to the public beginning February 22 at 10:00am EST at spoletousa.org or by calling 843.579.3100.

This season marks a crucial milestone in Festival history: the first with Mena Mark Hanna as General Director. Hanna, who took the helm last fall, sees Spoleto on the precipice of a new beginning. “Charleston has seen tremendous growth and rapid change, with nearly 60,000 people relocating to the area in the last decade,” says Hanna. “I see Spoleto at a unique point to not only grow with the city, but to continue to be a steward of its cultural life, just as the Festival did in its early years.”

For the first time since 2019, international artists will once again convene in Charleston, reaffirming Spoleto’s prominence in the broader arts landscape. In this way, the 2022 Festival season serves as a bridge that spans Charleston and the global community with unifying threads and intertwining themes. It also bridges the past with the present, reframing false narratives and revealing overlooked perspectives.

At the centerpiece of the season is *Omar*, Spoleto’s world premiere opera with music by Rhiannon Giddens and Michael Abels, directed by Kaneza Schaal (May 27, 30, June 2, 5, 8, 12), and conducted by John Kennedy. Expanding the traditional opera canon and providing a platform for marginalized voices, this work is part of a watershed moment that challenges the standard practice and repertoire of opera, questioning how it has been performed and what it can mean today. With a libretto by Giddens, *Omar* follows the life and autobiography of Omar Ibn Said, an African Muslim scholar who, in 1807, was captured in West Africa and brought to Charleston—a main harbor of the trans-Atlantic slave trade. In sharing Omar Ibn Said’s memoir, the opera underscores a largely undiscussed truth: as many as 30 percent of enslaved Africans who arrived in the colonies and the United States were Muslim.

“Within and beyond *Omar*,” notes Hanna, “Spoleto’s program explores migration—be it forced, exiled, or voluntary. Enslavement is a forced migration, for example. And in looking at our country’s origin points, it’s crucial to include Africa as a key genesis of the United States. That can no longer be ignored.”

These themes distill throughout the program, from jazz and Americana concerts in the College of Charleston Cistern Yard to classical music, dance, and theater performances. Opening the First Citizens Bank Front Row series, for instance, Rhiannon Giddens and Francesco Turrisi perform (May 28) selections from their two Grammy-nominated albums *there is no Other* and *They’re Calling Me Home*, tracing African and Arabic sounds’ influence on Western music. On May 29, Senegalese icon Youssou NDOUR—whose music embraces West African traditions as well as issues of social justice and racism—headlines the Wells Fargo Jazz series. In a new acoustic set he’s calling “Mbalax Unplugged,” NDOUR performs a mix of traditional Senegalese melodies and never-before-heard pieces composed during the pandemic that evoke his practice as a Sufi Muslim.

The transmission of cultural traditions throughout the African Diaspora is explored in a concert from jazz pianist Nduduzo Makhathini (May 30) as well as in choreographer Reggie Wilson’s *POWER* (May 28, 29).

Drawing on extensive research, the production reimagines the devotional practices of Black Shaker communities and brings a new perspective to the spectrum of American Christian religion, Shouts, and the evolution of Africanist worship.

The Black experience is highlighted in such musical works as *Alongside a Chorus of Voices*, a new piece from composer Jessie Cox receiving its US premiere during the Music in Time series on May 29 and in a concert entitled Lift Every Voice on June 1. In this choral program that commemorates the Denmark Vesey rebellion in Charleston 200 years ago, soloists and choristers of *Omar* engage the audience on a musical journey from Spirituals to contemporary pieces, including Richard Smallwood's *Total Praise*, Betty Jackson King's *It's Me, O Lord*, and Ronald M. Carter's *Lift Every Voice and Sing*. In the theatrical realm, Dael Orlandersmith's *Until the Flood* examines the aftermath of the 2014 shooting of teenager Michael Brown in Ferguson, Missouri. Running June 3 to 6, this one-woman play recounts real community members' reactions and conversations surrounding the events that sparked a national movement.

Faith and representation are at the forefront of Karim Sulayman's *Unholy Wars* (May 29, June 1, 3, 6), which stitches together operatic selections from the Italian Baroque period centered around the Crusades. Using Claudio Monteverdi's *Il combattimento di Tancredi e Clorinda* as a keystone, Sulayman refocuses these narratives, addressing issues of Orientalism in the Baroque works to reveal a new story from his Arab American perspective. This world premiere includes animation by Syrian artist Kevork Mourad, new interstitial compositions by Mary Kouyoumdjian, and choreography by Ebony Williams. Early music specialist and violinist Julie Andrijeski provides musical direction.

A new composition from Nico Muhly adds to this season's discussions. A contemplative recontextualization of the Stations of the Cross, Muhly's work for harp—performed by Parker Ramsay—and eight singers is punctuated with text by librettist Rev. Alice Goodman to reveal the brutality of a man's wrongful condemnation and suffering. The work receives its world premiere at King's College Cambridge this spring; its US premiere in Charleston at St. Matthew's Lutheran Church (June 7) is also part of Spoleto's Music in Time series, curated by Festival Resident Conductor and Director of Orchestral Activities John Kennedy.

The final Music in Time concert (June 6) features three orchestral works from Tyshawn Sorey, a jazz percussionist and MacArthur Fellow praised by *The New Yorker* as "an extraordinary talent who can see across the entire musical landscape." The concert includes *For Roscoe Mitchell*, which features cellist Seth Parker Woods and members of the Spoleto Festival USA Orchestra, as well as Sorey's *Autoschediasms*, which Sorey and the musicians will create in real time using what Sorey calls spontaneous composition. Sorey also takes the stage during Spoleto's Wells Fargo Jazz series (June 4), performing in a new trio alongside pianist Aaron Diehl and bassist Matt Brewer.

Working closely with such lauded composers as Sorey remains one of the main boons for the young professional artists of the Spoleto Festival USA Orchestra. This year, in addition to accompanying the world premiere of *Omar* and the reworked *La bohème* (May 28, 31, June 4, 7, 11)—conducted by Vimbayi Kaziboni—the full ensemble plays the US premiere of Anna Thorvaldsdottir’s *AIÓN*, as well as a reconstruction of Edmund Thornton Jenkins’s *Rhapsodic Overture*, arranged by Tuffus Zimbabwe. Adding to this program on June 3, rising-star pianist Julia Hamos joins the ensemble to feature in György Ligeti’s *Concerto for Piano and Orchestra*.

Modeled after the successful Spoleto Festival USA Orchestra, the Festival’s newly formed Chorus will be one of the busiest ensembles throughout the season. Its members perform in *Omar*, *La bohème*, and *The Street*, as well as in Beethoven’s Ninth Symphony (June 9) and two choral concerts in St. Matthew’s Lutheran Church (June 3, 11) highlighting Romantic pieces from composers including Bruckner, Brahms, Pearsall, and Britten. Assembled anew each year through national auditions, the Chorus will take on a dynamic new identity each season, reflecting the diverse scope of artistry and versatility of its singers as well as the various pieces of seasonal repertory. Like the Orchestra, which in 2022 has 87 musicians, the number of vocal fellows selected for the Festival Chorus shifts each season depending on the program’s repertory; in 2022, there are 56 choristers.

