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[Press Room](#)

CAL PERFORMANCES 2021–22 CALENDAR

Performance Venues

Cal Performances will announce venue information in August 2021.

Ticket Information

Subscription packages for Cal Performances’ 2021–22 season go on sale beginning Tuesday, August 3, at noon. Single tickets go on sale to the general public on Friday, August 27, at noon. Single tickets for *Not Our First Goat Rodeo* go on sale to the general public on Thursday, July 8 at noon. Cal Performances will announce venues, seating protocols, and pricing in August 2021. More details about Cal Performances’ 2021–22 season, including a full on sale schedule and information about COVID-19 related restrictions and policies, can be found at calperformances.org/2021-22-announce.

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

AUGUST 2021

Saturday, August 21, 8pm

Not Our First Goat Rodeo

Yo-Yo Ma, *cello*

Stuart Duncan, *fiddle*

Edgar Meyer, *bass*

Chris Thile, *mandolin*

with guest Aoife O’Donovan, *vocals*

Program: For the first time in nearly a decade, the musicians of the original *Goat Rodeo Sessions*—Yo-Yo Ma on cello, Stuart Duncan on fiddle, Edgar Meyer on bass, and Chris Thile on mandolin—share a stage in selections that combine their diverse backgrounds in classical, folk, and bluegrass music to create a sound that’s part composed, part improvised, and uniquely American. The group likens playing the challenging music 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.

Ma, Duncan, Meyer and Thile are joined by featured vocalist Aoife O’Donovan, who also appears on last year’s recording *Not Our First Goat Rodeo*, the follow-up to their double-Grammy winning 2011 debut, for this special performance at UC Berkeley’s Greek Theatre.

OCTOBER 2021

Sunday, October 3, 3pm

Tessa Lark, *violin*

Amy Yang, *piano*

Program:

Beethoven/Violin Sonata in G major, Op. 30 no. 3

Tessa Lark/*Jig and Pop*

Michael Torke/*Spoon Bread*

John Corigliano/*STOMP*

Lewis/*Django*

Ravel/Violin Sonata in G major

Grammy-nominated violinist Tessa Lark returns after her season-opening *Cal Performances at Home* online debut last fall, with her in-person Berkeley debut.

Fluent in both classical and contemporary concert repertoire, Lark is also an accomplished bluegrass and folk music fiddler. Here she offers a program that speaks to her singular strengths: Beethoven's virtuosic Sonata No. 3 from Op. 30 calls for a sprightly athleticism; Michael Torke's *Spoon Bread*, named after a popular treat in Lark's native Kentucky, was composed specifically for her genre-bending talents; John Corigliano's *STOMP* is a solo study modeled on American fiddle music; and Ravel's dazzling and delicate Violin Sonata in G major is infused with American jazz and blues. Lark rounds out the program with her own composition *Jig and Pop* and an arrangement of John Lewis' popular *Django*. She is joined by pianist Amy Yang, who also accompanied Lark on her acclaimed 2019 debut recording, *Fantasy*.

Sunday, October 10, 3pm

Danish String Quartet

Program:

Brent Sørensen/New Work (US Premiere, Cal Performances Co-commission)

Schubert/String Quartet in G major, D. 887

The Danish String Quartet returns for the first of two Berkeley concerts 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 final quartet in G major is matched here with its musical "double," a new quartet by Danish composer Bent Sørensen, a winner of the 2018 Grawemeyer Award for Music Composition, whose work explores post-Romantic colors and textures.

Saturday, October 9, 8pm

Bria Skonberg

Program: Trumpeter, singer, and songwriter Bria Skonberg has been described as one of the “most versatile and imposing musicians of her generation” (*The Wall Street Journal*). Her latest record, *Nothing Never Happens*, offers originals and creative arrangements of music by Queen, the Beatles, Duke Ellington, and more. She made her UC Berkeley debut as part of *Cal Performances at Home* this past winter, and now returns for a live, in-person set with her band.

