BOARD OF TRUSTEES
2021–2022

OFFICERS
Jeffrey MacKie-Mason, co-chair
Lance Nagel, co-chair
Joe Laymon, vice chair
Sara Wilson, vice chair
Shariq Yosufzai, treasurer and secretary
Susan Graham Harrison, trustee-at-large
Cary Koh, trustee-at-large
Helen Meyer, trustee-at-large

TRUSTEES
Nancy Aldritt
Janice Brathwaite
Carol T. Christ †
Naniette Coleman
Rupali Das
Grace Davert †
Beth DeAtley
Leland Dobbs
Hilary Fox
Jeremy N. Geffen †
Bernice Greene
Lynne Heinrich
Mackenzie Hsiao ‡
Kit Leland
Sylvia R. Lindsey*
Jen Lyons
Leslie Maheras
Panos Papadopoulos
Rosemarie Rae
Linda Schieber
Françoise Stone
Leigh Teece
Augustus K. Tobes
Deborah Van Nest
Caroline Winnett
* Founding Trustee
† Ex Officio Trustee
‡ Student Representatives

FOUNDING TRUSTEES
Carole B. Berg
Merrill T. Boyce
Earl F. Cheit, Founding Chair
Robert W. Cole
Hon. Marie Collins
John Cummins
Ed Cutter
John C. Danielsen
Donald M. Friedman
Frederick Gans
Shelby Gans
Lynn Glaser
G. Reeve Gould
Margaret Stuart Graupner
Jean Gray Hargrove
Kathleen G. Henschel
Carol Nusinow Kurland
Kimun Lee
Donald A. McQuade
Ralph N. Mendelson
Marilyn Morrish
Anthony A. Newcomb
David Redo
Jim Reynolds
Madelyn Schwyn
Alta Tingle
Carol Jackson Upshaw
Julia Voorhies
Margaret Wilkerson
Wendy W. Willrich
Olly Wilson Jr.
Alvin Zeigler

EARL F. CHEIT SUSTAINING TRUSTEES
Eric Allman
Annette Campbell-White
Margot Clements
Diana Cohen
Hon. Marie Collins
Lynn Glaser
Kathleen G. Henschel
Liz Lutz
Eddie Orton
Jim Reynolds
Will Schieber
Carol Jackson Upshaw
Words cannot express my pleasure in welcoming you to this afternoon’s recital with the brilliant Takács Quartet, returning to campus for the first of two appearances this season. I’d be remiss if I didn’t share with you that today’s concert includes one of my very favorite movements in all of classical music, the achingly beautiful—and technically demanding—slow movement of Beethoven’s String Quartet in A minor, Op. 132, otherwise known as the Heiliger Dankgesang.

Beethoven rarely provided programs for his music, but here we have a clear idea of what he intended, his subtitle translating (in part) to “Holy Song of Thanksgiving from a Convalescent to the Deity.” For a couple of years, the composer hadn’t written much due to ill health (some kind of gastric illness, it seems), and he was concerned on several occasions that he might die. Beethoven wrote this music following a period of recovery that left him both thoughtful and filled with gratitude.

The longest movement in any of his quartets, this is music of uncommon power and depth—comprised of reflective and beautiful chorale sections that alternate with more lively dance-like music—and the overall effect is like a benediction coming down to us through the centuries. I find the cumulative effect in the final few minutes of the movement, as Beethoven communicates his journey towards gratitude, unlike anything else in music. It’s really hard to hold back the tears.

Along with Beethoven, today’s concert features works by Haydn and the too-rarely heard Samuel Coleridge-Taylor; it’s a terrific program, but best of all, it’s simply wonderful to be able to gather together again to listen to great music under the same roof!

When the pandemic forced Cal Performances to close its doors in March 2020, 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 significantly—and forever—changed how each of us views social justice in our time.

Of course, the pandemic remains with us to this date and future challenges—including many adjustments to “normal” procedures and policies—can certainly be expected. I encourage you to check Cal Performances’ website regularly for the most current information regarding our COVID-19 response. First and foremost, I assure you that there is nothing more important to us than the health and safety of our audience, artists, and staff. (And I remind one and all that proof of vaccination is mandatory today, as is protective masking throughout the event.)

Our season continues this month with our old friends at Pilobolus dance company (Oct 21–22) and a very special vocal recital with superstar tenor Jonas Kaufmann and pianist Helmut Deutsch (Oct 24), and our full schedule offers more of the same, 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, 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.

continued on p 20
Sunday, October 17, 2021, 3pm  
Zellerbach Hall

**Takács Quartet**
Edward Dusinberre, violin  
Harumi Rhodes, violin  
Richard O’Neill, viola  
András Fejér, cello

**PROGRAM**

Franz Joseph HAYDN (1732–1809)  
String Quartet No. 23 in F minor,  
Op. 20, No. 5, Hob.III:35  
Allegro moderato  
Minuetto  
Adagio  
Finale: Fuga a due Soggetti

Samuel COLERIDGE-TAYLOR (1875–1912)  
_Fünf Fantasiestücke_, Op. 5  
Prelude: Allegro ma non troppo  
Serenade: Andante molto  
Humoresque: Presto  
Minuet and Trio: Allegro moderato  
Dance: Vivace

**INTERMISSION**

Ludwig van BEETHOVEN (1770–1827)  
String Quartet No. 15 in A minor, Op. 132  
Assai sostenuto—Allegro  
Allegro ma non tanto  
Molto adagio—Andante  
Alla marcia, assai vivace  
Allegro appassionato

The Takács Quartet appears by arrangement with Seldy Cramer Artists,  
and records for Hyperion and Decca/London Records.

The Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder;  
the members are Associate Artists at Wigmore Hall, London.

www.takacsquartet.com
Franz Joseph Haydn (1732–1809)  
String Quartet No. 23 in F minor,  
Op. 20, No. 5, Hob.III:35  
Accustomed to the breadth and expressiveness of string quartets by those who followed Franz Joseph Haydn, we may not recognize his own quartets as groundbreaking. They are. In his Opus 20, Haydn began defining what a quartet could be—giving composers new ways of thinking about the genre, demonstrating strategies that enabled them to communicate. Here Haydn relies on each individual voice, and all four members contribute to the whole. He develops his material with a thoroughness and flexibility that allow him to embrace an expanded emotional range.  

Haydn composed the six quartets of his Opus 20 in 1772, while serving Prince Nikolaus Esterhazy as palace music director, a secure position that allowed him the leisure and freedom to experiment. Around this time, the extravagant postures of the European Baroque gave way to Sturm und Drang, a movement that would morph into Romanticism, with its elevation of human feelings and instabilities, and a love of dark forests and craggy mountain ranges. In two years, Goethe would publish his novel The Sorrows of Young Werther, which in Western literary history ruptured past from future as surely as Haydn’s Opus 20 bade earlier quartets farewell.  

Over a throbbing accompaniment in the other instruments, the first violin sings a lament, its phrases supple and long-limbed. Soon the music sheds its melancholy as it modulates from the minor mode to the major, then reverts to the opening, to begin restating the exposition. The first violin again takes the lead in the development, with a variation of the opening lament, sung in a lower register. The mood in what remains of this movement is serious, its passion balanced with restraint. Until the coda, the leader’s virtuosity has been spotlighted. Each member rises to the fore as the music ends.  
The reflective tone of the first movement continues in the Minuetto. We might expect to find some contrast in the central trio, but not even there does the atmosphere brighten noticeably. Which is not to characterize the minuet as somber. The elegance with which the individual lines of the instruments interweave offers a darkly sensuous pleasure that seduces the ear.  
The mood brightens as the major mode takes over in the Adagio. A sweetly lilting melody runs through the movement from start to finish, not so much a rondo as a good tune whose possibilities Haydn explores. That tune becomes an accompaniment to the first violin’s virtuoso flights.  
The short finale is a fugue whose two subjects proceed nervously, sotto voce until the final moments, when the music explodes.

Samuel Coleridge-Taylor (1875–1912)  
Fünf Fantasiestücke, Op. 5  
Based on the way the world of concert music has ignored composers of color, you might imagine the cards were stacked against Samuel Coleridge-Taylor, who was of mixed race. But from the start of his career and even after his early death, he was revered (if not compensated adequately, but he shared that fact of an artist’s life with many of his white colleagues). Coleridge-Taylor’s early work won the admiration of Edward Elgar, whose friend August Jaeger, the music critic and publisher immortalized as Nimrod in the Enigma Variations, described him in a single word: genius. New York musicians, comparing him to the Philharmonic’s music director, called him the African Mahler. In 1900, as a delegate to the first Pan-African Conference, which exposed the British Empire’s treatment of those in its African colonies, he aligned himself with the African-American poet Paul Laurence Dunbar and scholar W.E.B. DuBois. Theodore Roosevelt invited him to the White House in 1904. Every year between 1928 and 1939, British conductor Malcolm Sargent led mega-productions (with a chorus of as many as 800) at Royal Albert Hall of Coleridge-Taylor’s best-known work, The Song of Hiawatha, an oratorio based on Longfellow’s poem. In the aftermath of two global wars that reshaped how artists interpreted the world, the significance of the composer’s music felt diminished, and, despite its many beauties, it faded from view.
Samuel Coleridge-Taylor (he was named after the poet Samuel Taylor Coleridge) seems not to have suffered from what Victorian London considered a stigma, his birth to unwed parents. His father, Daniel Taylor, a Creole physician from Sierra Leone, returned to Africa to accept an administrative post before Alice Martin, his British girlfriend, realized she was pregnant. Daniel kept in touch with Alice and even went on to promote his son’s career, but after her baby’s birth Alice and Coleridge, as she called him, moved in with her father and his large family. The boy’s maternal grandfather introduced him to the violin and soon paid for professional lessons, his own pedagogical capacity having quickly been exceeded. At 15, Coleridge entered the Royal College of Music, alongside fellow students such as Gustav Holst and Ralph Vaughan Williams. Soon he was publishing short pieces. By the time of The Song of Hiawatha, whose various sections were completed in 1900, he was known as Samuel Coleridge-Taylor, with a hyphen between his middle name and surname—the result of a printer’s error he apparently found appealing enough to adopt.

