



21/22
SEASON

Cal Perform ances

music
dance
theater

Letter from the Director



When the pandemic forced Cal Performances to close its doors last year, no one could have imagined what lay ahead. Since then, we've witnessed a worldwide health crisis unlike any experienced during our lifetimes, an extended period of political turmoil, recurring incidents of civil unrest and racially motivated violence, and a consciousness-raising human rights movement that has forever—and significantly—changed how each of us views social justice in our time.

Throughout history, the performing arts have survived incredible challenges: periods of war, economic collapse, and, yes, terrible disease. And if it will take time for us—collectively and individually—to process the events of the past 18 months, I'm certain that the arts have the power to play a critical role as we come to terms with what we have experienced and move together toward recovery.

Welcome Home!

As we look forward to the return of live performances, it's time to start planning for a brighter future. So, it's a particular joy to place this brochure in your hands—our complete 2021–22 season lineup, a schedule packed with the kind of adventurous and ambitious programming you've come to expect from Cal Performances. In particular, I want to direct your attention to this year's *Illuminations: "Place and Displacement"* programming (see pp. 4–7), through which we'll explore both loss and renewal, disempowerment and hope, while seeking paths forward for reclaiming and celebrating vital cultural connections that can fall victim to political and social upheaval.

Please take this opportunity to explore our complete season offerings and begin planning your calendar; now's the perfect time to guarantee that you have the best seats for all the events you plan to attend.

I know you join us in looking forward to what lies ahead, to coming together once again to encounter the life-changing experiences that only the live performing arts deliver. We can't wait to share it all with you during the coming year.

Cal Performances is back. Welcome to the 2021–22 season!

A stylized, handwritten signature in white ink, appearing to read 'J. Geffen'.

Jeremy Geffen
Artistic and Executive Director
Cal Performances

Get ready for a season chock-full
of **amazing live performances**,
and the choice is all **YOURS**.

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THE JOFFREY BALLET

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Venue Key	
ZH	Zellerbach Hall
ZP	Zellerbach Playhouse
HH	Hertz Hall
GT	Greek Theatre
FCC	First Congregational Church, Berkeley

2021/22 Season

Illuminations



TED HEARNE AND SAUL WILLIAMS'
PLACE

Place and Displacement

The 2021–22 season's *Illuminations* programming explores issues of “Place and Displacement” through five performances and related online and in-person programs with artists, creators, scholars, activists, and thinkers who are part of the outstanding brain trust that is the UC Berkeley community.

Each of the composers, performers, and collaborating artists in this series has been touched by the fraught and often devastating effects of migration, exile, dislocation, and separation, on both hyper-local and international scales. In expansive presentations, they revisit the Great Migration of Black Americans, the African slave trade, the US-Cuba embargo, the cultural fallout of the Iranian Revolution, and urban gentrification in American cities. Their works profoundly and personally explore both loss and renewal, disempowerment and hope, and seek paths forward for reclaiming and celebrating the vital cultural connections that can fall victim to political and social upheaval.

Lead support for *Illuminations* is provided by the Jonathan Logan Family Foundation—empowering world-changing work.

Illuminations

2021/22 Season

Illuminations

Place and Displacement



Kronos Quartet with special guest Mahsa Vahdat

Thu, Dec 2, 7:30pm, ZH

In this inspired collaboration, Kronos Quartet and expatriate Iranian vocalist Mahsa Vahdat explore the tensions between the idea of home as a birthplace and the embrace of an adopted home that can offer a sense of comfort, solace, and hope.

Vahdat, a prominent performer of Persian vocal music, was born in Tehran but is barred from performing in her country of birth because of restrictions on female vocal performance; she is now based in the Bay Area, where she advocates internationally for the creative freedom of artists. For this project, Vahdat has composed melodies to texts spanning 800 years, from classical poems by Hafez and Rumi to contemporary writings by Iranian poets Forough Farrokhzad, Mohammad Ibrahim Jafari, and Atabak Elyasi. The title of Kronos and Vahdat's recording, *Placeless*, references a poem by Rumi from the 13th century:

*I am not from the East, nor from the West
I am not from the land, nor from the sea
I am not from the world, not from beyond
My place is placelessness. My trace is tracelessness.*

Ilmar Gavilán, violin Aldo López-Gavilán, piano

Sun, Jan 23, 5pm, ZH

The virtuoso brothers Aldo López-Gavilán and Ilmar Gavilán were unable to perform together for decades because of a geopolitical conflict that made it nearly impossible for Havana-based Aldo to interact with his New York-based sibling. Aldo had a vibrant international career as a pianist in both the classical and jazz worlds; Ilmar lived and toured as a violinist in the States, where he founded the Grammy-winning Harlem Quartet. It was only in late 2014, with the easing of travel restrictions in the generations-long US-Cuba embargo, that the brothers could begin to imagine a musical—and family—reunion. In the years since, Aldo and Ilmar have toured and recorded together, acting as cultural ambassadors between their two countries of residence, and rekindling the musical relationship of their childhood years through new collaborations. The process is movingly explored in the new documentary film *Los Hermanos/The Brothers*, which will be screened in conjunction with this special performance, and will also be nationally broadcast on PBS in fall of 2021.



Two Wings: The Music of Black America in Migration

West Coast Premiere

Thu, Feb 17, 7:30pm, ZH

Jason Moran and Alicia Hall Moran, producers

Jason Moran, piano

Alicia Hall Moran, mezzo-soprano

Tania León, conductor

Imani Winds

additional artists to be announced

The celebrated wife and husband duo of classical vocalist Alicia Hall Moran and jazz pianist and composer Jason Moran curate a special edition of their expansive concert *Two Wings* as part of this season's *Illuminations* programming. The deeply personal presentation explores the Great Migration of six million Black Americans from the rural South to the industrialized cities of the Northeast, North, and West, by tracing the history of the Hall and Moran families throughout the 20th century. As the brave travelers move north and west (even passing through California, where Hall Moran was born), we hear the richly varied Black music that accompanies them on their journeys, from Harlem Renaissance-era jazz songs, gospel hymns, bebop standards, Broadway show tunes, and classical and chamber music, to the Morans' own compositions. As Hall Moran has written, "We trace a narrative written in these songs—they tell their own story about the movement of people, about great artists who sought a community and found a home in Black music.... in all of them is the Black musical imagination that continues to shape the cultural and political landscape of this country."

Made possible, in part, by the National Endowment for the Arts and Patron Sponsors Dalia and Lance Nagel.



JASON MORAN AND ALICIA HALL MORAN

Ted Hearne and Saul Williams' Place

West Coast Premiere

Sat, Mar 12, 8pm, ZH

Co-created with Patricia McGregor

Ted Hearne, composer and conductor

Saul Williams, librettist

Patricia McGregor, director

"Gentrification is a generational conversation that has gone by many names. We should not discuss what brings you back to the city without acknowledging why you left."

—SAUL WILLIAMS, FROM THE LIBRETTO OF *PLACE*

Watching his Brooklyn neighborhood transform before his eyes, composer Ted Hearne embarked on an intensely self-reflective writing and composing project that became the fiery yet thoughtful oratorio *Place*. As a white millennial man, Hearne grapples with his complicity in oppressive structures and the limitations of guilt, and his work puts that unease front and center. But *Place*—a 2021 Pulitzer Prize nominee—is, at its heart, a dialogue. Hearne's own autobiographical reflections are placed in conversation with—and overtly challenged by—his collaborator Saul Williams' trenchant text, which addresses displacement through the lens of settler colonialism, police violence, and Afrofuturism. Making its West Coast premiere, this concert-staged, evening-length work features six vocalists and an 18-member ensemble that blends R&B and electronic music with acoustic orchestral sonorities.



TED HEARNE AND SAUL WILLIAMS' PLACE

Angélique Kidjo's Yemandja: A Story of Africa

West Coast Premiere

A Cal Performances Co-commission

Sat, Apr 23, 8pm, ZH

Starring Angélique Kidjo

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

Book and Lyrics by Naïma Hebrail Kidjo

Music by Angélique Kidjo and Jean Hebrail

Developed with and Directed by Cheryl Lynn Bruce

Kerry James Marshall, production designer

(for full production credits see p. 31)

In Angélique Kidjo's new musical theater work *Yemandja*, mortals and gods, kings and villains navigate the perils and pitfalls of the slave trade in 19th-century Dahomey, the West African kingdom that once occupied the land that is now Kidjo's birthplace of Benin. Kidjo, Cal Performances' 2021–22 season artist-in-residence, left Benin for Paris in her 20s, refusing to use her music as propaganda to prop up that country's dictatorship. Anchored by songs performed by Kidjo with a full cast of musicians, singers, dancers, and actors, *Yemandja* is a hybrid of family drama and historical thriller, infused with themes of love, betrayal, honor, and destiny, set against the backdrop of the horrors and injustices of slavery. There is perhaps no one better suited to explore these complex and resonant issues than Kidjo, a genre- and border-crossing artist and activist fluent across multiple languages and cultures.



ANGÉLIQUE KIDJO

2021/22 Season

Artist-in-Residence

Angélique Kidjo

Cal Performances is thrilled to welcome singer, composer, activist, and humanitarian Angélique Kidjo as our first season-long artist-in-residence. Kidjo, an international star and four-time Grammy Award winner, visits the UC Berkeley campus twice this season, performing her unique take on the Talking Heads' seminal *Remain in Light* album in the fall (see p. 36), and returning in the spring with *Yemandjá: A Story of Africa*, a new musical theater production co-commissioned by Cal Performances (see p. 31).

Kidjo is a genre- and border-crossing artist fluent in multiple languages and cultures, who has been honored for her activist work by the World Economic Forum and Amnesty International, and recognized by the BBC as "one of the greatest artists in international music today." In all her work, the French-Beninese singer makes connections between contemporary issues and African musical traditions, and probes the past for lessons on improving the future. During her campus visits, Kidjo will work closely with students, faculty, and a host of campus partners as part of a series of academic encounters and public programs that engage topics close to her heart, including the issue of equity in the fields of technology and data.



Special Event



ON SALE NOW!
COMING TO THE GREEK THEATRE

Not Our First Goat Rodeo
Yo-Yo Ma – Stuart Duncan
Edgar Meyer – Chris Thile
with guest Aoife O'Donovan
Sat, Aug 21, 8pm, GT

This summer, as family and friends across the globe are reconnecting after long absences, UC Berkeley's gorgeous Greek Theatre welcomes its own very special reunion—a quartet of brilliant virtuosos, meeting under the stars for a sublime evening of musical conversation and merriment. For the first time in nearly a decade, the musicians of the original (and beloved!) *Goat Rodeo Sessions*—Yo-Yo Ma on cello, Stuart Duncan on fiddle, Edgar Meyer on bass, and Chris Thile on mandolin—share the 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 totally, uniquely American. Their music is so challenging to navigate 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.