Sunday, October 17, 3pm

Takács Quartet

Program:

Haydn/String Quartet in F minor, Op. 20, No. 5

Coleridge-Taylor/*Five Fantasiestücke*, Op. 5

Beethoven/String Quartet in A minor, Op. 132

In the first of two concerts this season, the Takács Quartet performs works by Haydn, Beethoven, and Samuel Coleridge-Taylor. The set of six Op. 20 string quartets by Haydn are considered a milestone in the history of composition; in these complex works the quartet itself began as a singular expressive art form. Coleridge-Taylor’s *Five Fantasiestücke* are character pieces composed near the turn of the 19th century, when the composer was just a teenager—well before he would achieve renown with his large-scale orchestral and choral works. By contrast, Beethoven was at the end of his life when he wrote the A minor quartet, best known for its technically demanding slow third movement, the “Holy Song of Thanksgiving.” The Takács’ recording of the late Beethoven quartets more than a dozen years ago became a classic: “an exceptional achievement...every detail...is utterly organic and the ensemble at times almost subliminally precise” (*The Guardian*).

Thursday, October 21, 7:30pm

Friday, October 22, 8pm

Pilobolus

BIG FIVE-OH!

Program: For five decades, the dancers and acrobats of Pilobolus have entranced audiences with their unique 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 strength and precision of their bodies, enhanced by magical stage effects. This 50th anniversary celebration includes *Untitled*, *Megawatt*, and signature shadow works.

Sunday, October 24, 3pm

Jonas Kaufmann, *tenor*
Helmut Deutsch, *piano*

Program: German tenor Jonas Kaufmann is known for his versatility, and combining power with finesse, as demonstrated in roles like Don José in *Carmen*, Siegmund in *Die Walküre*, and the title roles in *Otello*, *Andrea Chénier*, and *Don Carlos*. In this rare US recital—his first UC Berkeley appearance since his Bay Area debut 10 years ago—Kaufmann returns with a program showcasing his love of lieder, along with a rewarding mix of French, German, and Italian song.

Friday, October 29, 8pm

Angélique Kidjo
Remain in Light

Program: For one of her latest recording projects, global pop star and four-time Grammy Award winner Angélique Kidjo partnered with producer Jeff Bhasker (Rihanna, Kanye West, Drake, Jay-Z) to revisit, reimagine, and repatriate the Talking Heads' landmark 1980 album *Remain in Light*. Kidjo, Cal Performances' artist-in-residence for the 2021–22 season, is an artist with a gift for assimilating a wide range of music into a sound that is completely her own, always infused with her powerfully positive message. Here, she connects with the record's original Afropop influences and filters its new-wave sensibility through her own musical interests—which span the African continent—mining the songs for topics that resonate with her today and adding her own lyrics in languages from her home country of Benin.

Sunday October 31, 3pm

Manual Cinema
Frankenstein (Cal Performances Co-commission)

Program: Manual Cinema returns to Berkeley with a live production of *Frankenstein*, a Cal Performances co-commission which was adapted for video by the collective of musicians, composers, theater artists, and filmmakers last fall for *Cal Performances at Home*. *Frankenstein* weaves the plot of Mary Shelley's classic story with themes of desire, birth, and loss from the author's own biography. Manual Cinema is known for creating handmade and imaginative works of live cinema, and in *Frankenstein* actors join puppeteers onstage, creating a silent animated film in real time alongside an immersive score performed live by four musicians.

NOVEMBER 2021

Saturday, November 6, 8pm

Ballet Hispánico

Noche de Oro – A Celebration of 50 Years!