Proud of his African roots, the composer also learned more about his US heritage in three visits to this country. His father was descended from African-American slaves freed by the British at the end of the Revolutionary War and resettled in Nova Scotia, from where they emigrated to the British colony of Sierra Leone. Coleridge-Taylor felt a powerful attraction to the United States and it is no accident that his most popular work, The Song of Hiawatha, is based on a quintessentially American story immortalized by an American poet. He considered resettling here, but, in a society beleaguered by Jim Crow, it is doubtful he would have repeated the success he enjoyed in his native land, despite the quality of his music. And his work is indeed the real thing—lyrical, impassioned, assured, and, even within the conventions of the late 19th and early 20th centuries, distinctively original. In addition to Hiawatha, his genius found its outlet in an enormous amount of chamber music, a symphony, a violin concerto, and tone poems. Like so many composers, however, Coleridge-Taylor struggled financially. He succumbed to pneumonia at 37—victim, his friends believed, of overwork and anxiety about money. He left behind a son, a daughter, and a widow on whom King George V settled an annual pension of £100 pounds (about $16,000 today), evidence of the esteem in which her late husband was held.

The Fünf Fantasiestücke—five fantasy pieces—from 1895, is a student opus whose German title reflects a 19-year-old composer’s attempt to align his work with the dominant musical tradition of the day, a practice that his contemporaries in this country also adopted from time to time. (Coleridge-Taylor never adopted it again and gave English titles to the 80-odd works that followed this one.) The German title might suggest these pieces are derivative. They are not. As a critic for London’s Musical Times wrote after the work’s premiere, “Mr. Coleridge-Taylor is a rara avis amongst students, for he has something to say that is worth saying, and he does so in his own individual way.”

The Prelude opens with a low drone, from which a rocking theme emerges. Textures are rich, and initially low strings predominate, but gradually the music rises into a higher register. The tempo relaxes in a contrasting section of sweet lyricism, giving way to reminiscences of the rocking theme, which rises once again in full flight before it descends and vanishes among more somber earthbound sounds.

We might expect conventional salon music from the way the Serenade opens, but almost immediately the piquant harmonies and melodic trajectories force us to reconsider that assessment. We are kept off-balance, not quite sure of where we stand.

The Humoresque is a forward-driving scherzo (with a lyrical central section) that might have been inspired by Dvořák.

In the Minuet and Trio, Coleridge-Taylor parodies an 18th-century dance with sharp accents and unexpectedly quirky harmonies. In the trio section, conspiratorial, dark music alternates with lighter yet mocking passages.
Opening with a drone, as did the Prelude, the concluding Dance, tense and nervous, might be a kind of ghostly folk music, incisive, and filled with brittle melodic lines.

Ludwig van Beethoven (1770–1827)
String Quartet in A minor, Op. 132
By the mid-1820s, when Beethoven wrote his last string quartets, he had long since made deafness work in his favor. Without the reality of sound to confine his imagination, new musical possibilities opened. Unconventional his late works may be, but the challenges they present to a listener are their own reward. And while Beethoven’s contemporaries may have found his late works odd, the 200 years between then and now have been filled with so many wonders and horrors that rhythmic displacements and unexpected harmonies seem more part of the world than alien to it. Beethoven’s late quartets express a kind of manifesto that make a case for living. Try to explain what ignites such music, given the circumstances Beethoven faced while creating it—ill health, a social isolation imposed in part by deafness and in part by his own less than gracious demeanor, and who knows what other wretchedness brews in a mind too immersed in sickness and misanthropy, forced too long to accommodate the loss of the one sense (as he himself put it) in which he ought to have excelled. His Opus 132 refuses even to hint at such misery. And it includes a slow movement for which the word sublime might have been invented.

Beethoven’s physicians were faced with a wreck. Even today, the medical world marvels at the composer’s many ailments—deafness, of course, but also kidney and liver disease, deteriorating bones, and cardiac arrhythmia, a malady that in recent years captured the imagination of researchers from the University of Michigan and University of Washington, who speculated that the Cavatina of the Opus 130 Quartet may owe its shape to a notated interpretation of an irregular heartbeat. A few months after Beethoven began composing his Opus 132 Quartet, in 1825, a bout of inflammatory bowel disease threatened to finish him, or so he believed. When he was able to work again, he gave thanks in this music for his recovery.

Beethoven’s hymn of gratitude, the third movement of this five-movement work, could well stand alone, it is so complete a statement. But it lies embedded between some other extraordinary music, beginning with a remarkable essay in ambiguity. Starting in the cello and moving up one by one, through the viola, then the second violin, then the first, each player intones a four-note figure whose effect achieves something other than its apparent aim. Seemingly, Beethoven intends to establish a forbidding atmosphere, and yet, even if you do not see the musicians as they enter, low strings to high, he creates an effect of slowly rising, as though from shadow into light. After this compact introduction, the first violin begins the push forward, switching abruptly from assai sostenuto to allegro. Then the cello states a theme—taken up immediately by the first violin—made up of closely spaced intervals, a phrase of three rising tones plus four falling tones. This main theme will serve as a primary reference point, recurring and binding the movement.