The artists are joined in their adventures by featured vocalist Aoife O'Donovan, who also appears on last year's *Not Our First Goat Rodeo* recording, the sensational studio follow-up to their double-Grammy winning 2011 debut. "What the players layer on in complexity, they match in sheer joyfulness of expression.... High-risk? Yes, but this second outing sees them riding off into the sunset with heads held high" (*The Strad*).

Chamber Music & Orchestra

Danish String Quartet

Sun, Oct 10, 3pm, ZH

BENT SØRENSEN	New Work (US Premiere, Cal Performances Co-commission)
SCHUBERT	String Quartet in G major, D. 887
Fri, Apr 29, 8pm, ZH	
LOTTA WENNÄKOSKI	New Work (Bay Area Premiere, Cal Performances Co-commission)
SCHUBERT	String Quartet in D minor, D. 810, <i>Death and the Maiden</i>

The breathtaking Danish String Quartet returns for two Berkeley concerts this season, each time 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. For the quartet's fall visit, Schubert's profound, probing final quartet in G major is matched with its musical "double," a new quartet by Danish composer Bent Sørensen, a winner of the prestigious 2018 Grawemeyer Award for Music Composition, whose work explores lush, post-Romantic colors and textures. In the spring, Schubert's thrilling *Death and the Maiden* quartet, one of the pillars of chamber music repertoire, is matched 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*)—whose music combines a melodic sensibility with percussive techniques and timbres.

In recent seasons, the Danish String Quartet has rapidly become a Berkeley audience favorite, with performances selling out quickly—so get your tickets early! "There's a robust, heady kind of beauty at work in the playing of the Danish String Quartet...this formidable ensemble brings a wondrous blend of precision and full-bodied athleticism" (*San Francisco Chronicle*).

Major Support: The Bernard Osher Foundation

Takács Quartet

Sun, Oct 17, 3pm, ZH

HAYDN	String Quartet in F minor, Op. 20, No. 5
COLERIDGE-TAYLOR	<i>Five Fantasiestücke</i> , Op. 5
BEETHOVEN	String Quartet in A minor, Op. 132

Sun, Feb 20, 3pm, HH

with Stephen Hough, *piano*

HAYDN	Quartet in B-flat major, Op. 76, No. 4, <i>Sunrise</i>
STEPHEN HOUGH	String Quartet No. 1, <i>Les Six Rencontres</i> (Bay Area Premiere)
DVOŘÁK	Piano Quintet in A major, Op. 81

In the first of two concerts this season by Cal Performances favorites the Takács Quartet, the singular ensemble offers a program of compelling, finely wrought music by Haydn, Beethoven, and Samuel Coleridge-Taylor. The six Op. 20 string quartets by Haydn are a milestone in the history of composition; in these complex and emotive works the quartet began to blossom as an expressive art form. Coleridge-Taylor's *Five Fantasiestücke* are bold character pieces composed near the turn of the 19th century, well before the composer would achieve renown with his large-scale orchestral and choral works. Beethoven's late-period A minor quartet is best known for its achingly beautiful—and technically demanding—slow third movement, the "Holy Song of Thanksgiving."

For its second concert this season, the Takács collaborates with acclaimed British-born pianist and composer Stephen Hough, performing the Bay Area premiere of Hough's *Les Six Rencontres*. Hough then joins the quartet for Dvořák's elegant Op. 81 Piano Quintet. Pianist and ensemble have enjoyed a long and fruitful musical relationship, and their recording of the Brahms Piano Quintet earned a Grammy nomination; as the *Guardian* noted of this pairing, "chamber music does not get much better." The Takács also performs Haydn's *Sunrise* quartet from the composer's Op. 76 works, prized for their spirit of invention and brilliant ensemble interaction.

Patron Sponsors: Jeffery MacKie-Mason and Janet Netz

Tetzlaff Quartet

Sat, Apr 23, 8pm, HH

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 outstanding Tetzlaff Quartet, praised for lyrical, detailed readings of a wide range of repertoire, visits from its home base of Germany for a program of masterpieces by Haydn, Berg, and Brahms. In this rare US visit, the quartet performs Haydn's witty, surprising G minor quartet from Op. 20, Brahms' turbulent and dramatic A minor quartet from Op. 51, and Berg's vigorous and richly expressive first string quartet. The Tetzlaff, which returns after a gripping recital of late Beethoven quartets for *Cal Performances at Home* last fall, released a recording of those works late last year, to rave reviews: "Most impressive is the Quartet's exhaustive commitment to these works' quirkiness and heterogeneity...the ensemble approaches these masterpieces with an arresting rawness—a willingness to color outside the lines—yielding vividly multidimensional readings that demand an immediate second listen" (*The Classical Post*).

Patron Sponsors: Linda and Will Schieber



DANISH STRING QUARTET



TAKÁCS QUARTET



TETZLAFF QUARTET



VIENNA PIANO TRIO

Chamber Music & Orchestra

Vienna Piano Trio

Sat, Apr 9, 8pm, FCC

SCHUBERT Piano Trio in B-flat major, D. 898

SCHUBERT Piano Trio in E-flat major, D. 929

Among the world's leading chamber ensembles, the Vienna Piano Trio excels at refined, expressive interpretations of works by Schubert, Brahms, and Haydn. The ensemble makes its Cal Performances debut in a rare—and final—West Coast appearance, offering Berkeley audiences a deep dive into Schubert's magnificent chamber music, performing the composer's two piano trios back-to-back. The B-flat Trio is an infectiously 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 age 31—taken together, they contain multitudes. "Finesse, unerring unity and deeply thought-through interpretations.... The Vienna Trio's playing fed the soul hungry for a united musical vision and a deep dive into the message behind the notes" (*The Washington Post*).



MITSUKO UCHIDA

Mahler Chamber Orchestra Mitsuko Uchida, *piano and director*

Mark Steinberg, *concertmaster and leader*

Sun, Mar 27, 3pm, ZH

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 exquisite *Cal Performances at Home* recital in an all-Schubert program last spring, the magisterial pianist Mitsuko Uchida returns for an in-person concert with the dynamic Mahler Chamber Orchestra (MCO) that draws a line from Mozart's Vienna to the Second Viennese School of Webern. Uchida, "one of the leading Mozarteans of our day" (*Chicago Tribune*), is a revered figure of the concert stage, who first 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 bold inventiveness. The musicians of the MCO shine in Webern's Five Movements, with Uchida joining for the composer's late-period Variations. "Few pianists are better exponents of the modern style in Mozart than Uchida, with her constantly alert phrasing and crystalline touch, while the responsiveness of the MCO, playing on mainly modern instruments but in a historically informed manner, was never less than absorbing" (*The Guardian*).

Patron Sponsor: Nadine Tang



ENGLISH BAROQUE SOLOISTS

English Baroque Soloists

Sir John Eliot Gardiner, *director*

Sun, Apr 10, 3pm, ZH

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

Pioneers in historically informed performance, conductor John Eliot Gardiner and his esteemed English Baroque Soloists are best known to US audiences through their meticulously conceived, award-winning recordings of Monteverdi, Bach, Beethoven, and dramatic works of the Baroque and Classical eras. On an exceedingly rare stateside tour, Gardiner, a two-time Grammy winner, leads the period-instrument ensemble he founded more than 40 years ago in a bracing program of Mozart and Haydn. Haydn's well-loved *Drumroll* Symphony is a study in drama and suspense; Mozart's Sinfonia Concertante is a joyful conversation between violin and viola soloists and the orchestra; and the composer's Symphony No. 39 is an ebullient late-period opus that reveals supreme craft and ingenuity. "Gardiner's unquenchable energy and probing scholarship are linked to a powerful musical intuition.... For all his attention to detail, he keeps a firm hold on the overall architecture; there is never a letup in dramatic continuity" (*The New York Times*).

Patron Sponsors: Susan Graham Harrison and Michael A. Harrison

Recital

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

Sun, Oct 24, 3pm, ZH

Superstar German tenor Jonas Kaufmann is adored by opera lovers for his burnished bronze tone and captivating dramatic sensibility. In signature roles like Don José in *Carmen*, Siegmund in *Die Walküre*, and the title roles in *Otello*, *Andrea Chénier*, and *Don Carlos*, he has demonstrated extraordinary versatility, combining power with finesse. In this rare US recital—his first UC Berkeley appearance since his triumphant four-encore 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. “His stage presence—dramatic prowess, passion, sex appeal—has long been a hallmark of Mr. Kaufmann’s artistry. His voice is smoky and nimble, able to fill a hall with both the volume of a Wagnerian heldentenor and an exquisite hovering pianissimo” (*The New York Times*).

JONAS KAUFMANN

Tessa Lark, *violin*
Amy Yang, *piano*

Sun, Oct 3, 3pm, ZH

BEETHOVEN	Violin Sonata in G major, Op. 30, No. 3
TESSA LARK	<i>Jig and Pop</i>
MICHAEL TORKE	<i>Spoon Bread</i>
JOHN CORIGLIANO	<i>STOMP</i>
LEWIS	<i>Django</i>
RAVEL	Violin Sonata in G major

Grammy-nominated violinist Tessa Lark returns after her “vibrant and often captivating” (*San Francisco Chronicle*) 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 G major sonata 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*. “A performer of both grit and tenderness, with a distinctive string tone that combines meatiness and finesse in equal measure” (*San Francisco Chronicle*).

Patron Sponsors: Deborah & Bob Van Nest and
Diana Cohen & Bill Falik

Avi Avital, *mandolin*
MILOŠ, *guitar*

Thu, Nov 11, 7:30pm, ZH

Program to include:

BACH	Italian Concerto in F major, BWV 971
SCHUBERT	Selected song transcriptions
VILLA-LOBOS	<i>Bachianas Brasileiras</i> No. 5
PHILIP GLASS	<i>Metamorphosis</i> No. IV
PHILIP GLASS	Etude No. 9

A dream pairing of two of the classical music world’s most dynamic recitalists! The “explosively charismatic” (*The New York Times*) Israeli mandolin player Avi Avital was the first soloist on his instrument to be nominated for a classical Grammy Award; the Montenegrin phenomenon 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 kaleidoscopic program of arrangements and transcriptions for strummed and plucked strings, from a propulsive Bach keyboard work to a set of intimate instrumental transcriptions of Schubert songs, to the beloved fifth section from Villa-Lobos’ *Bachianas Brasileiras*. The duo also tackles two sparkling Philip Glass piano compositions, and other works to be announced.

