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University of California, Berkeley

Letter from the Director











Universities. They exist to foster a commitment to knowledge in its myriad facets. To pursue that knowledge and extend its boundaries. To organize, teach, and disseminate it throughout the wider community.

At Cal Performances, we're proud of our place at the heart of one of the world's finest public universities. Each season, we strive to honor the same spirit of curiosity that fuels the work of this remarkable center of learning—of its teachers, researchers, and students.

That's why I'm happy to present the details of our 2020/21 Season, an endlessly diverse collection of performances rivaling any program, on any stage, on the planet. Here

you'll find legendary artists and companies like cellist **Yo-Yo Ma**, the **Vienna Philharmonic Orchestra** with conductor **Gustavo Dudamel**, the **Mark Morris Dance Group**, pianist **Mitsuko Uchida**, and singer/songwriter **Angélique Kidjo**. And you'll discover a wide range of performers you might not yet know you can't live without—extraordinary, less-familiar talent just now emerging on the international scene.

This season, we are especially proud to introduce our new *Illuminations* series, which aims to harness the power of the arts to address the pressing issues of our time and amplify them by shining a light on developments taking place elsewhere on the Berkeley campus. Through the themes of **Music and the Mind** and **Fact or Fiction** (please see the following pages for details), we'll examine current groundbreaking work in the university's classrooms and laboratories. And by viewing these achievements through the lens of the performing arts, we'll reaffirm both their central importance in life and our commitment to the university as a whole, provide our audiences with fresh insights into compelling topics, and explore the vital role the arts play in broadening our horizons.

Most of all, we invite you to sample the wonders that only the live performing arts can offer their vast potential, when fueled by the energy supplied by the audience, to create truly transformative human experiences. We promise you an enriching and entertaining celebration of the very best in music, dance, theater, and more.

Welcome to the 2020/21 Season!

Jeremy Geffen Executive and Artistic Director Cal Performances

Subscribe now to lock in the best seats at the **best prices**!

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We know that seating matters. That's why our Subscribers and Donors get access to the best seats in the house in advance of singleticket buyers. Guarantee your seats for our most sought-after performances, including Not Our First Goat Rodeo at the Greek Theatre and Gustavo Dudamel conducting the Vienna Philharmonic Orchestra.

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Not Our First Goat Rodeo at the **Greek Theatre and Gustavo Dudamel** and the Vienna Philharmonic Orchestra are expected to sell out. Order your tickets early!

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MIAMI CITY BALLET

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Venue Key

- Zellerbach Hall ZH
- ZΡ Zellerbach Playhouse Hertz Hall HH
- Greek Theatre GT

Illuminations

Where UC Berkeley Meets the Arts Onstage

Cal Performances' new *Illuminations* series brings the public straight into the heart of the groundbreaking work taking place at UC Berkeley, using the performing arts to explore current discoveries and discussions that have the power to shape both the future and our understanding of the wider world.

Illuminations draws together a rich and diverse community—loyal Cal Performances patrons, first-time visitors, academics and students, the artists onstage, and members of the wider public—pulling back the curtain to reveal the dynamic relationship between cutting-edge thinking and the world in which we live.

Illuminations features performances inspired by pressing issues and themes of our time. In addition, *Illuminations* teams with campus departments and disciplines to develop public events that create open—and eye-opening—campus and community-wide conversations.

Join us during the 2020/21 Season as we partner with some of UC Berkeley's most brilliant minds to shed light on the fascinating subjects of **Music and the Mind** and **Fact or Fiction**.

MATTHEW WHITAKER

Illuminations Music and the Mir

We do not "need" music to survive, yet rarely do we meet anyone who claims not to love it. Music has the power to unite, entertain, move, and comfort us. However, our relationship to music can sometimes feel full of mystery: Where does something so abstract and seemingly non-essential for human life get its power? What can listening—an act both simple and complex—teach us about how our brains work? And what is scientific research revealing about the therapeutic power of music to treat longterm degenerative diseases?

This season offers diverse opportunities to explore our deeply human connection with music.

Tetzlaff Quartet: Beethoven String Quartets

December 2020

The Tetzlaff Quartet's performances of late Beethoven quartets bring to life the previously unimaginable soundscapes created entirely in the mind of a profoundly deaf composer, a man isolated within his soundless world. These extraordinary universes of musical expression are a testament to the power of human imagination and continue to resonate deeply within us today, centuries after their composition. (See p. 13 for full event description.)

Matthew Whitaker, piano

December 2020

The extraordinary 18-year-old jazz pianist Matthew Whitaker has been performing around the world since the age of 11. Scientists recently have begun studying him in hope of discovering the amazing ways this blind prodigy's brain visualizes music. (See p. 33 for full event description.)

Renée Fleming and Special Guests

April 2021

A special afternoon of music and discussion performed and hosted by soprano Renée Fleming, who has made the relationship between music and the mind the subject of her recent work. In collaboration with the Berkeley Brain Initiative, the UC Berkeley faculties of Molecular & Cell Biology and Psychology, and UCSF's Weill Institute for Neurosciences, the program offers insights into music's untapped potential and its complex relationship with the human brain. (See p. 19 for full event description.)

Mark Morris Dance Group: *Dance for PD*

May 2021

The Mark Morris Dance Group's inspiring Dance for PD program offers dance classes for people with Parkinson's disease, profound interactions that demonstrate the connection between movement, rhythm, our need for social connection, and—most importantly—joy. (Visit calperformances.org/related-events for more information on the Mark Morris Dance Group's Platée residency activities.)

Illuminations -act or Fiction

Does something need to be *real* to be *true*? Mark Twain famously said we should never let the truth get in the way of a good story, and arts audiences have long accepted that a compelling performance experience may not be 100% faithful to history. Indeed, a different spin on the details has always played a role in morphing history into mythology and creating legends that amplify the stories of heroes.

Illuminations: Fact or Fiction examines the tension between this "creative license" and what happens when alterations of the truth—even the deliberate dissemination of disinformation begin to impact our ability to tell fact from fiction, and how this challenge is impacting our world today.

This season invites us to consider the possibilities for making our way through the increasingly fluid landscape of truth and nontruth.

Darcy James Argue's Real Enemies

October 2020 Through this evening-length, multimedia, jazz-fueled exploration of paranoia, Darcy James Argue's *Real Enemies*

Darcy James Argue's Heal Enemies considers the tricky history of American conspiracy thinking. (See p. 31 for full event description.)

Manual Cinema's Frankenstein

October 2020

Manual Cinema's mesmerizing Frankenstein examines the parallels between Mary Shelley's famous fictional "creature" and the actual events of her life. (See p. 31 for full event description.)

Lars Jan's The White Album

December 2020

Mining new lessons for today from its searing observations, director Lars Jan's multilayered production considers the complexities of Joan Didion's iconic essay about California in the 1960s. (See *p. 31 for full event description.*)

Fact or Fiction campus partners include Berkeley Arts + Design, Berkeley Law, Berkeley Graduate School of Journalism, Berkeley School of Information, Berkeley Library, and Townsend Center for the Humanities.

FRANKENSTEI

MANUAL CINEN

Bang on a Can All-Stars; Julia Wolfe's Steel Hammer

January 2021

Pulitzer Prize-winning composer Julia Wolfe's *Steel Hammer* weaves more than 200 (often contradictory!) versions of the classic American "John Henry" folktale into a musical allegory exploring the historical truths—and untruths—of the industrial age. (See p. 23 for full event description.)

The English Concert; Handel's *Tamerlano*

April 2021

Sometimes, how a story is told uncovers more about the time (and agents) of its telling than about the actual history on which it is based. Handel's popular 18th-century opera *Tamerlano* reveals what can happen when the history of an actual 14thcentury Turco-Mongol conqueror is glorified by storytellers from a radically different time and place. (See p. 21 for full event description.)

calperformances.org/illuminations

programs will be announced throughout the season.