A keystone of Spoleto Festival USA, the Bank of America Chamber Music series continues in 2022. Geoff Nuttall, Festival Director of Chamber Music, curates each of the varied 11 programs and offers his singular mix of old and new. Punctuating this year’s programming will be a premiere from Mark Applebaum along with recent works from Paul Wiancko and Steven Banks—the series’ first saxophonist. Joining Nuttall’s venerable band are several new faces: recorder virtuoso Tabea Debus, violinist Alexi Kinney, and the Castalian String Quartet. Once again, the 33 hourlong concerts will be performed at 11:00am and 1:00pm in the Dock Street Theatre; complete programming will be announced this spring.

A full schedule of performances follows, detailing works presented and artists involved. Tickets to the 2022 season become available to public February 22. To mark that occasion, Spoleto is revealing its final piece of the season: a play at the historic Dock Street Theatre running for 14 performances throughout the length of the Festival. Performance dates and times are included below; a release outlining the play will be available February 22.

The 2022 season at a glance

OPERA

World premiere: *Omar* | World premiere: *Unholy Wars* | New production: *La bohème*

DANCE

Reggie Wilson/Fist and Heel Performance Group | Stars of New York City Ballet | Malpas Dance Company

THEATER AND PHYSICAL THEATER

Dock Street Theatre Play (announced February 22) | US premiere: Plexus Polaire's *Moby Dick* | Dael Orlandersmith's *Until the Flood* | Meow Meow in concert | US premiere: Machine de Cirque's *La Galerie*

MUSIC

Bank of America Chamber Music at Dock Street Theatre | Spoleto Festival USA Orchestra plays Edmund Thornton Jenkins, György Ligeti, and the US premiere of Anna Thorvaldsdóttir's *AIÓN* | Spoleto Festival USA Chorus Concert | Soloists and choristers of *Omar* in concert | Music in Time series, ft. the US premiere of Nico Muhly and Alice Goodman's *The Street*, a triple bill from Tyshawn Sorey, and the US premiere of Jessie Cox's *Alongside a Chorus of Voices* | Beethoven's Ninth Symphony | Shakey Graves headlines the Wells Fargo Festival Finale at Firefly

WELLS FARGO JAZZ

Youssou NDOUR: Mbalax Unplugged | Nduduzo Makhathini | Tyshawn Sorey/Aaron Diehl/Matt Brewer | Linda May Han Oh and Fabian Almazan | Ravi Coltrane plays the work of Alice Coltrane | Cécile McLorin Salvant

FIRST CITIZENS BANK FRONT ROW

Rhiannon Giddens with Francesco Turrisi | Allison Russell | The War and Treaty | Molly Tuttle & Golden Highway

ARTIST TALKS AND SPECIAL EVENT

Conversations With: CBS News correspondent Martha Teichner interviews Rhiannon Giddens and Michael Abels, Dael Orlandersmith, and Mena Mark Hanna | Jazz Talks: Wells Fargo Jazz advisor and *Wall Street Journal* critic Larry Blumenfeld interviews Youssou NDOUR and Tyshawn Sorey | Festival Feast with Acclaimed Chefs Rodney Scott and Kevin Mitchell

Program Details

Opera

Omar

World premiere

Music by Rhiannon Giddens and Michael Abels

Libretto by Rhiannon Giddens

Directed by Kaneza Schaal

Conducted by John Kennedy

Production design, Christopher Myers

Set design, Amy Rubin

Lighting design, Lucrecia Briceno

Video design, Joshua Higgason

Costume design, Micheline Russell-Brown and April Hickman

College of Charleston Sottile Theatre

Omar, Jamez McCorkle

Julie, Laquita Mitchell

Master Johnson/Master Owen, Malcom MacKenzie

Omar's Mother, Cheryse McLeod Lewis

Katie Ellen/The Caller, Catherine Anne Daniel

Auctioneer/Master Taylor, Adam Klein

Little Daughter, Rebecca Jo Loebe

Omar's Brother/Man to be sold, Michael Redding

Spoleto Festival USA Orchestra and Chorus

May 27, May 30, June 2, June 5, June 8, June 12

A world premiere opera with music by Rhiannon Giddens and Michael Abels, *Omar* traces Omar Ibn Said's spiritual journey from his life in West Africa to his enslavement in the Carolinas. A Muslim African scholar, Said was 37 years old when he was captured in Futa Toro and brought to Charleston. His story is one of strength, resistance, and religious conviction.

Upon arrival in the United States, Said was sold to a Charlestonian, but escaped and fled to North Carolina, where he was recaptured, sent to jail, and then resold to James Owen, the brother of one of the state's governors. Said penned his autobiography in Arabic in 1831. Digitized by the Library of Congress in 2017 and held within a larger Omar Ibn Said collection, Said's manuscript is considered the only surviving autobiography of an enslaved person in the United States written in Arabic and therefore unedited. According to many scholars, as many as 30 percent of the enslaved Africans who arrived in the colonies, and subsequently the United States, were Muslim, a largely unexplored truth in modern American discussions of slavery.

Rhiannon Giddens, a Grammy Award winner and MacArthur Fellow known for exploring the legacy of African American folk traditions, has created the libretto. Giddens spoke about the opera: "To have the opportunity to craft an opera around Omar Ibn Said is a dream come true that I didn't even know I had until I was deep in the thick of it. I realized I am a mere shepherd of this work—what is coming through me is truer than anything I could think up on purpose. This is my way, of the possible many, many ways, through the story that Omar represents. He was a remarkable man whose words speak to us beyond generations. Bringing this music to life with the supremely talented and collaborative composer Michael Abels has been nothing short of fantastic. I've learned much from Michael and from Omar, and I can only be honored that I have had a hand in bringing this version of his life to the operatic stage."

Giddens has co-composed the score with Michael Abels, an American composer perhaps best known for his work in award-winning films including *Get Out* and *Us*. Musically, the work incorporates West-African traditions with conventional Western opera instrumentation. It is written for a cast of 8 soloists with a full choir and orchestra. "Omar's story demonstrates the power religious belief has to nurture and uplift the spirit under the direst circumstances," says Abels. "The unavoidable postponement of the premiere due to the pandemic provided the opportunity for Rhiannon and me to enhance the storytelling and music even more. I'm excited beyond words to finally be able to share Omar's journey with Spoleto audiences."

Acclaimed opera and theater artist Kaneza Schaal leads the work's direction. "The West has a fantasy of its singularity; it imagines itself as constant and fixed. Opera lost itself to that lie," says Schaal, a 2021 Guggenheim Fellow. "This new work, about Omar Ibn Said, brings the opera back to its true self—a form built on hundreds of

years of cultural exchange, and one that has always been deeply hybrid. It's a place big enough for the contradiction, violence, and holiness of Said's journey."

Omar is co-produced by Spoleto Festival USA and Carolina Performing Arts at the University of North Carolina Chapel Hill. Following its world premiere in Charleston, *Omar* will be presented in future seasons by opera companies including LA Opera, Boston Lyric Opera, San Francisco Opera, and Lyric Opera of Chicago. The opera is inspired by Dr. Ala Alryyes's translation of Omar Ibn Said's autobiography in his book, *A Muslim American Slave: The Life of Omar Ibn Said*. Reprinted by permission of the University of Wisconsin Press. © 2011 by the Board of Regents of the University of Wisconsin System. All rights reserved.

