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FOR IMMEDIATE RELEASE: January 13, 2022 updated in red February 3, 2022
[Press Room](#)



Images of esperanza spalding, Wayne Shorter, and ...(*Iphigenia*)
are available for download from the Cal Performances [press room](#).

**CAL PERFORMANCES AT UC BERKELEY
PRESENTS THE WEST COAST PREMIERE OF
WAYNE SHORTER AND ESPERANZA SPALDING'S
...(IPHIGENIA)
A CAL PERFORMANCES CO-COMMISSION
SATURDAY, FEBRUARY 12 AT 8PM
IN ZELLERBACH HALL**

**esperanza spalding to take part in a Cal Performances *Illuminations* panel
discussion with Black feminist artists and cultural workers, hosted by UC
Berkeley's Black Studies Collaboratory,
Friday, February 11 at 11am; a livestreamed and in-person event**

Berkeley, January 13, 2022 updated Feb 3, 2022 — Cal Performances at UC Berkeley presents the much-anticipated West Coast premiere of WAYNE SHORTER AND ESPERANZA SPALDING'S ...(*Iphigenia*), a fully staged new opera co-created by the jazz luminaries. The premiere will take place Saturday, February 12 at 8pm in Zellerbach Hall. ...(*Iphigenia*), a production by Real Magic (esperanza spalding and Jeff Tang) in association with Octopus Theatricals and Cath Brittan and co-commissioned by Cal Performances, is a radical re-imagining of Euripides' play *Iphigenia in Aulis*, with music by 11-time Grammy-winning composer and saxophonist Shorter, and libretto by four-time Grammy-winning bassist, composer, and vocalist esperanza spalding, who also stars in the lead role (and prefers not to capitalize her name.) Conducted by Clark Rundell, ...(*Iphigenia*) is performed by the Berkeley Symphony along with three members from the acclaimed Wayne Shorter Quartet, with a cast of 16 including a six-person male chorus. The opera is directed by Lileana Blain-Cruz with set design by iconic architect Frank Gehry.

Shorter and spalding's three-act opera is a fractured, irreverent take on the tragic Greek figure of Iphigenia, the daughter of King Agamemnon, who offered her up as a sacrifice to appease the goddess Artemis on the eve of battle. spalding's postmodern libretto places Iphigenia's perspective at the center of the opera, questioning the misogynistic and militaristic overtones of the original story and instead asking, "What if Iphigenia doesn't play along—and resists being sacrificed?" The persona of Iphigenia is split into six roles, including spalding's, and the singing combines traditional operatic vocal technique with chanting, speech, and wordless vocalizations. Shorter's dense, cinematic score places the orchestra in conversation with a jazz trio formed by three members of his longtime quartet: pianist Danilo Pérez, bassist John Patitucci, and drummer Brian Blade.

To highlight the connection of her exceptional work with the groundbreaking scholarship and ideas generated on the UC Berkeley campus, esperanza spalding will participate in a Cal Performances *Illuminations* panel discussion hosted by UC Berkeley's Black Studies Collaboratory. *The Performance of Labor/The Labor of Performance: A Convening* will take place on Friday, February 11 at 11am in Zellerbach Hall Mezzanine Lobby and will be livestreamed online at the same time. The panel will bring together Black feminist artists and cultural workers to communally explore how the forms and methods of opera, surrealism, free jazz, poetry, and dance help communicate the concerns of radical Black feminism(s). The event is free and open to the public. A recording of it will be available afterwards at calperformances.org/beyond-the-stage.

... (*Iphigenia*) is commissioned by Cal Performances at the University of California, Berkeley, CA; The John F. Kennedy Center for the Performing Arts, Washington, DC; The Broad Stage, Santa Monica, CA; ArtsEmerson, Boston, MA; MASS MoCA, North Adams, MA; and Carolina Performing Arts, Chapel Hill, NC.

Ticket Information

Tickets for *WAYNE SHORTER AND ESPERANZA SPALDING'S ... (Iphigenia)* on Saturday, February 12 at 8pm at Zellerbach Hall range from \$36–\$96 (prices subject to change). Half-price tickets are available for UC Berkeley students. Tickets are available through the Ticket Office at Zellerbach Hall, at (510) 642-9988, at calperformances.org, and at the door. For more information about discounts, visit calperformances.org/discounts.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Saturday, February 12, 8pm

Zellerbach Hall
Bancroft Way at Dana Street
UC Berkeley campus

Jazz

WAYNE SHORTER AND ESPERANZA SPALDING'S ...(*Iphigenia*)

(West Coast Premiere, 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:

Danilo Pérez, *piano*

John Patitucci, *bass*

Brian Blade, *drums*

Berkeley Symphony

Frank Gehry, *set designer*

Montana Levi-Banco, *costume designer*

Jen Schreiber, *lighting designer*

Mark Grey, *sound designer*

Produced by Jeff Tang, Cath Brittan, and Mara Isaacs

Program: Two generations of jazz royalty collaborate on the new opera Wayne Shorter and esperanza spalding's ...(*Iphigenia*), a re-imagining of Euripides' play *Iphigenia in Aulis*, with music by 11-time Grammy-winning composer and saxophonist Wayne Shorter, and a libretto by four-time Grammy-winning bassist, composer, and vocalist esperanza spalding, who also stars in the lead role. The fully staged work is performed in its West Coast premiere by members of the Berkeley Symphony, along with three members of the Wayne Shorter Quartet at its center, plus a cast of 16 including a chorus of 6. Directed by Lileana Blain-Cruz and conducted by Clark Rundell, the production features set designs by iconic architect Frank Gehry.

Tickets: \$36–\$96 (prices subject to change)

Illuminations : Place and Displacement event

The Performance of Labor/The Labor of Performance: A Convening Panel

Friday, February 11, 11am–12:30pm

Zellerbach Hall Mezzanine Lobby

Bancroft Way at Dana Street, UC Berkeley campus

To highlight the connection of her exceptional work with the groundbreaking scholarship and ideas generated on the UC Berkeley campus, artist esperanza spalding will participate in a Cal Performances *Illuminations* panel discussion hosted by UC Berkeley's Black Studies Collaboratory. *The Performance of Labor/The Labor of Performance: A Convening*, brings together Black feminist artists and cultural workers to communally explore how the forms and methods of opera, surrealism, free jazz, poetry, and dance help communicate the concerns of radical Black feminism(s).

To explore this topic, spalding, in conversation with other Black femme artists, will discuss: *What happens when we gather to create out loud, to sound it out in good company? How might improvised creative dialogue disrupt preconceived notions about the relationships between Black femininity, labor, and performance? How do we practice and witness a "Black feminist politic in making"?*

Tickets: Both in-person and virtual attendance are free and open to the public. Those who wish to attend in person are encouraged to review Cal Performances' [COVID-19 safety policies](#) and to register in advance at calperformances.org/performance-of-labor (though registration at the event is allowed); anyone wishing to join the livestream may do so at calperformances.org/performance-of-labor with no registration required. For those who

cannot attend the live event, a recording of the panel will be available for viewing afterward at calperformances.org/beyond-the-stage.

Accessibility:

All digital versions of the event will include captioning. For the in-person event, note that Zellerbach Mezzanine is wheelchair accessible. Live Spanish translation will be available in person. Attendees requiring CART or ASL interpretation or any other accommodations to fully participate may contact Barbara Montano at bmontano14@berkeley.edu or 510.664.4324 with as much advance notice as possible. Attendees are asked to please refrain from wearing any scented products, including essential oils.