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January marks not only the beginning of a brand new year, but also the return of Cal Performances at Home programming to our schedule. Last year, when Covid-19 shutdowns forced the cancellation of our entire 2020–21 season, this ambitious new program was extraordinarily successful in forging connections with the performing arts during some of the darkest days of the pandemic, with more than two dozen professionally produced performance videos streamed directly to audiences all over the world. For many, Cal Performances at Home provided their only meaningful contact with music, dance, and theater events. (These programs require additional investment beyond our live performance-producing efforts, for which we have received some sponsorship. If you’re moved to donate in support of digital programming, it would be greatly appreciated.)

This month’s schedule features three newly produced Cal Performances at Home programs—

- with the Danish String Quartet (streaming Jan 13–19), Caleb Teicher & Company (Jan 20–26), and the Kronos Quartet with special guest Mahsa Vahdat (Jan 27 – Feb 2)—streamed live and free of charge to your home. And on January 30, Cal Performances returns to Hertz Hall for the first time since the beginning of the pandemic for an eagerly awaited program of lieder by Beethoven, Schubert, Schumann, and Berg with tenor Paul Appleby with pianist Conor Hanick.

Looking forward, the rest of our season is similarly packed with the kind of adventurous and ambitious programming you’ve come to expect from Cal Performances. You won’t want to miss…

- the ever-popular Les Ballet Trockadero de Monte Carlo (Feb 4–5); Joffrey Ballet (Mar 4–6); and Alvin Ailey American Dance Company (Mar 29 – April 3)
- jazz legend Wayne Shorter and the brilliant esperanza spalding with their thrilling new opera …(Iphigenia) (Feb 12)
- early-music masters Jordi Savall and Le Concert des Nations (Mar 4) and the English Baroque Soloists with conductor Sir John Eliot Gardiner (Apr 10)
- the peerless London Symphony Orchestra, appearing under the direction of superstar conductor Simon Rattle (Mar 20)
- pianist extraordinaire Mitsuko Uchida with the Mahler Chamber Orchestra (Mar 27)
- our brilliant 2021–22 artist-in-residence Angélique Kidjo in her exciting new music-theater piece Yemandja (a highly anticipated Cal Performances co-commission, Apr 23)

And so much more… with dozens of performances by the world’s finest music, dance, and theater artists, stretching into May. 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.

We’re very proud of our new and updated winter brochure and know that a few minutes spent reviewing our schedule—there or online—will reveal of wealth of options for your calendar; now is 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 months.

Cal Performances is back. Happy New Year, and welcome home!

Jeremy Geffen
Executive and Artistic Director, Cal Performances
Two Wings: The Music of Black America in Migration

West Coast Premiere

Jason Moran, producer and piano
Alicia Hall Moran, producer and mezzo-soprano
Tania León, conductor
Donna Jean Murch, narrator, author of Living for the City
Imani Winds, chamber ensemble
St. John Coltrane African Orthodox Church Ensemble
Ambrose Akinmusire, trumpet
Howard Wiley, saxophone
Thomas Flippin, guitar
Juliette Jones, violin
Allison Loggins-Hull, flute
Curtis Stewart, violin
Harriet Tubman, featuring Brandon Ross, guitar
Melvin Gibbs, bass
JT Lewis, drums
and ensemble strings

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, the West, and beyond.

Feb 17
ZELLERBACH HALL
Streaming January 20–26, 2022

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 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.

Lead support for the Cal Performances at Home 2021–22 season video capture and post-production
of delayed streams from live performances is provided by the Koret Foundation.

Funding for video capture equipment in Zellerbach Hall is provided, in part,
by the Chancellor’s Advisory Committee on Student Services and Fees (CACSSF).
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
Les Ballets Trockadero de Monte Carlo

These technically stunning and shockingly elegant male ballerinos have been charming Berkeley audiences with their singular brand of ballet satire since their campus debut in 1976. 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.

Feb 4 & 5
ZELLERBACH HALL
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 Heginbotham 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 Wolfsau is a set, sound, and costume designer based in Brooklyn. Recent designs include production design for La sonnambula
Memphis Jookin’: The Show featuring Lil Buck

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
(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.), sound for *Brideshead Obliterated* (Dixon Place), 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.
The Joffrey Ballet

Among the crown jewels of America’s homegrown dance companies, the esteemed Joffrey Ballet returns to Berkeley to conclude its six-year campus residency with two programs showcasing fresh new choreographic voices and works by an international group of renowned creators, many in their West Coast premieres.

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in memory of David Williamson