Unholy Wars

World premiere

Conceived and performed by Karim Sulayman

Directed by Kevin Newbury

Creative producer, Jecca Barry

Music direction by Julie Andrijeski

Original compositions by Mary Kouyoumdjian

Choreography by Ebony Williams

Visual design by Kevork Mourad

Costume and set design by Zane Pihlstrom

Lighting design by Jennifer Fok

Dock Street Theatre

May 29, June 1, June 3, June 6

In this intimate work from Grammy Award winning tenor Karim Sulayman, selections from the early Baroque period are stitched together to reveal a compelling story of the Crusades. The narrative shifts, however, as the works—originally written through a European lens by composers including Monteverdi, Salamone Rossi, Handel, d'India, and Giulio and Francesca Caccini—are sung from a contemporary Arab American perspective, examining the Western opera canon's relationship to the Middle East.

"This is a story about the resilience of marginalized people everywhere, and the reclamation of our own stories," says Sulayman, a first generation American from Lebanese parents. "In our post-9/11 world, I've been faced with my otherness more than ever before—the recipient of questions or jokes tinged with menace. For centuries, the Middle East has been at the center of immense conflict—all under the pretense of God's name—and these wars rage on. My aim is to delve into racial inequities that ravage our history and our present moment. Music can create a space without borders; this is an opportunity to create a sense of belonging."

Accompanying Sulayman is an ensemble of Baroque music specialists, including bass-baritone John Taylor Ward and rising-star soprano Raha Mirzadegan, who will also perform original interstitial compositions by Armenian American composer Mary Kouyoumdjian. Musical direction is led by violinist and early music specialist Julie

Andrijeski. The multidisciplinary performance, directed by Up Until Now Collective's Kevin Newbury, incorporates choreography by Ebony Williams as well as video animation and projections by Syrian visual artist Kevork Mourad.

Unholy Wars is co-produced by Spoleto Festival USA and Up Until Now Collective. It receives its world premiere at Spoleto Festival USA.

La bohème

New production

Music by Giacomo Puccini

Rodolfo, Matthew White

Libretto by Giuseppe Giacosa and Luigi Illica

Mimi, Lauren Michelle

Directed by Yuval Sharon

Marcello, Troy Cook

Conducted by Vimbayi Kaziboni

Musetta, Brandie Sutton

Set designer, John Conklin

Schaunard, Benjamin Taylor

Costume designer, Jessica Jahn

Colline, Calvin Griffin

Lighting designer, John Torres

Spoleto Festival USA Orchestra and Chorus

Charleston Gaillard Center

May 28, May 31, June 4, June 7, June 11

One of opera's most widely performed tragedies receives a bold new retelling in this co-production between Spoleto Festival USA, Michigan Opera Theatre (MOT), and Boston Lyric Opera. In a historic first, director Yuval Sharon sets Puccini's *La bohème* in reverse order—starting with Act IV and ending with Act I—extracting hope from tragedy, life from death, and love from loneliness. This adventurous production is designed by John Conklin, one of the foremost principal figures in American stage design.

Sharon, MOT's recently named artistic director and the co-founder of Los Angeles-based opera company The Industry, will stage the premiere in Detroit before it travels to Charleston and, subsequently, Boston. A MacArthur Fellow and one of the most innovative names in opera today, Sharon has been hailed as "opera's disrupter in residence" (*The New York Times*). He is widely known for city-spanning operas and immersive site-specific works, staging operas in moving vehicles and parking garages, amongst many other non-traditional performance spaces.

About *La bohème*, Sharon says: "Reordering a performance of *La bohème*—to begin with the end and end with the beginning—means working back from devastation towards hope and love. It means listening with fresh ears to a piece that falls often into predictability. Reemerging from the pandemic and returning indoors to see live opera requires all of us to transform our habits, and I believe this is precisely the moment to reexamine our connection to

these masterpieces. For those who know *La bohème* so deeply, this may open a new door to experiencing the work in a new way. And for people who are unfamiliar, it will be a beautiful entry point.”

Dance

Reggie Wilson/Fist and Heel Performance Group

POWER

College of Charleston Sottile Theatre

May 28, May 29

An evening-length dance performance work for eight dancers and three vocalists, *POWER* reimagines compelling core Shaker values, contributions, practices, and histories through choreographer Reggie Wilson’s postmodern American lens. This work builds on Wilson’s investigations related to the early evolution of African American spiritual worship in the pantheon of American Christian religions and expands on his research into ring shouts and African American worship.

In creating *POWER*, Wilson asked several key motivating questions: What would the worship of Black Shakers have looked like? How were the general, core Shaker tenets of “heaven on earth” realized (social activism, pacifism, gender equality, celibacy, and the confession of sin)? What are our misunderstandings about Shakers? These questions center and obsess around the Black leader Eldress Mother Rebecca Cox Jackson as well as Shaker foundress, Mother Ann Lee. Both women were leading followers in 18th- and 19th-century America, when one wouldn’t assume there were women in such key positions, even less, Black Shakers. Very limited documentation exists on specific Black Shaker practices (pre-Civil War and Industrial Revolution America), but Wilson’s research seems to indicate correlations of Africanist retentions with Shaker beliefs and practices.

About the company: Founded by Wilson—the group’s Executive and Artistic Director—in 1989, Fist and Heel Performance Group is a Brooklyn-based dance company that investigates the intersections of cultural anthropology and movement practices and believes in the potential of the body as a valid means for knowing. The performance work is a continued manifestation of the rhythm languages of the body provoked by the spiritual and the mundane traditions of Africa and its Diaspora, including the Blues, Slave and Gospel idioms. The group has received support from major foundations and corporations and has performed at notable venues in the United States and abroad. In creating work, Wilson draws from the cultures of Africans in the Americas and combines them with post-modern elements and his own personal movement style to create what he often calls “post-African/Neo-HooDoo Modern dances.”

Ballet Encore

Dancers of New York City Ballet

College of Charleston Sottile Theatre

June 1, June 3, June 4

Expanding upon the success of the Ballet Under the Stars program during Spoleto's 2021 season, New York Choreographic Institute director and New York City Ballet principal dancer Adrian Danchig-Waring again organizes a special program for Spoleto. Waring is joined by fellow principals and soloists from New York City Ballet, including Sara Mearns, Indiana Woodward, Unity Phelan, Joseph Gordon, Jovani Furlan, and Chun Wai Chan. The gala-style evening presents a broad spectrum of classical, neoclassical, and contemporary works, from the timeless *White Swan* pas de deux to George Balanchine's *Tchaikovsky Pas de Deux* and Jerome Robbins's *Three Chopin Dances*. Other selections include Christopher Wheeldon's *After the Rain*; a solo for Sara Mearns by Guillaume Côté; an excerpt from *The Decalogue* by Justin Peck; and a new duet by Lar Lubovitch, *To Each in His Own Time*.

Malpaso Dance Company

An Associate Company of Joyce Theater Productions

College of Charleston Sottile Theatre

June 10, June 11

Established in 2012, Malpaso Dance Company—an Associate Company of Joyce Theater Productions—has become one of the most sought-after Cuban dance companies with a growing international profile.

