FOR IMMEDIATE RELEASE: October 17, 2016

Press Room

CAL PERFORMANCES AT UC BERKELEY PRESENTS
SEASON-LONG CELEBRATION OF THE HUMAN VOICE, PART OF
BERKELEY RADICAL IMMERSION STRAND, FEATURING 11 CHOIRS,
ENSEMBLES, SOLOISTS

COMMUNITY SING, Free and Open to the Public,
Invites Choral Groups & Vocalists of All Levels to Commune through Song – November 17

From Georgia, ENSEMBLE BASIANI – October 21

Afropop Spectacular, MAHMOUD AHMED & TRIO DA KALI – November 4

Christmas in Vienna, VIENNA BOYS CHOIR – November 26

JOYCE DIDONATO with IL POMO D'ORO – December 4
In War and Peace: Harmony Through Music

Messiah, CHOIR OF TRINITY WALL STREET – December 10
With Trinity Baroque Orchestra

MIAH PERSSON and FLORIAN BOESCH
With pianist MALCOLM MARTINEAU – March 19

CHOIR OF KING’S COLLEGE CAMBRIDGE – March 24
English Choral Tradition

Metamorphosis, THE TALLIS SCHOLARS – April 7

Jazz & Sondheim, Side by Side, ANN HAMPTON CALLAWAY – April 13

CAPPELLA SF – April 22

PHILHARMONIA BAROQUE ORCHESTRA & CHORALE
World Premiere Production of Rameau’s Opera-Ballet
LE TEMPLE DE LA GLOIRE (TEMPLE OF GLORY)
Cal Performances Co-Production – April 28–30
Public Events with the UC Berkeley Academic Community, Artist Talks, a SchoolTime Performance, Teacher Workshops, Master Classes, a Listening Party, and Other Engagement for All Ages to Accompany Presentations

Berkeley, October 17, 2016 — Throughout the 2016/17 season, as part of the Immersion thematic strand of its Berkeley RADICAL initiative, Cal Performances will celebrates the most enduring, elastic, and unpredictable musical instrument, the human voice. A culturally, historically, and geographically diverse group of international artists—11 choirs, ensembles and soloists—will be featured, reflecting a wide range of human experience, from October 21, 2016–April 30, 2017.

Says Cal Performances artistic and executive director Matías Tarnopolsky, “Perhaps the most mysterious of musical instruments, the human voice may also be the most elemental musical thread. At the origins of music, and present across an exceptionally wide range of musical cultures and ideas, our voices can uniquely contribute emotion, mood, and information to composition. The Human Voice series this season is a rare, broad survey, an ambitious journey illuminating seemingly familiar sounds.”

An integral part of the Berkeley RADICAL initiative is the creation of immersive, interactive programs that connect the Cal Performances community—on-and off-campus—with the creative impetus of the artists presented in the season. A centerpiece of the Human Voice series this fall, A Song Can Hold You Up: Songs of Community and Connection is a Community Sing led by Melanie DeMore, Bay Area vocalist and longtime master teaching artist at Cal Performances. Seasoned choristers, amateur songbirds, and shower singers alike are all invited to participate in this celebratory community event on Thursday, November 17, from 7–8:30pm in Zellerbach Hall. DeMore will lead local singers in repertoire ranging from spirituals and hymns, to folk songs and civil rights anthems. Participation is free for both individuals and choral groups.

Four internationally acclaimed choirs perform at Cal Performances, including two all-male choirs—Georgia’s Ensemble Basiani, October 21, 2016, and the Choir of King’s College, Cambridge, March 24, 2017—plus Cappella SF performing works by 20th-century masters, April 22, 2017; and holiday season programs by the Vienna Boys Choir, November 26, 2016, and the Choir of Trinity Wall Street and Trinity Baroque Orchestra (Handel’s Messiah), December 10, 2016. Renowned mezzo-soprano Joyce DiDonato sings Baroque arias focusing on an important and timely subject,

The culmination of The Human Voice series will offer an unusual opportunity for the illumination of a bygone and beautiful art form, as the Philharmonia Baroque Orchestra and Chorale present the world premiere of a fully staged production of Rameau’s rarely performed opera-ballet Le temple de la gloire (Temple of Glory), with libretto by Voltaire, joined by the New York Baroque Dance Company, April 28–30, 2017. This co-production with Cal Performances marks the first staged version of Rameau’s original manuscript—housed in the UC Berkeley library—since its premiere at Versailles in 1745.

