

2022/23  
SEASON



# Cal Performances

music  
dance  
theater

UNIVERSITY OF CALIFORNIA, BERKELEY

Letter from  
the Director



One reason I've remained passionate about the performing arts throughout my life is their enduring ability to foster a shared understanding among people of vastly different life experiences. By engaging with live performances, we can better recognize and appreciate what moves and motivates each other; for a brief moment—but one with lasting impact—we can all exist on the same plane.

These instances when we join others in being truly captivated by a performance are unlike any other in their ability to heal, inspire, incite awe, create feelings of connection, and, at times, elicit thorny emotions that can take time to tease out. I'm elated to present our 2022–23 season, as I know that so much of what we have scheduled has the power to encourage such responses in all of us, as individuals and as a community.

Many of the performances described in this brochure speak to us in ways that transcend boundaries of both time and space. The beloved Vienna Philharmonic Orchestra, for example, as well as our own world-class San Francisco Symphony, will bring us beautiful renditions of classical music that has resonated with audiences for centuries. At the same time, we've programmed performances that offer a modern reflection on what it means to bring new works of art to life, such as William Kentridge's *SIBYL*, a theatrical and musical marvel that transforms an ancient myth about a mysterious oracle into art that speaks poignantly to the uncertainty and information overload we grapple with daily in our digital age.

Part of the reason we've been able to magnify human creativity over the years is due to technological innovations. This season's *Illuminations* theme, "Human and Machine," centers on the notion that machines were created to be of service to human beings, to enhance our communication and our capacity for artistic expression. Certainly, none of us would have been able to navigate the past two years without the aid of technology, and we have been, in equal measure, enriched and distracted by these contributions. With this technological evolution informing so many of today's performances, the question arises: How has technology served us, and how, perhaps, have our own creations taken the upper hand and changed our human experience in ways we never intended? To what extent does that which was meant to connect us, actually separate us?

All the programs described in these pages have the power to transform lives, and I'm tremendously grateful to each of you who plans to join us this season. Your support, whether as a donor, subscriber, or audience member, means that Cal Performances can continue to explore powerful ideas and experiences through the arts, and to bring us all together on exciting journeys of discovery.

On behalf of all of us at Cal Performances, thank you for taking part in these important conversations and expressions of community spirit.

**Jeremy Geffen**  
Executive and Artistic Director  
Cal Performances

VIENNA PHILHARMONIC ORCHESTRA  
FRONT COVER: WILLIAM KENTRIDGE'S *SIBYL*

Prepare to be entranced, inspired, moved, and transformed by the power of live performance.

Start planning your season now!

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### Venue Key

- ZH Zellerbach Hall
- ZP Zellerbach Playhouse
- HH Hertz Hall
- FCC First Congregational Church, Berkeley



MIAMI CITY BALLET  
GEORGE BALANCHINE'S JEWELS

2022/23 Season  
**Illuminations**

Cal Performances' *Illuminations* series connects the groundbreaking scholarship at UC Berkeley to the world-class artists performing as part of our season, and to the biggest questions of our day—shedding light on pressing topics that have the power to shape the future and transform our understanding of the world.

Through the 2022–23 season theme “Human and Machine,” *Illuminations* explores the many roles technology plays in both catalyzing and challenging creative expression and human communication. Onstage performances, public programs, and conversations will engage communities on and off campus, bringing together scholars, researchers, students, and artists to consider ways the arts, the humanities, and the sciences grapple with the influence of technology on human expression. Through six main-stage performances and related campus and online events, *Illuminations* artists this season examine the evolution of musical instruments, the complex relationships between technology creators and users, technology’s impact on the creative process, and questions raised by the growing role of artificial intelligence in our society.



MICHEL VAN DER AA'S  
*BLANK OUT*

# 2022/23 Season Illuminations



KRISTIAN BEZUIDENHOUT

## Kristian Bezuidenhout, *harpsichord and fortepianos*

Sun, Oct 30, 3pm, HH

Keyboard virtuoso Kristian Bezuidenhout has programmed a recital that illustrates the evolution of the keyboard predecessors of the modern piano, celebrating these instruments as gloriously man-made inventions and marvels of human ingenuity. Beginning on harpsichord and progressing through a series of historic fortepianos, Bezuidenhout demonstrates how the works on this program come alive on the instruments for which they were originally conceived. Carefully chosen compositions by J.S. Bach, Mozart, Schubert, Clara Schumann, and Mendelssohn illuminate the expressive nuances and idiosyncratic personalities of these unique “machines”—strings, hammers, and wood brought to vivid life by a master artist.

Patron Sponsors: Charles and Helene Linker

## Colin Currie Group Synergy Vocals

A Steve Reich Celebration

Colin Currie, *conductor and percussion*

Thu, Nov 3, 7:30pm, ZH

Percussionist Colin Currie’s acclaimed ensemble is devoted to realizing the musical vision of Steve Reich, the maverick minimalist composer whose earliest experiments with taped speech pieces went on to redefine the sound of 21st-century chamber music. One of Reich’s innovations was bringing artifacts from electronic music into acoustic music—connecting the humans playing the music to new performance practices that arose from the behaviors of machines, such as his iconic “phasing” technique inspired by loops of electronic tape. Works like *Music for 18 Musicians* combine mathematical concepts drawn from psychoacoustics with organic elements such as phrase lengths dictated by the duration of a musician’s breath.

“There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them” (*The Guardian*, London).

## Sō Percussion

Sat, Nov 12, 8pm, ZH

Sō Percussion performs new and recent works for percussion, electronics, and machines that invite an astounding spectrum of sounds and sonorities onto the concert stage. Angélica Negrón’s two compositions *gone* and *regresar* were created for the quartet accompanied by four noisemakers—inanimate objects creating fast, erratic rhythms that interact with the musicians in real time. Dan Trueman composed his epic *neither Anvil nor Pulley* to put the acoustic instruments of the quartet in a sometimes easy, sometimes confrontational conversation with digital technologies, as the players inhabit a world of computer timekeeping devices, an amplified speaker-drum, and recordings of Trueman’s own fiddle playing. Nathalie Joachim’s *Note to Self* uses pre-recorded samples and loops of her own voice to create a sonic space for processing her chronic anxiety. In each of these works, the musicians must navigate the addition of novel sounds and unseen electronic collaborators into their performance environment to realize works exploring complex human emotions.