Emphasizing a collaborative creative process, Malpaso is committed to working with top international choreographers while also nurturing new voices in Cuban choreography. The company has commissioned original works from prominent North American choreographers including Trey McIntyre, Azure Barton, and Robin Mineko Williams.

The company tours with 11 dancers and is led by its three original founders: resident choreographer and Artistic Director Osnel Delgado, Executive Director Fernando Sáez, and Associate Artistic Director Daileidys Carrazana.

To Spoleto Festival USA, Malpaso brings three disparate works, including two commissioned specifically for the company: Ronald K. Brown's *Why You Follow* and Sonya Tayeh's *Face the Torrent*. The company will also perform Ohad Naharin's *Tabula Rasa*.

Theater and Physical Theater

Dock Street Theatre Play

US premiere

Dock Street Theatre

May 26 (preview) – 31, June 2, June 4, June 5, June 7 – 12

Spoletto's mainstage play will be revealed to the public on February 22, the same day Spoleto Festival USA tickets become available. This theatrical offering receives 14 performances throughout the length of the Festival.

Moby Dick

Plexus Polaire

US premiere

Directed by Yngvild Aspeli

Festival Hall

May 27 – 31

French-Norwegian company Plexus Polaire adapts Herman Melville's classic tale for the stage—a work for seven actors and 50 puppets. Directed by Yngvild Aspeli, this retelling—making its US premiere—transports the story to a Norwegian isle. Aspeli draws inspiration from her grandfather, a sailor she remembers “smelling of tar and tobacco,” hailing from a landscape of “weathered faces, sore hands, and churches with boats hanging from the ceiling in hope of protection.”

At the helm of Plexus Polaire, puppeteer and actress Aspeli uses life-sized puppets at the center of her work, though the actor's performance, the presence of the music, and use of light and video are equal elements in her captivating storytelling. With Plexus Polaire, she has directed six works—*Signals*, *Opera Opaque*, *Ashes*, *Chambre noire*, *Moby Dick*, and *Dracula*—and is currently working on an adaptation of *A Doll's House*, to premiere fall 2023.

Until the Flood

By Dael Orlandersmith

Directed by Neel Keller

Festival Hall

June 3 – 6

Created by acclaimed writer/performer and Pulitzer Prize nominee Dael Orlandersmith, *Until the Flood* is based on extensive interviews following the 2014 shooting of Black teenager Michael Brown by white police officer Darren Wilson. Awarded a *New York Times* Critic's Pick, this tour-de-force one-woman show gives voice to a community haunted by injustice and a country yearning for change.

Orlandersmith wrote and performed *Until the Flood* (commissioned by The Repertory Theatre of St. Louis) in 2016. Her other works include *Forever*, *Black n Blue Boys/Broken Men*, *Stoop Stories*, *The Gimmick*, and *Beauty's Daughter*, for which she received an Obie Award. Orlandersmith's acclaimed work, *Yellowman*, is about colorism in the black community, taking place in a 1960s Gullah community in the South Carolina Sea Islands.

On June 5, CBS News correspondent Martha Teichner interviews Orlandersmith at Randolph Hall at the College of Charleston as part of Spoleto's free discussion series, *Conversations With*.

Meow Meow

Festival Hall

May 26 - 29, May 31, June 1

Post-modern diva Meow Meow has hypnotized, inspired, and terrified audiences globally with unique creations and sell-out seasons from New York's Lincoln Center and Berlin's Bar Jeder Vernunft to London's West End and the Sydney Opera House. For her Spoleto Festival USA debut, Meow Meow's performances at Festival Hall showcase her incredible vocal range, humor, and impeccable timing.

Meow Meow's award-winning solo works have been curated by David Bowie, Pina Bausch, and Mikhail Baryshnikov, as well as numerous international arts festivals. As well as being a prolific music and theater creator, she specializes in the Weimar repertoire and French chanson, and recently appeared as Titania in Emma Rice's revolutionary *A Midsummer Night's Dream* at Shakespeare's Globe.

With collaborator Pink Martini's Thomas M. Lauderdale, Meow Meow has written and recorded the album *Hotel Amour*, which includes duets with Rufus Wainwright, Barry Humphries, the Von Trapps, and the late Michel Legrand. It was released in 2019 and was named one of *The Times*' top 100 albums of the year. Meow's other albums include *Songs from a Little Match Girl* and *Vamp*, co-written with long-time collaborator and composer Iain Grandage.

Machine de Cirque

La Galerie

US premiere

Directed by Olivier Lépine

Festival Hall

June 8 - 12

This Quebec-based physical theater company makes its Spoleto Festival USA debut with the US premiere of *La Galerie*. Under the leadership of stage director Olivier Lépine, the work features seven world-class circus artists and a multi-instrumentalist, all onstage for an evening of breathtaking acrobatics, enticing live music, and bewilderingly unusual feats.

Boasting performers from Cirque du Soleil, Cirque Eloize, and Les Sept Doigts, Machine de Cirque was created in 2013 by acrobats Raphaël Dubé and Yohann Trépanier, percussionist Fred Lebrasseur, and artistic director Vincent Dubé. Since then, the company has toured worldwide and garnered tremendous public and critical success. In 2016, the company shattered the Guinness World Record for the most consecutive back flips on a teeterboard. In the summer of 2020, the company presented a walk-through circus show, *Fleuve*, at the Baie de Beauport in Québec. Also in 2020, *Ghost Light: Between Fall and Flight* debuted at the prestigious Festival du cirque actuel CIRCA in Auch, France.

Music

Bank of America Chamber Music

Directed and hosted by Geoff Nuttall

Dock Street Theatre

May 27 - June 12

Eleven programs—each performed three times—feature innovative contemporary compositions and treasures from the canon. The Charles E. and Andrea L. Volpe Director of Chamber Music Geoff Nuttall curates and hosts this series, bringing both his “boundless enthusiasm” (*Limelight*) and his masterful playing as violinist. His St. Lawrence String Quartet—Nuttall, Owen Dalby, Lesley Robertson, and Christopher Costanza—celebrates its 26th season at Spoleto in 2022.

While the full series programming will be revealed later this spring, several exciting performers and composers will join the group. Teasers: works from Paul Wiancko, Mark Applebaum, and Steven Banks, who is especially notable as the series' first saxophonist. Recorder player Tabea Debus and violinist Alexi Kinney make their Spoleto debuts, and the London-based Castalian String Quartet serves as the quartet in residence. Returning musicians include pianists

Inon Barnatan, Pedja Muzijevic, and Stephen Prutsman, oboist James Austin Smith, clarinetist Todd Palmer, violinist Ayane Kozasa, cellist Nina Lee, bassist Tony Manzo, and tenor Paul Groves.

Continuing Spoleto's longstanding relationship with South Carolina Public Radio and SCETV, all 11 programs will be again recorded and broadcast on South Carolina Public Radio. Listeners can tune into "Sonatas and Soundscapes," weekdays at 11:00am, on air or at southcarolinapublicradio.org to hear high quality recordings plus interviews with artists.