Support for the presentation of Israeli artists is provided
by the Sir Jack Lyons Charitable Trust.



TESSA LARK



AVI AVITAL



MILOŠ

Recital

Eric Lu, piano

Sun, Feb 6, 3pm, HH

SCHUMANN	Arabeske in C major, Op. 18 <i>Waldszenen</i> , Op. 82
BRAHMS	Theme and Variations in D minor, Op. 18b
BACH	Toccat in C minor, BWV 911
CHOPIN	Piano Sonata in B minor, Op. 58

Praised by the *New York Classical Review* as a musician of “exceptional musical sensitivity,” the young American pianist Eric Lu is rapidly building a reputation as a promising artist with a distinctive musical voice, known for uncanny 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 receive that award since Murray Perahia. The centerpiece of Lu’s *Cal Performances* debut is Chopin’s demanding and masterfully constructed final piano sonata, which rallies the pianist’s powers through a turbulent, dreamy, dazzling landscape until it arrives at its breathless conclusion.

Patron Sponsors: Marian Lever & Art Berliner

ERIC LU

Leonidas Kavakos, violin Yuja Wang, piano

Sat, Nov 13, 8pm, ZH

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

A masterclass in technique and artistry! Renowned Chinese-born pianist Yuja Wang, known for her electric stage presence and breathtaking facility at the keyboard, joins forces with Greek violinist Leonidas Kavakos, admired for balancing clarity and expressive power in his lyrical playing. Superstar soloists rarely commit to long-term chamber music relationships, which makes the pairing of these two giants of the concert hall all the more thrilling, as they have refined their chemistry over several acclaimed tours and recordings. Here they perform two of Bach’s groundbreaking, marvelously inventive violin sonatas, complemented by two works that owe a debt to Bach’s masterful approach to counterpoint: Shostakovich’s haunting sonata from 1968, and Ferruccio Busoni’s rarely heard second sonata, which borrows a theme from the Bach chorale *Wie wohl ist mir*. “Wang made otherworldly tremolos and trills glitter like stars in the night sky. Kavakos’ tone has the character of striking high-grade silver sinew, ever beautiful, graceful and unbreakable, the ideal sound.... Wang and Kavakos have a chemistry” (*Los Angeles Times*).

Patron Sponsor: Nadine Tang

David Finckel, cello Wu Han, piano

Sun, Nov 14, 3pm, ZH

BACH	Viola da gamba Sonata in G major, BWV 1027
MENDELSSOHN	Cello Sonata No. 2 in D major, Op. 58
DEBUSSY	Cello Sonata in D minor
BRITTEN	Cello Sonata in C major, Op. 65

Returning after their stunning two-recital program of the complete Beethoven cello sonatas for *Cal Performances at Home* last fall, the revered chamber duo of David Finckel and Wu Han present a panoramic program of works spanning centuries. Cellist and pianist are both deeply influential in the classical music world as artistic directors of the Chamber Music Society of Lincoln Center and co-founders of Music@Menlo, and their programs always offer profound insights into the evolution of musical ideas and movements. Progressing chronologically, they tackle Bach’s vibrant G major sonata for viola da gamba and cembalo—the ancestors of the cello and piano—and continue to Mendelssohn’s ebullient, virtuosic second sonata and Debussy’s influential cello sonata, a jewel in the Impressionist style. The program concludes with Britten’s sonata composed for the great Mstislav Rostropovich, who as a mentor to Finckel, shared his precious insight into the work’s conception with his protégé in a master class at UC Berkeley. “Partners in music and life, Finckel and Wu Han...play with absolute security, conviction, and authority” (*Strings*).

Paul Appleby, tenor Conor Hanick, piano

Sun, Jan 30, 3pm, HH

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	<i>An die ferne Geliebte</i> , Op. 98
SCHUBERT	An den Mond, D. 259 An die Entfernte, D. 765 Der Zwerg, D. 771
BERG	<i>Altenberg Lieder</i> , 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

The dynamic American tenor Paul Appleby “is that special singer who puts words first in performing songs,” says the *New York Times*. 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. Wherever he performs, Appleby’s interpretations mine the soaring power, delicate beauty, and buoyant energy of the tenor repertoire. Passionate about song, Appleby, accompanied by pianist Conor Hanick, presents an impressive program featuring Schumann and Schubert songs, Berg’s *Altenberg Lieder* (traditionally performed by a mezzo-soprano), and Beethoven’s celebrated lone song cycle, *An die ferne Geliebte*.



LEONIDAS KAVAKOS



YUJA WANG



DAVID FINCKEL AND WU HAN



PAUL APPLEBY

Recital



Angel Blue, soprano

Sun, Mar 6, 3pm, HH

The enchanting voice of American soprano Angel Blue is praised for its expressiveness, both in the crystalline heights of her range and the smoky depths of her lower register. Puccini’s *La Bohème* has played a prominent role in Blue’s career—she made her US operatic debut as Musetta at the Los Angeles Opera in 2007 and her Metropolitan Opera debut as Mimi in 2017. Most recently, she starred in the Met’s long-awaited new production of *Porgy and Bess*, for which she shared a Grammy for Best Opera Recording this year. Of that performance, which she has reprised in concert versions with the Berlin Philharmonic and the Philadelphia Orchestra, the *New York Times* raved, “as Bess, the sumptuously voiced soprano Angel Blue is radiant, capturing both the pride and fragility of the character.” Blue makes her Cal Performances solo recital debut with an eclectic and inviting 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.

ANGEL BLUE

Jakub Józef Orliński, countertenor
Michał Biel, piano

Sun, Mar 13, 3pm, HH

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 <i>Schwanengesang</i> , D. 957 Nachtstück, D. 672
HANDEL	“Un zeffiro spiro,” from <i>Rodelinda</i>
KARŁOWICZ	Nie płacz nade mną Z Erotyków Na spokojnym, ciemnym morzu Mów do mnie jeszcze Przed nocą wieczną W wieczorną cieszę 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

Part of what makes Jakub Józef Orliński riveting as a performer is how he embodies contradictions—he’s a countertenor, but often prefers to linger in the rich lower part of his range; his comportment speaks to his well-documented skill off-stage in the hyperphysical world of pro breakdancing, yet he sings ethereally, like an angel without corporeal form. 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, he performs a wide-ranging program in English, German, Italian, and Polish—by Purcell, Schubert, Handel, Copland, and the late 19th-century Polish composer Mieczysław Karłowicz, as well as a setting of a Walt Whitman poem by American composer Charles Naginski. “Orliński’s voice is warm and bright, almost clarinet-like in timbre. Exceptional breath control allows him to spin out tensile, buoyant phrases. He swoops across wide intervals with little sense of a break between registers...his feeling for the music was profound” (*The New Yorker*).

Patron Sponsor: Patrick McCabe

Jamie Barton, mezzo-soprano
Jake Heggie, piano

Sun, Apr 3, 3pm, HH

JAKE HEGGIE	“Music,” from <i>The Breaking Waves</i>
PURCELL	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
HEGGIE	<i>What I Miss the Most...</i> (West Coast Premiere) <i>Of Gods and Cats</i> <i>Iconic Legacies</i>

Enjoy a rare glimpse into the exceptional musical chemistry between composer and performer in this intimate duo recital. Mezzo-soprano Jamie Barton, praised by *Gramophone* as having “the sort of instrument you could listen to all day, in any sort of repertoire,” is also lauded for the ways she uses her powerful voice offstage—advocating for women and LGBTQ+ people and speaking out on topics such as body positivity, diet culture, and social justice issues. Barton is accompanied by a longtime friend and collaborator, composer/pianist Jake Heggie (*Dead Man Walking*, *Moby-Dick*), in a program featuring selections from their recent recording. The pair also performs 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. “Barton and Heggie...transport you to a land of contemplation, tears, and side-splitting hilarity. This recital is a knockout” (*Stereophile*).

Patron Sponsor: Diane B. Wilsey

Daniil Trifonov, piano

Thu, Apr 28, 7:30pm, ZH

PROKOFIEV	<i>Sarcasms</i> , Op. 17
SZYMANOWSKI	Piano Sonata No. 3, Op. 36
DEBUSSY	<i>Pour le piano</i>
BRAHMS	Piano Sonata No. 3 in F minor, Op. 5

A superlative pianist with a probing musical mind, Daniil Trifonov returns in his first solo recital for Cal Performances, with a fascinating program of rarely heard masterpieces from the mid-19th to early 20th centuries. Trifonov made his Berkeley debut in 2015 in a memorable duo recital with violinist Gidon Kremer, returning as a blazing soloist with the Montreal Symphony the following year—and his star has been rising steadily ever since, culminating in a 2021 Grammy nomination. He plays Prokofiev’s bittersweet miniatures, *Sarcasms*; Szymanowski’s bold and technically demanding Piano Sonata No. 3; Debussy’s *Pour le piano*; and Brahms’ opulent Piano Sonata No. 3, a work of symphonic proportions and scope. “His white-hot virtuosity is tempered by coolheaded thinking and lyrical sensitivity. Passages of teeming intensity are rendered with wondrous clarity and lightness” (*The New York Times*).

Patron Sponsor: Nadine Tang



JAKUB JÓZEF ORLIŃSKI



JAMIE BARTON



JAKE HEGGIE



DANIIL TRIFONOV

Early Music

The English Concert

Harry Bicket, artistic director

Sun, Nov 7, 3pm, ZH

HANDEL Alcina, HWV 34

Karina Gauvin (Alcina), soprano
Lucy Crowe (Morgana), soprano
Elizabeth DeShong (Bradamante), mezzo-soprano
Paula Murrihy (Ruggiero), mezzo-soprano
Aleksander Shrader (Oronte), tenor
Wojtek Gierlach (Melisso), bass

A season highlight not to be missed! London's renowned Handel specialists The English Concert, directed by insightful conductor Harry Bicket, makes its long-awaited return to Cal Performances with a concert presentation of Handel's masterpiece *Alcina*. An allegorical fantasy packed with love triangles, romance, 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, sings the title role, portraying Handel's beguiling and tragic sorceress; she is joined by American mezzo-soprano Elizabeth DeShong (playing the trouser role of Bradamante) and British soprano Lucy Crowe (in the high-flying virtuoso role of Morgana). "Bicket, leading the ensemble from the harpsichord, 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*).