Additional details regarding related events for all Illuminations

Special Event

Not Our First Goat Rodeo Yo-Yo Ma – Stuart Duncan Edgar Meyer – Chris Thile With guest Aoife O'Donovan Thu, Aug 20, 8pm, GT

An astounding group of virtuosos—Yo-Yo Ma on cello, Stuart Duncan on fiddle, Edgar Meyer on bass, and Chris Thile on mandolin—performs live under the stars at UC Berkeley's magnificent Greek Theatre. Joined by featured vocalist Aoife O'Donovan, these exceptional artists reunite this summer—for the first time in nearly a decadel—combining their diverse traditions and experiences to create a sound that's part composed, part improvised, and totally, uniquely American. This music is so challenging to pull off that the group likens playing it to a "goat rodeo," airplane pilots' slang for a situation so nearly unmanageable that countless parts must come together perfectly in order to avoid disaster. This astounding collaboration promises an unforgettable evening of musical magic.

The original *Goat Rodeo Sessions*, a 2011 double-Grammy winner, was the first step in this collaboration, described by NPR's *World Cafe* as hinting "at Appalachia, Chinese, classical, Celtic, and jazz influences…organic yet composed in a way that only four deeply talented, in-tune musicians could make it." This year's Greek Theatre concert will feature all-new music from an eagerly anticipated release, out this spring.

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NOT OUR FIRST GOAT RODEO

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Special Event

Vienna Philharmonic Orchestra Gustavo Dudamel, conductor

TUE, MAR 2, 7:30PM, ZH	
SCHUBERT	Symphony No. 5
RAVEL	Rapsodie espagnole Ma mère l'Oye Suite
STRAVINSKY	The Firebird Suite (1919 version)

Symphony No. 59, Fire

Symphony No. 1, *Classical* Symphony No. 5

HAYDN PROKOFIEV

THU, MAR 4, 8PM, ZH

RIMSKY-KORSAKOV Scheherazade, Op. 35 TCHAIKOVSKY Symphony No. 5

A match made in music lovers' heaven!

Centuries of refined European orchestral tradition meet the dynamism of South America's favorite son when the majestic Vienna Philharmonic and the charismatic Venezuelan conductor Gustavo Dudamel unite for three lush and powerful orchestral programs. Dudamel and the Vienna Philharmonic have developed a close relationship in recent years-in 2017, he became the youngest-ever conductor to lead the orchestra's annual New Year's Day concert broadcast to 50 million viewers in nearly 90 countries; and the following year, he conducted the orchestra in a whirlwind friendship tour of the Americas. Dudamel has earned a cult following among music connoisseurs for the vitality and sophistication of his interpretations, and the Vienna Philharmonic is revered for a depth of sound that is "rich in detail and fearsome in its intensity" (The Guardian, London). In their first Cal Performances concerts together, Dudamel and the orchestra perform a rich collection of Old World masterworks culled from recent collaborations.

The first program explores color and light, pairing Schubert's kaleidoscopic Fifth Symphony with Ravel's dreamy *Rapsodie espagnole* and the radiant miniatures of his *Mother Goose* suite, plus Stravinsky's brilliant ballet score based on the Russian fairy tales of the Firebird. The second program offers a fascinating contrast between an actual Classical-era symphony by Haydn and Prokofiev's later reflection on the Classical style, and is capped by the Russian master's grand and exuberant Fifth Symphony. The final, all-Russian program places Rimsky-Korsakov's evocative orchestral suite *Scheherazade* in conversation with Tchaikovsky's Fifth Symphony, a work of dramatic shifts that ranges from delicate to turbulent.

Major support provided by The Bernard Osher Foundation.

GUSTAVO DUDAMEL

GRAND GRAND GALA with Gustavo Dudamel and the

with Gustavo Dudamel and the Vienna Philharmonic Orchestra Thu, Mar 4

Cal Performances' Special Events Committee welcomes you to *A Grand Gala*, an unforgettable evening with conductor Gustavo Dudamel and the Vienna Philharmonic Orchestra in support of Cal Performances' artistic initiatives and education programs. First, enjoy cocktails and a festive pre-performance dinner in Pauley Ballroom. Then, following the concert at Zellerbach Hall, join the artists back in the ballroom for a gala party featuring modern Viennese cocktails, desserts, and waltzing!

We are holding the best concert seats for our gala guests. Tickets are limited for this traditionally sold-out event, so we encourage you to act quickly by contacting the Development Office at 510.642.8653 (email: donate@calperformances.org) or visit calperformances.org/grand-gala.

Gala Committee

 Naniette Coleman
 Helen Maria Mar

Helen Meyer Maris Meyerson Leigh Teece Carol Jackson Upshaw Sara E. Wilson Caroline Winnett

*Grand Gala ticket package options not available as part of 2020/21 Season subscription ticket purchases.

calperformances.org/grand-gala



Mahler Chamber Orchestra Mitsuko Uchida, piano and director

Sun, Mar 28, 3pm, ZH

MOZART Piano Concerto No. 18 in B-flat major, K. 456 JANÁČEK Mládí MOZART Piano Concerto No. 21 in C major, K. 467

A true season highlight! The legendary Mitsuko Uchida, a revered Mozart interpreter and one of the supreme pianists of our time, visits with two of the composer's brilliant concertos, directing Europe's outstanding Mahler Chamber Orchestra from the keyboard. These masterworks have long been staples of Uchida's repertoire; she won a Grammy for her recordings with the Cleveland Orchestra and, as the Telegraph observes, still approaches them with a "rapturous sense of discovery." Uchida has spoken eloquently about conducting Mozart's music from the piano, and how she relishes the composer's conception of soloist and orchestra as partners, rather than competitors. As Artistic Partner of the Mahler Chamber Orchestra, she has been collaborating closely with the ensemble on this repertoire over many concerts worldwide. Uchida tours infrequently, and her last Cal Performances recital (during the 2013-14 season) quickly sold out, so make sure to order your tickets early!

Patron Sponsors: Nadine Tang and Bruce Smith

MITSUKO UCHIDA

Takács Quartet String Quartet No. 15 in D minor, K. 421/417b DUTILLEUX Ainsi la nuit String Quartet No. 3 **DOVER QUARTET** String Quartet in G major, Op. 77, String Quartet No. 3

After immersing Berkeley fans in single-composer cycles by Beethoven and Bartók in recent seasons, the Takács Quartet returns with two remarkably diverse programs-and welcomes its newest member, violist Richard O'Neill. Performances by this esteemed ensemble are routinely praised for going "straight to the music's expressive heart.... The Takács Quartet makes the music dance, and that, in essence, is the secret of their success" (Classics Today).

SUN, JAN 17, 3PM, HH

SUN, JAN 24, 3PM, HH

No. 1

String Quartet

MOZART

BRAHMS

HAYDN

BRITTEN

DEBUSSY

Romantic, and 20th-century work, the first including Mozart's elegant Quartet No. 15, one of the six he dedicated to Haydn; Henri Dutilleux's Ainsi la nuit (Thus the Night), a refined and compelling work from 1976; and Brahms'

The second concert features Britten's Third String Quartet, which the group has recorded to great acclaim; Debussy's sole guartet, which the Strad praised as "masterfully played and powerfully projected," with "an almost orchestral emotional resonance"; and Haydn's masterful Op. 77, No. 1, a work infused with the rhythmic vitality of traditional Hungarian folk music.

Each concert this season highlights a Classical, ebullient Quartet No. 3.

TAKÁCS QUARTET

TETZLAFF QUARTET



One of today's most influential and well-loved writers on classical and contemporary music, Alex Ross shares insights from his new book, Wagnerism: Art and Politics in the Shadow of Music, exploring the controversial composer's influence on the artistic, intellectual, and political life of both his time and ours. In his talk, inspired by more than 10 years of research and reflection, Ross discusses the resonance of Wagner's mythic storytelling on fantasy fiction by J.R.R. Tolkien and C.S. Lewis, and films and TV shows such as Star Wars, The Matrix, and Game of Thrones. Ross has been the music critic at the New Yorker for nearly 25 years, and has received both MacArthur and Guggenheim fellowships. His first book, The Rest Is Noise: Listening to the Twentieth Century, was a finalist for the Pulitzer Prize and won a National Book Critics Circle Award; and his second book, the collection Listen to This, received an ASCAP Deems Taylor Award.



