



music dance theater
Cal Performances
UNIVERSITY OF CALIFORNIA, BERKELEY



Caleb Teicher & Company
Conrad Tao, piano
More Forever

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 2021–2022

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With the fast-approaching end of Fall Semester—and as we move towards the holidays—things are unusually busy on the UC Berkeley campus. The same can be said about Cal Performances, where—this weekend alone—we'll enjoy visits by an array of world-class talent: the Bay Area's beloved **Kronos Quartet** with special guest, Persian classical and world music vocalist and composer **Mahsa Vahdat** (Dec 2); musical polymath **Damien Sneed** with his delightful *Joy to the World: A Christmas Musical Journey* program (Dec 3); riveting performer of the 16-string *dan tranh* (zither) **Vân-Ánh Võ** and her acclaimed **Blood Moon Orchestra** in an exciting world premiere (Dec 4); and two of the brightest lights of their generation—choreographer/dancer **Caleb Teicher** (and their amazing dance company) and pianist **Conrad Tao** in the Bay Area premiere of *More Forever*, a fresh, new music and dance collaboration. I'm so happy you could join us during what promises to be a memorable weekend; it's wonderful that we can gather together again, enjoying great live performances under the same roof!

This robust activity is especially meaningful this year, following such a prolonged period of shutdown! 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 forever—and significantly—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 later this month with an exciting return concert by jazz phenom **Jazzmeia Horn**, a hit on last year's *Cal Performances at Home* streaming season (Dec 10); the ever-popular **Canadian Brass** with its festive *Making Spirits Bright for 50 Years and Counting!* holiday program (Dec 11); and the long-awaited return to Zellerbach Hall (the group's favorite home-away-from home) by the great **Mark Morris Dance Group** (Dec 17–19). And our full 2021–22 calendar offers even more, 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.

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

continued on p. 20

Mark Morris Dance Group

Water

(Indoor Stage Premiere; 2021;
music by George Frideric Handel)

Jenn and Spencer

(2013; music by Henry Cowell)

Dancing Honeymoon

(1998; music arranged by Ethan Iverson)

V

(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.

Dec 17–19
ZELLERBACH HALL

Sunday, December 5, 2021, 3pm
Zellerbach Hall

Caleb Teicher & Company
Conrad Tao, *piano*
***More Forever* (2019)**

Choreography: Caleb Teicher in collaboration with the dancers

Music: Conrad Tao

Lighting Design: serena wong

Sound/Carpentry: Joseph Wolfslau

Set Design: Christopher Marc

Costume Design: Márion Talán

Rehearsal Director/Dance Editor: Macy Sullivan

Footwork Coach: Nic Gareiss

General Manager: Aria Roach

Dancers

Nathan Bugh, Amanda Castro, Jackson Clayton, Gaby Cook,
Naomi Funaki, Macy Sullivan, Caleb Teicher

Musician

Conrad Tao, *piano*

This afternoon's program will be performed without intermission.

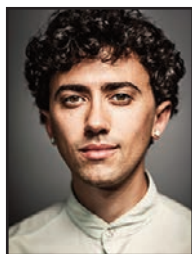
The program will last approximately 60 minutes.

More Forever was commissioned by Works & Process at the Guggenheim with leadership support provided by Charles and Deborah Adelman, with music commissioned by the Charles and Joan Gross Family Foundation, and additional commissioning funds provided by the O'Donnell-Green Music and Dance Foundation and the Mertz Gilmore Foundation Late Stage Production Stipend.

The creation of More Forever has been supported, in part, by residencies at the Pillow Lab at Jacob's Pillow Dance, Baruch College through the CUNY Dance Initiative, and Works & Process at the Guggenheim.

Caleb Teicher & Company's work is also supported through a year-round artistic residency at the American Tap Dance Foundation.

Caleb Teicher & Company has collaborated with pianist Conrad Tao to create *More Forever*, a stunning and sensitive evening-length work that blurs the lines between movement and music. Set to Tao's new contemporary score for piano and electronics, with the cast performing on a custom-built sandbox stage, dancers explore the unique sonic potential of sand-dancing using such American dance traditions as tap, vernacular jazz, and Lindy Hop. The piece, described as humorous and sentimental, whimsical and heartbreaking, brings the excitement of percussive dance and contemporary music into full-scale collaboration.



Caleb Teicher is a New York City-based dancer and choreographer specializing in musically driven dance traditions and interdisciplinary collaboration. Teicher began their career as a founding member of

Michelle Dorrance's critically acclaimed tap dance company, Dorrance Dance, while also freelancing in contemporary dance (The Chase Brock Experience, The Bang Group), Lindy Hop (Syncopated City Dance Company), and musical theater (*West Side Story* international tour and London). As a solo performer and collaborator, Teicher is known for choreographic collaborations with diverse musical talents including world-champion beatboxer Chris Celiz, composer/pianist Conrad Tao, the National Symphony Orchestra, and indie rock legends Ben Folds and Regina Spektor. In 2015, Teicher shifted their creative focus towards Caleb Teicher & Company (CT&Co), a creative home for incubating new concert-dance works that spring from Teicher's unique perspective.