Throughout the exposition, impassioned writing is spelled by lyrical episodes, the serious and the buoyant interlacing, much as the introduction drew light from dark. We hear recollections of the introduction, explorations of the rising-falling reference theme, the charm of Beethoven’s songful inclinations—all of this emphasizing the delicate balance of shade and sun. In the coda, passion dominates until all falls to a whisper. Out of this near-silence, with a gradual rise into a sudden forte—mirroring the levitation we sensed in the quartet’s first moments—the ensemble joins in final, lacerating figures while the first violin injects rapidly pulsing strokes, concluding the movement in a brilliant flash of sound.

The allegro that follows is the quartet’s most conventionally structured movement, two outer sections framing a central part. After four introductory bars, we hear a rustic dance, distributed (along with its accompaniment) among the musicians in a way that keeps the simple tune fresh throughout its many appear-
ances. The central section starts as the first violin plays another dance-like tune along with a lower-string drone. The second violin accompanies this with a trembling ostinato. Individually, these sounds are not out of the ordinary. Combined, they create an oddly beautiful shimmer.

Next comes the movement, *Molto adagio*, that Beethoven inscribed *Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart*—“Holy Song of Thanksgiving from a Convalescent to the Deity, in the Lydian Mode.” The Lydian is an ancient mode associated with sacred music. In simplest technical terms, it is a major scale with the fourth degree raised a half-step. Who knows why Beethoven felt compelled to mention it in explaining his prayer? The *Heiliger Dankgesang* can easily overwhelm you. Whether or not you’re familiar with the Lydian mode is irrelevant.

The Dankgesang is a meditation. Succumb to it. Note the movement’s first four-tone phrase, so different from the phrase that opened the quartet, and yet so reminiscent of it. A little more than three minutes into the music, tempo and meter shift (to *andante* from *adagio* and from 4/4 time to 3/8) and a new theme enters, bright and optimistic. *Neue Kraft fühlen*, Beethoven writes at this point in his score—“feeling new strength.” He alternates this “recovery” music with his hymn. When he brings the hymn back for its final appearance (about 11 minutes into the movement), it is to be played *Mit inniger Empfindung*—“with the deepest feeling.” This seems an impossible direction, for Beethoven appears already to have spent the supply of emotion. And yet new depths open as the music grows increasingly hypnotic, seeming to stand still before vanishing.

One of the marvels of this quartet is how Beethoven avoids sentimentality. We inhabit his song of thanksgiving only while it unfolds. We have no time to dwell on it—or wallow in it—for what follows immediately is a short, upbeat march. Take this as evidence that the convalescent has convalesced or as a song of triumph—or simply as a palette-cleanser that now leads with no break into the finale.

After a transitional passage that offers the first violin the opportunity to dazzle and that mirrors a similar passage starting nine bars into the opening movement, the fifth movement proper begins with a swaying, confident song that sounds two centuries ahead of its time. It is the continuation of the first movement’s main theme. The music grows harsh and disjointed—the opposite of the Dankgesang. The volume dials down, then swells as the pace accelerates, rushing to the end.

—Larry Rothe

Larry Rothe’s books include *For the Love of Music* and *Music for a City, Music for the World*.

**ABOUT THE ARTISTS**

The Takács Quartet, now in its 47th season, is excited to bring to fruition several innovative projects for the 2021–22 season. With bandoneon/accordion virtuoso Julien Labro, the musicians will perform throughout the USA new works composed for them by Clarice Assad and Bryce Dessner. This season also marks the world premiere of a new quartet written for the Takács by Stephen Hough, *Les Six Rencontres*. The Takács will record this extraordinary work for Hyperion Records, in combination with quartets by Ravel and Dutilleux. *Les Six Rencontres* will receive its Bay Area premiere by the quartet in Hertz Hall in February 2022.

During the last year, the Takács marked the arrival of Grammy-award-winning violist Richard O’Neill by making two new recordings for Hyperion. Quartets by Fanny Mendelssohn Hensel and Felix Mendelssohn will be released this fall, followed next year by a disc of Haydn’s Opp. 42, 77, and 103.

In 2021–22, the Takács Quartet continues its role as Associate Artists at London’s Wigmore Hall, performing four concerts there this season. In addition to many concerts in the UK, the ensemble will play at prestigious European venues including the Paris Philharmonie, Berlin Konzerthaus, and Teatro Della Pergola.
Pilobolus
BIG FIVE-OH!

The legendary company celebrates its 50th anniversary in a program featuring vintage classics and a selection of the company's innovative signature shadow works.

Oct 21 & 22
ZELLERBACH HALL

calperformances.org | 510.642.9988
Florence. The Takács will perform throughout North America, including concerts in New York, Boston, Washington (DC), Princeton, Ann Arbor, San Francisco, Philadelphia, Vancouver, Los Angeles, Atlanta, Cleveland, and Portland.

In June 2020 the Takács Quartet was featured in the BBC television series Being Beethoven. The ensemble’s 2019 CD for Hyperion of piano quintets by Amy Beach and Elgar, with pianist Garrick Ohlsson, won a Presto Classical Recording of the Year award.

In 2014, the Takács became the first string quartet to receive the Wigmore Hall Medal. The award, inaugurated in 2007, recognizes major international artists who have a strong association with the hall. Past recipients include András Schiff, Thomas Quasthoff, Menahem Pressler, and Dame Felicity Lott. In 2012, Gramophone announced that the Takács was the first string quartet to be inducted into its Hall of Fame, along with such legendary artists as Jascha Heifetz, Leonard Bernstein, and Dame Janet Baker. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London.

