

FOR IMMEDIATE RELEASE: January 27 2022

CONTACT: [publicrelations@calperformances.org](mailto:publicrelations@calperformances.org)  
[Press Room](#)

## CAL PERFORMANCES SPRING 2022 CALENDAR

### Performance Venues

Zellerbach Hall – Bancroft Way at Dana Street, UC Berkeley campus  
Zellerbach Playhouse – Bancroft Way at Dana Street, UC Berkeley campus  
Hertz Hall – Bancroft Way at College Avenue, UC Berkeley campus  
Hearst Greek Theatre – 2001 Gayley Road, UC Berkeley campus  
First Congregational Church – 2345 Channing Way, Berkeley

### Ticket Information

Tickets to Cal Performances are available through the Ticket Office at Zellerbach Hall at (510) 642-9988, and at [calperformances.org](http://calperformances.org).

**Sunday, January 30, 3pm**

**Hertz Hall**

*Recital*

**Paul Appleby**, *tenor*  
**Conor Hanick**, *piano*

### Program:

Schumann/*An den Mond*, Op. 95, No. 2

Aufträge, Op. 77, No. 5  
Meine Rose, Op. 90, No. 2  
Loreley, Op. 53, No. 2  
Einsamkeit, Op. 90, No. 5  
Geisternähe, Op. 77, No. 3

Beethoven/*An die ferne Geliebte*, Op. 98

Schubert/*An den Mond*, D. 259

An die Entfernte, D. 765

Der Zwerg, D. 771

Berg/*Altenberg Lieder*, Op. 4

Schubert/*Im Frühling*, D. 882

Alinde, D. 904

Abendlied für die Entfernte, D. 856

Willkommen und Abschied, D. 767

Schumann/*Sängers Trost*, Op. 127, No.1

Die Sennin, Op. 90, No. 4

## Abendlied, Op. 107, No. 6

American tenor Paul Appleby has won fans for his lead roles in Nico Muhly's *Two Boys*, Stravinsky's *The Rake's Progress*, and Debussy's *Pelléas et Mélisande* at the Metropolitan Opera, and here in the Bay Area, he played the lovesick miner Joe Cannon in the world premiere production of John Adams' and Peter Sellars' *Girls of the Golden West* at San Francisco Opera. In his Cal Performances debut, Appleby, accompanied by pianist Conor Hanick, presents a program featuring Schumann and Schubert songs, Berg's *Altenberg Lieder* (traditionally performed by a mezzo-soprano), and Beethoven's lone song cycle, *An die ferne Geliebte*

**Tickets:** \$68 (prices subject to change)

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FEBRUARY 2022

**Friday, February 4, 8pm**

**Zellerbach Hall**

**Saturday, February 5, 8pm**

*Dance***Les Ballets Trockadero de Monte Carlo**

**Program:** The *ballerinos* of Les Ballets Trockadero de Monte Carlo have been charming Berkeley audiences with their singular brand of ballet satire since their campus debut in 1976. The “unspeakably talented” (*Calgary Herald*) all-male ballet troupe performs a sophisticated form of ballet parody *en travesty*; dance aficionados revel in the company's smart send-ups of iconic repertory, and ballet “newbies” are delighted by the high-camp drama executed with flair and finesse.

**Tickets:** \$40–\$104 (prices subject to change)

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**Sunday, February 6, 3pm**

**Hertz Hall**

*Recital*

**Eric Lu, piano**

**Program:**

Schumann/Arabeske in C major, Op. 1

*Waldszenen*, Op. 8

Brahms/Theme and Variations in D minor, Op. 18

Bach/Toccatina in C minor, BWV 91

Chopin/Piano Sonata in B minor, Op. 5

Young pianist Eric Lu is rapidly building a reputation as a promising artist with a distinctive musical voice, known for elegance, delicacy, and restraint at the keyboard. A recipient of this year's prestigious Avery Fisher Career Grant, Lu first came to attention at age 17 as a winner at the 2015 Chopin International Competition in Warsaw—and at age 20, he won First Prize at the Leeds International Piano Competition, the first American to win that award since Murray Perahia. The centerpiece of Lu's Cal Performances debut is Chopin's demanding final Piano Sonata, which rallies the pianist's powers through a turbulent landscape until it arrives at its breathless conclusion