SŌ PERCUSSION

## William Kentridge’s *SIBYL*

Bay Area Premiere

With music composed and conceived by Nhlanhla Mahlangu and Kyle Shepherd

Part 1: *The Moment Has Gone*

Part 2: *Waiting for the Sibyl*

Fri, Mar 17, 7pm

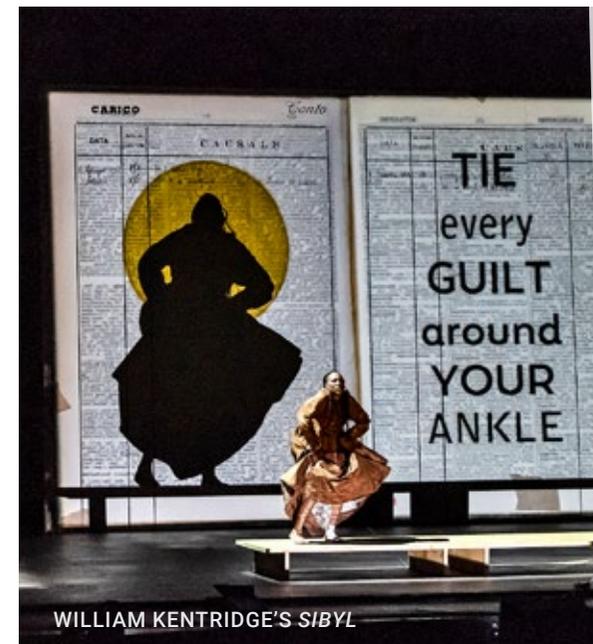
Sat, Mar 18, 8pm

Sun, Mar 19, 3pm, ZH

In his meticulously crafted new chamber opera, revered South African artist William Kentridge connects ancient wisdom with modern data-tracking. Inspired by the Greek myth of the Cumaean Sibyl—an oracle who told pilgrims’ futures by answering their questions on leaves placed at the mouth of her cave, only for them to scatter in the wind—Kentridge ruminates on the role of algorithms in contemporary life. As the artist reflects, “Our contemporary Sibyl is the algorithm that will predict our future, our health, whether we’ll get a bank loan, whether we’ll live to 80, what our genetics will be.” Through his distinctive combination of animated drawings, text collage, projections, and costumes, Kentridge lends his very handmade aesthetic to an exploration of how technology has amplified “humanity’s primordial task of making sense of the inherently tragic state of always knowing, yet never knowing, where our end will lead us.”

Major Support: The Bernard Osher Foundation

Patron Sponsors: Lance and Dalia Nagel (March 18), Nadine Tang (March 19)



WILLIAM KENTRIDGE’S SIBYL

## Michel van der Aa’s *Blank Out*

West Coast Premiere

Fri–Sat, Apr 28–29, 8pm, ZH

In composer and producer Michel van der Aa’s genre-defying chamber opera *Blank Out*, recording and playback technologies create a new realm of storytelling, where real life blurs and commingles with memories of the past, and dreams of what might have been. A lone character—played by the radiant soprano Miah Persson—interacts with video of her grown son (baritone Roderick Williams), sings along with a recording of the Netherlands Chamber Choir, and layers her singing on top of recordings of her own voice. Persson also films herself in real time as she traverses a miniature set, the images she captures projected to create an ever-shifting visual backdrop for the drama. Van der Aa’s 3D video and electronic music techniques entwine to invoke the textured, fragmented experience of processing personal tragedy and loss.



MICHEL VAN DER AA’S BLANK OUT

## Octavia E. Butler’s *Parable of the Sower*

Bay Area Premiere

Created by Toshi Reagon and Bernice Johnson Reagon  
Co-directed by Eric Ting and Signe V. Harriday

Fri–Sat, May 5–6, 8pm, ZH

In the 2024 of Octavia E. Butler’s *Parable of Sower*, there is no Internet, there are no computers or cell phones, and rather than connecting through social media, groups of people band together in isolated agrarian enclaves to fulfill the basic human needs of food, safety, and shelter. The startlingly prescient 1993 novel forecast a dystopian future wracked by climate change, pharmaceuticals gone awry, and social and political chaos born of inequality and a lack of basic resources like clean water. Realized as a congregational opera by the daughter/mother musical team of Toshi Reagon and Bernice Johnson Reagon, Butler’s story explores humanity’s attempts to recover and heal itself after its dependence on technology has gone too far.



OCTAVIA E. BUTLER’S PARABLE OF THE SOWER

Special Event



### Emanuel Ax – Leonidas Kavakos – Yo-Yo Ma

Wed, Jan 25, 7:30pm, ZH

Program to be announced

For the first time in five seasons, the classical “super trio” of pianist Emanuel Ax, violinist Leonidas Kavakos, and cellist Yo-Yo Ma reunites in Berkeley for a recital of chamber music at its very finest. Praised for its remarkable ensemble cohesion and immaculately refined interpretations, the trio recently recorded music by Brahms to rave reviews, and has been touring an all-Beethoven program to packed houses. Whatever the repertoire, critics and audiences agree: “It is undeniably exciting to hear three musicians bursting with such virtuosity and charisma together” (*The Washington Post*).

Patron Sponsors: Sakurako and William Fisher

YO-YO MA, EMANUEL AX,  
LEONIDAS KAVAKOS

Orchestra



### San Francisco Symphony Esa-Pekka Salonen, *conductor* Bertrand Chamayou, *piano*

Fri, Oct 21, 8pm, ZH

- MUSSORGSKY *Night on Bald Mountain*
- LISZT *Totentanz*, S. 126
- BERLIOZ *Symphonie fantastique*, Op. 14

Surrender to the musical macabre, and bask in the sumptuous strings, ominous winds, and foreboding brass of the San Francisco Symphony in a special Halloween season concert conducted by Music Director Esa-Pekka Salonen. The imagery is haunting and the sounds are unforgettable in these three spooky masterpieces—pagan witches dance maniacally in Mussorgsky’s *Night on Bald Mountain*; piano soloist Bertrand Chamayou grapples with the foreboding *Dies Irae* in Liszt’s blistering *Totentanz* (*Dance of Death*); and the protagonist in Berlioz’ *Symphonie fantastique* witnesses his own funeral during a demonic and surreal nightmare. Join us in welcoming Salonen back to Berkeley in his first Cal Performances appearance leading the San Francisco Symphony, a musical chemistry the *San Francisco Chronicle* has already praised as “magnificently vibrant.”

Patron Sponsor: Nadine Tang

ESA-PEKKA SALONEN

## Vienna Philharmonic Orchestra Christian Thielemann, conductor

Tue, Mar 7, 7:30pm, ZH

**SCHOENBERG** *Verklärte Nacht* for string orchestra, Op. 4  
**R. STRAUSS** *Eine Alpensinfonie*, Op. 64

Wed, Mar 8, 7:30pm, ZH

**WEBER** *Overture to Oberon*  
**BEETHOVEN** *Symphony No. 2 in D major*, Op. 36  
**MENDELSSOHN** *Symphony No. 4 in A major*, Op. 90, *Italian*

Thu, Mar 9, 7:30pm, ZH

**BRUCKNER** *Symphony No. 8 in C minor*

A not-to-be-missed season highlight! The legendary Vienna Philharmonic Orchestra returns to Zellerbach Hall with longtime collaborator Christian Thielemann at the podium. Over the course of three thrilling programs, the orchestra traverses a century of canonic repertoire—from the heroic music of Viennese classicism, through several generations of opulent Austro-German Romanticism, to

the expanded sonorities of the Second Viennese School near the turn of the 20th century. These works showcase the mighty Vienna musicians at their finest, artists renowned for playing both “rich in detail and fearsome in its intensity” (*The Guardian*).

The first program features two evocative orchestral tone poems, matching the chromaticism of Schoenberg’s emotionally saturated *Transfigured Night* with Strauss’ massive and exhilarating *An Alpine Symphony*, a symphonic masterwork depicting a day-long trek through the mountains. Spirits run high in the second program, which includes Beethoven’s lighthearted, playful Second Symphony and Mendelssohn’s beloved *Italian* Symphony, a work influenced by folk and sacred music the composer encountered during a trip to Italy.