Program:

Gustavo Ramírez Sansano/*18+1* (Bay Area Premiere; 2012; music: Pérez Prado)

Vicente Nebrada/*Batucada Fantástica* (Bay Area Premiere; 1982; music: Luciano Perrone)

Annabelle Lopez Ochoa/*Tiburones* (Bay Area Premiere; 2019; music: Pérez Prado, Dizzy Gillespie, and The Funky Lowlives)

Cal Performances welcomes New York’s Ballet Hispánico in its Berkeley debut, with a program of Bay Area premieres by an intergenerational cadre of choreographers who have been part of the company’s 50-year history. *Batucada Fantástica* is Vicente Nebrada’s homage to the energy of Brazilian Carnival; and Gustavo Ramírez Sansano created *18+1* to celebrate his personal career milestone of making work for 18 years, his choreography inspired by the mambo music by Pérez Prado. Annabelle Lopez Ochoa’s *Tiburones* addresses the discrimination and stereotypes placed upon Latinx culture, and the role the media plays in diminishing the voices of Latinx artists.

Sunday, November 7, 3pm

The English Concert

Harry Bicket, *artistic director*

Karina Gauvin (*Alcina*), *soprano*

Lucy Crowe (*Morgana*), *soprano*

Elizabeth DeShong (*Bradamante*), *mezzo-soprano*

Paula Murrihy (*Ruggiero*), *mezzo-soprano*

Alek Shrader (*Oronte*), *tenor*

Wojtek Gierlach (*Melisso*), *bass*

Program:

Handel/*Alcina*, HWV 34

London’s Handel specialists The English Concert, directed by conductor Harry Bicket, returns to Cal Performances with a concert performance of Handel’s *Alcina*. An allegorical fantasy with love triangles and mistaken and misrepresented identities, *Alcina* takes place on an enchanted island where discarded lovers are transformed into wild beasts and trees. Canadian soprano Karina Gauvin, one of the world’s leading Baroque interpreters, makes her Cal Performances debut singing the title role, portraying Handel’s sorceress; she is joined by an international cast of soloists in their Cal Performances debuts: soprano Lucy Crowe as Morgana, mezzo-soprano Elizabeth DeShong as Bradamante, mezzo-soprano Paula Murrihy as Ruggiero, tenor Alek Shrader as Oronte, and bass Wojtek Gierlach as Melisso.

Saturday, November 11, 7:30pm

Avi Avital, *mandolin*
Miloš Karadaglić, *guitar*

Program:

Bach/Italian Concerto in F major, BWV 971
Schubert/Selected song transcriptions
Villa-Lobos/Bachianas Brasileiras No. 5
Philip Glass/*Metamorphosis No. IV*
Glass/Etude No. 9
New Work TBA (Cal Performances Co-Commission)

Israeli mandolin player Avi Avital was the first soloist on his instrument to be nominated for a classical Grammy Award; the Montenegrin guitarist Miloš Karadaglić has been called “one of the most exciting and communicative classical guitarists today” (*The New York Times*). Both artists have revitalized the repertoire performed on their instruments, attracting a new generation of listeners through inventive programs and sheer instrumental prowess. Together in Berkeley for the first time as a duo, Avital and Karadaglić perform a program of arrangements and transcriptions for strummed and plucked strings, from a Bach keyboard work to a set of instrumental transcriptions of Schubert songs, to the fifth section from Villa-Lobos’ *Bachianas Brasileiras*. The duo also performs two Philip Glass piano compositions, and a new work to be announced.

Friday, November 12, 8pm

Aaron Diehl Trio
Mirror

Aaron Diehl, *piano*
Paul Sikivie, *bass*
Aaron Kimmel, *drums*

Program: Cal Performances audiences will recognize Aaron Diehl as the pianist and music director for many of Cécile McLorin Salvant’s ensembles, and from several appearances this past year in the *Now, More than Ever* blog. He returns this season for his Berkeley debut as a bandleader, leading his own trio in a new project showcasing his fluency in both classical repertoire and jazz improvisation. As a concert soloist, Diehl performed Gershwin’s Piano Concerto in F with the New York Philharmonic and the Cleveland Orchestra several seasons ago, and critics have raved over his meticulously styled recordings, which combine original compositions with jazz tunes by John Lewis and Sir Roland Hanna and concert works by Philip Glass and Sergei Prokofiev. With *Mirror*, the pianist explores the affinities of the counterpoint in Bach’s music with bebop vocabulary,

interspersing solo selections from *The Well-Tempered Clavier* with original compositions for jazz trio in corresponding keys.