Rhapsodic Overture

Spoleto Festival USA Orchestra

Conducted by John Kennedy

Charleston Gaillard Center

June 3

The Spoleto Festival USA Orchestra's showcase concert features an exhilarating lineup of repertoire, including *Rhapsodic Overture*, by Edmund Thornton Jenkins. A Charlestonian born in 1894, Jenkins's early music education was received at his father's orphanage on Franklin Street before moving to London and furthering his musical training at the Royal Academy of Music. Jenkins remained in Europe through his career, and his work today is rarely performed stateside. For *Rhapsodic Overture*'s US premiere, pianist and composer Tuffus Zimbabwe reconstructs the work; the score had been all but lost following the composer's death in 1926.

Also on the program is Anna Thorvaldsdottir's *AION*, an electrifying and provoking perspective on existence—both past and future—as well as György Ligeti's Piano Concerto. Featuring rising-star soloist Julia Hamos on the keys, the Piano Concerto is a dazzling display of the Hungarian composer's polyrhythmic masterwork. A pianist with American and Hungarian roots and a student of Sir András Schiff, Hamos has earned numerous accolades for her playing, including the Sterndale Bennett Prize at the Royal Academy of Music as well as the Joseph Fidelman Memorial Award from the Mannes School of Music.

A backbone of Spoleto Festival USA, the Festival's resident ensemble—the Spoleto Festival USA Orchestra—is assembled anew each year through nationwide auditions and accompanies each season's opera selections and symphonic concerts. Smaller ensembles participate in choral, chamber, and contemporary music performances. The Spoleto Festival USA Orchestra works closely with Resident Conductor and Director of Musical Activities John Kennedy as well as key guest conductors and composers—in recent seasons Steven Sloane, Michael Gordon, Liza Lim, Anne Manson, and Huang Ruo, among others. It is considered one of the country's most prestigious ensembles for young professional musicians; many alumni play in leading ensembles across the country including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, and The Philadelphia Orchestra.

Music in Time

Directed and hosted by John Kennedy

Members of Spoleto Festival USA Orchestra

College of Charleston Sottile Theatre

May 29

Festival Resident Conductor and Director of Orchestral Activities John Kennedy curates and hosts this new-music series, offering meditative, humorous, and exhilarating new works by young composers from around the world. During this program, members of the Spoleto Festival USA Orchestra perform the US premiere of percussionist Jessie Cox's *Alongside a Chorus of Voices*, a rumination on bells' duality as a symbol of both liberty and oppression. In a program note about the new work, Cox writes: "I'm writing this piece alongside a chorus of silenced and erased voices that ask for (Black) radical change."

Also on this program, Edward Kass and Nina Guo—Departure Duo—perform award-winning Jamaican composer Mikhail Johnson's *Evil's Peak*, a work inspired by a 13th-century frieze *The Dance of Death*. This four-part song cycle for soprano and double bass is written in Jamaican Patois. And finally, members of the Festival Orchestra perform a recent work by bassoonist Joy Guidry from their album *Radical Acceptance*. Daring and often experimental, Guidry's performances have been described by *The San Diego Tribune* as "lyrical and haunting...hair-raising and unsettling." Guidry is also the founder of Sounds of the African Diaspora, a competition and commissioning platform for Black composers that aims to provide resources to foster new and innovative music.

The Street

14 Meditations on the Stations of the Cross

US premiere

Music by Nico Muhly

Text by Alice Goodman

Parker Ramsay, harp

Marcus Amaker, narrator

Members of the Spoleto Festival USA Chorus

St. Matthew's Lutheran Church

June 7

A US premiere from American contemporary composer Nico Muhly, librettist Rev. Alice Goodman, and harpist Parker Ramsay, *The Street* is a meditative work, tracing Christ's final hours to reveal the brutality of a man's wrongful

condemnation and suffering. In its performance at the historic St. Matthew's Lutheran Church, the work for harp and eight singers includes narration by Charleston's poet laureate Marcus Amaker, inviting listeners to contemplate violence in the everyday world. This work was commissioned by Kings College, Cambridge, where it will receive its premiere prior to Spoleto.

The Street's composer Nico Muhly is known for orchestral, chamber, and sacred music, as well as works for the stage. Recent commissions include *Marnie* at The Metropolitan Opera, as well as pieces for Carnegie Hall, the Los Angeles Philharmonic, and the Philadelphia Orchestra. Muhly has worked with choreographers Benjamin Millepied, Kyle Abraham, and Justin Peck and has written scores for TV and film. For *The Street*, Muhly aligns with Rev. Alice Goodman, the librettist for two of the most prominent operas of the late 20th century: *Nixon in China* and *The Death of Klinghoffer*. Since 2001, Goodman has been serving as an Anglican priest in Cambridgeshire.

Also spearheading the project is New York City-based harpist Parker Ramsay, who has been lauded for his unique integration of contemporary music and historical performance. A performer "marked by keen musical intelligence and richly colored sound" (*The Wall Street Journal*), Ramsay is also a co-director of A Golden Wire, a period-instrument ensemble devoted to French and English music from the 17th century. His writing has been published in *The New York Times*, *Van Magazine*, and *The Washington Post*.

Tyshawn Sorey, for Orchestra

Seth Parker Woods, cello

Members of the Spoleto Festival USA Orchestra

Conducted by Tyshawn Sorey, Kellen Gray, and John Kennedy

College of Charleston Sottile Theatre

June 6

In this performance as part of the new-music focused Music in Time series, the Spoleto Festival USA Orchestra plays three of composer Tyshawn Sorey's pieces, including *For Marcos Balter* and *For Roscoe Mitchell*, a cello concerto featuring Seth Parker Woods. Sorey also presents his *Autoschediasms*, live or spontaneous compositions—work created in the moment that challenges the distinction between improvisation and composition. Sorey also performs during Spoleto's Wells Fargo Jazz series on June 4.

Newark-born composer and multi-instrumentalist Tyshawn Sorey is celebrated for his incomparable virtuosity, effortless mastery and memorization of highly complex scores, and an extraordinary ability to blend composition and improvisation in his work. He has performed nationally and internationally with his own ensembles, as well as artists

such as John Zorn, Vijay Iyer, Roscoe Mitchell, Wadada Leo Smith, George Lewis, Jason Moran, and Anthony Braxton, among many others.

“A composer of radical and seemingly boundless ideas” (*The Wall Street Journal*), Sorey received a 2017 MacArthur Fellowship and was named a 2018 United States Artists Fellow. He has composed works for such lauded ensembles as the Los Angeles Philharmonic, the International Contemporary Ensemble, JACK Quartet, Alarm Will Sound, the Louisville Orchestra, and tenor Lawrence Brownlee with Opera Philadelphia in partnership with Carnegie Hall. In 2020, Sorey joined the composition faculty of the University of Pennsylvania.

Lift Every Voice

Catherine Anne Daniel, Laquita Mitchell, Jamez McCorkle, and Michael Redding

Members of the Spoleto Festival USA Chorus

Brandon Waddles, piano

Charleston Gaillard Center

June 1

Members of the Spoleto Festival USA Chorus and principal singers of *Omar* join in song for an evening highlighting music of the Black experience. In-demand, rising star choral composer and arranger Brandon Waddles accompanies the evening’s selections—a range of solo, duets, and ensemble works from Spirituals to contemporary melodies including Roland M. Carter’s *Lift Every Voice and Sing*, Richard Smallwood’s *Total Praise*, and Betty Jackson King’s *It’s Me, O Lord*. This concert is organized in commemoration of a failed enslaved rebellion organized by Denmark Vesey in Charleston 200 years ago in 1822, resulting in Vesey’s hanging.