The orchestra unleashes its full power in its final Berkeley concert, when it tackles Bruckner’s massive and magisterial Eighth Symphony, a work both orchestra and conductor recently recorded as part of an ongoing cycle of the composer’s music. “Provenance matters here. It helps if the orchestra has the music in its DNA. [Bruckner]... draws from Thielemann and the Vienna Philharmonic music-making of the rarest pedigree” (*Gramophone*).  
Patron Sponsor: Nadine Tang (March 7)



VIENNA PHILHARMONIC ORCHESTRA



## Zurich Chamber Orchestra Daniel Hope, violin

Sun, Mar 26, 5pm, ZH

**ELGAR** *Introduction and Allegro for Strings*, Op. 47

**MENDELSSOHN** *Concerto for Violin and String Orchestra in D minor*

**MAX RICHTER** *Recomposed by Max Richter: Vivaldi – The Four Seasons*

A venerated 75-year-old music institution meets one of the most distinctive compositional voices in contemporary music when the Zurich Chamber Orchestra visits with selections from Max Richter’s marvelous *Recomposed* project. Conducting from the violin, Daniel Hope leads the orchestra in Richter’s cleverly reimagined versions of Vivaldi’s timeless *The Four Seasons*. Richter’s “intriguing and imaginative” (*The Guardian*) score de- and re-constructs Vivaldi with inspiration drawn from electronic and club music, minimalist concert music, and recording studio techniques, creating a musical universe both familiar and strikingly fresh that has been a huge hit with audiences. Complementing Richter’s Vivaldi odyssey, the accomplished Zurich players also perform two timeless works for string orchestra—Elgar’s exhilarating *Introduction and Allegro* and Mendelssohn’s lively D minor violin concerto.

DANIEL HOPE AND  
ZURICH CHAMBER ORCHESTRA

# Chamber Music



## Castalian String Quartet

Sun, Mar 19, 3pm, HH

**HAYDN** String Quartet in D major, Op. 20, No. 4  
**KAIJA SAARIAHO** *Terra Memoria*  
**SCHUBERT** String Quartet in G major, D. 887

The London-based Castalian Quartet, “a feisty group, with a real personality and strong interpretative ideas” (*The Guardian*), has distinguished itself as one of the most energetic and sophisticated young string quartets performing today. Recently named quartet-in-residence at the Oxford University Faculty of Music, the ensemble is also a 2019 recipient of the Royal Philharmonic Society’s Young Artists Award. The Castalian makes its Cal Performances debut with a wide-ranging program spanning 200 years, from Haydn’s bold D major quartet from his Op. 20 set to Schubert’s restless and luminous final quartet, to contemporary Finnish composer Kaija Saariaho’s haunting *Terra Memoria*.

CASTALIAN STRING QUARTET

## Dover Quartet

Sun, Sep 25, 3pm, HH

**HAYDN** String Quartet in C major, Op. 76, No. 3, *Emperor*  
**AMY BEACH** Quartet for Strings (in one movement), Op. 89  
**MENDELSSOHN** String Quartet in E-flat major, Op. 44, No. 3

After its stunning online performance in the 2020–21 season, the increasingly in-demand Dover Quartet visits for its in-person Cal Performances debut. Reviews for that presentation were effusive—“extraordinary...across the program’s varied repertoire, this cohesive and eloquent quartet found depth, color, lucidity, power, and grace in everything they played” (*San Francisco Classical Voice*)—and the program this time is equally exciting. Haydn’s elegant *Emperor* Quartet and Mendelssohn’s masterful third quartet from his Op. 44 set bookend Amy Beach’s 1929 quartet, a lean, lyrical work built on Alaskan Inuit melodies.

## Takács Quartet

Sun, Dec 4, 3pm, HH

**HAYDN** String Quartet in F major, Op. 77, No. 2, *Lobkowitz*  
**MENDELSSOHN HENSEL** String Quartet in E-flat major  
**BEETHOVEN** String Quartet in E-flat major, Op. 127

Sun, Jan 29, 3pm, HH

**BRITTEN** String Quartet in D major, Op. 25  
**BARTÓK** String Quartet No. 6 in D minor  
**DVOŘÁK** String Quartet in G major, Op. 106

Winner of last year’s *Gramophone* Award in the Chamber Music category, the renowned Takács Quartet never fails to thrill in its Berkeley recitals. The hidden gem on the ensemble’s first 2022–23 program is Fanny Mendelssohn Hensel’s sole quartet of 1834, a bold, inventive, and distinctive work unperformed in her lifetime and forgotten until the score was discovered in the 1980s. This fascinating composition is bookended by Haydn’s ebullient final quartet and the first of Beethoven’s late-period quartets.

The ensemble’s second program this season features Dvořák’s penultimate quartet, a journey through color and textural vitality. The swirling sonorities and playfulness of Britten’s first string quartet will be familiar to fans of his operatic masterpiece *Peter Grimes*, as he was working on both pieces simultaneously. Bartók’s deeply expressive D minor quartet provides a profound emotional counterweight. “What endures about the Takács Quartet, year after year, is how equally the four players carry the music” (*The Guardian*).

Patron Sponsor: Rockridge Market Hall (January 29)

## Danish String Quartet

Fri, Apr 14, 8pm, FCC

**ANNA THORVALDSDOTTIR** New Work (Bay Area Premiere, Cal Performances Co-commission)  
**SCHUBERT** String Quartet in A minor, D. 804, *Rosamunde*  
 Lied arranged for string quartet by DSQ

The sensational Danish String Quartet returns to perform the third concert in its ongoing Doppelgänger Project, pairing Schubert’s *Rosamunde* Quartet with a newly commissioned work by Icelandic composer Anna Thorvaldsdóttir. Schubert’s serene and solemn quartet bears the weight of the composer’s declining health and heavy heart during the period of its composition—when he died a few years after its premiere, *Rosamunde* was his only quartet to have been performed publicly in its entirety; it was also his only chamber work published in his lifetime. Thorvaldsdóttir is widely admired as one of the most original voices of her generation, praised for creating vast, visceral, and ravishing musical landscapes that conjure at once a sense of “immensity and intimacy” (*Gramophone*).

Major Support: The Bernard Osher Foundation



DOVER QUARTET



TAKÁCS QUARTET



DANISH STRING QUARTET

YING FANG



**Maxim Vengerov, violin**  
**Polina Osetinskaya, piano**

Fri, Oct 14, 8pm, ZH

<b>J.S. BACH</b>	Violin Sonata in B minor, BWV 1014
<b>BEETHOVEN</b>	Violin Sonata in A major, Op. 47, <i>Kreutzer</i>
<b>SHOSTAKOVICH</b> (arr. DREZNIN)	From <i>Jewish Folk Poetry</i> , Op. 79
<b>TCHAIKOVSKY</b>	<i>Souvenir d'un lieu cher</i> , Op. 42 <i>Valse-Scherzo</i> in C major, Op. 34

Russian-born Israeli violin virtuoso Maxim Vengerov returns to Berkeley nearly 30 years after his Cal Performances debut, in a recital sparkling with expressive warmth and interpretive brilliance. The program showcases Vengerov's fluid mastery in repertoire that ranges from Beethoven's grand *Kreutzer* Sonata, to two elegant violin works by Tchaikovsky, to an instrumental arrangement of Shostakovich's intimate song cycle *From Jewish Folk Poetry*. "His technical wizardry is accompanied by a big dose of heart. There's nothing cerebral about his approach; rather, he seems instinctively to understand what makes the music go" (*The Washington Post*).

Major Support: Taube Philanthropies

Support for the presentation of Israeli artists is provided by The Sir Jack Lyons Charitable Trust.