CT&Co's engagements and commissions expand across the US and abroad, including at the Joyce Theater, New York City Center, Guggenheim Museum (NYC and Bilbao), Jacob's Pillow Dance Festival, and Lincoln Center Out of Doors. Teicher is the recipient of a 2019 New York City Center Choreographic

Fellowship, two "Bessie" Awards, a 2019 Harkness Promise Award, the 2020 Gross Family Prize, and a 2019 NEFA National Dance Project Production Grant. Their work has been featured by the *New York Times*, NPR, *Forbes*, *Vogue*, *Interview Magazine*, on the cover of *Dance Magazine*, and, most recently, on *The Late Show with Stephen Colbert* alongside Regina Spektor. Teicher continues to engage with dance communities as a teacher for international tap, swing, and jazz dance festivals.

www.CalebTeicher.net.

Instagram: @CalebTeicher



Conrad Tao (*piano*) has appeared worldwide as a pianist and composer and has been dubbed "the kind of musician who is shaping the future of classical music" by *New York Magazine* and an artist of "probing intellect and open-hearted vision" by the *New York Times*.

He is the recipient of the prestigious Avery Fisher Career Grant and was named a Gilmore Young Artist—an honor awarded every two years highlighting the most promising American pianists of the new generation. As a composer, he was also the recipient of a 2019 New York Dance and Performance ("Bessie") Award, for Outstanding Sound Design/Music Composition, for his work on *More Forever*, his collaboration with dancer and choreographer Caleb Teicher.

Tao has recently appeared as soloist with the Los Angeles Philharmonic, Cleveland Orchestra, New York Philharmonic, and Boston Symphony. As a composer, his work has been performed by orchestras throughout the US; his first large-scale orchestral work, *Everything Must Go*, was premiered by the New York Philharmonic in 2018–19, and will be premiered in Europe by the Antwerp Symphony this season. Tao's violin concerto, written for Stefan Jackiw, was premiered by the Atlanta Symphony under Robert Spano, and will be performed by the Baltimore Symphony under

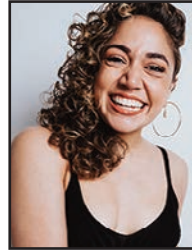
Kirill Karabits. In the 2021–22 season, he will make his London solo recital debut at Wigmore Hall, and will appear in recital throughout North America. Tao continues to tour *More Forever* and *Counterpoint* with Caleb Teicher, and as a member of the Junction Trio with violinist Stefan Jackiw and cellist Jay Campbell.

Caleb Teicher & Company (CT&Co), founded in 2015, seeks to expand the capacity of musically driven dance through innovative choreography, performance, and contextualization. The company's work represents a unique style of theatricality, humor, emotional expression, and aesthetic exploration. Whether when tap dancing with a live beatboxer or to Bach's *Goldberg Variations*, swing dancing to Ella Fitzgerald's famous recordings, or performing to a new contemporary score by pianist Conrad Tao, audiences have warmed to CT&Co's daring, interdisciplinary work. Past engagements include appearances at the Joyce Theater, the Guggenheim Museum (NYC and Bilbao), Jacob's Pillow Dance Festival, Fall For Dance at New York City Center, White Bird, the Celebrity Series Boston, UNCW, University Musical Society, ADF at DanceCleveland, Gibney Dance, Queens College, The Yard on Martha's Vineyard, LaMaMa Experimental Theater Club, and the American Tap Dance Foundation, among others.



Nathan Bugh is known worldwide for his intimately rhythmic style of Lindy Hop and vernacular jazz, and has showcased these styles in iconic venues, such as Carnegie Hall, the Apollo Theater, and the Guggenheim Museum. He is a principal dancer in the feature film *Rebel In The Rye*, and in several music videos, including the Weepies' "Be My Honey Pie." Bugh is also a swing-dance champion and avid social dancer. Active in the Lindy Hop scene since the late 1990s, he has earned numerous first-place titles in solo jazz, Lindy Hop, team, invitational, slow dance, and

mix/match divisions, and at events like the International Lindy Hop Championships. Bugh was also the choreographer of the 2015 ILHC winning team, Yeah Man. He joined Caleb Teicher & Company in 2016 for *Meet Ella*, a duet incorporating Lindy Hop with other jazz/theater styles. www.nathanbugh.com.