Patron Sponsors: Bernice Greene, Nadine Tang, & Anonymous

Jordi Savall and Le Concert des Nations

Tous les matins du monde

Fri, Mar 4, 8pm, FCC

Among the biggest surprises of Jordi Savall's storied, 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, the celebrated 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 beloved 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*. "Savall shows himself to be a master worthy of these great viol playing composers, his performances mixing tonal beauty with exquisite rhetorical control and a good dose of communicative magic" (*Gramophone*).

Major Support: The Bernard Osher Foundation

The Tallis Scholars

Peter Phillips, director

Fri, May 6, 8pm, FCC

BRUMEL Missa Et ecce terrae motus (Earthquake Mass)
DAVID LANG sun-centered (Cal Performances Co-commission)

In an imaginative program that builds a bridge between the 15th and 21st centuries, the superlative 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, is a marvel in its imagination and scale, the intricate, dense music coming alive through the clarity, precision, and purity of tone that has been the hallmark of this ensemble's performances for decades. Lang, who is co-founder and co-artistic director of the groundbreaking 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 relentless nature of human curiosity, and the perils of suppressing it. "The sound Phillips draws from the Scholars manages to be ethereal and yet full-blooded, uplifting and yet grounded in the very human emotions the words express" (*The Guardian*).



HARRY BICKET



JORDI SAVALL



THE TALLIS SCHOLARS

New Music



yMusic Fri, Apr 8, 8pm, HH	
GABRIELLA SMITH	<i>Tessellations</i>
MISSY MAZZOLI	<i>Ecstatic Science</i>
yMUSIC	<i>Zebras</i>
yMUSIC	<i>Sober Miles</i>
yMUSIC	<i>Flood</i>
JUDD GREENSTEIN	<i>Together</i>
ANDREW NORMAN	<i>Difference</i> (West Coast Premiere, Cal Performances Co-commission)

Following its wildly creative video presentation as part of the Spring 2021 *Cal Performances at Home* season, the adventurous new-music ensemble yMusic—all members of Generation Y—returns with an exciting program of new and recent works for its in-person Berkeley debut. Comprising “six contemporary classical polymaths who playfully overstep the boundaries of musical genres” (*The New Yorker*), yMusic is committed to working closely with living composers, from pop stars like Paul Simon, Regina Spektor, and Ben Folds to leading lights of the classical music world. The centerpiece of

the concert is the West Coast premiere of *Difference*, a Cal Performances co-commission by the Grammy-nominated and Grawemeyer Award-winning composer Andrew Norman, hailed as “the leading American composer of his generation” by the *Los Angeles Times*. The program also includes Missy Mazzoli’s meditative *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.

Kronos Quartet with special guest Mahsa Vahdat

Thu, Dec 2, 7:30pm, ZH

Longtime Cal Performances friends and collaborators Kronos Quartet—“the most far-ranging ensemble geographically, nationally, and stylistically the world has known” (*Los Angeles Times*), returns with the newest edition of its visionary *50 for the Future* project. With 40 compositions commissioned, premiered, and shared to date—and downloaded nearly 20,000 times by musicians in 100+ countries!—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 the concert, Kronos is joined by Mahsa Vahdat, a prominent performer of Persian vocal music who collaborated with the quartet on the evocative 2019 recording *Placeless*. The project features melodies Vahdat composed to classical poems by Hafez and Rumi, as well as contemporary texts by Iranian poets. “[Vahdat] is an alluring, descriptive singer.... The sheer seductiveness of her voice and style proved compelling” (*Los Angeles Times*).

An Illuminations: “Place and Displacement” event. Please see pages 4–7 for details.

Vân-Anh Võ and Blood Moon Orchestra Songs of Strength

World Premiere
Sat, Dec 4, 8pm, ZP

Cal Performances audiences already know Vân-Anh Võ as a riveting instrumentalist through her many collaborations with Kronos Quartet—most recently performing in Jonathan Berger’s gripping *My Lai*. Originally from Vietnam and based in Northern California for nearly 20 years, Võ is a virtuoso performer of the 16-string *dan tranh* (zither), as well as an adventurous 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 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*).

Patron Sponsors: Jerome and Thao Dodson

Eco Ensemble Toshio Hosokawa Portrait Concert

Sat, Feb 5, 8pm, HH

David Milnes, *director*
Kyoko Kawamura, *koto*
UC Berkeley Chamber Chorus
Wei Cheng, *director*

TOSHIO HOSOKAWA	<i>Koto-uta</i> <i>Drawing</i> <i>Singing Trees</i> <i>(Requiem for Toru Takemitsu)</i> <i>Somon-ka</i> (US Premiere)
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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 comprises talented performers from across the region. 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. “It’s difficult to imagine any group giving a better performance than that of the Eco Ensemble” (*San Francisco Classical Voice*).

Patron Sponsor: Françoise Stone

Spektral Quartet

Sun, Feb 13, 3pm, HH

PHILIP GLASS	String Quartet No. 2, <i>Company</i>
SCHUBERT	String Quartet No. 13 in A minor, D. 804, <i>Rosamunde</i>
SAMUEL ADAMS	<i>Current</i> (World Premiere, Cal Performances Co-commission)

In its innovative programs, 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, 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.” Its title, *Current*, refers to “both the electric currents that activate the resonating snare drums as well as the intense, weather-blasted quality of the work’s sound world.” 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, round out the expansive program. “Spektral Quartet likes to put on performances that are not so much concerts as high-energy thrill rides for musically inquisitive listeners” (*The Chicago Tribune*).



MAHSA VAHDAT



VÂN-ANH VÕ



KYOKO KAWAMURA



SPEKTRAL QUARTET

Dance



CONRAD TAO & CALEB TEICHER

Ballet Hispánico

Noche de Oro – A Celebration of 50 Years!

Sat, Nov 6, 8pm, ZH

GUSTAVO RAMÍREZ SANSANO	<i>18+1</i> (Bay Area Premiere; 2012; music by Pérez Prado)
VICENTE NEBRADA	<i>Batucada Fantástica</i> (Bay Area Premiere; 1982; music by Luciano Perrone)
ANNABELLE LOPEZ OCHOA	<i>Tiburones</i> (Bay Area Premiere; 2019; music by Pérez Prado, Dizzy Gillespie, and The Funky Lowlives)

Cal Performances welcomes New York’s pioneering—and electrifying!—Ballet Hispánico in its Berkeley debut, with a vibrant program of Bay Area premieres by an intergenerational cadre of choreographers who have been part of the company’s rich 50-year history. Gustavo Ramírez Sansano’s *18+1*, energized and inspired by the mambo music of Pérez Prado, celebrates the choreographer’s personal career milestone of making work for 18 years; Vicente Nebrada’s *Batucada Fantástica* pays homage to the energy of Brazilian Carnival; and Annabelle Lopez Ochoa’s *Tiburones* critiques the portrayal of women and Puerto Ricans in *West Side Story*. “The Manhattan company—committed to exploring the Latino experience through movement—is flourishing. It has a small group of powerful dancers from multinational backgrounds, bound together by intense focus and distinctive clarity” (*Los Angeles Times*).

Patron Sponsors: Daniel Johnson and Herman Winkel

Caleb Teicher & Company

Conrad Tao, piano

More Forever

West Coast Premiere

Sun, Dec 5, 3pm, ZH

Two of the brightest lights of their generation join in the West Coast premiere of a fresh, new music and dance collaboration that poignantly explores relationships and the passage of time. *More Forever*, praised as “both youthful and sophisticated” (*The New York Times*), 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. The movement 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. “*More Forever* is a true conversation between Tao and the dancers, always with a sense of freshness, discovery, and collaboration” (*The Berkshire Edge*).

Mark Morris Dance Group

Fri–Sat, Dec 17–18, 8pm

Sun, Dec 19, 3pm, ZH

<i>Dancing Honeymoon</i>	(1998; music arranged by Ethan Iverson)
<i>Jenn and Spencer</i>	(2013; music by Henry Cowell)
<i>V</i>	(2001; music by Robert Schumann)

Breathtakingly lyrical, giddily lighthearted, formally brilliant, ethereally transcendent—Mark Morris Dance Group returns to its West Coast home away from home with a program of repertory gems that traverse the expansive terrain that defines the work of this pace-setting company. Continuing a collaboration that dates to 1987, the troupe visits Berkeley with three distinctive works not seen on the Zellerbach stage 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 powerful 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 *V*, an abstract and exuberant exploration of color, form, and layered textures, is set to the Piano Quintet in E-flat major by Robert Schumann. When it premiered 20 years ago, the *New York Times* wrote, “*V* is a life-affirming new dance...one of the few great works that modern dance has produced in a decade. Earth and sky are married in its images of pure dancing.”

Patron Sponsors: Helen and John Meyer



BALLET HISPÁNICO



MARK MORRIS DANCE GROUP

Dance



LIL BUCK

Memphis Jookin': The Show featuring Lil Buck

West Coast Premiere

Fri–Sat, Feb 25–26, 8pm, ZH

As a deep bass beat thumps through the sound system, he is transfixing: one moment gliding fluidly across the stage; the next, animated by a barrage of fleet jittery footwork—finally punctuated by a balletic 360-degree spin on the toes of his white high-top sneakers. He's Lil Buck, a star of the homegrown Memphis street dance style called jookin'. Lil Buck became a YouTube star after director Spike Jonze uploaded a video of his dance improvisation with Yo-Yo Ma, and since then the young sensation has collaborated with everyone from Madonna to choreographer Benjamin Millepied. And in the West Coast premiere of this dazzling show, he—along with a DJ and an expert eight-dancer crew—transports us to the streets, the hallways, and the clubs where Memphis jookin' was born. "His agile physical instrument is astounding... [and] fueling it all is the emotion that drives his magnetic dancing. There is struggle and pain, joy and healing, and ultimately, a transformation" (*The New York Times*).

Patron Sponsors: Maris & Ivan Meyerson

Les Ballets Trockadero de Monte Carlo

Fri–Sat, Feb 4–5, 8pm, ZH

Any Trocks fan will tell you—come for the side-splitting comedy, stay for the fantastic dancing! The technically stunning and shockingly elegant male *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. A lot has happened in American gay and drag culture since then, but the Trocks have persevered and remained as relevant and daring as ever. 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. "Gentle comedy, slapstick farce and excellent dancing...this is lampooning at its most creative" (*Bachtrack*).

