



music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

OPHELIA

CAL PERFORMANCES AT HOME

Danish String Quartet



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2021–2022

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Jeremy Geffen

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 in the concert hall, you'll also find exciting live performances with violinist **Ilmar Gavilán** and his brother, pianist **Aldo López-Gavilán** (Jan 23); and tenor **Paul Appleby** with pianist **Conor Hanick** (Jan 30).

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 *Yemandjá* (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



CAL PERFORMANCES AT HOME

Streaming January 13–19, 2022

Danish String Quartet

Frederik Øland, *violin*

Rune Tonsgaard Sørensen, *violin*

Asbjørn Nørgaard, *viola*

Fredrik Schøyen Sjölin, *cello*

PROGRAM

Franz SCHUBERT (1797–1828) String Quartet in G major, D. 887
Allegro molto moderato
Andante un poco moto
Scherzo: Allegro vivace
Allegro assai

The Danish String Quartet has recorded for ECM, DaCapo, and CAvi-Music/BR Klassik.

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).

Major support for the live performance of the Danish String Quartet provided by The Bernard Osher Foundation. This performance was made possible, in part, by Patron Sponsors Kathleen G. Henschel and John W. Dewes.

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





Oil painting of Franz Schubert by Wilhelm August Rieder (1875), made from his own 1825 watercolour portrait

Life's Unpredictability:

Schubert's Quartet Swan Song

Schubert had been a prolific writer of string quartets when he was a teenager. But these early efforts were mostly trial works or were intended for the comfortable ritual of domestic music-making: a string quartet made up of family members fond of playing for themselves and friends, with the composer joining in as violist (the same “insider view” preferred by Mozart). Apart from a projected quartet in 1820 (only one movement of which, known as the *Quartettsatz*, was completed, even though it is known as his Quartet No. 12), Schubert composed no more string quartets until 1824, when he produced the first two of his final three quartets in close succession: *Rosamunde* (No. 13) and *Death and the Maiden* (No. 14).

Another pause followed, and in June 1826—over an astoundingly short period of 10 days—Schubert wrote the String Quartet No. 15 in G major, which carries no nickname. It was not performed in public during the composer's re-

maining two years of life and was the last of the final three to be published, appearing in 1851; indeed, all of Schubert's quartets, save the *Rosamunde*, were published posthumously. It is of the same vintage as Schubert's expansive Piano Sonata in G major, D. 894, which he completed in October of 1826; he is also believed to have completed the “Great” Symphony in C major in the spring or summer of that year. In each of these works, Schubert seems intent on pursuing new, daring, ambitious paths.

The extended proportions of the quartet, as well as the muscular style of its string writing (resulting in notably “big” sonorities), give the composition a sense of symphonic scope. The opening movement, above all, is enormous. Its duration can vary considerably, depending on whether the exposition repeat is followed and, of course, on tempo choices. Overall, the movement “may be regarded as epic or novelistic—in the sense used by Theodor W. Adorno in his book on Mahler,” wrote the musicologist Carl Dahlhaus.

The most immediately striking gesture is the modal ambiguity introduced in the very first measures, with their sudden shift from major to minor. This shift, more than any thematic “cell,” is the kernel of the G major Quartet and its signature—indeed, the signature of Schubert's unique sensibility. Given the contemporaneity of Beethoven, together with the magnetic influence the older composer wielded over Schubert, many commentators have compared and contrasted the significance of such modal opposition as used by both composers. Beethoven, in his “heroic” mode, deploys it with a clear narrative purpose to trace a pattern of “victory” over the troubling implications of the minor. His Fifth Symphony, for example, might be characterized as “optimistic” in the most basic sense that the future is revealed to improve over the past. But Schubert repeatedly equivocates between the modes. Unlike the intensification Beethoven requires, the feeling is closer to the unpredictability of real life.