**Tickets:** \$56 (prices subject to change)

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**Saturday, February 12, 8pm**

**Zellerbach Hall**

*Jazz*

**WAYNE SHORTER & ESPERANZA SPALDING'S...(*Iphigenia*)**

(West Coast Premiere, Cal Performances Co-commission)

**Wayne Shorter**, *composer*

**esperanza spalding**, *librettist and performer*

**Lileana Blain-Cruz**, *director*

**Clark Rundell**, *conductor*

**Members of the Wayne Shorter Quartet:**

**Danilo Pérez**, *piano*

**John Patitucci**, *bass*

**Brian Blade**, *drums*

**Berkeley Symphony**

**Frank Gehry**, *set designer*

**Montana Levi-Banco**, *costume designer*

**Jen Schreiber**, *lighting designer*

**Mark Grey**, *sound designer*

**Produced by** Jeff Tang, Cath Brittan, and Mara Isaacs

**Program:** Two generations of jazz royalty collaborate on the new opera Wayne Shorter and esperanza spalding's ...(*Iphigenia*), a re-imagining of Euripides' play *Iphigenia in Aulis*, with music by 11-time Grammy-winning composer and saxophonist Wayne Shorter, and a libretto by four-time Grammy-winning bassist, composer, and vocalist esperanza spalding, who also stars in the lead role.

The fully staged work is performed in its West Coast premiere by members of the Berkeley Symphony, along with three members of the Wayne Shorter Quartet at its center, plus a cast of 16 including a chorus of 6. Directed by Lileana Blain-Cruz and conducted by Clark Rundell, the production features set designs by iconic architect Frank Gehry.

**Tickets:** \$36–\$96 (prices subject to change)

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**Sunday, February 13, 3pm**

**Hertz Hall**

*New Music*

**Spektral Quartet**

**Program:**

Philip Glass/String Quartet No. 2, *Company*

Schubert/String Quartet No. 13 in A minor, D. 804, *Rosamunde*

Samuel Adams/*Current* (World Premiere, Cal Performances Co-commission)

Chicago's esteemed string ensemble is widely praised for illuminating the connections between beloved works in the canon and fresh new repertoire by living composers. The group's in-person Berkeley debut features the world premiere of Bay Area Native Samuel Adams' new electroacoustic String Quartet No. 2, *Current*, a Cal Performances co-commission written for Spektral that explores, in Adams' words, "the relationship between the minimal digital language of resonating snare drums and the warm, acoustic complexity of the string quartet." Schubert's haunting *Rosamunde* Quartet in A minor (D. 804) and Philip Glass' String Quartet No. 2, *Company*, originally composed for a theatrical production of Samuel Beckett's 1979 novella of the same name, complete the program.

**Tickets:** \$48 (prices subject to change)

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**Thursday, February 17, 7:30pm**

**Zellerbach Hall**

*Jazz*

***Two Wings: The Music of Black America in Migration*** (West Coast Premiere)

**Jason Moran and Alicia Hall Moran, producers**

**Jason Moran, piano**

**Alicia Hall Moran, mezzo-soprano**

**Tania León, conductor**

**Donna Jean Murch, narrator, author of “Living for the City”**

**Imani Winds, chamber ensemble**

**St. John Coltrane African Orthodox Church Ensemble**

**Ambrose Akinmusire, trumpet**

**Howard Wiley, saxophone**

**Thomas Flippin, guitar**

**Juliette Jones, violin**

**Allison Loggins-Hull, flute**

**Curtis Stewart, violin**

**Harriet Tubman** featuring **Brandon Ross, guitar, Melvin Gibbs, bass, and JT Lewis, drums**

Chase Spruill, Tia Allen, Jarvis Benson, Cassandra Lynne Richburg, Keith Lawrence, Ismail Akbar, and Joseph Hebert, *strings*