Patron Sponsors: Greg and Liz Lutz

The Joffrey Ballet

Fri–Sat, Mar 4–5, 8pm

Sun, Mar 6, 3pm, ZH

Program 1 (March 4 & 6)

ARPINO	<i>Birthday Variations</i> (1986; music by Giuseppe Verdi)
CHANEL DASILVA	<i>Swing Low</i> (West Coast Premiere; 2021; music by Zoë Keating)
NICOLAS BLANC	<i>Under the Trees' Voices</i> (West Coast Premiere; 2021; music by Ezio Bosso)
ITZIK GALILI	<i>The Sofa</i> (1994; music by Tom Waits)
YOSHIHISA ARAI	<i>Boléro</i> (West Coast Premiere; 2021; music by Maurice Ravel)

Program 2 (March 5)

ARPINO	<i>Birthday Variations</i> (1986; music: Giuseppe Verdi)
CHANEL DASILVA	<i>Swing Low</i> (West Coast Premiere; 2021; music by Zoë Keating)
NICOLAS BLANC	<i>Under the Trees' Voices</i> (West Coast Premiere; 2021; music by Ezio Bosso)
ITZIK GALILI	<i>Mono Lisa</i> (2020; music by Thomas Höfs)
YOSHIHISA ARAI	<i>Boléro</i> (West Coast Premiere; 2021; music by Maurice Ravel)

A crown jewel of America's homegrown dance companies, the esteemed Joffrey Ballet returns to Berkeley to conclude its six-year campus residency. In two programs, the company showcases fresh new choreographic voices and works by an international group of renowned creators, many in their West Coast premieres. Company artist Yoshihisa Arai's *Boléro* is inspired by the popular orchestral piece by French composer Maurice Ravel; and Chanel DaSilva, the Joffrey's 2020 Winning Works Choreographer, has set her new dance *Swing Low* to music by cellist Zoë Keating. Israeli choreographer Itzik Galili contributes two short dances—*Mono Lisa*, an athletic *pas de deux* danced to a score of typewriter sounds, and the comedic trio *The Sofa*, which takes place on a single piece of vinyl-covered furniture. *Birthday Variations* is an enduring classic by Joffrey co-founder Gerald Arpino.

Joffrey ballet master Nicolas Blanc's moving *Under the Trees' Voices*, created during the pandemic, channels the power of community in the age of social distancing. The *San Francisco Chronicle* raved about the company's last Berkeley performance of a Blanc work, during its most recent campus visit: "Mesmerizing.... The Chicago-based Joffrey company members, with their febrile flair, looked like they owned the piece. They danced with confidence, daring and disciplined self-possession."

Patron Sponsors: Daniel Johnson and Herman Winkel (March 5 performance); and Anonymous (March 6 performance)



LES BALLETS TROCKADERO DE MONTE CARLO



THE JOFFREY BALLET

Dance

Eifman Ballet

Russian Hamlet

A ballet by Boris Eifman

West Coast Premiere

Fri, Jun 3, 8pm

Sat, Jun 4, 2pm & 8pm

Sun, Jun 5, 3pm, ZH

In his spellbinding *Russian Hamlet*, the audacious choreographer Boris Eifman conjures the intrigues and passions of the notorious House of Romanov through electrifying imagery, bold theatricality, and opulent costumes. In this West Coast premiere of the recent revival of his wildly popular production, Eifman masterfully reimagines Shakespeare's play in the context of a sordid chapter of Russian history—focusing on the tragic figure of Tsar Paul I and his confrontation with a hostile world built on violence, treachery, and lies. The lavish staging and powerful, sensuous choreography are set to music by Beethoven and Mahler. "The Eifman image is always provocative, frequently outlandish and always daring. It is relevant, never dull" (*The New York Times*).



EIFMAN BALLET
RUSSIAN HAMLET



DORRANCE DANCE

Dorrance Dance

SOUNDspace

Bay Area Premiere

Fri–Sat, March 18–19, 8pm

Sun, Mar 20, 3pm, ZP

In her arresting tap dance work *SOUNDspace*—a stripped-down production free of ornate sets and glitzy costumes—acclaimed choreographer Michelle Dorrance shows us just how powerfully movement and music can be entwined in the bodies of expert dancers. In this Bay Area premiere performance, Dorrance and her company teach us how to listen and watch anew, focusing the viewer's attention with a masterful sense of drama and a depth of expression that reveals the choreographer's deep connection to the art form's earliest roots. In this Berkeley visit, the troupe of 12 dancers, joined by a lone acoustic bassist, explore and exploit the unique setting and acoustics of Zellerbach Playhouse. "The main emotion that *SOUNDspace* produced was excitement: excitement about sounds, and about the development of this talented choreographer, the most promising one in tap right now" (*The New York Times*).



ALVIN AILEY AMERICAN DANCE THEATER

Alvin Ailey American Dance Theater

Robert Battle, artistic director

Matthew Rushing, associate artistic director

Tue–Thu, Mar 29–31, 7:30pm

Fri, Apr 1, 8pm

Sat, Apr 2, 2pm & 8pm

Sun, Apr 3, 3pm, ZH

Only a pandemic could keep the Ailey company away from the UC Berkeley campus, where it has been performing regularly for more than half a century—appearing at Zellerbach Hall more than any other place in the world outside of New York City. Following the smashing success of its video presentation for *Cal Performances at Home* in June 2021, the peerless 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, 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 daring new works placed in fascinating conversation with timeless classics like Ailey's own *Revelations*. "The Ailey company has always told stories about the black experience...but now the subject matter, imagery and idiom are sharper, more affecting and memorable. Ailey is doing what few major dance organizations do: It is keeping pace with the times, and the conversation" (*The Washington Post*).

Patron Sponsors: Gail and Dan Rubinfeld

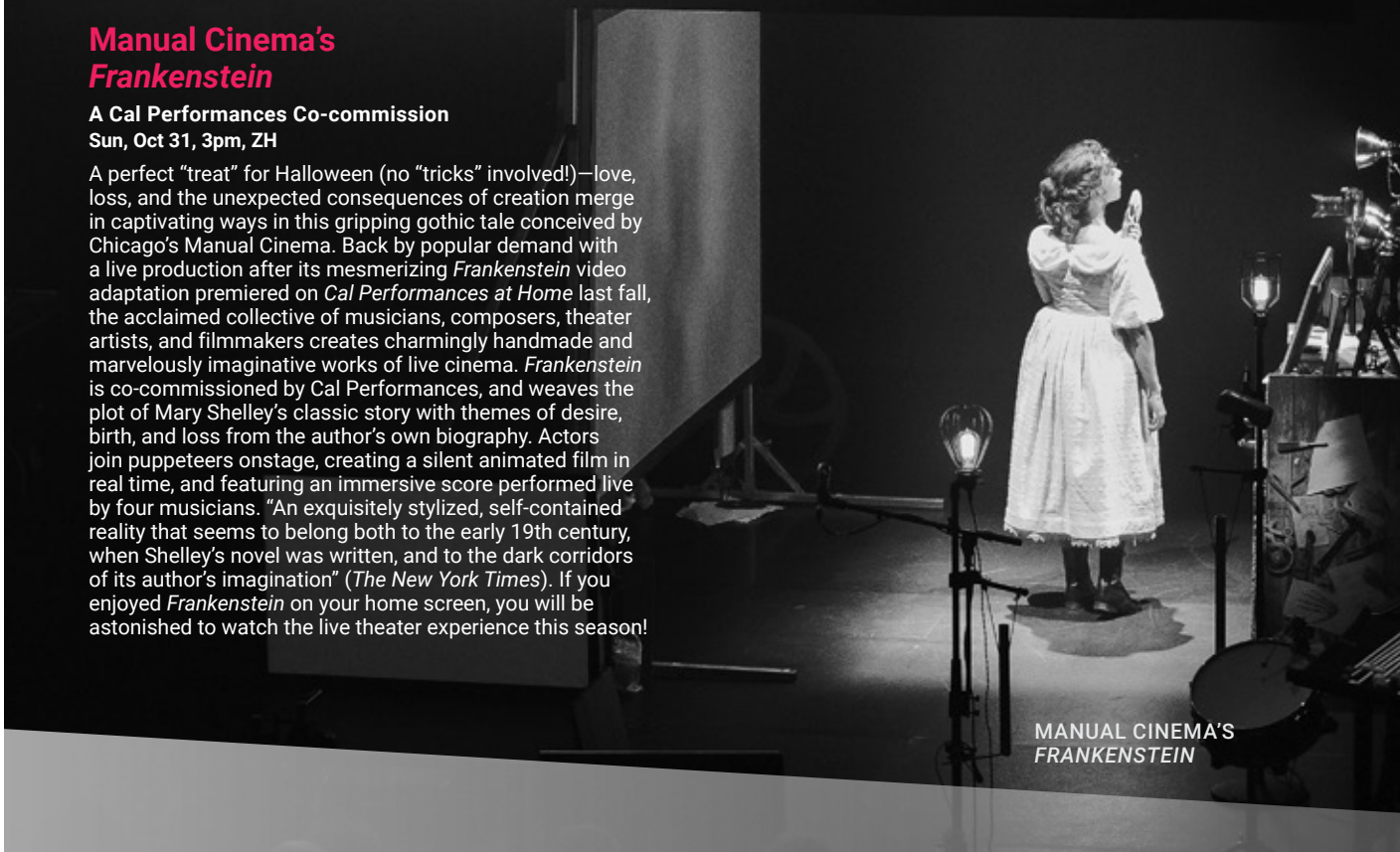
Theater



Manual Cinema's *Frankenstein*

A Cal Performances Co-commission
Sun, Oct 31, 3pm, ZH

A perfect "treat" for Halloween (no "tricks" involved!)—love, loss, and the unexpected consequences of creation merge in captivating ways in this gripping gothic tale conceived by Chicago's Manual Cinema. Back by popular demand with a live production after its mesmerizing *Frankenstein* video adaptation premiered on *Cal Performances at Home* last fall, the acclaimed collective of musicians, composers, theater artists, and filmmakers creates charmingly handmade and marvelously imaginative works of live cinema. *Frankenstein* is co-commissioned by Cal Performances, and weaves the plot of Mary Shelley's classic story with themes of desire, birth, and loss from the author's own biography. Actors join puppeteers onstage, creating a silent animated film in real time, and featuring an immersive score performed live by four musicians. "An exquisitely stylized, self-contained reality that seems to belong both to the early 19th century, when Shelley's novel was written, and to the dark corridors of its author's imagination" (*The New York Times*). If you enjoyed *Frankenstein* on your home screen, you will be astonished to watch the live theater experience this season!