The Andante is particularly disturbing in its dislocations of the lovely elegy in E minor with which it begins. Schubert's writing here at times verges on an avant-garde attitude. As in

the first movement, tremolos are a significant part of the texture. The sense of agitation that these tremolos stir up puzzled Dahlhaus, who wrote that it “hardly seems suited to the idea of epic composure.”

If the lighter scoring of the Scherzo seems to provide mere relief, its contrasting trio merits special attention as the work's rare oasis of composure—not epic, to be sure, but soul-restoring. It gives the modal oscillation between major and minor, which returns full force in the finale, an even fiercer, more unsettling character. Like the corresponding movement of the D minor Quartet, *Death and the Maiden*, this one assumes the aspect of a wild tarantella, the fren-

zied dance from southern Italian folklore.

Overall, comments Nørgaard, performing the late Schubert quartets alters the perception of time for the DSQ and audience alike. “Somehow you get stuck in this rabbit hole of time where you don't know whether you have played one minute or eight hours.” He contrasts this effect with a very different sense of time that Beethoven engenders. “It is because Schubert's writing is repetitive, with the same melodies coming back over and over again, in slightly different ways, with slightly different colorings. And it's a different feeling to play this music compared to all other string quartets that we have performed.”

ABOUT THE ARTISTS

Among today's many exceptional chamber music groups, the Grammy Award-nominated **Danish String Quartet** continuously asserts its preeminence. The quartet's playing reflects impeccable musicianship, sophisticated artistry, exquisite clarity of ensemble, and, above all, an expressivity inextricably bound to the music. The recipient of many awards and prestigious appointments—including *Musical America's* 2020 Ensemble of the Year and the Borletti-Buitoni Trust—the Danish String Quartet was named in 2013 as BBC Radio 3 New Generation Artists and appointed to the Bowers Program (formerly CMS Two).

In 2021–22, the Danish String Quartet introduces *Doppelgänger*, an ambitious four-year international commissioning project. *Doppelgänger* pairs world premieres from four renowned composers—Bent Sørensen, Lotta Wennäkoski, Anna Thorvaldsdóttir, and Thomas Adès—with four major works from the masterful chamber music repertoire of Schubert. The first commission, composed by Bent Sørensen and inspired by Schubert's Quartet in G Major (D. 887), received its world premiere in Amsterdam and its American premiere here at Cal Performances last fall.

In addition to performances of the *Doppelgänger* project, the Danish String Quartet gives over 20 performances throughout North

America during the 2021–22 season. Highlights include debuts at the University of Georgia, Virginia Tech's Moss Arts Center, Shriver Hall, and Virginia Arts Festival; return trips to Boston's Celebrity Series, Philadelphia Chamber Music Society, Ensemble Music Society of Indianapolis, Chamber Music Cincinnati, and University of Washington's Meany Hall; and a tour of Florida. European highlights include tours of Denmark, France, Germany, and Amsterdam.

Violinists Frederik Øland and Rune Tonsgaard Sørensen and violist Asbjørn Nørgaard met as children at a music summer camp, where they played soccer and made music together. In 2008, the three Danes were joined by Norwegian cellist Fredrik Schøyen Sjölin. Their latest album, *Prism III* (ECM)—featuring Beethoven's String Quartet No. 13, Op. 131, Bartók's String Quartet No. 1, and Bach's Fugue in C-sharp minor, BWV 849 from *The Well-Tempered Clavier*—was released in March 2021.

For more information, visit www.danish-quartet.com.

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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

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.



Mar 4–6
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Cal Performances

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West Coast Premiere

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—The New York Times

Feb 25 & 26
ZELLERBACH HALL



WAYNE SHORTER & ESPERANZA SPALDING'S

...(Iphigenia)

West Coast Premiere

A Cal Performances Co-commission

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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

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Germaine LaBerge in honor of
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Linh Do and Erno Pungor
 in memory of Julie Do
Rossannah Reeves
 in memory of Alan Leslie Reeves
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