The Takács Quartet is known for innovative programming. The ensemble performed a program inspired by Philip Roth’s novel Everyman with Meryl Streep at Princeton in 2014, and again with her at the Royal Conservatory of Music in Toronto in 2015. The musicians first performed Everyman at Carnegie Hall in 2007 with the late Philip Seymour Hoffman. They have toured 14 cities with the poet Robert Pinsky, collaborate regularly with the Hungarian folk group Muzsikas, and in 2010 collaborated with the Colorado Shakespeare Festival and David Lawrence Morse on a drama project that explored the composition of Beethoven’s last quartets.

The Takács records for Hyperion Records, and their releases for that label include string quartets by Haydn, Schubert, Janáček, Smetana, Debussy, and Britten, as well as piano quintets by César Franck and Shostakovich (with Marc-André Hamelin), Amy Beach, and Elgar (with Garrick Ohlsson), and viola quintets by Brahms and Dvořák (with Lawrence Power). For their CDs on the Decca/London label, the quartet has won three Gramophone Awards, a Grammy Award, three Japanese Record Academy Awards, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits. Full details of all recordings can be found in the Recordings section on the quartet’s website.

Based in Boulder at the University of Colorado, the members of the Takács Quartet are Christoffersen Faculty Fellows. The quartet has helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. Through the university, two of the quartet’s members benefit from the generous loan of instruments from the Drake Instrument Foundation. The members of the Takács are also on the faculty at the Music Academy of the West in Santa Barbara, where they run an intensive summer string quartet seminar, and they are Visiting Fellows at the Guildhall School of Music, London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér, while all four were students. It first received international attention in 1977, winning First Prize and the Critics’ Prize at the International String Quartet Competition in Evian, France. The quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The quartet made its North American debut tour in 1982. In 2001, the members of the Takács Quartet were awarded the Order of Merit of the Knight’s Cross of the Republic of Hungary, and in March 2011 the Order of Merit Commander’s Cross by the President of the Republic of Hungary.
Angélique Kidjo
Remain in Light

"Remain in Light feels like an album that Kidjo was born to sing; never has she sounded so convincing, so powerful."
—Songlines

The four-time Grammy Award winner kicks off her 2021–22 Berkeley residency as Cal Performances’ first season-long artist-in-residence with this ecstatic and bold retake on the Talking Heads’ classic 1980 album.

Oct 29
Zellerbach Hall
Executive Office
Jeremy Geffen, Executive and Artistic Director
Kelly Brown, Executive Assistant to the Director

Administration
Andy Kraus, Deputy Executive Director
Marilyn Stanley, Finance Specialist
Gawain Lavers, Applications Programmer
Ingrid Williams, IT Support Analyst
Sean Nittner, Systems Administrator

Artistic Planning
Katy Tucker, Director of Artistic Planning
Robin Pomerance, Artistic Administrator
Tiffani Snow, Manager of Artistic Operations
Allee Pitaccio, Event Manager

Development
Taun Miller Wright, Chief Development Officer
Elizabeth Meyer, Director of Institutional Giving
Jennifer Sime, Associate Director of Development for Individual Giving
Jocelyn Aptowitz, Major Gifts Associate
Jamie McClave, Individual Giving and Special Events Officer

Education and Community Programs
Rica Anderson, Interim Director, Artistic Literacy

Human Resources
Judy Hatch, Human Resources Director
Shan Whitney, Human Resources Generalist

Marketing and Communications
Jenny Reik, Director of Marketing and Communications
Ron Foster-Smith, Associate Director of Marketing
Mark Van Oss, Communications Editor
Louisa Spier, Media Relations Manager
Cheryl Games, Web and Digital Marketing Manager
Elise Chen, Email Marketing Specialist
Lynn Zummo, New Technology Coordinator

Operations
Jeremy Little, Production Manager
Alan Herro, Production Admin Manager
Kevin Rigall, Head Carpenter
Matt Norman, Head Electrician
Tom Craft, Audio Department Head
Jo Parks, Video Engineer
Eric Colby, Venue Operations Manager
Ginarose Perino, Rental Business Manager
Guillermo Cornejo, Patron Experience Manager

Stage Crew
Charles Clear, Senior Scene Technician
David Ambrose, Senior Scene Technician
Jacob Heule, Senior Scene Technician
Jorg Peter Sichelschmidt, Senior Scene Technician
Joseph Swails, Senior Scene Technician
Mathison Ott, Senior Scene Technician
Mike Bragg, Senior Scene Technician
Ricky Artis, Senior Scene Technician
Robert Haycock, Senior Scene Technician
Mark Mensch, Senior Scene Technician

Student Musical Activities
Mark Sumner, Director, UC Choral Ensembles
Bill Ganz, Associate Director, UC Choral Ensembles
Matthew Sadowski, Director of Bands/Interim Department Manager, SMA
Ted Moore, Director, UC Jazz Ensembles
Brittney Nguyen, SMA Coordinator

Ticket Office
Liz Baqir, Ticket Services Manager
Gordon Young, Assistant Ticket Office Manager
Sherice Jones, Assistant Ticket Office Manager
Tammy Lin, Patron Services Associate
Cal Performances

ANNUAL SUPPORT

Cal Performances gratefully acknowledges the following generous partners whose support enables us to produce artistic and educational programs featuring the world's finest performing artists.