MANUAL CINEMA'S
FRANKENSTEIN

Ted Hearne and Saul Williams' *Place*

West Coast Premiere
Sat, Mar 12, 8pm, ZH

Co-created with Patricia McGregor
Ted Hearne, composer and conductor
Saul Williams, librettist
Patricia McGregor, director

How does a white millennial man create a work that explores the topographies of gentrification and displacement? Engaging the mind of poet Saul Williams, composer Ted Hearne confronts this issue head-on in *Place*, a fiery yet thoughtful oratorio created in collaboration with director Patricia McGregor. The concert-staged, evening-length work—a 2021 Pulitzer Prize nominee, seen here in its West Coast premiere—features six vocalists and an 18-member ensemble that blends the energy of R&B, rock, and electronic music with acoustic orchestral sonorities. A true dialogue, the first part of the libretto is a collage of Hearne's own autobiographical reflections, placed in conversation with—and overtly challenged by—Williams' trenchant text in the second half, which addresses displacement through the lens of settler colonialism, police violence, and Afrofuturism. The cast recording of the work received two Grammy nominations this year. "*Place* takes shape in songs that emerge like a graffiti mural as repetitive gestures gradually bloom into vibrant, brash statements in high-volume color.... It always felt as if Mr. Hearne was questioning his own comfort and—in the final moment—his power" (*The New York Times*).

An Illuminations: "Place and Displacement" event.
Please see pages 4–7 for details.



TED HEARNE AND SAUL WILLIAMS' *PLACE*

Angélique Kidjo's *Yemandja: A Story of Africa*

West Coast Premiere
A Cal Performances Co-commission
Sat, Apr 23, 8pm, ZH

Starring Angélique Kidjo
Conceived by Angélique Kidjo, Jean Hebrail, and Naïma Hebrail Kidjo
Book and Lyrics by Naïma Hebrail Kidjo
Music by Angélique Kidjo and Jean Hebrail
Developed with and Directed by Cheryl Lynn Bruce

Kerry James Marshall, production designer
Darryl Archibald, music director
Kathy Perkins, lighting designer
Rasean Davonte Johnson, projections designer
Mary Jane Marcasiano, costume designer
Beatrice Capote, choreographer

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 can happen when people are robbed of their culture. Kidjo sings her transfixing music 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."

Yemandja is co-commissioned by Arts Emerson, The Broad Stage at Santa Monica College, Cal Performances, Ruth and Stephen Hendel, The Kennedy Center, and Mass MoCA.

Produced by THE OFFICE performing arts + film.

An Illuminations: "Place and Displacement" event.
Please see pages 4–7 for details.



ANGÉLIQUE KIDJO

Jazz

Aaron Diehl Trio

Mirror

Fri, Nov 12, 8pm, ZH

Aaron Diehl, *piano*

Paul Sikivie, *bass*

Aaron Kimmel, *drums*

Cal Performances audiences will recognize Aaron Diehl as the phenomenal pianist and music director for many of Cécile McLorin Salvant's ensembles, and from several star appearances this past year in the *Now, More than Ever* blog. He returns this season leading his own trio in a new project showcasing his fluency in both classical repertoire and dynamic jazz improvisation. Diehl made a splash as a concert soloist with performances of 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. "Diehl gracefully melds two worlds, merging the improvisational spirit of jazz with the compositional intricacies of Western classical music" (*DownBeat*).

AARON DIEHL

Bria Skonberg

Sat, Oct 9, 8pm, ZH

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*). With chops to spare, Skonberg cut her teeth as a first-call trumpet player in New York's competitive hot jazz scene. As a leader, she combines her blistering trumpet playing with smoky, pop-inflected vocals, mixing a warm nostalgia for classic crooners with modern intensity and bluesy attitude. Skonberg's latest recording, *Nothing Never Happens*, offers striking 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 sizzling band. During the pandemic, Skonberg has reflected on her need for connection with an audience, while also discovering a new creative pace conducive to what she calls compositional breakthroughs: "When I return to performing live," she says, "I'll expect it to be more singalong interactive, more giving, more ways to connect."

Jazzmeia Horn

Fri, Dec 10, 8pm, ZP

Whether she's singing a hard-swinging jazz standard or an expertly crafted original song, Jazzmeia Horn's music channels the greatest moments of jazz past while sounding totally of this moment. Horn's career took off after winning the 2013 Sarah Vaughan International Jazz Vocal Competition, and then the 2015 Thelonious Monk Institute International Jazz Competition, and she hasn't looked back since. The socially conscious singer has earned Grammy nominations for each of the full-length albums she's released so far—and she only turned 30 this spring. Horn's compositions effortlessly weave the warmth and feeling of classic jazz with tasteful 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 spring, and now have a chance to experience her music firsthand. 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. "Horn is among the most exciting young vocalists in jazz, with a proud traditionalism that keeps her tightly linked to the sound of classic figures like Nancy Wilson and Betty Carter, but a vivacity of spirit and conviction that places her firmly in the present" (*The New York Times*).

Ilmar Gavilán, *violin*

Aldo López-Gavilán, *piano*

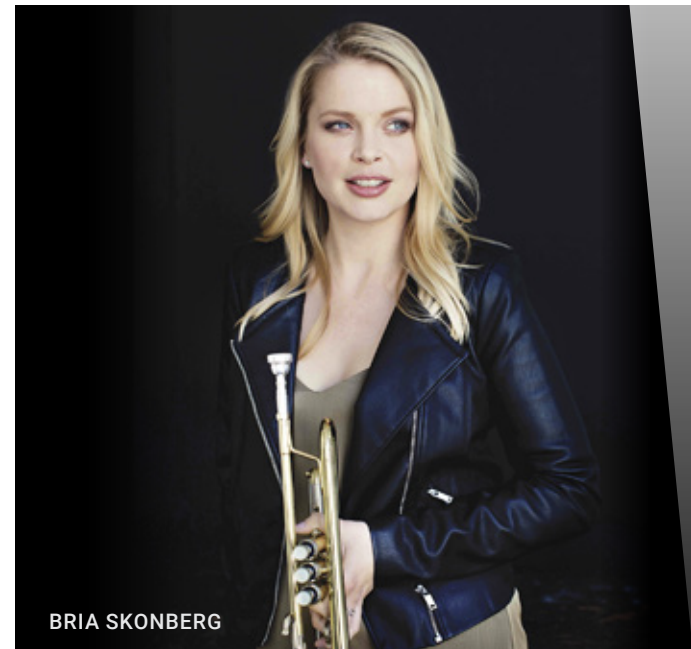
Sun, Jan 23, 5pm, ZH

Musician brothers Aldo López-Gavilán and Ilmar 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; as an adult, he eventually settled 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 form a duo like no other, defined by a sweetly delicate lyricism one moment, and an infectious rhythmic energy the next. They play compositions by Aldo, recorded on their duo release *Hermanos*, that weave together dreamy chamber sonorities with Afro-Cuban jazz and folk forms. "[López-Gavilán is] a terrific composer, with range, imagination and technique...[his] superb pianism rock[ed] the house as well" (*The Washington Post*).

An *Illuminations*: "Place and Displacement" event.

Please see pages 4–7 for details.

Related event: *Los Hermanos/The Brothers* film screening (details to be announced).



BRIA SKONBERG



JAZZMEIA HORN



ALDO LÓPEZ-GAVILÁN AND ILMAR GAVILÁN

Jazz



Wayne Shorter & Esperanza Spalding's *Iphigenia: A New Opera*

West Coast Premiere
A Cal Performances Co-commission
Sat, Feb 12, 8pm, ZH

Wayne Shorter, *composer*
esperanza spalding, *librettist and performer*
Lileana Blain-Cruz, *director*
Clark Rundell, *conductor*
Members of the Wayne Shorter Quartet

Frank Gehry, *set designer*
Montana Levi Blanco, *costume designer*
Jen Schreiber, *lighting designer*
Mark Grey, *sound designer*

A living legend of jazz collaborates with one of the brightest lights of the younger generation in the West Coast premiere of a Cal Performances co-commission that reimagines what opera can be, and asks us to reexamine the stories we have inherited and the choices we make as a society. Wayne Shorter, 11-time Grammy-winning composer and saxophonist, has written the music, and esperanza spalding, four-time Grammy-winning bassist, composer, and vocalist, is the librettist and plays the title role in *Iphigenia*, a radical new take on Euripides' ancient Greek play *Iphigenia in Aulis*. Classical and jazz forms collide in an expansive score that features Shorter's groundbreaking method of symphonic improvisation, lifting up Spalding's artfully poetic and fractured libretto. The fully staged work is performed by a 28-piece chamber ensemble; the rhythm section of Shorter's venerated quartet (Shorter himself does not perform); a cast of nine vocalists; and a chorus of 10 singers; with set design by icon Frank Gehry and directed by Lileana Blain-Cruz. As spalding explains, "Our *Iphigenia* has at its core a sense of autonomy—in this adventure of life, you have freedom of choice. The overarching sentiment is one of humanistic love, of wanting to reawaken the dreams of youth free of the pressures of adulthood."

Iphigenia is co-commissioned by Cal Performances; The John F. Kennedy Center for the Performing Arts; The Broad Stage, Santa Monica, CA; ArtsEmerson Boston, MA; Carolina Performing Arts; and Mass MoCA.

Produced by Real Magic, Cath Brittan, and Octopus Theatricals.

Made possible, in part, by the National Endowment for the Arts and an Anonymous Patron Sponsor.

WAYNE SHORTER &
ESPERANZA SPALDING



JASON MORAN AND ALICIA HALL MORAN

Two Wings: The Music of Black America in Migration

West Coast Premiere
Thu, Feb 17, 7:30pm, ZH

Jason Moran and Alicia Hall Moran, *producers*
Jason Moran, *piano*
Alicia Hall Moran, *mezzo-soprano*
Tania León, *conductor*
Imani Winds

Additional artists to be announced

In a series of "gripping portraits of a vast social upheaval" (*Chicago Tribune*), Alicia Hall Moran and Jason Moran's deeply personal presentation *Two Wings* 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. The program even passes through California, where both families put down roots and where Hall Moran was born. *Two Wings* also references influential texts by Black authors, historians, and poets. The production, in its West Coast premiere, will be recreated especially for Cal Performances audiences, with a star-studded roster of performers, writers, thinkers, and special guests to be announced.