Each Berkeley RADICAL strand of artistic exploration in Cal Performances’ 2016/17 season—Inclusion, Innovation, and Immersion (including The Human Voice)—joins traditional disciplines with contemporary forms, encouraging audiences to re-imagine conventional ideas of the performing arts. The performances will be complemented with related academic and public programs, education programs, and community interactions that connect Cal Performances with the singular learning environment of the University of California, Berkeley. Under the banner of Berkeley RADICAL, artists, curators, UC Berkeley faculty, and other noted figures create imaginative, immersive programs to enhance the commissioning, creation, and presentation mission of Cal Performances. Details about the many opportunities for audiences to expand and enhance their experience of Human Voice performances at Cal Performances can be found at calperformances.org/public-programs.

Five of the Human Voice series concerts were originally scheduled to take place in the First Congregational Church of Berkeley which sustained damage during a fire on September 30. Georgia’s Ensemble Basiani concert on Friday, October 21 will now take place at First Presbyterian Church of Berkeley located at 2407 Dana Street at Channing. This will be followed by the Choir of Trinity Wall Street on Saturday, December 10 in Zellerbach Hall where Cal
Performances’ Meyer Sound Constellation system creates the acoustics of a sanctuary similar to the one at First Congregational Church. Locations for the Choir of King’s College Cambridge performance on Friday, March 24, The Tallis Scholars on Friday, April 7, and Capella SF on Saturday, April 22 will be confirmed at a later date and ticketholders will be contacted. Each of these choral concerts will be opened by a brief performance by a Bay Area community-based vocal ensemble.

Program Descriptions

Two male choirs and one boys choir visit this season, representing a broad spectrum of European choral traditions. Ensemble Basiani sings secular and sacred music from Georgia’s rich polyphonic vocal heritage, on Friday, October 21 at 8pm in First Presbyterian Church of Berkeley. The 12-voice ensemble, which has performed internationally from Lincoln Center in New York to Kilkenny Castle in Ireland, revives ancient repertoire, including religious hymns, monastic chants, epic ballads, and folk and work songs, through meticulous ethnomusicological research. The performance is opened by the Bay Area’s Kitka Women’s Vocal Ensemble.

The Choir of King’s College, Cambridge is well known for its annual Christmas Eve broadcast on the BBC, which attracts millions of viewers each year. Directed by celebrated organist Stephen Cleobury for more than 30 years, the choir visits Cal Performances for a concert of works drawn from the English choral tradition on Friday, March 24, 2017 at 8pm. The Vienna Boys Choir performs Christmas in Vienna, a holiday season program of Austrian folk songs, classical masterpieces, Christmas hymns, and carols, on Saturday, November 26 in Zellerbach Hall.

Cal Performances’ celebration of the human voice also features internationally renowned early music performers and ensembles. Grammy-winning mezzo-soprano Joyce DiDonato, who has been called “the most potent female singer of her generation” by the New Yorker, has programmed an immersive and theatrical evening for her program In War and Peace—Harmony Through Music, on Sunday, December 4 at 3pm in Zellerbach Hall. Joined by the Italian period instrument ensemble Il Pomo D’Oro, DiDonato sings Baroque arias by Handel, Purcell, Jommelli, and others, exploring the tensions of discord and harmony in times of war, and employing theatrical lighting, costumes, and original texts to engage the audience on the topic of the search for peace in the midst
of chaos. Of her inspiration for the program DiDonato writes, “As a citizen of the world in 2016 the temptation to spiral down into the turmoil and pessimism that seemingly permeates all corners of our lives can overwhelm me at times, and the temptation to simply give in to the dispiriting din of upheaval can devastate the spirit. And yet, I’m a belligerent, proud, willing optimist… Creators of great art have been depicting atrocity and pandemonium side-by-side with tranquility and equanimity for centuries, boldly showing us both our brutal nature and our elevated humanity. Art unifies, transcends borders, connects the disconnected, eliminates status, soothes turmoil, threatens power and the status-quo, and gloriously exalts the spirit. Art is a valiant path to peace.” Her interactive website for In War and Peace invites visitors to contribute answers to the question “In the midst of chaos how do you find peace?” that may be used in the performance. DiDonato and Il Pomo D’Oro recorded many of the works they will perform in concert for In War and Peace: Harmony Through Music to be released on November 4, 2016. For the interactive project Di Donato asks fans to use the hashtag #talkpeace.