**Kristian Bezuidenhout, harpsichord and fortepianos**

Sun, Oct 30, 3pm, HH

<b>J.S. BACH</b>	Toccatina in D minor, BWV 913
<b>MOZART</b>	Fantasia in C minor, K. 475
<b>BEETHOVEN</b>	Sonata in C minor, Op. 13, <i>Pathétique</i>
<b>SCHUBERT</b>	Andantino from <i>Moment Musicaux</i> , D. 780 Allegretto quasi andantino from Sonata in A minor, D. 537
<b>CLARA SCHUMANN</b>	Romance in A minor
<b>MENDELSSOHN</b>	Selections from <i>Songs without Words</i> Three Fantasies or Caprices, Op. 16

Among the most esteemed and sought-after keyboard artists on today's concert stages, Kristian Bezuidenhout is known for making centuries-old music sparkle and dance as if freshly conceived. The South African-born London-based artist takes Cal Performances audiences on a special journey through his instrument's evolution. Moving from the harpsichord to the fortepiano—the gloriously idiosyncratic ancestor of the modern piano—Bezuidenhout performs a sequence of carefully chosen works by J.S. Bach, Mozart, Schubert, Clara Schumann, and Mendelssohn. "The listener is drawn in by the myriad subtleties of Bezuidenhout's playing and by the glorious sounds he draws from his instrument" (*Gramophone*).

An *Illuminations*: "Human and Machine" event. Please see pages 4–7 for details.

Patron Sponsors: Charles and Helene Linker

**Ying Fang, soprano**  
**Ken Noda, piano**

Sun, Nov 6, 3pm, HH

Declared a "radiant Mozartian" by the *New York Times*, the lyric soprano Ying Fang is adored by opera lovers for her refined musicianship, pristine coloratura, and effortless purity of tone. The Chinese-born singer is a graduate of the Juilliard School as well as the Metropolitan Opera's prestigious Lindemann Young Artist Development Program, and she has appeared as Ilia in *Idomeneo*, Susanna in *Le nozze de Figaro*, and Pamina in *Die Zauberflöte* to great acclaim on stages the world over. In recital, Fang is joined by frequent accompanist Ken Noda in a program of songs by Schubert, Schumann, Mahler, R. Strauss, and others.

Patron Sponsor: Nadine Tang



MAXIM VENGEROV



KRISTIAN BEZUIDENHOUT

**Zlatomir Fung, cello**  
**Janice Carissa, piano**

Sun, Nov 20, 3pm, HH

<b>IVES</b>	Selections from <i>114 Songs</i> , arr. for cello and piano
<b>DVOŘÁK</b>	Rondo for Cello and Piano in G minor, Op. 94
<b>BEETHOVEN</b>	Cello Sonata in A major, Op. 69
<b>JUDITH WEIR</b>	<i>Unlocked</i>
<b>WALKER</b>	Sonata for Cello and Piano

Cellist Zlatomir Fung is on a roll—in 2019, he was the first American in four decades and the youngest musician ever to win First Prize in the cello division of the International Tchaikovsky Competition, and he followed that success with a 2020 Avery Fisher Career Grant. Fung lends his “refined playing...singing tone, pinpoint pitch and phrasing” (*Aspen Times*) to an eclectic and engaging program that matches cello showpieces by Beethoven and Dvořák with an arrangement of Ives songs and two contemporary works with distinctly American sensibilities. Judith Weir’s 1999 *Unlocked* is a set of five cello solos inspired by American folk songs in the Library of Congress collected by John and Alan Lomax in the 1930s, many of which were contributed by Black prisoners in Southern jails. And a masterful cello sonata by George Walker, the first Black composer to win a Pulitzer Prize for Music, combines complex rhythmic counterpoint with enthusiastic lyricism and rich blues sonorities.



ZLATOMIR FUNG

**Seong-Jin Cho, piano**

Thu, Dec 8, 7:30pm, ZH

<b>HANDEL</b>	Suite in F major, HWV 427 Suite in E major, HWV 430, <i>The Harmonious Blacksmith</i>
<b>BRAHMS</b>	<i>Variations and Fugue on a Theme by Handel</i> , Op. 24 Selections from <i>8 Klavierstücke</i> , Op. 76
<b>SCHUMANN</b>	<i>Symphonic Etudes</i> , Op. 13

Cal Performances audiences will soon hear what international critics have been buzzing about when the thrilling South Korean pianist Seong-Jin Cho makes his Berkeley debut this season. Cho won the gold medal at the Chopin International Competition in 2015, joining a cohort that includes Maurizio Pollini and Martha Argerich, and has been in high demand ever since. Lauded for “crystal-cut phrasing” (*Los Angeles Times*), “jaw-dropping panache” (*Wall Street Journal*), and “bulletproof technique” (*Washington Post*), here Cho lends his interpretive prowess to a program that includes two grand achievements of musical invention and variation: Brahms’ *Handel Variations* and Schumann’s *Symphonic Etudes*.



SEONG-JIN CHO

**Joyce Yang, piano**

Sun, Jan 22, 3pm, HH

<b>TCHAIKOVSKY</b>	Selections from <i>The Seasons</i> , Op. 37a
<b>RACHMANINOFF</b>	Selections from <i>Preludes</i> , Op. 32
<b>MESSIAEN</b>	Selected works
<b>STRAVINSKY/AGOSTI</b>	<i>The Firebird Suite</i>

Supreme lyricism, technical virtuosity, poetic nuance—Grammy-nominated pianist Joyce Yang is the whole package. A native of Seoul, South Korea, Yang is a recipient of an Avery Fisher Career Grant and is known for crafting fascinating programs that showcase her remarkable pianism. Here, she performs selections from Tchaikovsky’s short and evocative character pieces *The Seasons*, and excerpts from Rachmaninoff’s *Preludes*, some of the finest Romantic piano music ever written. Guido Agosti’s rarely performed transcription of Stravinsky’s orchestral suite from the *Firebird* ballet is a marvel of color and texture. “Her attention to detail and clarity is as impressive as her agility, balance and velocity” (*Washington Post*).

Patron Sponsors: Amy Roth and Bob Epstein



JOYCE YANG

**David Finckel, cello**

**Wu Han, piano**

Sun, Feb 5, 3pm, HH

<b>SAINT-SAËNS</b>	Cello Sonata in C minor, Op. 32
<b>BRAHMS</b>	Cello Sonata in F major, Op. 99
<b>PIERRE JALBERT</b>	Selections from <i>Ephemeral Objects</i> (California Premiere)
<b>SHOSTAKOVICH</b>	Sonata for Cello and Piano in D minor, Op. 40

Cal Performances favorites David Finckel and Wu Han return to Berkeley with a ravishing program curated with their signature thoughtfulness and flair. As co-directors of both the Chamber Music Society of Lincoln Center and Music@Menlo, “these two powerhouses have, over a period of decades, had an enormous, worldwide impact on chamber music—old and new—and have actually helped shape how people think about it in the 21st century” (*The Berkshire Eagle*). They grace Hertz Hall with their revelatory ensemble playing, honed over years of sold-out tours and acclaimed recordings. The program includes Shostakovich’s athletic D minor sonata, Brahms’ passionate Sonata No. 2 in F major, and a recently commissioned work by Pierre Jalbert that is vivid with instrumental color and rhythmic interplay.