An Illuminations: "Place and Displacement" event.
Please see pages 4–7 for details.

Made possible, in part, by the National Endowment for the Arts and Patron Sponsors Dalia and Lance Nagel.



MATTHEW WHITAKER

Matthew Whitaker

Sat, Mar 26, 8pm, ZP

Matthew Whitaker, *piano and Hammond B-3 organ*
Marcos Robinson, *guitar*
Karim Hutton, *electric bass*
Isaiah Johnson, *drums*

Jazz prodigy Matthew Whitaker is that rare musical "old soul"—a virtuoso since childhood on piano and Hammond B-3 organ, and even at the youngest age able to cultivate an electric chemistry with his audience. Whitaker, who made a sensational debut before Berkeley audiences during last fall's *Cal Performances at Home* streaming season, has been bringing listeners to their feet and onto the dance floor since he began touring internationally at age 11, playing a wide, grooving 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. "Matthew Whitaker is music. To see and hear him play is to know that divine talent exists. Beyond his innate musical abilities is a sheer joy and passion to create music" (*WBGO*).

Pop

Angélique Kidjo
Remain in Light

Fri, Oct 29, 8pm, ZH

For one of her latest recording projects, global pop star and four-time Grammy Award winner Angélique Kidjo partnered with star 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 omnivorous 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 album'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. Kidjo's singing is euphoric, soaring over layers of backing vocals, explosive percussion, and driving horn orchestrations to transform classic songs such as "Crosseyed and Painless," "Once in a Lifetime," and "Born Under Punches (The Heat Goes On)." *Remain in Light* feels like an album that Kidjo was born to sing; never has she sounded so convincing, so powerful" (*Songlines*).

The Summit:
The Manhattan Transfer Meets Take 6

Thu, Mar 17, 7:30pm, ZH

Ten voices strong and with 20 Grammy Awards between them, the combined forces of iconic vocal group The Manhattan Transfer and beloved male gospel ensemble Take 6 deliver an unforgettable 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 this vocal extravaganza comes to Berkeley with a rousing program of crystalline harmonies, stirring gospel rhythms, and soaring melodies. The two groups sing separately and together—both a *cappella* and backed by a slick 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 specially for this tour.

Lila Downs
Sat, May 7, 8pm, ZH

Mexican American singer and activist Lila Downs is adored by her many fans for staying true to her roots even while she is always moving forward. Through a long career that has earned her multiple Grammy and Latin Grammy Awards, she now ranks as one of the most recognizable singers in Latin alternative music. A commanding presence at center stage, Downs is "no stranger to raising hell and consciousness through the power of song" (*Rolling Stone*)—with her superhuman vocal range and deeply empathetic spirit, she champions the causes of immigrants, women, and indigenous groups in her genre-hopping compositions. Her latest release, *Al Chile*, is infused with the infectious rhythms of *cumbia* and explores themes of pleasure and pain, suffering and redemption, through the metaphor of Mexico's ubiquitous chili pepper.



THE MANHATTAN TRANSFER AND TAKE 6



LILA DOWNS



ANGÉLIQUE KIDJO

Holiday



VIENNA BOYS CHOIR

Vienna Boys Choir

Christmas in Vienna

Sat, Nov 27, 8pm, ZH

Celebrate the start of the holiday season with a choir of crystalline young voices raised in song! The world-renowned Vienna Boys Choir returns to Berkeley on Thanksgiving weekend, decked out in their trademark sailor suits and bearing a "garland of carols of many nations" (*New York Classical Review*). The talented and rigorously trained boys, aged 9–13, hail from more than a dozen countries and carry on a six-century Viennese choral tradition. They sing a joyful 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."

Damien Sneed

Joy to the World: A Christmas Musical Journey

Fri, Dec 3, 8pm, ZH

In wide-ranging and revelatory projects that explore Black American music from a diversity of perspectives, Damien Sneed's special talent lies in his ability to synthesize many stylistic influences into a compelling and deeply satisfying whole. A recipient of the prestigious Sphinx Medal of Excellence, Sneed has recently created a concert to celebrate the artistry of Aretha Franklin; penned a musical about Nat King Cole; and composed a chamber opera about the life of Marian Anderson. Cal Performances audiences were first introduced to Sneed's 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 Christmas concert that takes the listener through Sneed's original arrangements of beloved gospel, jazz, and classical repertoire. Sneed is joined by a stellar 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. "Sneed has given himself few musical barriers during a career of deep-dive musical exploration" (*The Calgary Herald*).

Canadian Brass

Making Spirits Bright for 50 Years and Counting!

Sat, Dec 11, 8pm, ZH

For half a century, the lighthearted but seriously virtuosic Canadian Brass has been luring listeners of all ages to the rich, exciting, exuberant sound of brass music. The Grammy-winning quintet, with more than 100 recordings to its name, has charmed audiences from Moscow and Beijing to Boston and Tokyo, playing a dizzying range of repertoire including music of the Baroque, Dixieland, Broadway, and John Philip Sousa. This very 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 to make brass instruments sing. "After...decades, it's great to see Canadian Brass—practically an institution at this point—still sounding fresh, still attracting young virtuosos and, above all, still having fun with the music" (*NPR*).



DAMIEN SNEED



CANADIAN BRASS

Year-Round Favorites



YAMATO: THE DRUMMERS OF JAPAN

Pilobolus

BIG FIVE-OH!

Thu, Oct 21, 7:30pm
Fri, Oct 22, 8pm, ZH

For five decades, the 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 strength and precision of their bodies, in productions 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*).

Yamato: The Drummers of Japan

Tenmei

Sat, Jan 29, 8pm
Sun, Jan 30, 3pm, ZH

The captivating Yamato drummers visit from Nara Prefecture, the cradle of Japanese civilization, with a powerhouse program of traditional *taiko* drumming. Playing massive drums built from animal skins and ancient tree trunks, the troupe's youthful and energetic 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 unparalleled musical discipline and focus. "This is a show of unbridled enthusiasm, much humour and great musical variety" (*The Scotsman*, UK).

David Sedaris

Thu, May 5, 7:30pm, ZH

David Sedaris is a genre unto himself. For nearly 30 years, his reliably hilarious, often confessional, sometimes heartbreaking, and always totally unique take on the human condition has found expression in stories that open our eyes to all that is absurd and moving about our daily existence. In his most recent book, *The Best of Me*, 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 to delight his legions of Berkeley fans. "The genius of *The Best of Me* is that it reveals the growth of a writer, a sense of how his outlook has changed and where he finds humor.... It is miraculous to read these pieces placed close together, the earliest written without any knowledge of where things would lead, the last guffawing at the ridiculousness of where they did" (*The New York Times Book Review*).



PILOBOLUS



DAVID SEDARIS

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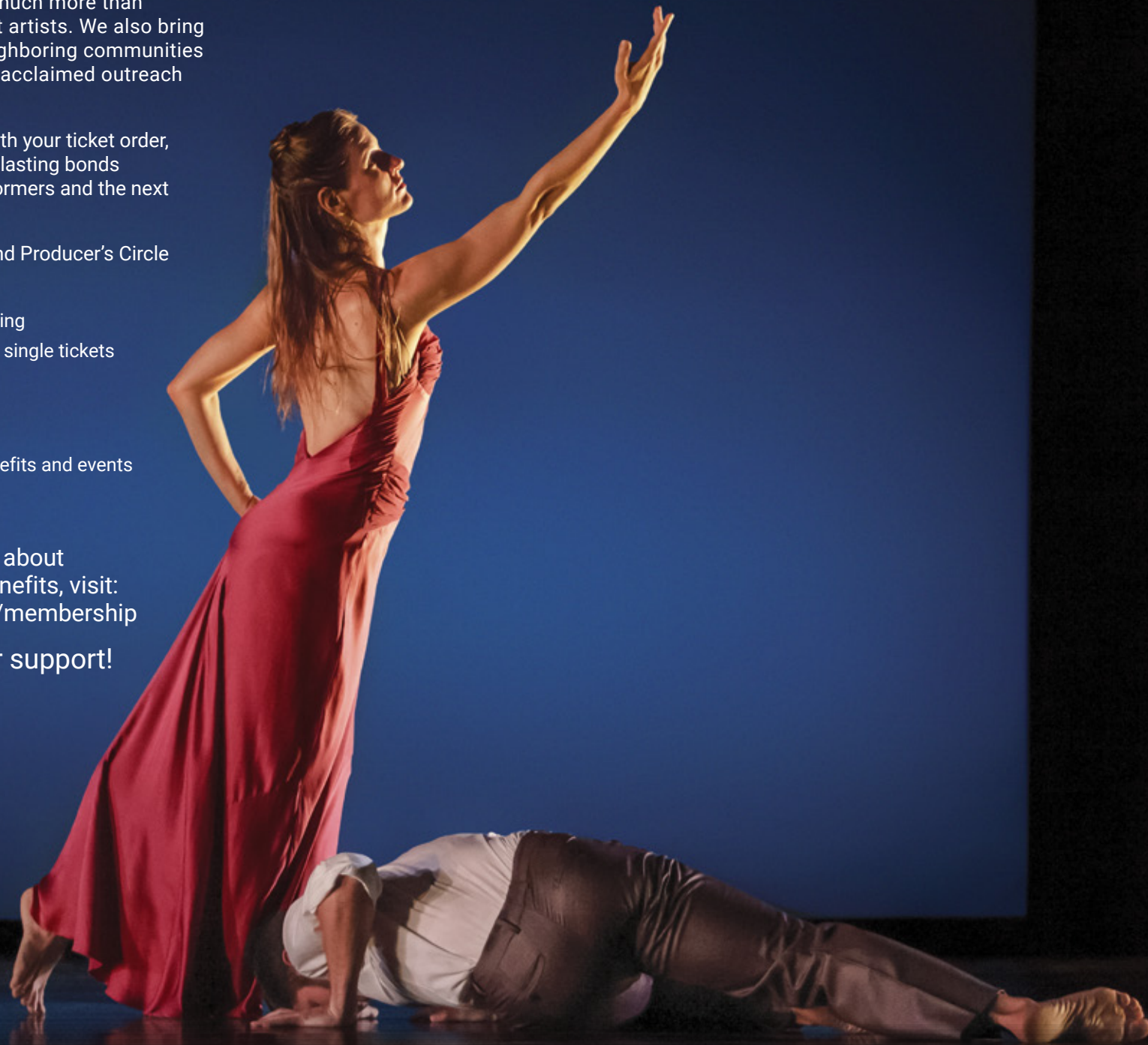
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August 2021