Saturday, November 13, 8pm

Leonidas Kavakos, *violin*
Yuja Wang, *piano*

Program:

Bach/Violin Sonata No. 3 in E major, BWV 1016
Shostakovich/Violin Sonata in G major, Op. 134
Bach/Violin Sonata No. 1 in B minor, BWV 1014
Busoni/Violin Sonata No. 2 in E minor, Op. 36a

Chinese pianist Yuja Wang, known for her stage presence and facility at the keyboard, joins forces with Greek violinist Leonidas Kavakos for their first joint appearance in Berkeley. Here they perform two of Bach's violin sonatas, complemented by two works that owe a debt to Bach's masterful approach to counterpoint: Shostakovich's sonata from 1968, and Ferruccio Busoni's rarely heard second sonata, which borrows a theme from the Bach chorale *Wie wohl ist mir*.

Sunday, November 14, 3pm

David Finckel, *cello*
Wu Han, *piano*

Program:

Bach/Sonata for Viola da gamba and Keyboard in G major, BWV 1027
Mendelssohn/Cello Sonata in D major, Op. 58
Debussy/Cello Sonata in D minor
Britten/Cello Sonata in C major, Op. 65

Returning after their two-recital program of the complete Beethoven cello sonatas for *Cal Performances at Home* last fall, the chamber duo of cellist David Finckel and pianist Wu Han present a program of works spanning centuries. Progressing chronologically, they tackle Bach's G major sonata for viola da gamba and cembalo—the ancestors of the cello and piano—and continue to Mendelssohn's second sonata, and Debussy's cello sonata. The program concludes with Britten's sonata composed for Mstislav Rostropovich, who as a mentor to Finckel, shared his insight into the work's conception with his student.

Saturday, November 27, 8pm

Vienna Boys Choir

Christmas in Vienna

Program: The world-renowned Vienna Boys Choir returns to Berkeley on Thanksgiving weekend for a program of Austrian folk songs, classical masterpieces, and Christmas hymns and carols from around the world, including favorites like “Hark! The Herald Angels Sing,” “Joy to the World,” “White Christmas,” and their very own rendition of “Stille Nacht,” the original Viennese version of “Silent Night.” The choir is comprised of boys aged 9–13, who hail from more than a dozen countries and carry on a six-century Viennese choral tradition.

DECEMBER 2021

Thursday, December 2, 7:30pm

Kronos Quartet

Mahsa Vahdat, *guest vocalist*

Placeless

Program: Kronos Quartet returns with the newest edition of its *50 for the Future* project. With 40 compositions commissioned, premiered, and shared to date, the ongoing multiyear project features new works by an international and diverse group of composers, made available online with the goal of training students and emerging professionals in contemporary approaches to string quartet music. This concert features new works by Terry Riley and Cal Performances’ 2021–22 artist-in-residence, Angélique Kidjo. For the second half of this concert, Kronos is joined by Mahsa Vahdat, a prominent performer of Persian vocal music, who collaborated with the quartet on the 2019 recording *Placeless*. The project features melodies Vahdat composed to classical poems by Hafez and Rumi, as well as contemporary texts by Iranian poets.

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

Friday, December 3, 8pm

Damien Sneed

Joy to the World: A Christmas Musical Journey

Program: Cal Performances audiences were first introduced to Damien Sneed’s unique artistry in the 2019–20 season, when he presented the stirring tribute *We Shall Overcome: A Celebration of Dr. Martin Luther King Jr.* Now, the musician, conductor, arranger, and producer visits with *Joy to the World*, a holiday concert that takes the listener through Sneed’s original arrangements of beloved gospel, jazz, and classical repertoire. Sneed is joined by a cast of 10 singers and musicians performing holiday classics such as “Silent Night,” “O Come, O Come Emmanuel,” “Joy to the World,” excerpts from Handel’s *Messiah*, and more.