Dover Quartet Sun, Oct 11, 3pm, HH

ΗΔΥΟΝ LIGETI

String Quartet in D minor, Op. 76, No. 2, *The Fifths*

String Quartet No. 1, Métamorphoses nocturnes DVOŘÁK String Quartet in G major, Op. 106

Quartet catapulted to international stardom following a stunning sweep of the 2013 Banff

Competition, at which they took home every

prize. Winner of the Cleveland Quartet Award

Career Grant, the Dover has become one of

the most in-demand ensembles in the world,

praised for finding clarity in complex works, with

an incisive rhythmic sense and an uncommon

and honored with a coveted Avery Fisher

sensitivity to color and phrasing. Here, in

Berkeley, these gifted musicians play one of

string quartet, composed while he was still living in communist Hungary; and Dvořák's

poetic and expressive penultimate quartet.

Tetzlaff Quartet

SAT, DEC 5, 8PM, HH

SUN, DEC 6, 3PM, HH

Please see p. 6 for details

Haydn's most ambitious quartets; Ligeti's first

BEETHOVEN String Quartet in C-sharp minor,

BEETHOVEN String Quartet in B-flat major,

The superlative Tetzlaff Quartet returns following

its memorable Cal Performances debut in 2017-

this time playing four of Beethoven's extraordinary

late string quartets over two concerts. The group is named after siblings Christian (violin) and

Tanja (cello) Tetzlaff, and each of its members

enjoys a robust solo career in Europe, making

stateside visits extremely rare events. Known for its warm, blended, and flowing sound in even the thorniest repertoire, the Tetzlaff promises to bring new insights to a program of canonic works revered for their emotional immediacy and technical complexity. "Supremely lyrical, exactingly detailed playing...an overwhelming performance" (The New York Times). An Illuminations: Music and the Mind event.

Patron Sponsors: Charles and Helene Linker

String Quartet in A minor, Op. 132

String Quartet in F major, Op. 135

Op. 130 with Grosse Fuge

in B-flat major, Op. 133

Op. 131

Heralded as "the young American string guartet of the moment" by the New Yorker, the Dover

Recital





Tessa Lark, violin Andrew Armstrong, piano

Sun, Nov 8, 3pm, HH

BARTOK	
(arr. Székely)	Romanian Folk Dances
YSAŸE	Sonata No. 5 for Solo Violin
SCHUBERT	Fantasy in C major, D. 934
GRIEG	Violin Sonata No. 3 in C minor
RAVEL	Tzigane

The young Kentuckian Tessa Lark grew up with both classical music and fiddle tunes in her ears, and has been known to cap a breathless violin recital with an encore selection that invokes her bluegrass roots. In 2012, Lark became the first American since 1960 to win the Walter M. Naumburg International Violin Competition, and she has since gone on to receive further honors, including the prestigious Avery Fisher Career Grant. *Gramophone* has applauded Lark's "canny ability to adjust her approach according to the stylistic dictates of whatever she's playing." Here, in her Berkeley debut, she lends this interpretive flexibility to an eclectic program infused with folk sounds from Northern and Eastern Europe, and featuring Schubert's transcendent Fantasy in C major.

Major support provided by The Bernard Osher Foundation.

Patron Sponsors: Nadine Tang and Bruce Smith

David Finckel, cello Wu Han, piano

Sun, Nov 15, 3pm, ZH

BEETHOVEN The Five Sonatas for Cello and Piano

Cal Performances favorites and chamber music superstars, cellist David Finckel and pianist Wu Han return in a marathon program of the complete Beethoven sonatas for cello and piano—monumental works in the repertoire but also significant artistic touchstones for these consummate artists, who have been playing them together for more than 25 years. The husbandand-wife duo has captivated critics across the globe through committed performances of Beethoven's deeply conversational works: "There was a sense of absolute certainty in the way cellist and pianist completed each other's musical responses did not rob their performances of freshness, spontaneity or directness" (*Chicago Tribune*).

Seong-Jin Cho, piano

Fri, Dec 11, 8pm, ZH

BRAHMS	Six Pieces for Piano, Op. 118	
SCHUMANN	Humoresque	
BERG	Piano Sonata, Op. 1	
LISZT	Piano Sonata in B minor	

A star in his native South Korea, the preternaturally talented young pianist Seong-Jin Cho has been in high demand as a recitalist since he won the gold medal at the 2015 Chopin International Competition in Warsaw, joining an illustrious cohort that includes Maurizio Pollini and Martha Argerich. Cho has been selling out major concert halls around the world in recent seasons, and is lauded for interpretive wisdom that belies his 25 years, combining a "mixture of virtuosic and poetic dispositions, of fierce and restrained temperaments" (*Bachtrack*). Here he tackles Schumann's massive *Humoresque* along with two remarkable one-movement piano sonatas: Berg's concise early-period work, and Liszt's enigmatic, fiercely challenging Sonata in B minor.







Recital

Maxim Vengerov, violin

Roustem Saïtkoulov, *piano* Sun, Jan 31, 3pm, ZH

MOZART	Violin Sonata No. 26 in B-flat major, K. 378
MENDELSSOHN PROKOFIEV	Violin Sonata in F major Violin Sonata No. 1 in F minor, Op 80
TCHAIKOVSKY	Mélodie and Scherzo from Souvenir d'un lieu cher
	Valse-Scherzo

Known for his effortless virtuosity, Grammy Award-winning violinist Maxim Vengerov began his career as a child prodigy in late Soviet-era Russia, and was already hailed as one of the most outstanding violinists of his generation by his early 20s. Vengerov's performing career was sidelined by a shoulder injury for years, during which time he took up conducting; now he has returned to the stage, and by all accounts the master musician is playing better than ever. "Vengerov plays with such innate ease that difficulty doesn't really register as such. But his technical wizardry is accompanied by a big dose of heart...he seems instinctively to understand what makes the music go" (*The Washington Post*). His recital features masterworks from the violin repertoire, including Mozart's genial B-flat sonata and Prokofiev's dark and brooding Sonata No.1.

Christine Goerke, soprano Malcolm Martineau, piano

Sun, Feb 21, 3pm, HH

R. STRAUSS	Eight Songs from the Last Pages, Op. 10
BERG	Seven Early Songs
WAGNER	Wesendonck Lieder
BRAHMS	Selected songs

A rare chance to hear one of the world's outstanding dramatic sopranos—among the most powerful operatic voices of her generation—in the intimacy of Hertz Hall. An accomplished Wagnerian, Goerke is sought out for her opulent voice and dramatic intensity, which is tempered by a refined interpretive intelligence. She triumphed in the punishing role of Strauss' Elektra at San Francisco Opera in 2017, and her performances in Wagner's *Ring* cycle at the Metropolitan Opera last season brought down the house, when she was praised as "a Brünnhilde who marries vocal vitality and emotional presence in each radiant note. She takes on the physically grueling task with ninja-like focus and suppleness" (*The New York Times*).

Jeremy Denk, piano Sun, Mar 7, 3pm, HH

J.S. BACH The Well-Tempered Clavier, Book 1

Insightful pianist Jeremy Denk—MacArthur Fellow, writer, and noted musical commentator—performs Book I of Bach's *Well-Tempered Clavier*, the preludes and fugues that Beethoven referred to as his musical bible. Denk has written insightfully about Bach as a great humanist, describing how the composer's music represents an "intoxicating combination"—a feeling of the divine balanced with the earthly beauty of logic and discipline. The *New York Times* has extolled Denk's "profound affinity with Bach" as a performer, and the *Philadelphia Inquirer* has called his Bach recitals "mesmerizing."

Patron Sponsors: Will and Linda Schieber





CHRISTINE GOERKE



Beatrice Rana, piano

Sun, Apr 11, 3pm, HH

Piano Sonata No. 10 Waltz in A-flat major, Op. 38
La valse
Scherzo No. 1 in B minor, Op. 20
Scherzo No. 2 in B-flat minor, Op. 31
Scherzo No. 3 in C-sharp minor, Op. 39
Scherzo No. 4 in E major, Op. 54

Italian pianist Beatrice Rana has been charming listeners worldwide with electrifying performances that marry exhilarating power and precision with a startling sensitivity to the poetry underlying a musical score. Rana's solo recital debut at Carnegie Hall last season left audiences rapt, and the *New York Times*' chief classical music critic wrote that her rendition of Chopin's Op. 25 études "set a new standard for me," adding "she made the pieces sound as poetic and colorful as anything Chopin ever wrote." Here, her program includes the composer's four diabolical and lyrical scherzos, which completely upended the genre; two contrasting waltzes by Ravel and Scriabin; and Scriabin's volatile late-period "Insect Sonata."