**Program:** Alicia Hall Moran and Jason Moran’s *Two Wings: The Music of Black America in Migration* explores the Great Migration of six million Black Americans from the rural South to northern cities and beyond. The husband and wife duo—he a MacArthur Fellow and acclaimed jazz composer and pianist, she a celebrated classical vocalist and composer—trace their family histories through the music that accompanied these brave travelers throughout the 20th century, from Harlem Renaissance-era jazz tunes, gospel hymns, bebop standards, and Broadway show tunes, to classical and chamber music and the Morans’ own compositions. *Two Wings* also includes texts by Black scholars, and poets. The production, in its West Coast premiere, will be tailored especially for Cal Performances audiences, with a diverse roster of performers, writers, and thinkers.

**Tickets:** \$36–\$78 (prices subject to change)

This performance is part of Cal Performances’ [\*Illuminations: “Place and Displacement”\*](#) series

**Sunday, February 20, 3pm**

**Hertz Hall**

*Chamber Music*

**Takács Quartet**

**Stephen Hough, piano**

**Program:**

Haydn/Quartet in B-flat major, Op. 76, No. 4, *Sunrise*  
 Stephen Hough/String Quartet No. 1, *Les Six Rencontres* (Bay Area Premiere)  
 Dvořák/Piano Quintet in A major, Op. 81

For its second Cal Performances concert this season, the Takács Quartet collaborates with British-born pianist and composer Stephen Hough. The ensemble performs the Bay Area premiere of *Les Six Rencontres*, a new work by Hough as well as his first string quartet; Hough then joins them for Dvořák's elegant Op. 81 Piano Quintet. Pianist and quartet have enjoyed a long musical relationship, and their recording together of the Brahms Piano Quintet earned a Grammy nomination. The Takács also performs Haydn's *Sunrise* quartet from the composer's Op. 76 works, which are prized for their spirit of invention and ensemble interaction

**Tickets:** \$92 (prices subject to change)

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**Friday, February 25, 8pm**  
**Saturday, February 26, 8pm**

**Zellerbach Hall**

*Dance*

***Memphis Jookin': The Show*** (West Coast Premiere)  
**Featuring Lil Buck**

**Program:** Lil Buck, a star of the homegrown Memphis street dance style called “jookin’”, became a YouTube star after director Spike Jonze uploaded a video of his dance improvisation with cellist Yo-Yo Ma, and since then the young sensation has collaborated with everyone from Madonna to choreographer Benjamin Millepied. Along with a DJ and an expert eight-dancer crew, in *Memphis Jookin': The Show*, Lil Buck makes his Cal Performances debut, transporting audiences to the streets, the hallways, and the clubs where Memphis “jookin’” was born.

**Tickets:** \$38–\$86 (prices subject to change)

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MARCH 2022

**Friday, March 4, 8pm**  
**Saturday, March 5, 8pm**  
**Sunday, March 6, 3pm**

**Zellerbach Hall**

*Dance***The Joffrey Ballet**

Gerald Arpino/*Birthday Variations* (1986; music: Giuseppe Verdi)

Chanel DaSilva/*Swing Low* (West Coast Premiere; 2021; music: Zoe Keating)

Nicolas Blanc/*Under the Trees' Voices* (West Coast Premiere; 2021; music: Ezio Bosso)

Itzik Galili/*The Sofa* (1994; music: Tom Waits)

Yoshihisa Arai/*Boléro* (West Coast Premiere; 2021; music: Maurice Ravel)

The esteemed Joffrey Ballet returns to Berkeley to conclude its six-year, three-visit campus residency. In these performances the company showcases new choreographic voices and works by an international group of renowned creators, many in their West Coast premieres.