Not Our First Goat Rodeo
Yo-Yo Ma – Stuart Duncan – Edgar Meyer – Chris Thile
with guest Aoife O'Donovan
Sat 8/21 8pm GT Please call Ticket Office for current pricing

October 2021

Tessa Lark, violin; Amy Yang, piano
Sun 10/3 3pm ZH \$46/\$56/\$68

Bria Skonberg
Sat 10/9 8pm ZH \$46/\$56/\$68

Danish String Quartet
Sun 10/10 3pm ZH \$58/\$76/\$92

Takács Quartet
Sun 10/17 3pm ZH \$74/\$86/\$98

Pilobolus: BIG FIVE-OH!
Thu 10/21 7:30pm ZH \$36/\$44/\$54/\$62/\$70/\$78
Fri 10/22 8pm ZH \$36/\$44/\$54/\$62/\$70/\$78

Jonas Kaufmann, tenor; Helmut Deutsch, piano
Sun 10/24 3pm ZH \$50/\$65/\$85/\$95/\$125/\$175

Angélique Kidjo's Remain in Light
Fri 10/29 8pm ZH \$36/\$56/\$64/\$72/\$84/\$96

Manual Cinema's Frankenstein
Sun 10/31 3pm ZH \$48/\$64/\$82

November 2021

Ballet Hispánico: Noche de Oro – A Celebration of 50 Years!
Sat 11/6 8pm ZH \$32/\$42/\$54/\$62/\$70/\$82

The English Concert: Handel's Alcina
Harry Bicket, artistic director
Sun 11/7 3pm ZH \$42/\$52/\$64/\$82/\$98/\$125

Avi Avital, mandolin; MILOŠ, guitar
Thu 11/11 7:30pm ZH \$48/\$64/\$78

Aaron Diehl Trio: Mirror
Fri 11/12 8pm ZH \$42/\$56/\$68

Leonidas Kavakos, violin; Yuja Wang, piano
Sat 11/13 8pm ZH \$38/\$48/\$68/\$84/\$95/\$110

David Finckel, cello; Wu Han, piano
Sun 11/14 3pm ZH \$48/\$64/\$78

Vienna Boys Choir: Christmas in Vienna
Sat 11/27 8pm ZH \$40/\$48/\$58/\$74/\$98/\$108

December 2021

Kronos Quartet with special guest Mahsa Vahdat
Thu 12/2 7:30pm ZH \$48/\$60/\$72

Damien Sneed; Joy to the World: A Christmas Musical Journey
Fri 12/3 8pm ZH \$34/\$36/\$42/\$48/\$58/\$68

Vân-Anh Võ and Blood Moon Orchestra: Songs of Strength
Sat 12/4 8pm ZP \$56

Caleb Teicher & Company; Conrad Tao, piano; More Forever
Sun 12/5 3pm ZH \$32/\$38/\$48/\$56/\$68/\$78

December 2021 (cont)

Jazzmeia Horn
Fri 12/10 8pm ZP \$68

Canadian Brass: Making Spirits Bright for 50 Years and Counting!
Sat 12/11 8pm ZH \$36/\$38/\$48/\$56/\$68/\$78

Mark Morris Dance Group
Fri 12/17 8pm ZH \$42/\$54/\$62/\$82/\$95/\$110
Sat 12/18 8pm ZH \$42/\$54/\$62/\$82/\$95/\$110
Sun 12/19 3pm ZH \$42/\$54/\$62/\$82/\$95/\$110

January 2022

Ilmar Gavilán, violin; Aldo López-Gavilán, piano
Sun 1/23 5pm ZH \$46/\$56/\$68

Yamato: The Drummers of Japan, Tenmei
Sat 1/29 8pm ZH \$36/\$44/\$54/\$62/\$70/\$78
Sun 1/30 3pm ZH \$36/\$44/\$54/\$62/\$70/\$78

Paul Appleby, tenor; Conor Hanick, piano
Sun 1/30 3pm HH \$68

February 2022

Les Ballets Trockadero de Monte Carlo
Fri 2/4 8pm ZH \$40/\$52/\$66/\$78/\$87/\$104
Sat 2/5 8pm ZH \$40/\$52/\$66/\$78/\$87/\$104

Eco Ensemble: Toshio Hosokawa Portrait Concert
Sat 2/5 8pm HH \$34

Eric Lu, piano
Sun 2/6 3pm HH \$56

Wayne Shorter & Esperanza Spalding's Iphigenia, A New Opera
Sat 2/12 8pm ZH \$36/\$52/\$64/\$72/\$84/\$96

Spektral Quartet
Sun 2/13 3pm HH \$48

Two Wings: The Music of Black America in Migration
featuring Jason Moran and Alicia Hall Moran
Thu 2/17 7:30pm ZH \$36/\$42/\$48/\$56/\$68/\$78

Takács Quartet; Stephen Hough, piano
Sun 2/20 3pm HH \$92

Memphis Jookin': The Show, featuring Lil Buck
Fri 2/25 8pm ZH \$38/\$46/\$52/\$64/\$76/\$86
Sat 2/26 8pm ZH \$38/\$46/\$52/\$64/\$76/\$86

March 2022

Jordi Savall and Le Concert des Nations: Tous les matins du monde
Fri 3/4 8pm FCC \$74/\$86/\$98

The Joffrey Ballet
Fri 3/4 8pm ZH \$42/\$58/\$84/\$98/\$132/\$148
Sat 3/5 8pm ZH \$42/\$58/\$84/\$98/\$132/\$148
Sun 3/6 3pm ZH \$42/\$58/\$84/\$98/\$132/\$148

Angel Blue, soprano
Sun 3/6 3pm HH \$68

Ted Hearne and Saul Williams' Place
Sat 3/12 8pm ZH \$32/\$42/\$54/\$62/\$70/\$82

Jakub Józef Orliński, countertenor; Michał Biel, piano
Sun 3/13 3pm HH \$68

March 2022 (cont)

The Summit: The Manhattan Transfer Meets Take 6
Thu 3/17 7:30pm ZH \$36/\$56/\$64/\$72/\$84/\$96

Dorrance Dance: SOUNDspace
Fri 3/18 8pm ZP \$78
Sat 3/19 8pm ZP \$78
Sun 3/20 3pm ZP \$78

Matthew Whitaker
Sat 3/26 8pm ZP \$68

Mahler Chamber Orchestra
Mitsuko Uchida, piano and director
Mark Steinberg, concertmaster and leader
Sun 3/27 3pm ZH \$50/\$65/\$85/\$95/\$125/\$175

March/April 2022

Alvin Ailey American Dance Theater
Tue 3/29 7:30pm ZH \$42/\$54/\$62/\$82/\$95/\$110
Wed 3/30 7:30pm ZH \$42/\$54/\$62/\$82/\$95/\$110
Thu 3/31 7:30pm ZH \$42/\$54/\$62/\$82/\$95/\$110
Fri 4/1 8pm ZH \$42/\$54/\$62/\$82/\$95/\$110
Sat 4/2 2pm ZH \$42/\$58/\$84/\$110/\$135/\$150
Sat 4/2 8pm ZH \$42/\$58/\$84/\$110/\$135/\$150
Sun 4/3 3pm ZH \$42/\$58/\$84/\$110/\$135/\$150

April 2022

Jamie Barton, mezzo-soprano; Jake Heggie, piano
Sun 4/3 3pm HH \$68

yMusic
Fri 4/8 8pm HH \$48

Vienna Piano Trio
Sat 4/9 8pm FCC \$46/\$68/\$74

English Baroque Soloists; Sir John Eliot Gardiner, director
Sun 4/10 3pm ZH \$36/\$48/\$58/\$74/\$86/\$98

Angélique Kidjo's Yemanda: A Story of Africa
Sat 4/23 8pm ZH \$36/\$48/\$56/\$68/\$78/\$88

Tetzlaff Quartet
Sat 4/23 8pm HH \$86

Daniil Trifonov, piano
Thu 4/28 7:30pm ZH \$38/\$48/\$68/\$84/\$95/\$100

Danish String Quartet
Fri 4/29 8pm ZH \$58/\$76/\$92

May 2022

David Sedaris
Thu 5/5 7:30pm ZH \$36/\$52/\$64/\$72/\$84/\$96

The Tallis Scholars; Peter Phillips, director
Fri 5/6 8pm FCC \$48/\$72/\$82

Lila Downs
Sat 5/7 8pm ZH \$36/\$48/\$56/\$64/\$78/\$86

June 2022

Eifman Ballet: Russian Hamlet
Fri 6/3 8pm ZH \$42/\$58/\$84/\$110/\$138/\$160
Sat 6/4 2pm ZH \$42/\$58/\$84/\$110/\$138/\$160
Sat 6/4 8pm ZH \$42/\$58/\$84/\$110/\$138/\$160
Sun 6/5 3pm ZH \$42/\$58/\$84/\$110/\$138/\$160

Key			
ZH	Zellerbach Hall	GT	Greek Theatre
ZP	Zellerbach Playhouse	FCC	First Congregational Church, Berkeley
HH	Hertz Hall		

Prices valid through September 6, 2021. Visit us online for the current pricing. Dates, programs, venues, and performers subject to change.

calperformances.org/on-sale | 510.642.9988

2021/22 Ordering Worksheet – continued

B. Subscriber Add-on Tickets, Single Tickets, and Special Events

Subscribers to the 2021–22 season and Donors of \$1,500 and above may order single tickets to all 2021–22 season events now in this section. When ordering tickets in addition to a subscription, please take 10% off the total. Only one discount per ticket may be applied. Appropriate ID required at the door for admittance with discounted tickets.

Event	Date	Time	Seating		Price, Each	No.	Total
			1st choice	2nd choice			
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____

Subscribers only: less 10%

Subtotal B = \$ _____

Add Subtotals A and B = \$ _____

Your Cal Performances donation = \$ _____

Per-Order Service Fee (\$19 for subscriptions OR \$14 for single tickets only) = \$ _____

GRAND TOTAL = \$ _____

Seating sections are shown on venue maps on the Important Information panel and vary by performance. Refer to event listings on attached calendar for performance venues.

Dates, programs, venues, and performers are subject to change. Ticket prices published in this brochure are valid through September 6, 2021.

The Cal Performances Ticket Office on campus is not open at this time and we are unable to accept mail or in-person orders. We plan to reopen in September, and will communicate those details once we have more information.



WELCOME HOME.

A thrilling return
to **LIVE** performances!



LIL BUCK