Saturday, December 4, 8pm

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

Program: Cal Performances audiences already know Vân-Ánh Võ through her many collaborations with Kronos Quartet—most recently performing in Jonathan Berger’s *My Lai*. Originally from Vietnam and based in Northern California for nearly 20 years, Võ is a virtuoso performer of the 16-string *đàn tranh* (zither), as well as an ensemble leader and Emmy Award-winning composer. In the world premiere of her latest project, she celebrates the voices and struggles of women and immigrants by placing the music from her native culture in conversation with contemporary sounds from around the world. Võ’s *Songs of Strength* features a 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.

Sunday, December 5, 3pm

Caleb Teicher & Company
Conrad Tao, *piano*
More Forever (West Coast Premiere)

Program: *More Forever* brings together dancer and choreographer Caleb Teicher, a founding member of Dorrance Dance and two-time Bessie Award winner, with pianist and composer Conrad Tao, a recipient of the prestigious Avery Fisher Career Grant, in their Cal Performances debut. *More Forever* combines tap and Lindy Hop and is danced by the members of Teicher’s acclaimed company without tap shoes, in a 24-foot-square sandbox; Tao performs the piano and electronic score live.

Friday, December 10, 8pm

Jazzmeia Horn

Program: Vocalist Jazzmeia Horn has been widely recognized for her talent, including winning the 2013 Sarah Vaughan International Jazz Vocal Competition and the 2015 Thelonious Monk Institute International Jazz Competition, as well as earning Grammy nominations for each of her full-length albums. Horn’s compositions weave the warmth and feeling of classic jazz with touches of R&B and hip-hop, all held together by her fleet scatting and intuitive vocal phrasing. Berkeley audiences were introduced to Horn’s artistry in her *Cal Performances at Home* video last fall, and she returns this season for her in-person Cal Performances debut. For her latest project, developed during the pandemic, Horn has crafted a new set of songs that offer a positive message of triumph over adversity.

Saturday, December 11, 8pm

Canadian Brass

Making Spirits Bright for 50 Years and Counting!

Program: The Grammy-winning Canadian Brass quintet, with more than 100 recordings to its name, has been performing a range of repertoire including music of the Baroque, Dixieland, Broadway, and John Philip Sousa, for more than half a century. This special holiday program features originals like “Bach’s Bells”; favorite 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 for brass.

Friday, December 17, 8pm

Saturday, December 18, 8pm

Sunday, December 19, 3pm

Mark Morris Dance Group

Program:

Dancing Honeymoon (1998; music: arranged by Ethan Iverson)

Jenn and Spencer (2013; music: Henry Cowell)

∇ (2001; music: Schumann)

Continuing a collaboration that dates to 1987, Mark Morris Dance Group returns to its West Coast home away from home with three distinctive works not seen on Cal Performances stages for many seasons, all of them exemplars of Morris’ supreme choreographic sensitivity to musical form and expression. *Dancing Honeymoon* is a frolic through pop songs past, as dancers joke and whirl about with folding chairs as props. The duet *Jenn and Spencer* is danced to Henry Cowell’s Suite for Violin and Piano, a work with both modernist and Baroque undertones. The dance *∇*, an abstract and exuberant exploration of color, form, and layered textures, is set to the Piano Quintet in E-flat major by Robert Schumann.