INSTITUTIONAL CONTRIBUTORS

$150,000 and above
William and Flora Hewlett Foundation
Koret Foundation
Jonathan Logan Family Foundation
Meyer Sound

$10,000–$24,999
California Arts Council
Clorox Company Foundation
The Horace W. Goldsmith Foundation
Kia Ora Foundation
Pacific Harmony Foundation
Quest Foundation
The Sato Foundation
Sir Jack Lyons Charitable Trust
Louise Laraway Teal Foundation
Ting & Associates at Merrill Lynch
U.S. Bank Foundation

$75,000–$149,999
The Bernard Osher Foundation

$50,000–$74,999
Bank of America
Chancellor’s Advisory Committee on Student Services and Fees
Ann and Gordon Getty Foundation
National Endowment for the Arts
Zellerbach Family Foundation

$25,000–$49,999
Anonymous
The Fremont Group Foundation
Walter & Elise Haas Fund
Rockridge Market Hall
Wells Fargo

$5,000–$9,999
City of Berkeley
Manicaretti Italian Food Importers

Gifts In Kind
Marin Academy

INDIVIDUAL CONTRIBUTORS

Cal Performances extends its sincere appreciation to the individuals who made gifts between July 1, 2020 and June 30, 2021.

$100,000 and above
Anonymous* (4)
The Estate of Ross E. Armstrong
Nadine Tang

$50,000–$99,999
Anonymous
Diana Cohen and Bill Falik
Michael A. Harrison and Susan Graham Harrison
Helen and John Meyer
Maris and Ivan Meyerson*
Peter Washburn and Rod Brown
Gail and Daniel Rubinfeld*

$25,000–$49,999
Anonymous
The Estate of Ross E. Armstrong
Nadine Tang

$5,000–$9,999
City of Berkeley
Manicaretti Italian Food Importers

Gifts In Kind
Marin Academy
$25,000–$49,999
Anonymous (4)
Beth DeAtley
Jerome and Thao Dodson
Sakurako and William Fisher
Bernice Greene
Daniel Johnson and Herman Winkel
Greg and Liz Lutz
Jeffrey MacKie-Mason and Janet Netz
Lance and Dalia Nagel
William and Linda Schieber
Leigh Teece

$10,000–$24,999
Another Planet Entertainment: Gregg and Laura Perloff*
Art Berliner and Marian Lever
June Cheit
Margot and John Clements
Dr. Rupali Das-Melnyk and Dr. Ostap Melnyk
Jan Deming and Jeff Goodby
Barbara Dengler
Gordon Douglass and Pauline Heuring*
Hilary A. Fox
Marianne and Joseph Geagea
Lynne Heinrich
Kathleen G. Henschel and John W. Dewes
David and Susan Hodges
Charles and Helene Linker
Joel Linzner and Teresa Picchi
Richard and Jennifer Lyons
Susan Marinoff and Thomas Schrag
Patrick McCabe
Daniel and Beverlee McFadden
Donald J. and Toni Ratner Miller
Kathryn and Peter Muhs
Ditsa and Alex Pines
Rosemarie Rae
Judy Redo
Susan and Paul Teicholz
Deborah and Bob Van Nest
S. Shariq Yosufzai and Brian James

$5,000–$9,999
Anonymous (2)
Eric Allman and Kirk McKusick*
Lina Au and David Stranz
Stephen Bomse and Edie Silber
Nicholas and Janice Brathwaite
Hon. Marie Collins and Mr. Leonard Collins
Jacqueline Desoer
Bob Dixon
Lynn Feintech and Anthony Bernhardt
Sally Glaser and David Bower*
Corey Goodman and Marcia Barinaga
Al Hoffman and David Shepherd
Julie and Rob Hooper
Thomas King
Cary Koh
James and Katherine Lau
Sylvia R. Lindsey*
Kerri and Mark Lubin
Dorette P.S. Luke
Karen and John McGuinn
Nancy Orear and Teresa Basgall*
P. David Pearson and Barbara Schonborn
Trond Petersen
Rossannah Reeves
Margaret and Richard Roisman
Roger and Judith Rolke
Rachel and Matthew Scholl
Terrence Chan and Edward Sell
Warren Sharp and Louise Laufersweiler*
Larry and Pearl Toy
Laura D. Tyson and Erik S. Tarloff
Caroline Winnett

$3,500–$4,999
Claire and Kendall Allphin*
Brian Bock and Susan Rosin
David Clayton and Gayle DeKellis
Michael Dreyer and Harry Ugol
Jerry Falk
Janet Flammang and Lee Friedman
Daniel and Hilary Goldstine
Arnold Grossberg
Paul and Susan Grossberg
Nancy Levin and Daniel Caraco
ANNUAL SUPPORT

Frank and Ildiko Lewis
Donald and Susanne McQuade
Rachel Morello-Frosch and David Eifler*
Paul Nordine
David Rosenthal and Vicky Reich