Spoletto Festival USA Chorus Concert

Spoletto Festival USA Chorus

Conducted by Joe Miller

St. Matthew’s Lutheran Church

June 3, June 11

Led by Festival Director of Choral Activities Joe Miller, the inaugural Spoleto Festival USA Chorus performs two concerts highlighting “voices of Romanticism.” Love, in all its iterations, underpins this program in St. Matthew’s Lutheran Church. Ecclesiastical pieces by Anton Bruckner, Johannes Brahms, and Josef Rheinberger are paired with English poetic partsongs from Edward Elgar, Robert Lucas Pearsall, and Benjamin Britten.

Building upon Spoleto Festival USA’s longstanding tradition of exceptional choral music, the new Spoleto Festival USA Chorus aligns with Spoleto’s mission to further the artistic advancement of young professional performers. For

many years, artists of the Westminster Choir served as Spoleto's resident chorus, led by Joseph Flummerfelt and subsequently by Joe Miller. The structure of the Festival Chorus follows that of the Orchestra, assembled anew each year through a robust audition process. With the participation of returning and new singers, the Chorus, in future years, will take on a dynamic new identity, reflecting the diverse scope of artistry, versatility, and musicianship of its ensemble members.

Beethoven's Ninth Symphony

Spoletto Festival USA Orchestra

Spoletto Festival USA Chorus

Charleston Symphony Orchestra Chorus

Conducted by Joe Miller

Charleston Gaillard Center

June 9

The Spoleto Festival USA Orchestra and Chorus as well as the Charleston Symphony Orchestra Chorus join forces to perform Beethoven's Ninth Symphony, one of the composer's most recognizable works that culminates with the famous setting of Friedrich Schiller's poem, "Ode to Joy." First performed in Vienna in 1824, the work is Beethoven's final completed symphony and represents a stylistic bridge between the Classical and Romantic periods of western music.

First Citizens Bank Front Row

Rhiannon Giddens with Francesco Turrisi

College of Charleston Cistern Yard

May 28

On Saturday evening following the world premiere of *Omar*, Rhiannon Giddens takes the stage with Francesco Turrisi. Together, Giddens and Turrisi have released two albums: *there is no Other* (2019) and *They're Calling Me Home* (2021), a 12-track album recorded in Ireland during lockdown that speaks to the longing for the comfort of home.

A MacArthur Fellow and eight-time Grammy Award nominee—and one-time Grammy Award winner—Giddens uses her art to excavate the past and reveal bold truths about our present. Her lifelong mission is to uplift people whose contributions to American musical history have previously been erased, and to work toward a more accurate

understanding of the country’s musical origins. *Smithsonian Magazine* calls her an “electrifying artist who brings alive the memories of forgotten predecessors, white and Black.”

Among her diverse career highlights—including TV appearances on the drama *Nashville* as well as in Ken Burns’s 2019 PBS documentary series *Country Music*—Giddens has performed at the White House, served as a Carnegie Hall Perspectives curator, and is the host of the WNYC podcast *Aria Code*. She was named Artistic Director of Silkroad Ensemble in 2020 and is developing a new program inspired by the history of the American transcontinental railroad and the cultures and music of its builders. She is a member of the band Our Native Daughters with Leyla McCalla, Allison Russell, and Amythyst Kiah, and co-produced their debut album *Songs of Our Native Daughters* (2019), which tells stories of historic Black womanhood and survival.

In addition to composing the opera *Omar* with Michael Abels, Giddens recently wrote the music for Nashville Ballet’s *Lucy Negro Redux*. Giddens’s debut book, *Build a House*, with illustrations by Monica Mikai, will be available October 2022. Originally released as a song (accompanied by Yo-Yo Ma) commemorating the 155th anniversary of Juneteenth, *Build a House* is the first of four children’s books that Giddens has planned with publisher Candlewick Press.

Allison Russell

College of Charleston Cistern Yard

June 1

Born and raised in Montreal, Allison Russell imbues her music with the colors of her city—the light, landscape, and language—but also the trauma that she suffered there. A poet, singer, songwriter, multi-instrumentalist, and activist, Russell is a co-founder of Our Native Daughters (with Rhiannon Giddens) and Birds of Chicago. Her 2021 debut album *Outside Child* is a heartbreaking reflection on a childhood no one should have to endure, and at the same time, a powerful and warm statement of hope, asserted from a place of healing, of motherhood, of partnership and from a new home in Nashville. The album landed on countless Best of 2021 lists, including those of *The New York Times*, NPR, and *Rolling Stone*. For *Outside Child*, Russell was nominated for three Grammy Awards, including Best Americana Album, Best American Roots Songs, and Best American Roots Performance. She was also nominated for two Americana Awards. This is her Spoleto Festival USA debut.

The War and Treaty

College of Charleston Cistern Yard

June 2

Since forming in 2014, The War and Treaty have amassed a following as eclectic as their sound itself, a bluesy but joyful fusion of Southern soul, gospel, country, and rock-and-roll. Known for performances nearly revival-like in intensity, the husband-and-wife team of Michael Trotter Jr. and Tanya Blount-Trotter create an exhilarating exchange of energy with their audience.

They released their first full album *Healing Tide* in August 2018 and earned immediate praise from outlets like NPR, later landing on *Rolling Stone's* list of the 40 Best Country and Americana Albums of 2018. They were named the 2018 Emerging Act of the Year by the Americana Music Association. The following year, The War and Treaty bolstered their reputation as a phenomenal live act by appearing at leading festivals around the country—including Spoleto Festival USA, when they performed during the 2018 Wells Fargo Festival Finale. And at the start of 2020, the duo won over new fans by taking the stage at the 62nd Annual Grammy Awards, performing alongside icons like Cyndi Lauper, John Legend, Gary Clark Jr., and Common in a tribute to Grammy executive producer Ken Ehrlich. They released their second full album, *Hearts Town*, in 2020.

Molly Tuttle & Golden Highway

College of Charleston Cistern Yard

June 9

An award-winning guitarist and songwriter, Molly Tuttle continues to push her songwriting in new directions and transcend musical boundaries. Since moving to Nashville in 2015 (she's a native Californian), Tuttle has collaborated with many of her peers in the Americana, folk, and bluegrass communities and was named Instrumentalist of the Year at the 2018 Americana Music Awards. Tuttle's accolades also include consecutive trophies for the International Bluegrass Music Association's Guitar Player of the Year—she was the first woman in the history of the IBMA to win that honor.

Tuttle's 2019 debut album, *When You're Ready*, received critical acclaim, with NPR praising its "handsomely crafted melodies that gently insinuate themselves into the memory." Tuttle released her next album *...but i'd rather be with you* in August 2020, featuring guest vocals including Dawes's Taylor Goldsmith and Old Crow Medicine Show's Ketch Secor as well as songs by such musicians as FKA Twigs, Cat Stevens, The National, and The Rolling Stones. In praising Tuttle's rendition of "She's a Rainbow," *The New Yorker* writes, "the song uses a bluegrass spirit to look to the past—and a feminist allegiance to peek at the future."