For the program Metamorphosis, the peerless Tallis Scholars return to Berkeley to present settings of core Christian texts by composers in the Catholic, Anglican, and Russian Orthodox faiths, representing a wide range of affect and style. The concert, on Friday, April 7, 2017 at 8pm includes settings by Stravinsky, Pärt, Palestrina, Gibbons, and others. From New York comes the widely praised Choir of Trinity Wall Street and its sister ensemble, the Trinity Baroque Orchestra, to perform a holiday concert of a signature work in its repertoire, Handel’s Messiah, on Saturday, December 10 at 8pm in Zellerbach Hall. Led by celebrated conductor Julian Wachner, the group has a special relationship to Handel’s oratorio, having presented its 1770 North American premiere in 1770. The Zellerbach Hall auditorium boasts a state-of-the-art Meyer Sound Constellation Acoustic System, which provides flexible room acoustics to suit performances by choirs or recitalists. With Constellation, the acoustics of a room can be changed with one touch of an iPad providing great acoustical flexibility.

The Philharmonia Baroque Orchestra & Chorale return to Cal Performances to present the world premiere of a new production of Jean-Philippe Rameau’s opera-ballet Le temple de la gloire (The Temple of Glory), with leading proponents of period dance, the New York Baroque Dance Company. The inspiration for this production has its origins at UC Berkeley—Rameau’s first version of the
score was long thought lost, but the original 1745 manuscript, which is held in the collections of the UC Berkeley Hargrove Music Library, inspired Philharmonia Baroque’s director, Nicholas McGegan, to mount this new production in collaboration with Cal Performances. The libretto, by Voltaire, is in the form of a ballet héroïque, an allegorical ballet that uses mythological characters such as Apollo, Bacchus, and classical demons and gods in a grandiose spectacle with moral and political overtones; Rameau’s vivid orchestrations evoke heroic military grandeur and rustic pastoral splendor. Costumes are provided by the Centre de Musique Baroque de Versailles. Philharmonia Baroque Chorale director Bruce Lamott explains, “In the Baroque equivalent of a cast of thousands, Rameau’s Temple de la Gloire, featured no fewer than 16 soloists singing 23 different roles, in addition to a chorus and dance troupe portraying demons, muses, shepherds, priests, priestesses, warriors, bacchantes, and Romans. The leading male roles were sung by very high tenors called baut-contre (high tenor) and high baritones called basse-taille (low tenor), as the French deplored the use of castrated male singers (castrati) admired by the Italians. Also unlike the Italians’ focus on solo singing, Rameau’s colorful scenes freely intermingle short solo arias, small ensembles, choruses, and dances accompanied by a colorful variety of instruments in the orchestra. These performances will recreate the one last seen by King Louis XV at the Palace of Versailles.” Performances are Friday–Saturday, April 28–29, 2017 at 8pm, and Sunday, April 30 at 3pm in Zellerbach Hall.

Two intimate recitals present beloved works for voice from different corners of the canon—celebrating the music of Schuman and Sondheim across centuries and continents. The trio of soprano Miah Persson, baritone Florian Boesch, and insightful pianist (and Cal Performances favorite) Malcolm Martineau presents a program of Schumann’s tumultuous and sublime songs on Sunday, March 19 at 3pm in Hertz Hall. Boesch is recognized as one of today’s foremost Lieder interpreters—as The Independent, London remarked: “Boesch doesn’t just sing this music, he inhabits it to the hilt. His voice has a thrilling edge, and he colours his lines with delicate artistry, yet his approach is as natural as conversation…” The San Francisco Classical Voice praised Persson’s last Bay Area appearance, “In song after song, Persson impresses with her vocal beauty and her depth of feeling.”