DAVID FINCKEL AND WU HAN



ALEXI KENNEY

**Jeremy Denk, piano**

Sun, Feb 12, 3pm, HH

<b>J.S. BACH</b>	Partita in G major, BWV 829
<b>SCHUBERT</b>	Four Impromptus, D. 935
<b>COLERIDGE-TAYLOR</b>	<i>They Will Not Lend Me a Child</i>
<b>WIGGINS</b>	<i>The Battle of Manassas</i>
<b>JOPLIN and CHAUVIN</b>	<i>Heliotrope Bouquet</i>
<b>RZEWSKI</b>	"Winnsboro Cotton Mill Blues," from <i>Four North American Ballads</i>
<b>BEETHOVEN</b>	Piano Sonata in C minor, Op. 111

"A pianist you want to hear no matter what he performs" (*The New York Times*), Jeremy Denk returns to Berkeley with an artfully curated recital of American-inspired music paired with canonic works by Bach, Beethoven, and Schubert. Denk is known for bringing fresh perspective to a staggering range of repertoire, from medieval to contemporary. Two works here celebrate Black American vernacular composers whose music rarely gets its due on concert stages: "Blind Tom" Wiggins' *The Battle of Manassas* and Scott Joplin and Louis Chauvin's *Heliotrope Bouquet*. British composer Samuel Coleridge-Taylor's *They Will Not Lend Me a Child* reflects his interest in Black American spirituals; and Frederic Rzewski's "Winnsboro Cotton Mill Blues" is a movement from his *Four North American Ballads*, based on American folk and protest songs.

Patron Sponsors: Jeffrey MacKie-Mason and Janet Netz

**Alexi Kenney, violin**

**Shifting Ground**

Sun, Feb 26, 3pm, HH

Selections by **J.S. BACH** paired with music by composers including **REENA ESMAIL, DU YUN, NICOLA MATTEIS, MATTHEW BURTNER, GIUSEPPE COLOMBI,** and **SAMUEL ADAMS,** and featuring California premieres of new works by **PAUL WIANCKO, ANGÉLICA NEGRÓN,** and **SALINA FISHER**

For complete details of this wide-ranging and adventurous program, please visit the Cal Performances website.

In an intrepid act of programming, the insightful young violinist Alexi Kenney matches well-loved solo works by J.S. Bach with new compositions by the best and brightest voices in contemporary music. Kenney, a recipient of a Borletti-Buitoni Trust Award and an Avery Fisher Career Grant, enjoys melding the new with the old, the familiar with the undiscovered, and here highlights the spiritual and mystical dimensions of Bach's music. The revered Chaconne from the Partita in D minor is the jewel at the center of Kenney's recital, illuminating recent works for solo violin (with and without electronics) by a host of contemporary composers. The title *Shifting Ground* references the heart of all Baroque music—the omnipresent ground bass—upon which variations are built. "Spellbinding...[an] architect's eye for structure and space and a tone that ranges from the achingly fragile to full-bodied robustness" (*The New York Times*).

**Nina Stemme, soprano**

**Donald Runnicles, piano**

Sun, May 7, 3pm, ZH

A rare opportunity to experience Nina Stemme's extraordinary voice in recital! Noted for her brilliant performances as Turandot, Salome, Elektra, and a range of Wagnerian heroines, the Swedish dramatic soprano is considered one of the greatest, most magnetic singers in opera today, renowned for delivering "an uncanny combination of grace and nerve, sumptuousness and steel" (*Opera News*) in her unforgettable appearances. Stemme was recently a recipient of the coveted Birgit Nilsson Prize, the second singer and the only woman to be honored in the prestigious award's history. She sings a program that includes works by Wagner and Korngold, plus a selection of Swedish songs, accompanied by another opera luminary at the piano—Donald Runnicles, former music director of San Francisco Opera.

Major Support: The Bernard Osher Foundation



JEREMY DENK



NINA STEMME



JOYCE DIDONATO

**Rachell Ellen Wong, violin**  
**Coleman Itzkoff, cello**  
**David Belkovski, harpsichord**

**The Grand Tour**

Sun, Oct 23, 3pm, HH

- BIBER** Violin Sonata in E minor
- HERRANDO** Violin Sonata in A major, *El jardín de Aranjuez*
- VERACINI** Violin Sonata Accademice in D minor, Op. 2, No. 12
- TARTINI** Violin Sonata in G minor, *Il trillo del Diavolo*, arr. for solo violin
- J.S. BACH** Violin Sonata in A major, BWV 1015
- CORELLI** Violin Sonata in D minor, Op. 5, No. 12, *La Folia*

A rising star of historically informed performance, Rachell Ellen Wong brings rare expressive nuance and refreshing vitality to her famously soft-spoken instrument of choice, the Baroque violin. Wong is a recipient of a prestigious 2020 Avery Fisher Career Grant, and the only early-music specialist recognized in the award's history. In her Cal Performances debut, she performs a signature work, Biber's Sonata No. 5; a solo arrangement of Tartini's fiery *The Devil's Trill*; and dazzling sonatas by Corelli, Herrando, Veracini, and Bach, accompanied by harpsichordist David Belkovski and cellist Coleman Itzkoff.

**Patron Sponsors: Nadine Tang and Anonymous**

**Jordi Savall**  
**Le Concert des Nations**

Thu, Nov 10, 7:30pm, FCC

"Wherever Jordi Savall wishes to travel, an audience will follow" (*The New York Times*)—that certainly sums up the loyalty and affection that Berkeley fans have developed for Savall's supreme artistic intellect and instrumental virtuosity, forged over nearly three decades of annual visits. The Catalan viol virtuoso, conductor, and intrepid musical explorer is revered for his expansive programs that cross epochs and borders, using historically informed music performance to reveal diverse cultures, migrations, and movements. In recent years, his grand projects have explored the trans-Atlantic slave trade and musical exchanges between East and West and Christian and Arab, often returning closer to home to share lost treasures of the Iberian Baroque. Welcomed back to Berkeley again this season, Savall performs with his consummate period ensemble, Le Concert des Nations.

**Patron Sponsors: Susan Graham Harrison and Michael A. Harrison**

**Joyce DiDonato: Eden**

Sat, Jan 21, 8pm, ZH

- Joyce DiDonato**, executive producer and mezzo-soprano
- Il Pomo d'Oro**
- Zefira Valova**, conductor
- Marie Lambert-Le Bihan**, stage director
- John Torres**, lighting designer

**A Cal Performances Co-commission**

From the expansive musical mind of Joyce DiDonato comes *Eden*, the renowned mezzo-soprano's latest project exploring the majesty, might, and mystery of the natural world. As in her well-received Cal Performances program *In War & Peace: Harmony Through Music*, DiDonato is joined by longtime partners, the early-music ensemble Il Pomo d'Oro. The theatrical, semi-staged concert features music from the 17th to 21st centuries by Handel, Gluck, Cavalli, Wagner, Mahler, Ives, and Copland. Oscar-winning British composer Rachel Portman composes a new work specially for the project, setting a text by American poet Gene Scheer for *The First Morning of the World*. "Joyce sings and the world is suddenly brighter. She compels us to listen actively, to hear things anew" (*Gramophone*).

**Major Support: The Bernard Osher Foundation**



RACHELL ELLEN WONG



JORDI SAVALL



THE ENGLISH CONCERT

### The English Concert

Harry Bicket, *conductor*  
 The Clarion Choir  
 Steven Fox, *artistic director*  
 Sun, Mar 5, 3pm, ZH

HANDEL *Solomon*, HWV 67  
 (complete oratorio, performed in concert)

Ann Hallenberg (*Solomon*), *mezzo-soprano*  
 Christina Gansch (*Solomon's Queen*), *soprano*  
 Elena Villalón (*Nicaule, Queen of Sheba*), *soprano*  
 Brandon Cedel (*Levite*), *bass-baritone*  
 James Way (*Zadok*), *tenor*  
 Niamh O'Sullivan (*Second Harlot*), *mezzo-soprano*

Britain's eminent early-music ensemble returns to Berkeley to perform Handel's glorious *Solomon* (1748), based on Biblical stories of the great king's wisdom and justice and the ushering of a golden age of peace, piety, and prosperity. Among the composer's many brilliant English oratorios, *Solomon* stands out as an especially jubilant and sumptuous work, featuring a double chorus, stunning arias such as "Will the sun forget to streak," and gorgeous orchestrations like the sprightly oboe-and-strings feature, "Arrival of the Queen of Sheba." The Swedish mezzo-soprano Ann Hallenberg, a beloved Baroque music diva, sings the title role. "Hallenberg's exceptionally wide-ranging, ruby-color mezzo, with its serene legato and jaw-dropping coloratura, has inevitably made her a go-to artist" (*The New York Times*).