At Spoleto, Tuttle appears with her new band, Golden Highway, featuring bluegrass virtuosos: mandolinist Dominick Leslie, banjoist Kyle Tuttle, fiddle player Bronwyn Keith-Hynes, and bassist Shelby Means.

Wells Fargo Jazz

Youssou NDOUR: Mbalax Unplugged

College of Charleston Cistern Yard

May 29

Throughout his decades long career, Youssou NDOUR's roots in Senegalese traditional music and griot storytelling have remained the hallmark of his artistic personality. A daring innovator and staunch protector of the unique "Dakar over-groove," NDOUR and his high-energy Super Étoile manage to fashion a sound which is both characteristically Senegalese and outward-looking, a contagiously exciting synthesis of musical languages. *Rolling Stone* calls NDOUR's stunning tenor "a voice so extraordinary that the history of Africa seems locked inside it," and Super Étoile has been lauded in *The Village Voice* as "the greatest band in the world."

At Spoleto Festival USA, NDOUR presents a concert titled "Mbalax Unplugged," a largely acoustic set created specifically for Spoleto's 2022 season featuring traditional Senegalese melodies and never-before-heard compositions.

Nduduzo Makhathini

College of Charleston Cistern Yard

May 30

Nduduzo Makhathini grew up in the lush and rugged hills of umGungundlovu in South Africa, a peri-urban landscape in which music and ritual practices were symbiotically linked. The area is significant historically as the site of the Zulu king Dingane kingdom between 1828 and 1840. It's important to note that the Zulu, in fact the African warrior code, is reliant on music for motivation and healing, a deeply embedded symbiosis that is key to understanding Makhathini's vision.

The legends of South African jazz are deep influences as well, especially Bheki Mseleku, Moses Molelekwa, and Abdullah Ibrahim. Through his mentor Mseleku, Makhathini was introduced to the music of John Coltrane's classic quartet with McCoy Tyner, significant influences along with Andrew Hill, Randy Weston, and Don Pullen.

Active as an educator and researcher, Makhathini is the head of the music department at Fort Hare University in the Eastern Cape. He has performed at renowned festivals including the Cape Town International Jazz Festival and the Essence Festival (in both New Orleans and South Africa), and in 2019 made New York debuts at the Blue Note Jazz Club as well as Jazz at Lincoln Center. He is a member of Shabaka Hutchings' band Shabaka and the Ancestors, and

has also collaborated with artists including Logan Richardson, Nasheet Waits, Tarus Mateen, Stefon Harris, Billy Harper, Azar Lawrence, and Ernest Dawkins.

Makhathini has released eight albums of his own since 2014, when he founded the label Gundu Entertainment in partnership with his wife and vocalist Omagugu Makhathini. His 2017 album *Ikhambi* was the first to be released on Universal Music South Africa and won Best Jazz Album at the South African Music Awards (SAMA) in 2018. His Blue Note debut, *Modes of Communication: Letters from the Underworlds*, was released in 2020.

Linda May Han Oh and Fabian Almazan

Festival Hall

June 2 – 6

Cuban American pianist Fabian Almazan and Australian bassist Linda May Han Oh first met in 2006 while pursuing master's degrees at the Manhattan School of Music in New York City. Soon thereafter, Oh joined the bands of Dave Douglas, Joe Lovano, and Pat Metheny, among others. In 2019, the Jazz Journalists Association named Oh the Up-and-Coming Artist of the Year; she was also the recipient of Chamber Music America's New Jazz Works Grant. Oh has worked with Terri Lyne Carrington, Geri Allen, Steve Wilson, and Vijay Iyer, with whom Oh appears on the album *Uneasy*, alongside Tyshawn Sorey.

Almazan has played with the likes of Terence Blanchard, Mark Guiliana, and Ambrose Akinmusire. The founder and director of Biophilia Records, Almazan works to ensure a continued awareness concerning the music industry and environmental justice. Almazan and Oh have recorded seven albums of each other's music and have toured internationally together.

In their six concerts during Spoleto's 2022 season, the duo will explore the sonic possibilities with Oh on both electric and acoustic bass (and vocals) and Almazan at the acoustic piano, utilizing a variety of electro-acoustic techniques to sculpt the instrument's sound.

Ravi Coltrane: Universal Consciousness

The Melodic Meditations of Alice Coltrane

College of Charleston Cistern Yard

June 3

Ravi Coltrane is a critically acclaimed Grammy nominated saxophonist, bandleader, and composer. In a career spanning more than two decades, Coltrane has released six albums as a leader and has collaborated with countless artists including Joe Lovano, David Liebman, Jack DeJohnette, Matthew Garrison, and Elvin Jones, Terence Blanchard, Kenny Baron, Steve Coleman, McCoy Tyner, Matt Garrison, Jeff 'Tain' Watts, and Geri Allen.

Born in Long Island, the second son of John Coltrane and Alice Coltrane, Ravi was named after Indian sitar legend Ravi Shankar. He was raised in Los Angeles where his family moved after his father's death in 1967. His mother, Alice Coltrane, was a significant influence on Ravi, and it was he who encouraged Alice to return to performance and the recording studio after a long absence. Subsequently, Ravi produced and played on Alice Coltrane's powerful, *Translinear Light*, which was released in 2004.

During Spoleto Festival USA, Coltrane performs *Universal Consciousness*, a limited special event, dedicated to exploring the music and paying tribute to the life and musical contributions of Alice Coltrane. The program will include some of Alice's devotional compositions, as well as other pieces associated with her sound and legacy, making for a truly special celebration of musical spirituality.

Tyshawn Sorey / Aaron Diehl / Matt Brewer

College of Charleston Cistern Yard

June 4

Celebrated for his incomparable virtuosity and an extraordinary ability to blend composition and improvisation, Tyshawn Sorey is one of the 21st century's leading musical minds and makers. In this collective trio setting, the 2017 MacArthur Fellow matches his "gale-force physicality" (*The New York Times*) with pianist Aaron Diehl and bassist Matt Brewer.

Sorey, "a composer of radical and seemingly boundless ideas" (*The Wall Street Journal*), possesses an extraordinary ability to blend composition and improvisation in his work. He has performed nationally and internationally with his own ensembles, as well as artists such as John Zorn, Vijay Iyer, Roscoe Mitchell, Wadada Leo Smith, George Lewis, Jason Moran, and Anthony Braxton, among many others. During Spoleto, Sorey's orchestral selections are performed by the Spoleto Festival USA Orchestra on June 6.

Award winning pianist Aaron Diehl, "a composer worth watching" (*The New York Times*), has performed with Wynton Marsalis Septet, Cécile McLorin Salvant, Wycliffe Gordon, and Phillip Glass. Recent concert highlights have included Philip Glass's complete Etudes at the Brooklyn Academy of Music, collaborating with flamenco guitarist Dani De Moron in *Flamenco Meets Jazz* (produced by the Savannah Music Festival and Flamenco Festival), and performing with the New York Philharmonic and the Cleveland Orchestra.