Pianist Bill Charlap joins with versatile vocalist Ann Hampton Callaway, an artist equally at home with Streisand, Fitzgerald, and the Great American Songbook, for Jazz & Sondheim Side by Side, a program exploring the improvisational promise of Stephen Sondheim’s greatest works for
Broadway. Charlap, joined here by fellow pianist Renee Rosnes, developed this popular Sondheim program in his role as artistic director of the 92nd Street Y’s summer concert series. The trio performs on Thursday, April 13 at 8pm in Zellerbach Hall.

The Human Voice series also includes ensembles exploring contemporary vocal music from a variety of genres, and from around the world. Cappella SF was founded in 2014 by Ragnar Bohlin, director of the San Francisco Symphony Chorus for nearly a decade, and has quickly become an integral part of the Bay Area choral music community. Already praised for the “power and subtlety” (San Francisco Classical Voice) of its performances, the choir performs a distinctly international program of works by modern masters including Arvo Pärt (Estonia/Germany), Sven-David Sandstrom (Sweden), and Z. Randall Stroope (US), plus a new commission by Ola Gjeilo (Norway), and Swiss composer Frank Martin’s monumental Mass for Double Choir. The concert is Saturday, April 22, 2017 at 8pm.

This season’s edition of the popular Afropop Spectacular features the double bill of Mali’s Trio Da Kali, and legendary septuagenarian Ethiopian vocalist Mahmoud Ahmed, on Friday, November 4 at 8pm in Zellerbach Hall. Trio Da Kali is an all-star meeting of griots with regal musical bloodlines, which first appeared at Cal Performances as part of Kronos Quartet’s 40th birthday celebration two seasons ago. Veteran soul singer Mahmoud Ahmed tours in North America very rarely, but has been a star in his native Ethiopia and its diaspora for more than 50 years.

Berkeley RADICAL Activities
The Human Voice performances in the Berkeley RADICAL Immersion strand will feature opportunities to engage in talks with artists about the ideas that drive their specific works, and a range of other related activities. The Philharmonia Baroque Orchestra will participate in an immersive campus residency from April 24–30, 2017 in conjunction with its performances of the Rameau opera, including a Rameau Listening Party, Baroque instrument and dance master classes, and other activities to be announced.

A series of pre-performance talks, with the theme Celebrating the Human Voice, will include artists, scholars, and arts professionals discussing diverse vocal traditions in advance of each concert. The talks will be presented one hour before the start of each performance in the Human Voice series
(excluding Afropop Spectacular), and are free for concert ticket holders. In addition, the artists of Afropop Spectacular will perform a SchoolTime concert for K-12 schoolchildren on Friday, November 4 at 11am in Zellerbach Hall.

A Community Sing, led by Melanie DeMore, vocal activist, choral leader, and Cal Performances master teaching artist, is planned on Thursday, November 17, from 7–8:30pm in Zellerbach Hall. The event is free and open to the public (see above.)

About Cal Performances

Cal Performances is the performing arts presenter and producer of the University of California, Berkeley, fulfilling its mission by presenting, producing, and commissioning renowned and emerging artists in music, dance, and theater. Cal Performances reaches over 150,000 people annually through concerts and campus and community events, including talks, symposia, lecture demonstrations, and academic courses based on Cal Performances’ season. Under the leadership of Matias Tarnopolsky, the organization launched Berkeley RADICAL (Research and Development Initiative in Creativity, Arts, and Learning) to cultivate the artistic literacy of future audiences and connect some of the most innovative artists in the world with the intellectual capital of UC Berkeley. The 2016/17 season is the second season for Berkeley RADICAL, and embraces three strands of artistic exploration: Inclusion, Innovation, and Immersion. More information on Berkeley RADICAL can be found at calperformances.org/berkeley-radical. Details about ancillary events associated with the Human Voice are on the Public Programs page at calperformances.org/public-programs.

Ticket Information

Tickets for Ensemble Basiani on Friday, October 21 in First Presbyterian Church of Berkeley at 8pm range from $56–$84. Tickets for Afropop Spectacular on Friday, November 4 at 8pm in Zellerbach Hall range from $26–$54. Tickets for the Vienna Boys Choir on Saturday, November 26 at 8pm in Zellerbach Hall range from $40–$96. Tickets for Joyce DiDonato and Il Pomo d’Oro on Sunday, December 4 at 3pm in Zellerbach Hall range from $40–$175. Tickets for the Choir of Trinity Wall Street and Trinity Baroque Orchestra on Saturday, December 10 at 8pm range from $56–$84.