**Tickets:** \$42–\$148 (prices subject to change)

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**Friday, March 4, 8pm**

**First Congregational Church**

*Early Music***Jordi Savall and Le Concert des Nations***Tous les matins du monde*

**Program:** Among the biggest surprises of Jordi Savall's decades-long career as a cross-cultural musical adventurer and explorer of the Baroque was the international blockbuster success of his soundtrack for the film *Tous les matins du monde*. Alain Corneau's 1991 drama, set in the 17th and 18th centuries, is a fictional portrayal of the relationship between two composers—Marin Marais, viol player at the court of Louis XIV, and his teacher, Jean de Sainte-Colombe. Savall and his ensemble Le Concert des Nations perform a concert version of works included in the film soundtrack, a mix of court ballet music and stage pieces by Lully, Couperin, and Rameau with solo and duo works for viol by Marais and Sainte-Colombe—including Marais' catchy *Sonnerie de Ste-Geneviève*.

**Tickets:** \$74–\$98 (prices subject to change)

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**Sunday, March 6, 3pm**

**Hertz Hall**

*Recital***Angel Blue, soprano**

**Program:** The voice of American soprano Angel Blue is praised for its expressiveness both in the heights of her range and the depths of her lower register. Most recently, she starred in the Metropolitan Opera's long-awaited new production of *Porgy and Bess*, for which she shared a

Grammy for Best Opera Recording this year. Blue makes her Cal Performances solo recital debut with a program of songs and arias by Puccini, Strauss, and Kurt Weill, music by American composers George Gershwin and Lee Hoiby, and arrangements of Black American spirituals.

**Tickets:** \$68 (prices subject to change)

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**Saturday, March 12, 8pm**

**Zellerbach Hall**

*Theater / New Music*

**Ted Hearne and Saul Williams' *Place*** (West Coast Premiere)

**Created by Ted Hearne, Patricia McGregor, and Saul Williams** Ted Hearne, *composer*

Saul Williams and Ted Hearne, *librettists*

Patricia McGregor, *director*

Sanford Biggers and Tim Brown, *scenic designers*

**Program:** Composer Ted Hearne confronts the inequities of urban gentrification head-on in *Place*, an oratorio created in collaboration with director Patricia McGregor and librettist Saul Williams. The fully staged, evening-length work—seen here in its West Coast premiere—features six vocalists and an 18-member ensemble that blends the energy of rock, pop, and electronic music with acoustic orchestral sonorities. The first part of the libretto is a collage of Hearne's own writings and autobiographical reflections, which are placed in conversation with—and overtly challenged by—Williams' text in the second half, which addresses displacement through the lens of history, social justice issues, and critical race theory.

**Tickets:** \$32–\$82 (prices subject to change)

This performance is part of Cal Performances' [\*Illuminations: "Place and Displacement"\*](#) series

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**Sunday, March 13, 3pm**

**Hertz Hall**

*Recital*

**Jakub Józef Orliński**, *countertenor*

**Michał Biel**, *piano*

**Program:**

Fux/Non t'amo per il ceils

Purcell/Music for a while

Fairest Isle

Cold song  
Strike the viol  
Czyż/Pożegnania  
Kochałem Panią  
Na wzgórzach Gruzji  
Ostatni raz

Purcell/Your awful voice I hear  
If music be the food of love

Karłowicz/Nie płacz nade mną  
Z Erotyków  
Mów do mnie jeszcze  
Śpi w blaskach  
Przed nocą wieczną  
Na spokojnym, ciemnym morzu  
W wieczną cięszę  
Smutną jest dusza moja  
Skąd pierwsze gwiazdy  
Czasem gdy długo na pół sennie marze  
Zaczarowana królewna

Moniuszko/Łza  
Prząśniczka

Handel/Alleluja, Amen

As a performer, Jakub Józef Orliński is praised for bringing vitality and sensuality to centuries-old music, and has enjoyed mining the countertenor repertoire for unrecorded, little-known gems. Joined by his one-time Juilliard dormmate and frequent collaborator, the Polish pianist Michał Biel, Orliński makes his Cal Performances debut with a wide-ranging program in English, German, Italian, and Polish.