Patron Sponsors: Bernice Greene, The Estate of Ross E. Armstrong, Anonymous

### Mahan Esfahani, *harpsichord*

Sun, Apr 2, 3pm, HH

BYRD, after DOWLAND *Lachrimae Pavan*  
 BYRD *The Bells*  
 Fantasia MB 27  
 J.S. BACH *English Suite in G minor, BWV 808*  
 BRETT DEAN *ByrdSong Studies*  
 (US Premiere)  
 D. SCARLATTI *Selected keyboard sonatas*

Performances by the Iranian-born harpsichordist Mahan Esfahani leave critics breathless and audiences rapt—his light touch and superhuman agility conjuring interpretations that are "exquisite beyond measure" (*Los Angeles Times*). Esfahani—a highlight of the 2020–21 *Cal Performances at Home* streaming series—bristles at many of the conventions of historical performance, and enjoys programming Baroque works alongside contemporary compositions. Here, in addition to music by Bach and Scarlatti, he pairs three of William Byrd's pioneering and virtuosic 16th-century keyboard works with a new composition by Australian composer Brett Dean. Dean's *ByrdSong Studies*, for solo harpsichord with prerecorded voices, celebrates Byrd's unique and influential style, and the transgressive mass settings Byrd wrote for clandestine Catholic services during the Protestant Reformation.

Patron Sponsor: Françoise Stone

### Tallis Scholars

Peter Phillips, *director*

Thu, Apr 27, 7:30pm, FCC

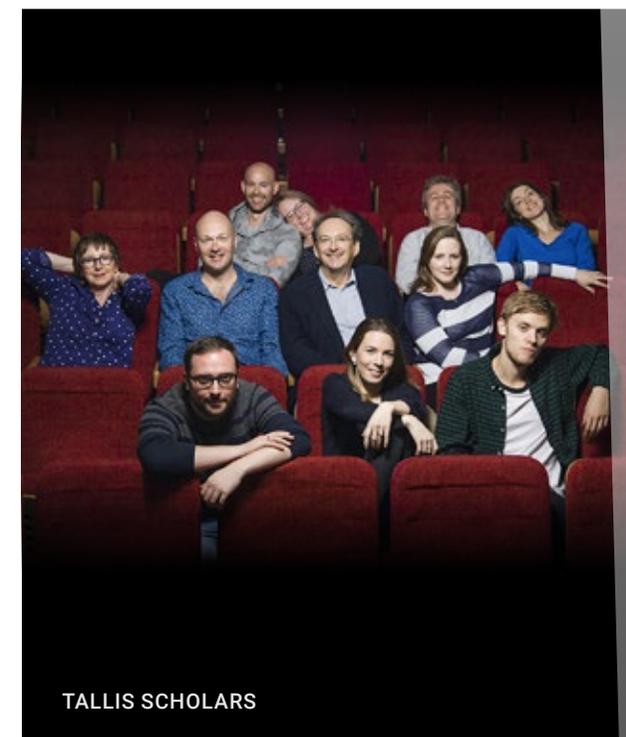
GIBBONS *O clap your hands*  
 TALLIS *Suscipe quaeso*  
 NICO MUHLY *Rough Notes* (West Coast Premiere)  
 BYRD *Tribue domine*  
 PALESTRINA *Te e Petrus*  
 JOHN RUTTER *Hymn to the Creator of Life*  
 GOMBERT *Lubegat David*  
 DES PREZ *Alsalon, fili mi*  
 ARVO PÄRT *Which was the Son of...*

Celebrating their 50th anniversary this season, the peerless Tallis Scholars are at the very height of their powers, winning both the Recording of the Year and the Choral Award in *BBC Music Magazine* last year, and taking home the 2021 *Gramophone Music Award* in Early Music. These Berkeley favorites are master performers of sacred Renaissance choral music, and here lend their crystalline clarity and pinpoint precision to an exciting program of works that includes Tallis' monumental *Suscipe quaeso*, Byrd's masterful *Tribue domine*, and contemporary works by Nico Muhly and Arvo Pärt.

Patron Sponsors: Susan Graham Harrison and Michael A. Harrison



MAHAN ESFAHANI



TALLIS SCHOLARS

**Colin Currie Group**  
**Synergy Vocals**  
**A Steve Reich Celebration**

Colin Currie, *conductor and percussion*  
 Thu, Nov 3, 7:30pm, ZH

**STEVE REICH** *Tehillim*  
*Traveler's Prayer* (West Coast Premiere,  
 Cal Performances Co-commission)  
*Music for 18 Musicians*

The Colin Currie Group was founded by its namesake to celebrate and showcase the music of Steve Reich, and in its 15-year history has developed a close collaborative relationship with the Pulitzer Prize-winning composer. Currie is a world-class percussionist, and has assembled a superlative ensemble of percussion, strings, keyboards, and winds, augmented by the fantastic Synergy Vocals, to perform Reich's challenging music—from his iconic works of the 1970s and 1980s to brand-new commissions. Here in Berkeley, the group celebrates Reich's 86th birthday, performing his influential *Music for 18 Musicians* and his classic *Tehillim*, the first work in which he explored his Jewish heritage. A Cal Performances co-commission, *Traveler's Prayer* is a sinuous, pensive setting of three Old Testament texts—a work the *Guardian* describes as “very different from anything Reich has composed before.”  
 An *Illuminations*: “Human and Machine” event. Please see pages 4–7 for details.



COLIN CURRIE GROUP

SŌ PERCUSSION



**Sō Percussion**

Sat, Nov 12, 8pm, ZH

**ANGÉLICA NEGRÓN** *gone and regresar*  
 (Bay Area Premiere)

**NATHALIE JOACHIM** *Note to Self*  
 (Bay Area Premiere)

**DAN TRUEMAN** *neither Anvil nor Pulley*  
 An *Illuminations*: “Human and Machine” event.  
 Please see pages 4–7 for details.

Thu, Apr 20, 7:30pm, ZH

**with Caroline Shaw, voice**

**SŌ PERCUSSION**  
**and CAROLINE SHAW** *Let the Soil Play Its Simple Part*  
 (West Coast Premiere)

**JASON TREUTING** *Amid the Noise*

The singular new-music ensemble Sō Percussion, celebrated for its “exhilarating blend of precision and anarchy, rigor and bedlam” (*New Yorker*), plays two concerts highlighting three millennial voices who are part of an inspiring generation of women composers currently revitalizing the contemporary music landscape. In the quartet’s first visit, two short pieces by Puerto Rican-born composer Angélica Negrón explore interactions between the quartet’s percussion instruments and pre-programmed electronic noisemakers, and Nathalie Joachim’s *Note to Self* combines pre-recorded loops of her own voice with virtuosic percussion writing as a way of processing her chronic anxiety.