Tickets for Miab Persson, Florian Boesch, and Malcolm Martineau on Sunday, March 19, 2017 at 3pm in Hertz Hall start at $42. Tickets for the Choir of King’s College, Cambridge on Friday, March 24 at
8pm range from $68-$96. Tickets for The Tallis Scholars on Friday, April 7 at 8pm range from $58-$86. Tickets for Jazz & Sondheim Side by Side on Thursday, April 13 at 8pm in Zellerbach Hall range from $30-$74. Tickets for Cappella SF on Saturday, April 22 at 8pm range from $42-$64. Tickets for Philharmonia Baroque Orchestra & Chorale: Le temple de la gloire on Friday–Saturday, April 28–29 at 8pm, and Sunday, April 30 at 3pm in Zellerbach Hall range from $30-$110.

All ticket prices are subject to change. Half-price tickets are available for UC Berkeley students. Tickets are available through the Ticket Office at Zellerbach Hall, at (510) 642-9988, at calperformances.org, and at the door. For more information about discounts, go to calperformances.org/discounts.

# # #

CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Friday, October 21, 8pm

First Presbyterian Church of Berkeley
2407 Dana Street at Channing
Tickets for First Congregational Church will be honored.

The Human Voice: Berkeley RADICAL
Ensemble Basiani

Program: Master performers in Georgia’s ancient polyphony tradition, Ensemble Basiani sings religious hymns, monastic chants, epic ballads, and folk and work songs from its Eastern European homeland. “A near psychedelic groove of unusual harmonies, rhythmic intensity and sheer beauty” (Herald Tribune). Kitka Women's Vocal Ensemble opens the concert.

Berkeley RADICAL: These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at calperformances.org/berkeley-radical-immersion.

Pre-performance talk, 7pm
Pre-performance talk with Ensemble Basiani artistic director George Donadze and director Zurab Tskrialashvili with Carl Linich, Bard College scholar, teacher, and performer of traditional Georgian polyphonic singing.
Free to all ticket holders.
Tickets: Prices range from $56–$84 (subject to change).

# # #

Friday, November 4, 8pm Zellerbach Hall
Bancroft Way at Dana Street
UC Berkeley campus

The Human Voice: Berkeley RADICAL
Afropop Spectacular
Mahmoud Ahmed & Trio Da Kali

Program:
For the latest Afropop Spectacular, Mali’s Trio Da Kali, an all-star meeting of griots with regal musical bloodlines, shares a bill with Ethiopian vocalist Mahmoud Ahmed, “the Red Sea’s most seductive soul singer” (BBC). Trio Da Kali made its Cal Performances debut as part of Kronos Quartet’s 40th birthday celebration two seasons ago; Ahmed rarely tours in the United States but has been a star in his native Ethiopia and its diaspora for more than 50 years.

Berkeley RADICAL: These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at calperformances.org/berkeley-radical-immersion.

Tickets: Prices range from $26–$54 (subject to change).

# # #

Friday, November 4, 11am

SchoolTime K-12 Performance
Trio Da Kali Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Dana Street, Berkeley

Mali’s Trio Da Kali performs a morning performance for grades K-12. Pre-registration is required.

# # #

Thursday, November 17, 7-8:30pm Zellerbach Hall
Bancroft Way at Dana Street
UC Berkeley campus

The Human Voice: Berkeley RADICAL
Community Sing with Melanie DeMore
A Song Can Hold You Up: Songs of Community and Connection

Program:
**A Song Can Hold You Up: Songs of Community and Connection** is led by Melanie DeMore, Bay Area vocalist and longtime master teaching artist at Cal Performances. Seasoned choristers, amateur songbirds, and shower singers alike are all invited to participate in this celebratory community event, which is free and open to the public.

**Tickets:** Participation is free and open to the public; advance registration is advised. Details will be posted at calperformances.org.

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**Saturday, November 26 at 8pm**

*The Human Voice: Berkeley RADICAL*

*Christmas in Vienna*

Vienna Boys Choir

**Program:** The angelic-voiced musicians of the Vienna Boys Choir celebrate the magic of the holiday season with a delightful program of Austrian folk songs, classical masterpieces, Christmas hymns, and holiday carols. For six centuries, these young cultural ambassadors have been adored the world over for their purity of tone and generosity of musical spirit.