Jamie Barton, mezzo-soprano Jake Heggie, piano Sun, May 2, 3pm, HH

Music critic Alex Ross has called Jamie Barton "a fresh wonder of the opera world, possessing a voice of preternatural beauty and power," and *Gramophone* praised her for having "the sort of instrument you could listen to all day, in any sort of repertoire." The American mezzo-soprano is increasingly recognized for how she uses her powerful voice offstage—lifting up women, LGBTQ+ people, and marginalized communities through her social media presence and addressing topics such as body positivity, diet culture, and social justice issues. In recital, Barton is also known for curating provocative and fascinating programs, and here she joins longtime friend and collaborator Jake Heggie for the West Coast premiere of a new work by the acclaimed composer and pianist.





ADDITIONAL EVENT Renée Fleming and Special Guests Sun, Apr 18, 3pm, ZH

The riveting soprano Renée Fleming visits with a combination discussion-performance, as part of a multiple-day residency on the UC Berkeley campus, collaborating with researchers, scholars, and scientists on the topic of music and the mind (see p. 6). Fleming has made the relationship between music and the human brain the subject of recent work, and as part of her visit, she hosts a special afternoon of music and discussion programmed with campus partners including the Berkeley Brain Initiative and the UC Berkeley faculties of Molecular & Cell Biology and Psychology, as well as UCSF's Weill Institute for Neurosciences. Fleming's thought-provoking program offers insights into music's untapped potential for healing and transformation.

An *Illuminations*: Music and the Mind event. Please see p. 6 for details.

Patron Sponsors: Michael A. Harrison and Susan Graham Harrison

JAMIE BARTON

18 calperformances.org/subscribe



Jordi Savall

La Capella Reial de Catalunya Le Concert des Nations Thu, Nov 12, 7:30pm, ZH

MONTEVERDI Madrigals, Selections from Book 8, Madrigals of Love and War

Gamba virtuoso and musical polymath Jordi Savall returns with a rare and precious gift for his many Berkeley fans—selections from Monteverdi's *Madrigals of Love and War.* With these sumptuous works, published late in his life, the composer proposed a groundbreaking model for how music could convey a wide range of emotion. The set includes a wealth of musical treasures, including the wondrous "Lamento della Ninfa" and "Combattimento di Tancredi e Clorinda," and Savall's recordings of these works, made 25 years ago, are still widely recognized as touchstones, praised for the performers' vivid colorations, purity of tone, and sensitive accompaniment. "These madrigals are among the supreme glories of 17th-century vocal art, and Savall does them proud. Whether making love or sallying boisterously into battle, his singers and instrumentalists bring out every musical and expressive nuance" (*Chicago Tribune*).

Mahan Esfahani, harpsichord

Sun, Feb 14, 3pm, HH

PROGRAM TO INCLUDE: J.S. BACH Goldberg Variations, BWV 988

In the polarized world of classical music, where battles often rage over issues of interpretation and authenticity, Mahan Esfahani is the rare harpsichordist known for mesmerizing performances of both early music and contemporary repertoire. The acclaimed Iranian American musician is an unapologetic champion of the harpsichord, devoted to restoring the Baroque mainstay to what he sees as its rightful place at the center of concert music. Esfahani has been praised for his crisp articulation and a thrillingly dynamic style on an instrument that famously resists extremes. Here, in a recital perfect for Valentine's Day, he plays Bach's timeless *Goldberg Variations*, best known on piano but originally composed for his instrument: "Esfahani feels like the harpsichord's answer to the young Gould—exuberant, antisentimental, bracing" (*The New Yorker*).

The English Concert

Harry Bicket, artistic director

Wed, Apr 28, 7pm, ZH

HANDEL Tamerlano, HWV 18

Cast: Michael Spyres, tenor (Bajazet) Bejun Mehta, countertenor (Tamerlano) Avery Amereau, alto (Irene) Jakub Józef Orliński, countertenor (Andronico) Sophie Bevan, soprano (Asteria) Ashley Riches, bass (Leone)

Greed, jealousy, betrayal, revenge—Handel's psychological thriller *Tamerlano* has it all. Performed in concert by Britain's renowned Handel specialists The English Concert, this sinister *opera seria* was among the composer's big London hits of the 1720s, with a story lossely based on the historic conflict between a Turkish sultan and the Tartar conqueror Timur (or Tamerlano), who ruled much of Asia in the 14th century. The soloists here include two revered countertenors—Bejun Mehta as Tamerlano, a role that has defined his career, and rising star Jakub Józef Orliński, who has recently appeared to rave reviews in both Handel's *Rinaldo* and *Rodelinda*. "Bicket...drew a lithe, detailed and richly expressive account of this great score from the first-rate players. The ovations were enormous. The audience seemed not just excited but also grateful" (*The New York Times*).

Sung in Italian with English supertitles.

An *Illuminations*: Fact or Fiction event. Please see p. 7 for details. Major support provided by The Bernard Osher Foundation. Patron Sponsor: Bernice Greene This event is sponsored by an Anonymous donor.

PLEASE NOTE

Platée with Mark Morris Dance Group and Philharmonia Baroque Orchestra & Chorale is available on our Early Music series. Please see pp. 24–25 for the full event description.



²⁰ calperformances.org/subscribe

MAHAN ESFAHANI

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BANG-ON A CAN ALL-STARS

Bang on a Can All-Stars

Sat, Jan 23, 8pm, ZH

JULIA WOLFE Steel Hammer

New York's iconoclastic contemporary music ensemble returns with an acclaimed oratorio by Pulitzer Prize-winning composer Julia Wolfe, a fascinating work that mines the sounds and stories of Appalachia. With *Steel Hammer*, Wolfe creates a musical amalgamation of every version of the folktale of "John Henry" that she could get her hands on—more than 200!—and weaves these often contradictory stories into an expansive allegory about the human cost of industrialization. The music marries folk cadences with driving rhythms in Wolfe's densely layered compositional style, and is performed by three female vocalists and a chamber ensemble that features hammered dulcimer, mouth harp, bones, clogs, banjo, and metal percussion. "A musical archaeology of a familiar tale—one that preserves, even enlarges, its central mystery" (*The New Yorker*).

An Illuminations: Fact or Fiction event. Please see p. 7 for details. Patron Sponsor: Françoise Stone

Eco Ensemble

Sat, Feb 13, 8pm, HH

TOSHIO HOSOKAWA Koto-Uta Vertical Song 1 Spell Sen VI Singing Trees (Requiem for Toru Takemitsu) Somon-ka

Praised by the *New York Times* as a "dream team of local musicians who embody a high point in the Bay Area's vibrant contemporary music scene," UC Berkeley's stellar ensemble-in-residence specializes in precise and passionate performances of works by living composers. The group is directed by new-music champion and music department faculty member David Milnes and is comprised of talented performers from across the region. This season's Cal Performances concert will showcase the music of Japanese composer Toshio Hosokawa, who will be a guest of the music department in February 2021 as the distinguished Bloch Lecturer. The program features the UC Berkeley Chamber Chorus, led by Wei Cheng, and acclaimed *koto* player Kyoko Kawamura. "It's difficult to imagine any group giving a better performance than that of the Eco Ensemble" (*San Francisco Classical Voice*).

yMusic

Sat, Mar 13, 8pm, ZP

The innovative and daring yMusic—"one of the groups that has really helped to shape the future of classical music" (NPR)—boasts a star-studded string of collaborators and admirers from across the musical spectrum, from Paul Simon and Bill T. Jones to Regina Spektor and Ben Folds. With the instrumentation of string trio, flute, clarinet, and trumpet/horn, the flexible sextet—all members of Generation Y—is sought out for its uncanny ability to bridge contemporary concert music with pop and indie rock sensibilities, effortlessly moving between Carnegie Hall concerts and massive arena shows without skipping a beat. The centerpiece of this UC Berkeley debut is *Difference*, a Cal Performances co-commission by Andrew Norman, a leading composer of his generation praised by the *New Yorker* as a "master of a uniquely dazzling and mercurial style."