The second concert features Pulitzer Prize-winning composer Caroline Shaw as guest vocalist, in the West Coast premiere of a luminous new set of 10 songs Shaw co-composed with the members of the quartet. *Let the Soil Play Its Simple Part*, an exploration of soil cultivation as a metaphor for creativity and collaboration, exploits Shaw’s remarkable ear for melody and harmony and Sō’s playful sense of rhythmic invention. The artists draw inspiration from James Joyce, ABBA, American roots music, plainchant, Christian hymns, and stories from the Old Testament. “Whether inverting an old song or sculpting a whirlwind from dust, Shaw’s work highlights the divine in the ordinary” (*Pitchfork*).

**Eco Ensemble**

David Milnes, *director*  
 Sat, Feb 4, 8pm, HH

<b>KEN UENO</b>	<i>blood blossoms</i>
<b>EDMUND CAMPION</b>	<i>The Velvet Algorithm</i> (World Premiere)
<b>AMADEUS JULIAN REGUCERA</b>	<i>And in the end, breathless and clothed in fire</i>
<b>TOSHIO HOSOKAWA</b>	<i>Voyage V</i> (US Premiere)

Eco Ensemble, UC Berkeley's acclaimed ensemble-in-residence, specializes in nuanced performances of music by living composers. Under the direction of new-music champion and faculty member David Milnes, this season the group showcases works by a selection of music department composers as well as Toshio Hosokawa, the 2023 distinguished Bloch Lecturer. The works on the program take their inspiration from a wide range of influences that include Beat poet William S. Burroughs (Ueno) and Filipino modernist José Garcia Villa (Regucera), as well as traditional Japanese art forms such as calligraphy and *gagaku* (Hosokawa). The concert also features the world premiere of a new composition by UC Berkeley professor Edmund Campion, director of the Center for New Music and Audio Technologies.  
 Patron Sponsor: Françoise Stone

**Kronos Quartet**  
 with special guest Wu Man, *pipa*

Sat, Apr 1, 8pm, ZH

<b>TERRY RILEY</b>	<i>The Cusp of Magic</i> (first movement)
<b>TRADITIONAL</b> (arr. Wu Man, real. Danny Clay)	<i>Glimpses of Muqam Chebiyat</i>
<b>WU MAN</b> (real. Danny Clay)	<i>Two Chinese Paintings</i>
<b>TAN DUN</b>	<i>Ghost Opera</i>

Kronos Quartet visits with frequent collaborator Wu Man for a kaleidoscopic program of compositions written for the unique instrumentation of string quartet plus *pipa*. Terry Riley's *The Cusp of Magic* creates a sweet and joyful synergy between the quartet and the plucked Chinese lute. Tan Dun's otherworldly, ritualistic *Ghost Opera* was written for the first meeting of this quintet in 1994 and has remained in Kronos' repertoire ever since. The two works are complemented by a Wu Man original composition and her arrangements of Chinese traditional themes, created for Kronos' open access education initiative *Fifty for the Future*. "[Kronos'] ability to inhabit completely different musical and cultural worlds within minutes of each other betrays the quartet's depth of study, musical and technical prowess, and devotion to a variety of musical cultures and styles" (*The Strad*).

Patron Sponsors: Linda and William Schieber

**Michel van der Aa's**  
*Blank Out*

West Coast Premiere  
 Fri-Sat, Apr 28-29, 8pm, ZH

**Cast**  
 Miah Persson, *soprano*  
 Roderick Williams, *baritone* (film)  
 Netherlands Chamber Choir (film)  
 Klaas Stok, *conductor*

**Creative Team**  
 Michel van der Aa, *composer, film and stage director*  
 Sophie Motley, *dramaturg*  
 Floriaan Ganzevoort, *lighting designer*  
 Frank van der Weij, *production development*  
 Thom Stuart, *movement advisor*  
 Joost Rietdijk, *director of photography*  
 Melvin Kant and William Griffioen, *film producers*

In a performance the *Guardian* called "an astonishing *tour de force*," Swedish soprano Miah Persson enthalls at the center of *Blank Out*, Michel van der Aa's chamber opera about tragedy, memory, and loss. Persson is the sole performer onstage, but throughout the work, she interacts with a video of her character's grown son (baritone Roderick Williams), sings with a recording of the Netherlands Chamber Choir and with layered recordings of her own voice, and films herself as she navigates a miniature set of a country house, the imagery projected in real time to create the 3D backdrop that she inhabits onstage. In van der Aa's singular creation, what is real and now melds with what is remembered and what is felt as Persson and Williams reveal a shared trauma, inspired by the life and work of South African poet Ingrid Jonker.  
 An *Illuminations*: "Human and Machine" event.  
 Please see pages 4-7 for details.



MICHEL VAN DER AA'S BLANK OUT



KRONOS QUARTET



ECO ENSEMBLE



**Miami City Ballet**  
George Balanchine's *Jewels*

Fri-Sat, Sep 23-24, 8pm  
Sun, Sep 25, 3pm, ZH

George Balanchine's elegant and animated *Jewels* (1967) has been dazzling audiences ever since it premiered more than 50 years ago. A beloved favorite in the Balanchine canon, *Jewels* is a triptych of dances evoking French ("Emeralds"), American ("Rubies"), and Russian ("Diamonds") ballet traditions, inspired by the choreographer's visit to the jeweler Van Cleef & Arpels. Miami City Ballet is famed for its dedication to Balanchine's repertory, style, and technique, and returns for the first time in more than a decade to perform his seminal ballet, danced to music by Fauré, Stravinsky, and Tchaikovsky. "Bold, light, immediate, intensely musical, the dancing of Miami City Ballet flies straight to the heart" (*The New York Times*).

Patron Sponsors: Anonymous (full series); Daniel Johnson and Herman Winkel (September 23)