**Berkeley RADICAL:** These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at calperformances.org/berkeley-radical-immersion.

**Tickets:** Prices range from $40–$96 (subject to change).

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**Sunday, December 4 at 3pm**

*The Human Voice: Berkeley RADICAL*

*In War and Peace: Harmony Through Music*

Joyce DiDonato, mezzo-soprano
Il Pomo d'Oro
Maxim Emelyanychev, conductor
Ralf Pleger, director
Henning Blum, lighting designer
Manuel Palazzo, choreographer and dancer

**Program:** Renowned mezzo-soprano Joyce DiDonato sings Baroque arias by Purcell, Handel, Leo, and Jommelli joined by Italian period-instrument ensemble Il Pomo d'Oro. The performance will explore the tensions of discord and harmony in times of war, employing theatrical lighting.
costumes, and original texts to engage the audience on the topic of the search for peace in the midst of chaos. Audiences are invited to participate in advance by entering text in DiDonato’s interactive website In War and Peace.com.

**Berkeley RADICAL:** These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at calperformances.org/berkeley-radical-immersion.

**Pre-performance talk, 2pm**
Free to all ticket holders.

**Tickets:** Prices range from $40–$175 (subject to change).

### Saturday, December 10 at 8pm

**Zellerbach Hall**
Bancroft Way at Dana Street
UC Berkeley campus

**New tickets will be issued to First Congregational Church ticketholders. Current ticketholders will be contacted by the Cal Performances Ticket Office to be reseated.**

*The Human Voice: Berkeley RADICAL*

Handel’s *Messiah*

Choir of Trinity Wall Street
Trinity Baroque Orchestra
Julian Wachner, director

**Program:** Returning to Berkeley after an “enthralling performance” (*San Francisco Classical Voice*) at First Congregational Church two summers ago, the Choir of Trinity Wall Street tops critics’ picks every year with its holiday season concerts of Handel’s *Messiah* in New York City. Led by conductor Julian Wachner, the choir and its sister ensemble, the Trinity Baroque Orchestra, have a special relationship to the work, having presented its first performance in North America in 1770.

**Berkeley RADICAL:** These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at calperformances.org/berkeley-radical-immersion.

**Pre-performance talk, 7pm**
Free to all ticket holders.

**Tickets:** Prices range from $56–$84 (subject to change).
Sunday, March 19, 2017 at 3pm

**The Human Voice: Berkeley RADICAL**

Miah Persson, soprano
Florian Boesch, baritone
Malcolm Martineau, piano

**Program:** Works by Schumann

The sumptuous and richly colored voice of Swedish soprano Miah Persson joins with that of Austrian baritone Florian Boesch and the accompaniment of insightful pianist Malcom Martineau for a program of Schumann’s haunting songs. “Boesch doesn’t just sing this music, he inhabits it to the hilt” (*The Independent*, London).

**Berkeley RADICAL:** These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at [calperformances.org/berkeley-radical-immersion](http://calperformances.org/berkeley-radical-immersion).

**Pre-performance talk, 2pm**
Pre-performance talk by Professor James Davies, UC Berkeley Department of Music. Free to all ticket holders.

**Tickets:** Prices start at $42 (subject to change).

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Friday, March 24, 2017 at 8pm

**The Human Voice: Berkeley RADICAL**

Choir of King’s College, Cambridge
Stephen Cleobury, director

**Program:** Treasured by the millions who tune in annually to its Christmas Eve broadcast by the BBC, the all-male Choir of King’s College, Cambridge, offers an uplifting concert of works drawn from the rich English choral tradition, “all sung with the precision and grace that make this choir world famous” (*The Guardian*, London).

**Berkeley RADICAL:** These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at [calperformances.org/berkeley-radical-immersion](http://calperformances.org/berkeley-radical-immersion).
Pre-performance talk, 7pm
Free to all ticket holders.

Tickets: Prices range from $68–$96 (subject to change).

Friday, April 7, 2017 at 8pm
Venue To Be Confirmed
(Currently scheduled at First Congregational Church, recently damaged in a fire. May be relocated.)