**Tickets:** \$68 (prices subject to change)

**Thursday, March 17, 7:30pm**

**Zellerbach Hall**

*Pop*

***The Summit: The Manhattan Transfer Meets Take 6***

**Program:** Ten voices strong and with 20 Grammy Awards between them, the combined forces of vocal group Manhattan Transfer and male gospel ensemble Take 6 deliver an evening of pristine voices raised in song. The unprecedented first meeting of this supergroup was the subject of a PBS special called *The Summit*, and now the groups come to Berkeley with a rousing program. The two groups sing separately and together—both *a cappella* and backed by a live band—and then join forces for a friendly “battle of the bands.” Expect hits like “Operator,” “Birdland,” “Boy From New York City,” and “Route 66,” plus music by Ray Charles and Stevie Wonder, favorites from the Great American Songbook, and new arrangements prepared just for this tour.

**Tickets:** \$36–\$96 (prices subject to change)

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**Friday, March 18, 8pm**  
**Saturday, March 19, 2pm**  
**Saturday, March 19, 8pm**

**Zellerbach Playhouse**

*Dance*

**Dorrance Dance**

***SOUNDspace*** (Bay Area Premiere)

**Program:** In her tap dance work *SOUNDspace*—a stripped-down production free of ornate sets and glitzy costumes—, acclaimed choreographer Michelle Dorrance shows how powerfully movement and music are entwined in the bodies of expert dancers. Featuring 12 dancers and a lone acoustic bassist, Dorrance and her company focus the viewer’s attention with a sense of drama and a depth of expression that reveals the choreographer’s deep connection to the art form’s earliest roots.

**Tickets:** \$78 (prices subject to change)

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**Sunday, March 20, 5pm**

**Zellerbach Hall**

**London Symphony Orchestra**  
**Sir Simon Rattle, conductor**

**Program:**

Berlioz/*Le Corsaire* Overture

Hannah Kendall/*The Spark Catchers*

Sibelius/Symphony No. 7

Bartók/*The Miraculous Mandarin* Suite

Ravel/*La valse*

**Tickets:** \$45–\$225 (prices subject to change)

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**Saturday, March 26, 8pm**

**Zellerbach Playhouse**

*Jazz*

**Matthew Whitaker**

**Program:** Jazz prodigy Matthew Whitaker began touring internationally at age 11, playing a wide repertoire of straight-ahead jazz, hard bop, R&B, and Latin music. His 2019 record, *Now Hear This*, was universally praised by the jazz press, and his compositions have recently been recognized with two Herb Alpert Young Jazz Composers awards. Whitaker makes his Cal Performances in-person debut performing on piano and Hammond B3 organ joined by Marcos Robinson on guitar, Karim Hutton on electric bass, and Isaiah Johnson on drums.

**Tickets:** \$68 (prices subject to change)

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**Sunday, March 27, 3pm**

**Zellerbach Hall**

*Chamber Music & Orchestra*

**Mahler Chamber Orchestra**

**Mitsuko Uchida**, *piano and director*

**Mark Steinberg**, *concertmaster and leader*

**Program:**

Mozart/Piano Concerto in A major, K. 488 Webern/Five Movements for String Orchestra, Op. 5

Webern/Variations for Piano, Op. 27

Mozart/Piano Concerto in C minor, K. 491

Following her *Cal Performances at Home* all-Schubert recital online this spring, pianist Mitsuko Uchida returns for an in-person concert with the Mahler Chamber Orchestra (MCO) that draws a line from Mozart's Vienna to the Second Viennese School of Webern. Uchida gained renown early in her career for her complete recorded cycles of Mozart's concertos and sonatas. The program features two concertos composed in the winter of 1785–86, when Mozart was at the height of his genius: the A major concerto is best known for its magnificent slow movement; the C minor concerto for its inventiveness. The musicians of the MCO shine in Webern's Five Movements, with Uchida joining for the composer's late-period Variations.