Born in Brooklyn, NY and raised in New Haven, CT, **Amanda Castro** is a multidisciplinary artist rooted in rhythm. Most recently seen in *Chasing Magic* by Ayodele Casel and *The Mayor of Harlem* by Jason Samuel Smith, Derrick Grant, and Dormeshia, Castro is a graduate of the California Institute of the Arts, where she studied under Glen Eddy of Nederlands Dans Theatre and Andre Tyson from Ailey company. An active founding member of the all-female percussive trio Soles of Duende and a former principal dancer with Urban Bush Women, she has starred in musical-theater productions such as *Singing In the Rain* (as Kathy Seldon), Jared Grimes' *42nd Street*, and *West Side Story* ("atomic" performances [*New York Times*] as Anita) at the Glimmerglass Festival and Lyric Opera of Chicago, among others. Castro continues to pursue the journey of deepening her practice as a rhythmic storyteller and remains a vessel for the stories that push humanity forward.



Jackson Clayton began his formal dance training at Thelma Goldberg's Dance Inn at age nine. In 2011, he enrolled in his first tap class and two years later, he joined Boston Tap Company under the leadership of Sean C. Fielder. In addition to tap, Clayton has studied jazz, contemporary, Hip Hop, ballet, and modern dance. In 2016, he joined Subject: Matter, with whom he has performed at venues such as Joe's Pub, Musikfest, Jacob's

Ilmar Gavilán, violin
Aldo López-Gavilán, piano

The musician brothers Aldo López-Gavilán and Ilmar Gavilán—the subject of the 2020 documentary film *Los Hermanos*—form a duo like no other, defined by a sweetly delicate lyricism one moment, and an infectious rhythmic energy the next. They play compositions that weave together dreamy chamber sonorities with Afro-Cuban jazz and folk forms.

Jan 23
ZELLERBACH HALL

illuminations
Place and Displacement

**Two Wings: The Music of
Black America in Migration**

West Coast Premiere

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

In a series of “gripping portraits of a vast social upheaval” (*Chicago Tribune*), Alicia Hall Moran and Jason Moran’s deeply personal *Two Wings* explores the Great Migration of six million Black Americans from the rural South to northern cities and beyond.

Feb 17
ZELLERBACH HALL

illuminations
Place and Displacement

Pillow Inside/Out, and House of Blues. In addition to performing with Subject:Matter, Clayton is also an alumnus of the 2017 School at Jacob's Pillow tap dance program, a member of Caleb Teicher & Company, and a student at Tufts University.



Gaby Cook is a veteran Lindy Hopper of all stripes. For the last 15 years, she has been an active professional on the global Lindy Hop scene—teaching and performing for events such as Her-räng Dance Camp, Lindy

Focus, Paris Jazz Roots, the Rock That Swing Festival, and the IG Hop Dance Residency in Vienna, among others. In addition to her career as a teacher, she is also a choreographer and performer. Cook is artistic director for two New York dance companies based in the language of swing and vernacular jazz: Wild Rhythm Dance Company and Gatsby Entertainment. These two companies have presented featured performances on stages like the Jacob's Pillow Inside/Out Series, Jazz at Lincoln Center, the 92nd Street Y, Midsummer Night Swing at Lincoln Center, the Great Gatsby Party, and many appearances at the Rainbow Room at Rockefeller Center. Wild Rhythm is a current dance company in residence at Brooklyn College through the CUNY Dance Initiative program for the 2019–20 season.



Naomi Funaki is a tap dancer from Tokyo, Japan, currently living and working in New York City. She has worked with Dorrance Dance's Second Company, Caleb Teicher & Company, and Music From The Sole.

Other favorite performance credits include *Tap Family Reunion*, Vail Dance Festival, Dance Against Cancer (Lincoln Center), *In The Groove*

with Dormeshia Sumbry-Edwards, *New 42nd Street Gala*, 2019 Youtube Brandcast Event (Radio City Music Hall), *Chasing the Magic* by Ayodele Casel, and Ayodele Casel and Arturo O'Farrill (Joyce Theater). Funaki is an graduate of The School at Jacob's Pillow's tap dance program (2017).



Macy Sullivan (Camas, WA) has the pleasure of working as a dancer, rehearsal director, and dance editor for Caleb Teicher & Company. Outside of CT&Co, she has performed extensively with Dance Hegin-

botham and enjoyed projects with Merce Cunningham Trust, The Bang Group, The Chase Brock Experience, and Pat Catterson. Sullivan has assisted Caleb Teicher, Michelle Dorrance, John Heginbotham, and Chase Brock in the creation and staging of works at Southern Methodist University, American Ballet Theatre, Dartmouth College, and Barnard College, respectively. Her own work has been performed at Juilliard's Center for Innovation in the Arts, the Judson Memorial Church, and the 92nd Street Y, and she has been on creative teams as a choreographer/movement specialist for theater works of Tyne Rafaeli and Helen Cespedes. Passionate about teaching, Sullivan currently is on faculty with Together in Dance, which brings creative movement residencies to public NYC elementary schools; Dance for PD®, which offers free, specialized dance classes to people with Parkinson's Disease, and Juilliard Global Ventures. Sullivan holds a BFA in dance from the Juilliard School (Martha Hill Prize, John Erskine Prize, choreographic honors). Since graduating, she has fallen in love with Lindy Hop and is eagerly exploring both lead and follow roles.