Nico Muhly and Friends Investigate the Glass Archive Lesser Known

Fri, Apr 16, 8pm, ZH

Beginning as a student, the now-acclaimed composer Nico Muhly worked for eight years as an intern, archivist, editor, and assistant conductor for veteran minimalist composer Philip Glass. *Lesser Known* is the product of Muhly's discoveries during that formative experience and features his own new arrangements and reinterpretations of obscure gems drawn from the elder composer's chamber works, film scores, operas, and theater pieces. Muhly performs on keyboards and is joined by a cohort of his esteemed new-music peers including flutist Alex Sopp and violist and podcast host Nadia Sirota. "His musicians played and sang superbly, almost as agile as Glass's own ensemble...the music shimmered and danced, with ample sensitivity to the sad, wistful aura that Glass can evoke" (*The New York Times*).

Patron Sponsors: Liz and Greg Lutz

PLEASE NOTE

Vân-Ánh Võ and Blood Moon Orchestra is available on both the New Music and World Stage series. Please see page 37 for the full event description.



YMUSIC



Opera

MARK MORRIS DANCE GROUP PHILHARMONIA BAROQUE ORCHESTRA & CHORALE PLATÉE

Platée

by Jean-Philippe Rameau

Mark Morris Dance Group Philharmonia Baroque Orchestra & Chorale Nicholas McGegan, conductor Mark Morris, choreographer

Fri–Sat, May 7–8, 8pm Sun, May 9, 3pm, ZH

Comédie Lyrique in a Prologue and Three Acts Libretto by Adrien-Joseph Le Valois d'Orville

Philharmonia Baroque Orchestra & Chorale Nicholas McGegan, music director laureate Bruce Lamott, chorale director Mathias Vidal, haute-contre (Platée) Chantal Santon Jeffery, soprano (L'Amour/La Folie) Jennifer Zetlan, soprano (Thalie/Clarine) Sara Couden, mezzo-soprano (Junon) Aaron Sheehan, haute-contre (Thespis/Mercure) Philippe-Nicolas Martin, baritone (Satyr/Cithéron) Douglas Williams, baritone (Momus/Jupiter)

Isaac Mizrahi, costume designer Adrianne Lobel, set designer James F. Ingalls, *lighting designer* The Mark Morris Dance Group and Philharmonia Baroque join forces once again for a wild and whimsical revival of Jean-Philippe Rameau's masterpiece *Platée*, the story of a homely yet vain nymph who falls prey to a prank set by the gods. When this lively production, which features outrageous costumes by Isaac Mizrahi, premiered at Zellerbach Hall in 1998, it was hailed by the *San Francisco Chronicle* as "an extraordinary theatrical and musical masterpiece—respectful, endlessly imaginative, and uproariously funny from beginning to end."

Platée was among the most highly regarded of Rameau's operas during his lifetime; to the surprise of many, it was even well received by France's royal family, who commissioned it for the nuptials of the son of King Louis XV and Maria Theresa of Spain, who according to contemporary sources—was no beauty. In an act of comic genius, Rameau created the role of Platée to be sung by a man, here played by the French high tenor Mathias Vidal.

Morris' choreography mixes high camp with supreme craft, as dancers slither and jitter through Platée's lush and magical swamp, the movement always sensitive to the richness of the effervescent Baroque score. *Sung in French with English supertitles.*

Cal Performances Co-commission of revival; Co-produced by Philharmonia Baroque Orchestra & Chorale An *Illuminations*: Music and the Mind event. Please see p. 6 for details.

Major support provided by The Bernard Osher Foundation. Patron Sponsors: Helen and John Meyer

PLEASE NOTE

Platée with Mark Morris Dance Group and Philharmonia Baroque Orchestra & Chorale is also available on our Early Music and Dance series. Please see pp. 23; 26–29.



Miami City Ballet

Lourdes Lopez, artistic director **Berkeley Symphony Orchestra**

Gary Sheldon, conductor

Fri-Sat, Oct 2-3, 8pm Sun, Oct 4, 3pm, ZH

BALANCHINE	<i>The Four Temperaments</i> (music: Hindemith)
JUSTIN PECK	Heatscape (music: Martinů)
ALEXEI RATMANSKY	Symphonic Dances
	(music: Rachmaninoff)

Famed for its dedication to the repertory, style, and technique of George Balanchine, Miami City Ballet returns to UC Berkeley for the first time in over a decade. The company is directed by former New York City Ballet principal Lourdes Lopez, among the last dancers of her generation to have worked with Balanchine himself, and its Berkeley program this season places the master choreographer's epic 1946 masterwork The Four Temperaments in conversation with recent commissions. Justin Peck's Heatscape is an energetic romp danced before a mural by street artist Shepard Fairey, and Alexei Ratmansky's Symphonic Dances, set to Rachmaninoff, evokes a delirious, dreamlike state. "Symphonic Dances is a choreographic and visual feast...it's endlessly interesting and outrageous—and one of Ratmansky's most fascinating creations" (*Critical Dance*).

Patron Sponsors: Ivan and Maris Meyerson

Ballet Hispánico

Sat, Nov 21, 8pm Sun, Nov 22, 3pm, ZH

ANNABELLE LOPEZ OCHOA Tiburones MICHELLE MANZANALES Con Brazos Abiertos ANDREA MILLER Nací

Founded 50 years ago, New York's pioneering Ballet Hispánico makes its Cal Performances debut with a bold program of new and recent works by acclaimed and up-and-coming women choreographers. Annabelle Lopez Ochoa's Tiburones (Sharks) critiques the racial and gender stereotypes portrayed in West Side Story; and Andrea Miller's Nací draws on the choreographer's Spanish and Jewish American heritage to explore Sephardic culture. Michelle Manzanales' Con Brazos Abiertos (With Open Arms)—which has impressed critics with its combination of vitality and warmth-addresses the complexities of Mexican American identity. "The members of Ballet Hispánico are 12 of the most technically accomplished and musical dancers you'll find in the contemporary sphere" (The Washington Post).

Patron Sponsors: Daniel W. Johnson and Herman Winkel

Cloud Gate Dance Theatre of Taiwan

Sat, Dec 5, 8pm Sun, Dec 6, 3pm, ZH

CHENG TSUNG-LUNG	13 Tongues (music: Lim Giong)
LIN HWAI-MIN	Dust (music: Shostakovich)

Taiwan's beloved contemporary dance troupe returns to UC Berkeley following its exquisite 2016 performances of Rice at Zellerbach Hall. The program looks back at the company's history and offers a glimpse into its future, with two major works by the troupe's outgoing and incoming artistic directors. Lin Hwai-min recently stepped down from leading the company he founded 47 years ago, and his successor and protégé, Cheng Tsung-lung, promises to continue the singular blend of modern dance, ballet, martial arts, and Qigong that has long defined this esteemed company. Lin's Dust is a requiem for the displaced communities of the modern world and is set to Shostakovich's String Quartet No. 8, which commemorates the horrors of World War II. Cheng's 13 Tongues translates his childhood memories of the bustling street life of Taipei into a vibrant fantasy world, as neon lights and urban sounds mingle with the city's religious rites and festive parades.





Dance

Eifman Ballet

Russian Hamlet Fri, June 4, 8pm

Fri, June 4, 8pm Sat, June 5, 2pm & 8pm Sun, June 6, 3pm, ZH

Boris Eifman revives his savage, sexy, and wildly popular *Russian Hamlet* in a refreshed production created to mark his Saint Petersburg company's 40th anniversary in 2017. Featuring extravagant costumes, bold acting, and Eifman's signature theatrical flair, the master choreographer tells the story of the House of Romanov in the 18th century, drawing parallels between the plight of Russia's Prince Paul and the ill-fated Danish prince of Shakespeare's play. The lavish staging and dramatically shifting choreography, set to music by Beethoven and Mahler, showcase "Eifman's talent for grand-scale pictorial splendor, with performances of remarkable virtuosity, passion and depth" (*Los Angeles Times*).