**Tickets:** \$50–\$175 (prices subject to change)

Tuesday, March 29, 7:30pm  
 Wednesday, March 30, 7:30pm  
 Thursday, March 31, 7:30pm  
 Friday, April 1, 8pm  
 Saturday, April 2, 2pm  
 Saturday, April 2, 8pm  
 Sunday, April 3, 3pm

Zellerbach Hall

*Dance*

**Alvin Ailey American Dance Theater**  
**Robert Battle**, *artistic director*  
**Matthew Rushing**, *associate artistic director*

**Program:** The Alvin Ailey American Dance Theater has been performing annually in Berkeley for more than half a century—appearing at Zellerbach Hall more than any other place in the world outside of New York City. Following its video performance for *Cal Performances at Home* this June, the Ailey dancers return—in person again after two long years—as the company resumes its annual residency with programs that uplift and inspire. Under the leadership of Robert Battle, the Alvin Ailey American Dance Theater continues to embody the legacy of its founder by celebrating artistic excellence, unbounded creativity, and the power of art to transform and engage. Expect new works by young voices like Resident Choreographer Jamar Roberts, placed in conversation with timeless classics like Ailey’s own *Revelations* (1960).

**Tickets:** \$42–\$150 (prices subject to change)

APRIL 2022

Sunday, April 3, 3pm

Hertz Hall

*Recital*

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

**Program:**

Jake Heggie/“Music,” from *The Breaking Waves*  
 Purcell, Britten/Music for a while  
 Schubert/An die Musik, D. 547  
 Gretchen am Spinnrade, D. 118

Rastlose Liebe, D. 138  
 Price/We Have Tomorrow  
 The Poet and His Song  
 Night  
 Hold Fast to Dreams  
 Brahms/Unbewegte laue Luft, Op. 57, No.8  
 Meine Liebe ist grün, Op. 63, No. 5  
 Von ewiger Liebe, Op. 43, No.1  
 Jake Heggie/*What I Miss the Most...* (West Coast Premiere)  
*Of Gods and Cats*  
*Iconic Legacies*

Mezzo-soprano Jamie Barton has captured the music world’s attention with her vocal performances, but she is also lauded for the ways she uses her powerful voice offstage—elevating the concerns of women and LGBTQ+ people through her social media presence and speaking out on topics such as body positivity, diet culture, and social justice issues. In her Cal Performances debut, Barton is accompanied by longtime friend and collaborator, composer/pianist Jake Heggie (*Dead Man Walking*, *Moby-Dick*), in a program featuring selections from their recent recording, which explores the perspectives of the powerful women represented in Heggie’s songs and operas. The pair also perform the West Coast premiere of Heggie’s *What I Miss the Most...*, a song cycle with new texts by Joyce DiDonato, Patti LuPone, Sister Helen Prejean, Ruth Bader Ginsburg, and Kathleen Kelly.

**Tickets:** \$68 (prices subject to change)

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**Friday, April 8, 8pm**

**Hertz Hall**

*New Music*

**yMusic**

**Program:**

Gabriella Smith/*Tessellations*

Missy Mazzoli/*Ecstatic Science*

yMusic/*Zebras*

yMusic/*Sober Miles*

yMusic/*Flood*

Judd Greenstein/*Together*

Andrew Norman/*Difference* (West Coast Premiere, Cal Performances Co-commission)

Following its video presentation as part of this spring's *Cal Performances at Home* season, the new-music ensemble yMusic—all members of Generation Y—returns with a program of new and recent works for its in-person Berkeley debut. The centerpiece of the concert is the West Coast premiere of *Difference*, a Cal Performances co-commission by Grawemeyer-winning and Grammy-nominated composer Andrew Norman. The program also includes Missy Mazzoli's *Ecstatic Science*; Berkeley-born composer Gabriella Smith's *Tessellations*; *Together*, a new work Judd Greenstein wrote for the group during quarantine; and several new pieces co-composed by the ensemble during the past year's hiatus from live performance

**Tickets:** \$48 (prices subject to change)

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**Saturday, April 9, 8pm**

**First Congregational Church**

*Chamber Music*  
**Vienna Piano Trio**

**Program:**

Schubert/Piano Trio in B-flat major, D. 89  
Schubert/Piano Trio in E-flat major, D. 92

The Vienna Piano Trio makes its Cal Performances debut in a rare—and final—West Coast appearance as part of its farewell tour, offering Berkeley audiences a look into Schubert's chamber music, performing the composer's two piano trios back-to-back. The B-flat Trio is a lively and lyrical work, among the most revered chamber pieces in the repertoire; the E-flat Trio traverses darker and more ominous terrain. Both works were composed in 1827, a year before Schubert's death at 31.