JANUARY 2022

Sunday, January 23, 3pm

Ilmar Gavilán, *violin*

Aldo López-Gavilán, *piano*

Program: Musician brothers Ilmar Gavilán and Aldo López-Gavilán grew up together as young prodigies in Havana in the 1970s. At 14, Ilmar was sent to the former Soviet Union to continue his violin studies, eventually settling as an adult in New York, where he founded the Grammy-winning Harlem Quartet. Younger brother Aldo remained in Cuba after training in London, and was mentored by the island’s revered jazz and classical piano masters, his significant talent achieving renown internationally but eluding wider recognition in the States due to the 60-year-old US embargo on Cuba. Reunited (and the subject of a 2020 documentary film, *Los Hermanos*), the

brothers play compositions by Aldo, recorded on their duo release *Hermanos*, that weave together chamber sonorities with Afro-Cuban jazz and folk forms.

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

Sunday, January 30, 3pm

Yamato: The Drummers of Japan
Tenmei!

Program: The Yamato drummers visit from Nara Prefecture, the cradle of Japanese civilization, with a program of traditional Japanese *taiko* drumming. Playing drums built from animal skins and ancient tree trunks, the troupe’s drummers channel the heartbeat and spirit of their homeland. Yamato’s newest program, *Tenmei!* (the name translates as “destiny”), is brought to life through the performers’ theatrical fire and musical discipline and focus.

Sunday, January 30, 3pm

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*.

FEBRUARY 2022

Friday, February 4, 8pm

Saturday, February 5, 8pm

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.

Friday, February 5, 8pm

Eco Ensemble

Toshio Hosokawa Portrait Concert

David Milnes, *director*

Kyoko Kawamura, *koto*

UC Berkeley Chamber Chorus

Wei Cheng, *director*

Program:

Toshio Hosokawa/*Koto-uta*

Drawing

Singing Trees (Requiem for Toru Takemitsu)

Somon-ka (US Premiere)

Eco Ensemble, UC Berkeley’s ensemble-in-residence, specializes in performances of works by living composers and is directed by new-music champion and music department faculty member David Milnes. This season’s Cal Performances concert showcases the music of Toshio Hosokawa, among Japan’s pre-eminent living composers, who will be a guest of the music department in February 2022 as the distinguished Bloch Lecturer. The program features the UC Berkeley Chamber Chorus, led by Wei Cheng, and acclaimed *koto* player Kyoko Kawamura in a selection of works that reflect the

composer's interest in traditional Japanese arts such as calligraphy and *gagaku* as sources of musical inspiration.

Sunday, February 6, 3pm

Eric Lu, *piano*

Program:

Schumann/Arabeske in C major, Op. 18

Waldszenen, Op. 82

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

Bach/Toccatina in C minor, BWV 911

Chopin/Piano Sonata in B minor, Op. 58

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.

Saturday, February 12, 8pm

Wayne Shorter and Esperanza Spalding

Iphigenia (West Coast Premiere, Cal Performances Co-commission)

Wayne Shorter, *composer*

Esperanza Spalding, *librettist and performer*

Frank Gehry, *set designer*

Liliana Blain-Cruz, *director*

Clark Rundell, *conductor*

Program: Two generations of jazz royalty collaborate on the new opera *Iphigenia*, a feminist re-imagining of Euripides' play *Iphigenia in Aulis*, with music composed 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 a 13-piece chamber ensemble with the Wayne Shorter Quartet at its center, plus a cast of eight singers, directed by Liliana Blain-Cruz and with set design by iconic architect Frank Gehry.

Sunday, February 13, 3pm

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 Spektral Quartet is widely praised for illuminating the connections between beloved works in the canon and fresh new repertoire by living composers. The ensemble's Berkeley debut features the world premiere of a new electroacoustic composition by Samuel Adams, *Current*, a bespoke work created especially for the quartet 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, and Philip Glass' *Company* Quartet, originally composed for a theatrical production of Samuel Beckett's 1979 novella of the same name, complete the program.

Thursday, February 17, 8pm

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*

with Imani Winds

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* was created with the help of Isabel Wilkerson's landmark history *The Warmth of Other Suns* and also includes texts by Black authors, scholars, and poets.