$2,250–$3,499
Anonymous (4)
Edwin and Patricia Berkowitz
Diana Bersohn
Lee Bevis
Briottman Basri Family
Mike Destable and Jen Steele
Linh Do and Erno Pungor
Bob Epstein and Amy Roth
Marianne and Herb Friedman
Jeremy Geffen
Claire Greene and Walter Garms*
Marcie Gutierrez and Bret Dickey
Ian Hinchliffe and Marjorie Shapiro
Rose Adams Kelly
John Lee
Man-Ling Lee
Kit and Hayne Leland
Paul and Barbara Licht
Marjorie MacQueen
Nakamoto-Singer Family
Mona Radice
Patrick Schlesinger and Esther Hill
Sondra Schlesinger
Valerie Sopher
Trine Sorensen and Michael Jacobson
Dr. and Mrs. W. Conrad Sweeting*
Alison Teeman and Michael Yovino-Young
Henry Timnick
Ruth and Alan Tobey

$1,500–$2,249
Anonymous* (9)
Sallie and Edward Arens
Dean Artis and Vivien Williamson
Nancy Axelrod
Richard Berkins
Wolfgang Bluhm

Ed Blumenstock and Belle Huang
John and Colleen Busch
Richard Buxbaum
and Catherine Hartshorn*
Carol T. Christ
June and Michael Cohen
Robert W. Cole and Susan Muscarella
Ruth and David Collier
Robert Paul Corbett
Didier de Fontaine
Ann E. Dewart
David and Helen Dornbusch
Carol Drucker
Chris Echavia
Rebecca and Robert Epstein
Flint and Mary Evans
Dean Francis
Thomas and Sharon Francis
Tom Frey
Sandra and Robert Goldberg
Mark Goor
Carla Hesse and Thomas Laqueur
Charlton Holland
Richard and Frances Holsinger
Erik Hora
James Horio and Linda Cahill
Leslie Hsu and Richard Lenon Jr.
Barbara and John Holzrichter
Leslie and George Hume
Jacek Jarkowski and Bozena Gilewska
Judy Kahn
Adib and Karin Kanafani
Daniel F. Kane Jr. and Silvia A. Sorell
Karen Koster
Michael Korman and Diane Verducci
Sharon and Ronald Krauss
Carol Nusinow Kurland and Duff Kurland*
Paul Kwak
Sally Landis and Michael White*
Renee and Michael Lankford
Didier LeGall
Karen and Charles Fiske
Susan and Donald Lewis
Marcia C. Linn
Judy and Steve Lipson
Felicia and Genaro Lopez
Stanley and Judith Lubman
Carl and Carol Maes
Helen Marie Marcus
Therissa McKelvey and Heli Roiha
Charles and Ann Meier
David Moore and Judy Lin
Amal Moulik
Jane and Bill Neilson
Ricarda Nelson
Theresa Nelson and Barney Smits
James Nitsos
John and Amy Palmer
Irina Paperno
Andris and Dagnija Peterson
Penny Righthand
Diana V. Rogers
Bill and Leslie Rupley
Bruce and Teddy Schwab
Pat and Merrill Shanks
Robert Harshorn Shimshak
and Marion Brenner
Neal Shorstein and Christopher Doane
Chalmers Smith
Eberhard Spiller and Riki Keller-Spiller
Dr. Lynn Spitler
Bonnie Stiles
Katherine Tillotson
Carol Jackson Upshaw
Robert and Emily Warden
Peter Weiner and Sylvia Quast
Doug and Dana Welsh
Dr. Eva Xu and Dr. Roy Wang
Taun Wright
Mitchell and Kristen Yawitz
Maxine Hickman*
Nadine and James Hubbell
Jeff and Linda Jesmok
Fred Karren
Eric Keisman
Robert Kinosian
Cathy and Jim Koshland
Linda Lazzeretti*
Carl Lester*
Haoxin Li*
Suzanne Lilienthal and David Roe
Mr. and Mrs. Laurence R. Lyons
Donna Heinle and John MacInnis
Paul Mariano and Suzanne Chapot
Zina Mirsky*
Julie Morgan and Davis Osborn
Ronald D. Morrison
Anthony V. Nero Jr.
Panos Papadopoulos and Maria Mavroudi
Janet Perlman and Carl Blumstein
John Richardson and Leonard Gabriele
Barbara Rosenfeld
Katrina Russell
Hideko Sakamoto and Vijay Tella
Orville Schell
Paul Sekhri
Anonymous
Lin Tan
Dwight Tate*
Professor Jeremy Thorner
and Dr. Carol Mimura
Kimberly Webb and Richard Rossi*
Sheryl and Robert Wong

$1,000–$1,499
Anonymous* (9)
Paul and Linda Baumann
Alison K. Billman
Mr. and Mrs. Peter W. Davis*
Teresa Caldeira and James Holston
Kathy Fang

$750–999
Anonymous* (3)
James H. Abrams and Thomas Chiang
Kris Antonsen
and Susanne Stolcke-Antonsen
Debra and Charles Barnes
Ellen Barth
Barbara Bell
Judith L. Bloom*
Ann and John Carroll
ANNUAL SUPPORT