**Tickets:** \$46–\$74 (prices subject to change)

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**Sunday, April 10, 3pm**

**Zellerbach Hall**

*Chamber Music & Orchestra*  
**English Baroque Soloists**  
**Sir John Eliot Gardiner, director**

**Program:**

Haydn/Symphony No. 103 in E-flat major, *Drumroll*

Mozart/Sinfonia Concertante for Violin, Viola, and Orchestra in E-flat major, K. 364  
Mozart/Symphony No. 39 in E-flat major, K. 543

Conductor John Eliot Gardiner and the English Baroque Soloists are best known to US audiences through their award-winning recordings of Monteverdi, Bach, Beethoven, and dramatic works of the Baroque. Gardiner, a two-time Grammy winner, leads the period-instrument ensemble he founded more than 40 years ago in a program of Mozart and Haydn. Haydn's *Drumroll* Symphony is a study in drama and suspense; Mozart's Sinfonia Concertante is a conversation between violin and viola soloists and the orchestra; and the composer's Symphony No. 39 is a late-period opus that reveals supreme craft and ingenuity

**Tickets:** \$36–\$98 (prices subject to change)

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**Saturday, April 23, 8pm**

**Hertz Hall**

*Chamber Music*

**Tetzlaff Quartet**

**Program:**

Haydn/String Quartet in G minor, Op. 20, No. 2  
Berg/String Quartet, Op. 3  
Brahms/String Quartet in A minor, Op. 51, No. 1

The Tetzlaff Quartet visits from its home base of Germany for a program of masterpieces by Haydn, Berg, and Brahms. In this rare US visit, a follow-up to the quartet's *Cal Performances at Home* recital last fall, the Tetzlaff Quartet performs Haydn's G minor quartet from Op. 20, Brahms' A minor quartet from Op. 51, and Berg's string quartet from Op. 3.

**Tickets:** \$86 (prices subject to change)

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**Saturday, April 23, 8pm**

**Zellerbach Hall**

*Theater / Pop*

**Angélique Kidjo**

*Yemandja* (West Coast Premiere, Cal Performances Co-commission)

Conceived by Angélique Kidjo, Jean Hebrail, and Naïma Hebrail Kidjo

Naïma Hebrail Kidjo, *book and lyrics*

Angélique Kidjo and Jean Hebrail, *music*

Cheryl Lynn Bruce, *director*

Kerry James Marshall, *production designer*

Darryl Archibald, *music director*

Kathy A. Perkins, *lighting designer*

Rasean Davonte Johnson, *projections designer*

Mary Jane Marcasiano, *costume designer*

Beatrice Capote, *choreographer*

Kumi Ishizawa, *sound designer*

Iyon E., *dramaturg*

Ann James, *sensitivity coach*

Andrea Zee, *casting*

**Program:** In her first foray into musical theater, Cal Performances’ 2021–22 season artist-in-residence Angélique Kidjo explores themes of love, betrayal, honor, and revenge against the backdrop of slavery in 19th-century West Africa. *Yemandja*, named for a Yoruban deity, is a panoramic work of magical realism, a parable about gods and humans that illuminates through song what happens when people are robbed of their culture. Kidjo sings backed by a live band and a chorus of dancer-singers, in a fully staged production directed by Cheryl Lynn Bruce and featuring stage design by the revered Black American visual artist Kerry James Marshall; the libretto is by Kidjo’s daughter, Naïma Hebrail Kidjo. Last year, Kidjo was honored as one of the *BBC*’s 100 most inspiring and influential women from around the world, where she was recognized as “one of the greatest artists in international music today.”