EIFMAN BALLET RUSSIAN HAMLET

Caleb Teicher & Company Conrad Tao, piano

More Forever Sat, Dec 12, 8pm Sun, Dec 13, 3pm, ZP

Celebrated as "one of the brightest lights in tap today" (*The New Yorker*), Caleb Teicher was a founding member of Dorrance Dance and is a two-time New York Dance and Performance ("Bessie") Award winner. *More Forever*, which combines tap and Lindy Hop and is danced in a 24-foot-square sandbox, reflects on, in Teicher's words, "the passage of time and the relationships we make with other people, the sadness and beauty of watching people come and go in our lives." The work features an electroacoustic score by composer Conrad Tao, which he performs live on the piano.

Boy Blue

Blak Whyte Gray: A Hip-Hop Dance Triple Bill Fri-Sat, Mar 5-6, 8pm Sun, Mar 7, 3pm, ZP

East London hip-hop company Boy Blue presents *Blak Whyte Gray*, a daring and poetic trilogy that traces a path from oppression to freedom through dance. Created by choreographer Kenrick Sandy and composer Michael Asante, the production has been a smash hit in the UK, resonating with audiences for its political bite, lean storytelling, and inspiring message of transformation and renewal. The movement—a hybrid that combines popping, krump, and African dance—is set to a multilayered electronic score, and "the whole thing has a cumulative force that's huge" (*The New Yorker*).

Alvin Ailey American Dance Theater

Robert Battle, artistic director Matthew Rushing, associate artistic director

Tue-Thu, Apr 6-8, 7:30pm Fri, Apr 9, 8pm Sat, Apr 10, 2pm & 8pm Sun, Apr 11, 3pm, ZH

The international dance sensation returns for what is always a hugely popular Berkeley residency, with a range of repertoire that boldly takes on the defining issues of the day while celebrating movement in all of its pure, ecstatic beauty. Under the leadership of Robert Battle, the Ailey company continues to dazzle, staging timely new works—sometimes joyous, sometimes heartrending—by established choreographers like Rennie Harris, Ronald K. Brown, Judith Jamison, and Donald Byrd, and rising stars like Jamar Roberts. These new creations resonate profoundly with Ailey's own works, including his 1960 classic, *Revelations*, "a triumphant hymn to the human spirit, moving from a sense of sorrow to joy-filled life" (*The Guardian*).

Patron Sponsors: Gail and Dan Rubinfeld

PLEASE NOTE

Platée with Mark Morris Dance Group and Philharmonia Baroque Orchestra & Chorale is available on our Dance series. Please see pp. 24–25 for the full event description.







Theater



MANUAL CINEMA FRANKENSTEIN

Darcy James Argue's Secret Society Real Enemies Fri-Sat, Oct 9-10, 8pm, ZH

Darcy James Argue, music Isaac Butler, writer and director Peter Nigrini, film design

Produced by Beth Morrison Projects

Composer and bandleader Darcy James Argue arrives in Berkeley with his Secret Society, an 18-piece big band of New York's best and brightest improvisers, for an immersive performance of video, text, and music exploring the American fascination with conspiracy theories. Taking his title from a 2009 book by Kathryn Olmsted (*Real Enemies: Conspiracy* Theories and American Democracy, World War I to 9/11), Argue has created a multimovement suite packed with plots and paranoia, "a work of furious ambition that feels deeply in tune with our present moment" (The New York Times). Argue's eclectic music combines traditional jazz with postwar serialism, Latin rhythms, film noir orchestrations, and rock sonorities, deploying a clever mix of distinctly American musical styles to explore everything from the Red Scare to the surveillance state, mind control to fake moon landings, FBI schemes to alien sightings.

An *Illuminations*: Fact or Fiction event. Please see p. 7 for details.

Manual Cinema Frankenstein

A Cal Performances Co-commission

Sat, Oct 24, 8pm Sun, Oct 25, 3pm, ZH

Back by popular demand following its mesmerizing production of Ada/Ava in 2018, Chicago's one-of-a-kind collective of musicians, composers, theater artists, and filmmakers captivates with its handmade and marvelously imaginative creations. Frankenstein, co-commissioned by Cal Performances, weaves together the plot of Mary Shelley's gothic tale with themes of desire, birth, and loss from the author's own biography-asking us to consider our responsibility to, and for, our modern-day creations. The company's performers manipulate hundreds of paper puppets to create a silent animated film in real time, featuring live actors and an immersive score performed onstage by four musicians. "Ingenious...no matter where you look, you'll find beauty and intrigue" (Chicago Sun-Times). An *Illuminations*: Fact or Fiction event. Please see p. 7 for details.

The White Album

by Joan Didion Fri-Sat, Dec 4-5, 8pm, ZP

Created by Lars Jan/Early Morning Opera Performed by and created with Mia Barron

When Joan Didion wrote her iconic essay "The White Album" 50 years ago, she was struggling to navigate the moral torpor, violence, and alienation of the 1960s counterculture. Now, director Lars Jan is mining new lessons from Didion's searing observations with a participatory, multimedia performance that uses a modern-day house party as a visual score to Didion's seminal work. In Jan's adaptation, Obie winner Mia Barron performs Didion's text in its entirety as a monologue, inhabiting the author's voice as she reports on the Huey Newton trial, a memorable hangout with the Doors, the San Francisco State student protests, and the Manson family murders. A cast of performers enacts scenes from the essay, and a second audience joins the performers onstage-acting as both witnesses and accomplices to the action. "A multilayered production...that radiated with a light hallucinatory touch" (Los Angeles Times). An Illuminations: Fact or Fiction event.

Please see p. 7 for details.







Bria Skonberg Wed, Dec 9, 7:30pm, ZP

In buoyant performances that combine the energy of New Orleans swing with the dreamy vocals of radio crooners past, the charismatic voung trumpeter and vocalist Bria Skonberg recalls a time, before bebop, when jazz was our nation's popular music. Skonberg last performed at Cal Performances in April 2019, as part of the dream team from the Monterey Jazz Festival on Tour. Now, she returns with a guintet in support of her latest album, Nothing Never Happens, leading a set of hot jazz classics, vintage vocal tunes, original compositions, and fresh new takes on pop songs by the likes of the Beatles, Queen, and Sonny Bono. "Bria Skonberg plays trumpet like a red hot devil and sings like a dream" (The Wall Street Journal).

Matthew Whitaker Quartet

Matthew Whitaker, piano and Hammond B3 organ Marcos Robinson, guitar Karim Hutton, bass Isaiah Johnson, drums

Sat, Dec 19, 8pm, ZP

To witness the breathless virtuosity of Matthew Whitaker improvising at the keyboard is to be in the presence of a once-in-a-generation musical talent. Blind since age two, Whitaker holds court on piano and Hammond B-3 organ, with a bold and confident sense of swing and a wide-ranging palette that spans straight-ahead jazz and hard bop, R&B, and Latin influences. He has been performing across the globe since age 11even opening for Stevie Wonder at the Apollo Theater—and at 13, he became the youngest musician to be endorsed by Hammond in the company's history. Now, with the release of his first recording at the ripe age of 18, he is taking the jazz world by storm. "Whitaker summoned the ghosts of Larry Young and Oscar Peterson... [his] instrumental trio inspired spontaneous dancing and a standing ovation. As a student of great piano masters, he has quickly identified the buttons that resonate with a crowd looking for a good time" (Los Angeles Times).

An *Illuminations*: Music and the Mind event. Please see p. 6 for details.

Artemis Sat. Feb 27, 8pm, ZH

Including Renee Rosnes, music director and piano Ingrid Jensen, trumpet Nicole Glover, tenor saxophone Noriko Ueda, bass Allison Miller, percussion The brainchild of pianist and composer Renee Rosnes, Artemis is an international ensemble of modern jazz masters, each hardswinging member of the group a bandleader and composer in her own right. Named for the ancient Greek goddess of the hunt, the multinational and multigenerational group was founded in 2017 under the banner of International Women's Day and soon afterward made a memorable splash at the 2018 Newport Jazz Festival. As a collective, Artemis draws on the musical personalities of each member, with performances typically including arrangements of songs by the Beatles, jazz classics by Thelonious Monk and Wayne Shorter, and new compositions written expressly for the ensemble. "One of Sunday's clear highlights was a set by the super-group Artemis...[which] played like an expertly crafted mixtape" (*Rolling Stone*).