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

Sunday, February 20, 3pm

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.

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

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.

MARCH 2022

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

The Joffrey Ballet

Program 1 (March 4 & 6):

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)

Program 2 (March 5):

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/*Mono Lisa* (2020; music: Thomas Höfs)
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 two programs, the company showcases new choreographic voices and works by an international group of renowned creators, many in their West Coast premieres.

Friday, March 4, 8pm

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*.

Sunday, March 6, 3pm

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.

Saturday, March 12, 8pm

Ted Hearne's *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.

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

Sunday, March 13, 3pm

Jakub Józef Orliński, *countertenor*
Michał Biel, *piano*

Program:

Purcell/Music for a while
 If music be the food of love
 Fairest isle
 Here the deities approve
 Strike the viol
Schubert/Auf der Donau, D. 553
 “Die Stadt,” from *Schwanengesang*, D. 957
 Nachtstück, D. 672
Handel/“Un zeffiro spiro,” from *Rodelinda*
Karłowicz/Nie płacz nade mną
 Z Erotyków
 Na spokojnym, ciemnym morzu
 Mów do mnie jeszcze
 Przed nocą wieczną
 W wieczną cięszę
 Czasem gdy długo na pół sennie marze
 Zaczarowana królowna
Naginski/Look down, fair moon
Copland/The world feels dusty
 Nature, the gentlest mother
 Why do they shut me out of heaven
Purcell/Your awful voice I hear

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—by Purcell, Schubert, Handel, Copland, the late 19th-century Polish composer Mieczysław Karłowicz, and a setting of a Whitman poem by American composer Charles Naginski.

Thursday, March 17, 7:30pm

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.

Friday, March 18, 8pm

Saturday, March 19, 8pm

Sunday, March 20, 3pm

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.

Saturday, March 26, 8pm

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 following his appearance in last fall's *Cal Performances at Home* streaming season.

Sunday, March 27, 3pm

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 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.

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

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).

APRIL 2022

Sunday, April 3, 3pm

Jamie Barton, *mezzo-soprano*

Jake Heggie, *piano*

Program:

Jake Heggie/“Music,” from *The Breaking Waves*

Purcell, Britten/“Music for a while,” from *Oedipus*, Z. 583, No. 2

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.

Friday, April 8, 8pm

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.

Saturday, April 9, 8pm

Vienna Piano Trio

Program:

Schubert/Piano Trio in B-flat major, D. 898
Schubert/Piano Trio in E-flat major, D. 929

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.

Sunday, April 10, 3pm

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.

Saturday, April 23, 8pm

Tetzlaff Quartet

Program:

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

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.

Saturday, April 23, 8pm

Angélique Kidjo

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

Angélique Kidjo, *composer and lead performer*
Naïma Hebrail Kidjo, *writer and librettist*
Cheryl Lynn Bruce, *director*
Kerry James Marshall, *production designer*
Darryl Archibald, *music director*
Kathy Perkins, *lighting designer*
Rasean Davonte Johnson, *projections designer*
Mary Jane Marcasiano, *costume designer*
Choreographer to be announced

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.”

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

Thursday, April 28, 7:30pm

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.

Friday, April 29, 8pm

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*)

MAY 2022

Thursday, May 5, 7:30pm

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.

Friday, May 6, 8pm

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.

Saturday, May 7, 8pm

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.

JUNE 2022

Friday, June 3, 8pm
Saturday, June 4, 8pm
Sunday, June 5, 3pm

Eifman Ballet
Russian Hamlet (West Coast Premiere)

A ballet by Boris Eifman

Program: In this recent revival of *Russian Hamlet*, choreographer Boris Eifman masterfully reimagines Shakespeare’s play in the context of a sordid chapter of Russian history—focusing on the figure of Paul I and his confrontation with a hostile world built on violence, treachery, and lies. The lavish staging and powerful choreography are set to music by Beethoven and Mahler.