**Tickets:** \$36–\$88 (prices subject to change)

This performance is part of Cal Performances’ [\*Illuminations: “Place and Displacement”\*](#) series

Thursday, April 28, 7:30pm

Zellerbach Hall

*Recital*

Daniil Trifonov, *piano*

**Program:**

Prokofiev/*Sarcasms*, Op. 17

Szymanowski/Piano Sonata No. 3, Op. 36

Debussy/*Pour le piano*  
Brahms/Piano Sonata No. 3 in F minor, Op. 5

Pianist Daniil Trifonov returns to Berkeley in his first solo recital for Cal Performances, with a program of rarely heard masterpieces from the mid-19th to early 20th centuries. Trifonov made his Cal Performances debut in 2015 in a duo recital with violinist Gidon Kremer, returning as a soloist with the Montreal Symphony Orchestra the following year—and his star has been rising steadily since then, culminating in a 2021 Grammy nomination. He plays Prokofiev’s miniatures, *Sarcasms*; Szymanowski’s technically demanding Piano Sonata No. 3; Debussy’s *Pour le piano*, and Brahms’ Piano Sonata No. 3, a work of symphonic proportions and scope.

**Tickets:** \$38–\$100 (prices subject to change)

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**Friday, April 29, 8pm**

**Zellerbach Hall**

*Chamber Music*

**Danish String Quartet**

**Program:**

Lotta Wennäkoski/New Work (Bay Area Premiere, Cal Performances Co-commission)  
Schubert/String Quartet in D minor, D. 810, *Death and the Maiden*

The Danish String Quartet returns for its second Berkeley concert this season, pairing a Schubert string quartet with a newly commissioned work as part of its *Doppelgänger* project, a three-season initiative co-commissioned by Cal Performances. Schubert’s *Death and the Maiden* quartet, one of the pillars of chamber music repertoire, is matched here with its musical twin, a new quartet by Finnish composer Lotta Wennäkoski—“a composer with ideas and a distinctive way of voicing them.” (*The Guardian*)

**Tickets:** \$58–\$92 (prices subject to change)

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MAY 2022

**Thursday, May 5, 7:30pm**

**Zellerbach Hall**

*Spoken Word*

**David Sedaris**

**Program:** In his most recent book, *The Best of Me*, David Sedaris has compiled his favorite work, spanning decades of his career—and here reads excerpts of these truly memorable stories and essays, sprinkled with backstories and anecdotes.

**Tickets:** \$36–\$96 (prices subject to change)

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**Friday, May 6, 8pm**

**First Congregational Church**

*Early Music*

**The Tallis Scholars**

**Peter Phillips**, *director*

**Program:**

Brumel/*Missa Et ecce terrae motus* (*Earthquake Mass*)

David Lang/*sun-centered* (Cal Performances Co-commission)

In a program that builds a bridge between the 15th and 21st centuries, the Tallis Scholars pair a masterwork of Renaissance polyphony with a new composition by composer David Lang. Antoine Brumel’s colossal *Earthquake Mass*, scored for 12 voices, has been the hallmark of this ensemble’s performances for decades. Lang, who is co-founder and co-artistic director of the new-music collective Bang on a Can, has composed dozens of award-winning works for choir and voice, from chamber works to oratorios to opera—and received the 2008 Pulitzer Prize for another *a cappella* work, *The Little Match Girl Passion*. His *sun-centered* is a response to Brumel’s mass, inspired by Galileo’s pursuit of truth, the nature of human curiosity, and the perils of suppressing it.

**Tickets:** \$48–\$82 (prices subject to change)

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**Saturday, May 7, 8pm**

**Zellerbach Hall**

*Pop*

**Lila Downs**

**Program:** Mexican American singer and activist Lila Downs has earned multiple Grammy and Latin Grammy Awards, and she now ranks as one of the most recognizable singers in Latin alternative music. Downs, “no stranger to raising hell and consciousness through the power of song” (*Rolling Stone*), champions the causes of immigrants, women, and indigenous groups in her genre-hopping compositions. Her latest release, *Al Chile*, is infused with the rhythms of *cumbia* and explores themes

of pleasure and pain, suffering and redemption, through the metaphor of Mexico's ubiquitous chili pepper.

**Tickets:** \$36–\$86 (prices subject to change)

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