Jazzmeia Horn

Thu, Mar 11, 7:30pm, ZP Jazz vocalist Jazzmeia Horn dazzles with her fleet scat singing and impeccable sense of swing, and is part of an exciting new generation of commanding, creative artists effortlessly bridging jazz's illustrious past with today's popular music. The rising star has chops to spare—she took first place in the 2013 Sarah Vaughan International Jazz Vocal Competition, and then won the 2015 Thelonious Monk Institute International Jazz Competition, the highest accolade available to a young jazz musician. Horn's 2017 debut album, A Social Call, landed in Billboard's jazz Top 10 and her follow-up release, Love and Liberation, features compelling original compositions as well as standards from the Great American Songbook, spirituals, and modern R&B. "Her tunes are so

standards from the Great American Songbook, spirituals, and modern R&B. "Her tunes are so good, other singers are sure to try them on, but then they'll have to sing them as well as Jazzmeia Horn does. Her interpretations set a standard of their own" (NPR).

PLEASE NOTE

Real Enemies performed by Darcy James Argue's Secret Society is available on our Jazz series. Please visit p. 31 for the full event description.



CONSISTER COLORS CONSISTER

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World Stage

Lila Downs Fri, Sep 25, 8pm, ZH

NPR has called her a "warrior woman" and the Guardian says her voice is "almost superhuman," but Grammy- and Latin Grammy-winning singer and activist Lila Downs is beloved by her legions of fans for not letting it all go to her head—while always staying true to her roots. The Mexican American star, raised in Minnesota and Oaxaca, has built a career connecting the folk and indigenous music of Mexico to contemporary music genres and modern social movements. Her latest cumbia-infused release, Al Chile, explores themes of pleasure and pain, suffering and redemption, through the metaphor of Mexico's ubiquitous chili pepper.

The Dhamaal Dancers and **Musicians of India**

Fri, Nov 13, 8pm, ZH

A feast for eyes and ears! Direct from Jaipur, India, the astonishing Dhamaal Dancers and Musicians of India visit with a tribute to Holi, the Hindu festival of colors. The troupe of traditional musicians, dancers, acrobats, and singers revels in the holiday's intoxicating spirit of merriment and release, with a program of devotional music, lighthearted songs, and ballads about the romance of the gods Lord Krishna and Radha. The ensemble is led by tabla player Rahis Bharti, who descends from a long line of court musicilars and last year was named a UNESCO Cultural Ambassador. Bharti, whose music has been called "hypnotic, joyous and instantly likeable" (The Irish Times), last visited Cal Performances with his Bollywood Masala Orchestra and Dancers of India in 2015.

Angélique Kidjo Remain in Light

Thu, Nov 19, 7:30pm, ZH Three-time Grammy Award winner Angélique Kidjo is a force of nature, capable of transforming any musical material in her path with her powerful voice and positive message. Last year, she scored a major triumph with Celia, her brilliant reflection on an icon of the Americas, celebrated salsa singer Celia Cruz. Now, Kidjo revisits her unforgettable Remain in Light project from 2018, in which she repatriated the Talking Heads' landmark 1980 album, connecting deeply with the music's original Afropop underpinnings and filtering its new-wave sensibility through her own musical influences from across the African continent. Kidjo uplifts the music with her euphoric singing, backed by layers of explosive percussion and driving horn orchestrations, and mines the songs for topics that resonate with her today, adding her own lyrics in languages from her home country of Benin. "Angéligue Kidio and the Talking Heads are a match made in musical heaven" (Pop Matters).





World Stage

Kodo Legacy

Legacy Sat, Feb 6, 8pm Sun, Feb 7, 3pm, ZH

Athleticism, grace, stamina, discipline—Kodo's riveting performances combine explosive energy with breathtaking control. The multigenerational Japanese *taiko* troupe's 15 drummers conjure a "primal power and bravura beauty" (*Chicago Tribune*), invoking centuries of history and culture with each blow to their massive drums. Kodo's newest production, *Legacy*, looks back at seminal creations from the ensemble's 40-year history, and brings early works into the present through stunning visuals, lighting effects, and sleek new choreography. "Kodo's rich sound-world ranges from woodland susurrations to a thundering which makes you feel as if you've been struck in the chest" (*The Economist*).

Vân-Ánh Võ and Blood Moon Orchestra Songs of Strength (World Premiere)

Sun, Mar 14, 7pm, ZP

A fearless musical explorer, Vân-Ánh Võ is an award-winning performer of the 16-string *dan tranh* (zither) and an Emmy Award-winning composer who has collaborated with Kronos Quartet, Alonzo King LINES Ballet, and Yo-Yo-Ma. Originally from Vietnam and based in Northern California for nearly 20 years, in her latest project Võ celebrates the voices and struggles of women and immigrants by placing the musical conventions of her native culture in conversation with contemporary music from around the world. Võ's *Songs of Strength* features a vibrant collection of voices—Iranian singer/songwriter Mahsa Vahdat, rapper DemOne, and breakdancer TUNJI, plus her multicultural Blood Moon Orchestra—with texts in English, Persian, and Vietnamese. "Võ is a veteran when it comes to taking risks, and it pays off in her compelling music" (NPR).

Zakir Hussain and the Masters of Percussion Sat, Mar 20, 8pm, ZH

Tabla virtuoso Zakir Hussain's thrilling Masters of Percussion performances are labors of love in the truest sense. The revered musician began touring nearly 25 years ago in a duo with his late father and mentor, the legendary Ustad Allarakha, and today keeps that great artist's memory alive through these spirited gatherings with the world's finest percussion players. Hussain's collaborators stellar musicians he is eager to introduce to international audiences—are family members, longtime partners, and dear friends, and the warmth and camaraderie of their musical dialogue is palpable even as they exchange fiery riffs that drive the music to ecstatic heights. "I don't choose instruments, I choose people," Hussain has said, "and my main objective in the whole evening is to find spots where all these great masters will be highlighted, be let loose."





KODO

Vocal Celebration



Madeleine Peyroux & Paula Cole

Sat, Oct 16, 8pm, ZH A double bill of two red-hot vocalists performing music from their megahit records! Careless Love, Madeleine Peyroux's breakout recording, helped define a new genre of vocal jazz and featured smart and understated new versions of songs by Bob Dylan, Elliott Smith, Leonard Cohen, and Hank Williams. The record sold half a million copies, and the UK's *Guardian* praised it as a "classily produced and coolly graceful set" with an "intelligent choice of terrific songs." Paula Cole's album *This Fire* has a cult following for its no-holds-barred message of female empowerment, thoughtful lyrics, and catchy hooks. The influential recording went double platinum, hit #20 on the *Billboard* charts, and earned seven Grammy nominations, with memorable hits like "Where Have All the Cowboys Gone?' and "I Don't Want to Wait.'

A Tribute to Aretha Franklin: The Queen of Soul with Damien Sneed and

Karen Clark Sheard

Sat, Mar 6, 8pm, ZH

Versatile and accomplished musician Damien Sneed returns following his homage to the life and times of Dr. Martin Luther King Jr. last season-now with four-time Grammy winner and gospel star Karen Clark Sheard. Joined by an A-list of jazz, gospel, and soul musicians and vocalists, Sneed and Clark Sheard offer a rousing tribute to Sneed's former mentor, the Queen of Soul, Aretha Franklin. Sneed toured with Franklin on keyboard and organ in the later part of her career, and here offers fresh renditions of some of her most beloved hits, including "Respect," "Bridge Over Troubled Water," "Think," "Until You Come Back to Me," "Freeway," and "Natural Woman."