Julio Cesar and Curtis Dennison
Alison Colgan
Bernard Feather and Gina Delucchi
Clara Gerdes
Pamela L. Gordon and John S. Marvin
Katherine and Nelson Graburn
Maria and David LaForge
Ginny and Heinz Lackner*
Mimi Lou
Richard McKee
Dennis and Mary Montali
Zeese Papanikolas and Ruth Fallenbaum
Jackie Schmidt-Posner and Barry Posner
Tobey, Julie and Lucy Roland*
Karl Ruddy
Ron and Esther Schroeder
Helen Schulak
Scott and Ruth Spear*
Stephen Sugarman and Karen Carlson
Myra Sutanto Shen
Carol Takaki
Robert and Karen Wetherell

Margaret Conkey
Kathleen Correia and Stephen Evans
Ted and Patricia Dienstfrey
Michael Durphy
Lee Edlund
Carol Eisenberg and Raymond Linkerman
Dan Eisenstein
Anne and Peter Esmonde
John and Miranda Ewell
Arthur Ferman and Kay Noel
Doris Fine and Philip Selznick
Philip Gary
Brian Good
Jim Govert and Rachel Nosowsky
Linda Graham
Sheldon and Judy Greene
Kathie Hardy
Emily Hopkins
Hing On Hsu
Sharon Inkelas and Vern Paxson
Ira Jacknis
Ann Jones
Bruce Kerns and Candis Cousins
Carol Kersten
Thomas Koster
Germaine LaBerge
Beatrice Lam
Cheryl and Norman Lavers
Andrew Lazarus and Naomi Janowitz
TL Trust
John Loux
Nancy and Greg McKinney
Martin Melia
Ralph and Melinda Mendelson
Marianne Mitosinka and George Wick
Susan Nabeta-Brodsky
National Coalition of Black Women, Inc.
San Francisco Chapter*
Laura Nelson
Lori O’Brien
James Joseph Patton
Neal and Suzanne Pierce
Leslie and Joellen Piskitel*
Charles Pollack and Joanna Cooper

$500–749
Anonymous (14)
Richard M. and Marcia A. Abrams
Garrick and Terry Amgott-Kwan
Vivian and David Auslander
William and Mabry Benson
Janice Bohman and Eric Keller
Bonomo Family
David Boschwitz
and Nancy Zellerbach Boschwitz
Thomas Bosserman
Carol Marie Bowen
and Christopher R. Bowen
Jennifer Braun
Mary E. Brennan and Brian Ullensvang
Mary Brennan*
Shelagh Brodersen
Margaret Brown and Anthony Sustak
Suknan Chang
Victor Chieco
Amy Choi

MLP
David Pyle
Janet and Michael Rodriguez
Leslie Rosenfeld and Stephen Morris
Mary C. Russi*
Elizabeth Sadewhite
Angela Schillace
Terry Senne
Niran and Norma Shah
Boris Shekhter
Robert Spear
Rebecca Stanwyck
Susan and Maury Stern
Candy Stoner and Daniel Companeetz
Frank Stratton
and Christina Sauper Stratton
Rune Stromsness
Sahoko Tamagawa and William Gordon
Risa Teitelbaum
Duy Thai
Eudora Ting
Roseanna Torretto
Vince Tseng
Georgia R Turner
JP and Helen Vajk*
Max Vale
Leon Van Steen
Liz Varnhagen and Steve Greenberg
Mark and Elizabeth Voge
Verena von Dehn
Laurence and Ruth Walker
Richard Wallace
Barbara and Robert Weigand
Kirsten Weiss

Elizabeth Werter
Dick and Beany Wezelman
James Wheeler and J. L. Shon
Donna M. Williams
Linda Williams and Paul Fitzgerald
Viviana Wolinsky
Elaine Wong
E. William and Mary Alice Yund
Martha and Sheldon Zedeck
Amy and Tom Zellerbach
Ming Zhao
John Zimmermann and Diana Graham
Donlyn Lyndon and Alice Wingwall
Michael Condie

**Honorary Gifts**
Erik Hora in honor of
Judge Peggy Fulton Hora
Germaine LaBerge in honor of
David McCauley
Susan Pollack in honor of
Susan Graham Harrison

**Memorial Gifts**
Anonymous in memory of Leon Bell
Linh Do and Erno Pungor
in memory of Julie Do
Rossannah Reeves
in memory of Alan Leslie Reeves
Orville Schell in memory of Baifang Schell
Max Vale in memory of Griffin Madden
Helen Marcus
in memory of David Williamson

* Gift was entirely or partially in support of Cal Performances’ Educational and Community Programs
Please take the opportunity to explore the complete schedule through our website and season brochure and begin planning your performance calendar; now is the perfect time to guarantee that you have the best seats for all the events you plan to attend.

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.

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 home!

Jeremy Geffen
Executive and Artistic Director, Cal Performances

COVID-19 Information

Proof of vaccination status is required for entrance and masking is mandatory throughout the event. COVID-19 information is updated as necessary; please see Cal Performances’ website for the most up-to-date policies and information.

UC Berkeley does not promise or guarantee that all patrons or employees on site are vaccinated. Unvaccinated individuals may be present as a result of exemptions, exceptions, fraudulent verification, or checker error. None of these precautions eliminate the risk of exposure to COVID-19.