One of the world's premier bassists, Matt Brewer has worked with such artists as Greg Osby, Gonzalo Rubalcaba, Lee Konitz, David Sanchez, and Terence Blanchard, among many others. His bands have performed at the Jazz Gallery, Fat Cat, and the New Mexico International Jazz Festival. He is an adjunct faculty member at The New School and has been a guest artist at the Banff Center.

Cécile McLorin Salvant

Charleston Gaillard Center

June 10

Cécile McLorin Salvant, a 2020 MacArthur Fellow and three-time Grammy Award winner, is a singer and composer bringing a historical perspective, a renewed sense of drama, and an enlightened musical understanding to both jazz standards and her own original compositions. Classically trained, steeped in jazz, blues, and folk, and drawing from musical theater and vaudeville, Salvant embraces a wide-ranging repertoire that broadens the possibilities for live performance. Describes *Los Angeles Times*: "Salvant has the type of voice that could lead a singer to stop trying, and the fact that she hasn't—that she's only working and thinking harder—demonstrates just what a talent she really is."

Her performances range from spare duets for voice and piano to instrumental trios to orchestral ensembles. "Her voice is singularly arresting, yet it's no single sound," writes *The Wall Street Journal*. "She matches this breadth of sounds and feelings with an impressive technical range."

Her unreleased *Ogresse* is an ambitious, long-form song cycle based on oral fairy tales from the 19th century that explores the nature of freedom and desire in a radicalized, patriarchal world. Salvant studied at the Université Pierre Mendès-France. She has performed at national and international venues and festivals such as the Newport Jazz Festival, the Monterey Jazz Festival, the Village Vanguard, and the Kennedy Center.

This is her third Spoleto Festival USA appearance, where, at the Charleston Gaillard Center, Salvant performs selections from her newest album, *Ghost Song*. The album features a diverse mix of originals and interpretations on the themes of ghosts, nostalgia, and yearning.

Wells Fargo Festival Finale at Firefly

Featuring Shakey Graves

Firefly Distillery

June 12

A new venue sets the stage for Spoleto's culminating celebration: the Wells Fargo Festival Finale, this year headlined by Shakey Graves. Noted for his perplexingly memorable, narrative-wrapped songs, the Texas theater-kid-turned-Americana rocker brings his "distinct stage presence, strong vocals, insightful lyricism, and melodies that linger" (*The Post and Courier*). He has toured with Edward Sharpe and Mumford and Sons. In 2021, Shakey Graves re-released his debut album *Roll the Bones* to mark its 10-year anniversary.

Gates at Firefly Distillery open at 5:00pm. Picnics and blankets are welcome; alcoholic drinks are available for purchase. Opening bands (announced closer to the event) begin at 6:00pm. Fireworks end the evening.

Artist Talks

Conversations With

Emmy Award winning CBS News correspondent Martha Teichner hosts discussions with Festival artists. In 2022:
Rhiannon Giddens and Michael Abels, May 28, Charleston Gaillard Center
Dael Orlandersmith, June 5, Randolph Hall at the College of Charleston
Mena Mark Hanna, June 7, Dock Street Theatre

Jazz Talks

Wells Fargo Jazz advisor and *Wall Street Journal* jazz critic Larry Blumenfeld interviews musicians of the Wells Fargo Jazz series:
Yousou NDOUR, May 28, Randolph Hall at the College of Charleston
Tyshawn Sorey, June 2, Randolph Hall at the College of Charleston

Special Event

Festival Feast

Union Station
May 26

The 46th season begins with a cultural and culinary synthesis. Inspired by the story of *Omar*, this chef-driven event follows the culinary traditions originating in Senegal and other West and Central African countries to what is now known as modern Lowcountry, Gullah-Geechee cuisine. The menu is created by Culinary Institute of Charleston Chef Instructor Kevin Mitchell and James Beard Award winning Chef Rodney Scott. It will feature modern interpretations of traditional Senegalese dishes, Nat Fuller's Feast, and barbecue, while highlighting local ingredients of South Carolina.

SPOLETO FESTIVAL USA

Spoletto Festival USA was founded in 1977 by Pulitzer Prize-winning composer Gian Carlo Menotti, who sought to create an American counterpart to the annual Festival of Two Worlds in Spoleto, Italy, that he had founded in 1958. Now in its 46th year, Spoleto Festival USA is internationally recognized as America's premier performing arts festival. For 17 days and nights each spring, Spoleto Festival USA fills Charleston's historic theaters, churches, and outdoor spaces with performances in opera; theater; dance; and chamber, symphonic, choral, and jazz music. Spoleto's mission is to present programs of the highest artistic caliber while maintaining a dedication to young artists, a commitment to all forms of the performing arts, a passion for contemporary innovation, and an enthusiasm for providing unique performance opportunities for established artists. Beyond its role as a launching pad for young talent, Spoleto also serves as a catalyst for cultural change and has aided in Charleston's flourishing as a top arts and culture destination. With General Director Mena Mark Hanna at its helm, the 2022 season takes place May 27 to June 12 in various locations on the downtown peninsula. Spoleto Festival USA is a 501 (c)(3) charitable organization.

Images: A selection of high-resolution images can be found in Spoleto Festival USA's [online gallery](#). For more information, visit the [press room](#).

More: [Download the 2022 Spoleto Festival USA press kit](#).

2022 VACCINATION AND MASK POLICY

Audience members, as well as staff, volunteers, and artists, will be required to show proof of full COVID-19 vaccination—including booster shots for those who are eligible—for participation in Spoleto Festival USA. Masks will be required for all indoor performances. Negative tests will not be acceptable for admission to Festival performances. A recent COVID-19 infection does not exempt the vaccine requirement. Read more [here](#).

HOW TO BUY TICKETS

Tickets are available to the public beginning Tuesday, February 22, at 10:00am ET, online at spoletousa.org and by phone at 843.579.3100.

For contributors to Spoleto Festival USA of \$100 or more, a donor pre-sale begins February 14. Access is based on giving level.

On-site box office operations begin in May. Locations, dates, and times will be available in April.

GO SPOLETO! TICKET AND HOTEL PACKAGES

Hotel and ticket packages are available in partnership with several Charleston hotels including The Charleston Place, Hotel Bella Grace, The Ryder Hotel, Francis Marion Hotel, and Charleston Harbor Resort and Marina. Guests can book a room with one of Spoleto's hotel partners and receive a \$50 gift certificate to use before June 13, 2021. For more information, visit spoletousa.org/explore-charleston/gospoleto.

GIFT CERTIFICATES

Festival gift certificates can be purchased in any amount and used towards performance tickets, merchandise such as Festival posters, or charitable contributions to Spoleto Festival USA. To purchase gift certificates, order online at spoletousa.org or by phone at 843.579.3100.

VENUES

St. Matthew's Lutheran Church, 405 King St.

College of Charleston Cistern Yard, 66 George St.

Randolph Hall at the College of Charleston, 66 George St.

College of Charleston Sottile Theatre, 44 George St.

TD Arena at College of Charleston (rain site), 301 Meeting St.

Charleston Gaillard Center, 95 Calhoun St.

Festival Hall, 56 Beaufain St.

Dock Street Theatre, 135 Church St.

Firefly Distillery, 4201 Spruill Ave., North Charleston

FUNDERS

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