Joseph Wolfslau is a set, sound, and costume designer based in Brooklyn. Recent designs include production design for *La sonnambula*

WAYNE SHORTER & ESPERANZA SPALDING'S

...(Iphigenia)

West Coast Premiere

A Cal Performances Co-commission

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

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**A living legend of jazz
collaborates with one of
the brightest lights of the
younger generation in this new
work that reimagines what
opera can be, and asks us to
reexamine the stories we have
inherited and the choices we
make as a society.**

...(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

Feb 12
ZELLERBACH HALL



(Promenade Opera), production design for *Magnum Opus: A Retrospective* (The People Movers), sound for *The Emperor's Nightingale* (Pan Asian Rep.), sound for *The Peanut Butter Show* (Little Lord), production design for *Cendrillon* (Promenade Opera), sound for *Romulus the Great* (Yangtze Rep.), set, costumes, and sound for *410 [Gone]* (Yangtze Rep.), sound for *CoIncident* (JACK), sound for *Ski End* (New Ohio), sound for *CoVenture* (Baryshnikov), and set and costumes for *Poor Sailor* (Tugboat Collective).



serena wong is a Brooklyn-based freelance lighting designer for theater and dance, whose work has been seen in the US and Europe. Most recently she has designed for choreographers Gemma Bond, Caleb Teicher, Jaamil Olawale Kosoko, and Shamel Pitts. She enjoys biking, baking bread, and pottery.

Memphis Jookin': The Show featuring Lil Buck

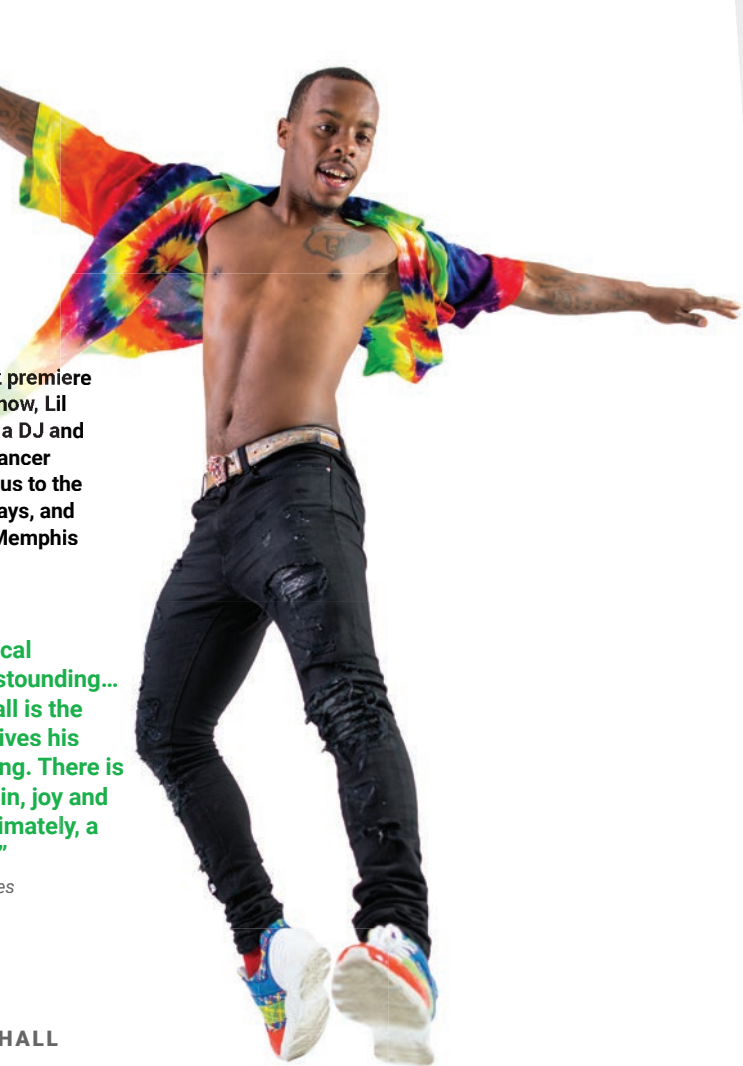
West Coast Premiere

In the West Coast premiere of this dazzling show, Lil Buck—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

Feb 25 & 26
ZELLERBACH HALL



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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.