The Human Voice: Berkeley RADICAL
Metamorphosis
The Tallis Scholars
Peter Phillips, director

Program: Masters of the polyphonic choral tradition, The Tallis Scholars present a program drawn from core Christian texts—exploring the human condition, from the joys of birth to the quiet acceptance of death—by composers in the Catholic, Anglican, and Russian Orthodox faiths. The concert includes settings by Stravinsky, Pärt, Palestrina, Gibbons, and others.

Berkeley RADICAL: These performances are part of Cal Performances' Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at calperformances.org/berkeley-radical-immersion.

Pre-performance talk, 7pm
Free to all ticket holders.

Tickets: Prices range from $58–$86 (subject to change).

Thursday, April 13 at 8pm
Zellerbach Hall
Bancroft Way at Dana Street
UC Berkeley campus

The Human Voice: Berkeley RADICAL
Jazz and Sondheim: Side by Side
Ann Hampton Callaway, voice
Bill Charlap, piano
Renee Rosnes, piano

Program:
Celebrating the inventiveness, wit, and sophistication of Stephen Sondheim’s greatest works for Broadway, Bill Charlap’s Jazz & Sondheim Side by Side enlists the “rich, extravagantly gorgeous voice” (The New York Times) of Ann Hampton Callaway—a singer equally at home with Streisand,
Fitzgerald, and the Great American Songbook—in a program of beloved songs from shows like *Company*, *Follies*, and *Sweeney Todd*.

**Berkeley RADICAL:** These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at [calperformances.org/berkeley-radical-immersion](http://calperformances.org/berkeley-radical-immersion).

**Pre-performance talk, 7pm**
Free to all ticket holders.

**Tickets:** Prices range from $30–$74 (subject to change).

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**Saturday, April 22, 2017 at 8pm**

*The Human Voice: Berkeley RADICAL*
Cappella SF
Ragnar Bohlin, director

**Program:**
J.S Bach/*Lobet den Herrn*
Sven-David Sandström/*Lobet den Herrn*
Ola Gjeilo/*New Work* (World Premiere)
Z. Randall Stroope/*We Beheld Once Again the Stars*
Arvo Pärt/*Excerpts from Kanon Pokajanen*
Frank Martin/Mass for Double Choir

**Program:** The Bay Area’s 24-voice chamber choir, Cappella SF, presents a concert of distinctly international choral works by contemporary composers Sven-David Sandström (Sweden), Arvo Pärt (Estonia/Germany), and Z. Randall Stroope (US), plus a new commission by Ola Gjeilo (Norway), and Swiss composer Frank Martin’s monumental Mass for Double Choir.

**Berkeley RADICAL:** These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at [calperformances.org/berkeley-radical-immersion](http://calperformances.org/berkeley-radical-immersion).

**Pre-performance talk, 7pm**
Free to all ticket holders.

**Tickets:** Prices range from $42–$64 (subject to change).
Friday–Saturday, April 28–29, 2017 at 8pm
Sunday, April 30 at 3pm

Zellerbach Hall
Bancroft Way at Dana Street
UC Berkeley campus

The Human Voice: Berkeley RADICAL
Le temple de la gloire (The Temple of Glory)
Philharmonia Baroque Orchestra & Chorale
New York Baroque Dance Company

Libretto by Voltaire
Nicholas McGegan, conductor
Gabrielle Philiponet, soprano
Chantal Santon-Jeffery, soprano
Katherine Watson, soprano
Artavazd Sargsyan, haute-contre
Philippe-Nicolas Martin, baritone
Marc Labonnette, baritone
Bruce Lamott, director, Philharmonia Chorale

Program
The vivid musical imagination of French composer Jean-Philippe Rameau is brought to life in a lavish new staging of his opera-ballet Le temple de la gloire (The Temple of Glory), featuring the Philharmonia Baroque Orchestra & Chorale, with leading proponents of period dance, the New York Baroque Dance Company.

Berkeley RADICAL: These performances are part of Cal Performances’ Berkeley RADICAL Immersion strand, which explores a single genre or follows the trajectory of an artist’s work, allowing new perspectives to emerge. This performance is part of a season-long celebration of the human voice, which includes performances by 11 different choirs, ensembles, and soloists. More information at calperformances.org/berkeley-radical-immersion.

Residency activities will be announced at a later date.

Tickets: Prices range from $30–$110 (subject to change).