Sol3 Mio

Fri, Mar 12, 8pm, ZH

A lively evening of classical favorites and popular song with three of opera's shining lights! Sol3 Mio is the fun-loving trio of two tenor brothers, Pene and Amitai Pati, and their baritone cousin, Moses Mackay, all born in Samoa and raised in New Zealand. Pene Pati brought the house down at San Francisco Opera last season, when he stepped in as understudy in the lead role for the opening night of Gounod's *Romeo and Juliet*. As the *San Francisco Chronicle* raved, "He's got a vigorous, full-bodied sound with a lustrous mid-range and glorious, perfectly placed top notes...Pati sings in a gleaming, sensuous stream of sound." The charismatic and convivial trio sings timeless opera arias such as "Nessun Dorma" as well as popular hits like "Blue Bayou," "That's Amore," and "Volare" in transcendent harmony, accompanying themselves on piano and guitar, with orchestral backing tracks adding extra drama to lift the soaring vocals.







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SOL3 MIO

Holidays & Year-Round Favorites

The 7 Fingers Passengers

Thu, Feb 11, 7:30pm Fri-Sat, Feb 12-13, 8pm, ZH

Now firmly established among Cal Performances' most frequent and popular guests, Montreal's wildly imaginative circus troupe visits with a stylish new production the Canadian press has called "an evocative and inspiring whirlwind" (*Le Devoir*). A hybrid of contemporary dance, circus arts, acrobatics, and theater, *Passengers* follows a host of agile performers as they travel by train and contemplate the connections between their lives. Acrobatic feats such as aerial routines, juggling, tightrope walking, and hula hoop spinning emerge from the drama as each person drifts off and succumbs to their own traveler's reverie.

THE 7 FINGERS

Vienna Boys Choir Christmas in Vienna Sat, Nov 28, 8pm, ZH

A perfect concert for the whole family! Let the Vienna Boys Choir—returning this season on Thanksgiving weekend—fill you with the holiday spirit in this delightful program of Austrian folk songs, classical masterpieces, and Christmas hymns and carols. Beloved the world over for "clarion voices, musicality, and technique" (*The Washington Post*), the choir's young cultural ambassadors hail from dozens of countries and are the products of rigorous musical training—part of an illustrious choral tradition that extends back for six centuries.

Canadian Brass

Making Spirits Bright for 50 Years and Counting! Fri, Dec 18, 8pm, ZH

The "gold standard" among brass quintets-and not iust because its members perform on 24K gold-plated instruments-the Canadian Brass has conquered audiences the world over, bringing the sound and excitement of brass music to new generations of concertgoers. For half a century, the light-hearted and virtuosic ensemble has performed from Moscow and Beijing to Boston and Tokyo, including appearances on Sesame Street, The Tonight Show, and numerous movie soundtracks-with more than 100 recordings to their name, selling more than two million albums. This holiday program features originals like "Bach's Bells"; songs such as "White Christmas," "The Most Wonderful Time of the Year," and "Christmas Time is Here"; and familiar classical, choral, and popular music arranged to sound sublime on brass instruments. "These are the men who put brass music on the map with their unbeatable blend of virtuosity, spontaneity and humor" (The Washington Post).

Pilobolus

Big Five-Oh! Thu, Apr 22, 7:30pm Fri, Apr 23, 8pm, ZH

For five decades, the athletic, nimble, zany, seemingly superhuman dancers and acrobats of Pilobolus have entranced audiences with their unique and beguiling version of dance theater. Contorting, bending, and partnering to transform themselves into a phantasmagoria of animals, spirits, and monsters, the Pilobolus dancers tell otherworldly stories through the astounding strength and precision of their bodies, enhanced by magical stage effects. This 50th anniversary celebration includes the vintage classic Untitled, the high-voltage Megawatt, and signature shadow works. "The dancers move so skillfully, so symbiotically, that they cease to resemble people at all. Plants, animals, all manner of objects and suggestions of objects arise and then dissolve, and at the end of an evening you feel as though you've glimpsed many worlds" (The New Yorker).







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Benefits for our Friends and Producer's Circle members can include:

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For more information about support levels and benefits, visit **calperformances.org/friends**.

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Cal Performances thanks the following foundations and corporations for their lead support of the 2020/21 Season.

With Thanks

General operating support is provided by these lead funders:

William and Flora Hewlett Foundation

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Corporate Support:





Zellerbach Hall's state-of-the-art sound system is generously provided by Meyer Sound.

BANK OF AMERICA Major support of public programs is provided by Bank of America.

⁴² calperformances.org/give



2020/21 Season at a Glance

August

20 Not Our First Goat Rodeo: Yo-Yo Ma, *cello*; Stuart Duncan, *violin*; Edgar Meyer, bass; Chris Thile, mandolin

September

24 Alex Ross; Author of Wagnerism: Art and Politics in the Shadow of Music

25 Lila Downs

October

2-4 Miami City Ballet with Berkeley Symphony Orchestra

9-10 Darcy James Argue's Secret Society; Real Enemies

11 Dover Quartet

16 Madeleine Peyroux & Paula Cole

24–25 Manual Cinema: Frankenstein

November

8 Tessa Lark, violin; Andrew Armstrong, piano

12 Jordi Savall, La Capella Reial de Catalunya, Le Concert des Nations; Monteverdi's Madrigals of Love and War

- 13 The Dhamaal Dancers and
- Musicians of India
- **15** David Finckel, *cello*; Wu Han, *piano*
- **19** Angélique Kidjo; *Remain in Light*
- 21-22 Ballet Hispánico

28 Vienna Boys Choir; Christmas in Vienna

Tickets? Questions? We're here for you!

Ticket Office Phone 510.642.9988

Ticket Office Email tickets@calperformances.org

Zellerbach Hall Address 101 Zellerbach Hall #4800; University of California; Berkeley, CA 94720-4800

Ticket Office Mailing Address PO Box 40190; Berkeley, CA 94704-4190

4–5 *The White Album* by Joan Didion; Lars Jan/Early Morning Opera 5-6 Tetzlaff Quartet 5-6 Cloud Gate Dance Theatre of Taiwan 9 Bria Skonberg **11** Seong-Jin Cho, *piano* 12-13 Caleb Teicher & Company; Conrad Tao, *piano*; More Forever

18 Canadian Brass; Making Spirits Bright for 50 Years and Counting!

19 Matthew Whitaker Quartet

January 2021

December

17 Takács Quartet 23 Bang on a Can All-Stars; Julia Wolfe's Steel Hammer

24 Takács Quartet **31** Maxim Vengerov, *violin*; Roustem Saïtkoulov, piano

February

6-7 Kodo; Legacy 11-13 The 7 Fingers; Passengers 13 Eco Ensemble 14 Mahan Esfahani, harpsichord 21 Christine Goerke, soprano; Malcolm Martineau, piano 27 Artemis

March

2-4 Vienna Philharmonic Orchestra; Gustavo Dudamel, conductor

5–7 Boy Blue; *Blak Whyte Gray:* A Hip-Hop Dance Triple Bill

6 A Tribute to Aretha Franklin: The Queen of Soul; with Damien Sneed and Karen Clark Sheard

7 Jeremy Denk, *piano*

11 Jazzmeia Horn 12 Sol3 Mio

13 yMusic

14 Vân-Ánh Võ and Blood Moon Orchestra; Songs of Strength

20 Zakir Hussain and the Masters of Percussion

28 Mahler Chamber Orchestra with Mitsuko Uchida, piano

6-11 Alvin Ailey American Dance Theater

16 Nico Muhly and Friends Investigate the Glass Archive; Lesser Known

18 Renée Fleming and Special Guests

22-23 Pilobolus; Big Five-Oh!

28 The English Concert; Handel's Tamerlano

May

2 Jamie Barton, *mezzo-soprano*; Jake Heggie, *piano*

7-9 Mark Morris Dance Group and Philharmonia Baroque Orchestra & Chorale: Platée

June

4-6 Eifman Ballet: Russian Hamlet

"What makes the arts truly alive is their potential to create transformative experiences, and the energy supplied by the audience."

—Jeremy Geffen, executive and artistic director

April 11 Beatrice Rana, *piano*



University of California, Berkeley Cal Performances 101 Zellerbach Hall #4800 Berkeley, CA 94720–4800

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