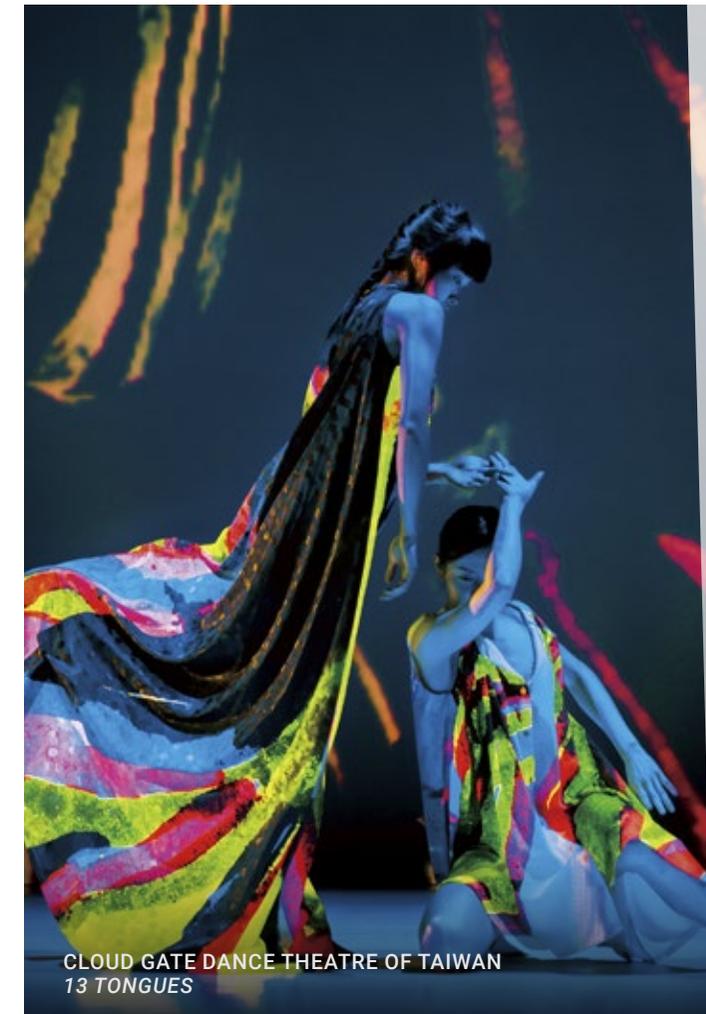
MIAMI CITY BALLET  
GEORGE BALANCHINE'S *JEWELS*

**Cloud Gate Dance Theatre of Taiwan**

*13 Tongues*

Sat, Oct 29, 8pm  
Sun, Oct 30, 3pm, ZH

Taiwan's esteemed contemporary dance troupe returns to Zellerbach Hall following its warmly received 2016 performances of *Rice*. *13 Tongues* (2016) is a recent work by Cloud Gate's new artistic director Cheng Tsung-lung that translates his childhood memories of the bustling street life of Taipei into a vibrant fantasy world, as neon lights and urban sounds mingle with the city's religious rites and festive parades. Like *Rice* before it, *13 Tongues* mines the lived experiences and everyday surroundings of Taiwanese people to create a unique movement vocabulary, steeped in the company's distinctive blend of modern dance, ballet, martial arts, and *qigong*. The music score by Lim Giong combines Taoist chants with folk songs and electronica, creating a richly layered atmosphere that is part real, part dream, the dancing vivid with "surges of high energy movement, punctuated by moments of exquisite stillness and beauty" (*The Times*, London).



CLOUD GATE DANCE THEATRE OF TAIWAN  
*13 TONGUES*

**Boy Blue**

*Blak Whyte Gray: A Hip-Hop Dance Triple Bill*

California Premiere  
Fri-Sat, Dec 9-10, 8pm  
Sun, Dec 11, 3pm, ZP

East London hip-hop dance theater company Boy Blue presents *Blak Whyte Gray* (2017), a fierce, bold, and affecting trilogy that traces a path from oppression to freedom through dance. Created by choreographer Kenrick "H2O" Kenrick Sandy MBE and composer Michael "Mikey J" Asante MBE, the Olivier Award-nominated production was a smash hit in the UK, resonating with audiences for its political bite, lean storytelling, and inspiring message of transformation and renewal. The movement is a daring hybrid of popping, krump, and African dance, set to a multilayered electronic score. "Exceptionally tight...a powerful piece of hip-hop theater" (*The New York Times*).



BOY BLUE  
*BLAK WHYTE GRAY: A HIP-HOP DANCE TRIPLE BILL*



**Alvin Ailey  
American Dance Theater**

Robert Battle, artistic director  
Matthew Rushing, associate artistic director

Tue–Thu, Apr 11–13, 7:30pm  
Fri, Apr 14, 8pm  
Sat, Apr 15, 2pm & 8pm  
Sun, Apr 16, 3pm, ZH

"Eavesdrop pre-curtain at Bay Area dance shows and you'll hear audience members sharing their top dance memories. High on almost everyone's list? Alvin Ailey American Dance Theater at UC Berkeley" (*San Francisco Chronicle*). Continuing a tradition that dates to the late 1960s, the breathtaking Ailey dancers return for the company's annual campus residency. Robert Battle, who recently celebrated 10 years as artistic director, has doubled down during his tenure on the values that make this ensemble a crown jewel among American companies: artistic excellence, daring innovation, and profound cultural relevance. Recent works by innovators like Rennie Harris and Jamar Roberts honor and continue the legacy of timeless Ailey masterpieces like *Revelations*, telling powerful and life-affirming stories through stunning dance.

ALVIN AILEY  
AMERICAN DANCE THEATER

**Mark Morris Dance Group**

**The Look of Love  
An Evening of Dance to  
the Music of Burt Bacharach**

Bay Area Premiere  
Fri–Sat, Feb 17–18, 8pm  
Sun, Feb 19, 3pm, ZH

Mark Morris, choreographer  
Burt Bacharach, composer  
Hal David, lyricist  
Ethan Iverson, arranger  
Marcy Harriell, lead singer  
Nicole Pearce, lighting designer  
Isaac Mizrahi, costume designer

Following the roaring success of his Beatles tribute production *Pepperland*, Mark Morris teams up again with musical collaborator Ethan Iverson for *The Look of Love*, a fresh and heartfelt homage to the chart-topping songs of Burt Bacharach. A towering figure through decades of popular music, Bacharach is known for his soaring melodies embedded in unique orchestrations influenced by jazz, rock, and Brazilian music, his longtime lyricist Hal David providing unsentimental, often bittersweet lyrics. For this new production, Iverson's lush arrangements are performed live by an ensemble of lead singer with backup vocals, trumpet, and rhythm section. Morris says, "Always engaging melodically, always surprising rhythmically, with a touch of melancholy and a striving hope, Bacharach's marvelous music calls out for dancing!"

Patron Sponsors: Helen and John Meyer

**Step Afrika!**

Sat, Feb 25, 8pm, ZH

Drums were once outlawed among enslaved Africans in the American South as a way of curtailing communication, connection, and culture. But rhythm could not be suppressed, and it was preserved and transmitted through body percussion: juba, hambone, tap dance, and stepping. The virtuosic dancers of Washington DC's celebrated Step Afrika! troupe continue and extend a long tradition of stepping—elaborate and joyful song and dance rituals performed by Black fraternities and sororities since the early 1900s. "In the bodies of these skilled performers, the beat is obviously unstoppable. Again and again, the dancers pick it up and pass it around with clapping hands and stomping feet, through the legs, behind the back, defiant and unified and inspiring" (*The New York Times*).

**Eifman Ballet**

**Russian Hamlet**

West Coast Premiere  
Fri, Jun 9, 8pm  
Sat, Jun 10, 2pm & 8pm  
Sun, Jun 11, 3pm, ZH

Boris Eifman, choreography  
Vyacheslav Okunev, set and costume design  
Alexander Sivaev and Boris Eifman, lighting design

In his riveting *Russian Hamlet* (2019), the audacious choreographer Boris Eifman conjures the intrigues and passions of the notorious House of Romanov through electrifying imagery, bold theatricality, and opulent costumes. In this recently revamped production, Eifman reimagines Shakespeare's play in the context of Russian history, focusing the action on the tragic figure of Tzar Paul I as he grapples with a hostile world built on violence, treachery, and lies. The lavish staging and sensuous choreography are set to music by Beethoven and Mahler. "The Eifman image is always provocative, frequently outlandish and always daring. It is relevant, never dull" (*The New York Times*).



MARK MORRIS AND BURT BACHARACH



STEP AFRIKA!



EIFMAN BALLET

**William Kentridge's  
SIBYL**

Bay Area Premiere

With music composed and conceived by Nhlanhla Mahlangu and Kyle Shepherd

Part 1: *The Moment Has Gone*

Part 2: *Waiting for the Sibyl*

Fri, Mar 17, 7pm

Sat, Mar 18, 8pm

Sun, Mar 19, 3pm, ZH

William Kentridge, *concept and director*

Nhlanhla Mahlangu, *choral composer*

and *associate director*

Kyle Shepherd, *composer and music director*

Žana Marović, *editor and compositor*

Greta Goiris, *costume designer*

Sabine Theunissen, *set designer*

Urs Schönebaum, *lighting designer*

Gavan Eckhart, *sound engineer*

Duško Marović, *cinematographer*

Kim Gunning, *video orchestrator*

Kyle Shepherd, *piano*

Nhlanhla Mahlangu, *voice, dance*

Xolisile Bongwana, *voice, dance*

Thulani Chauke, *dance*

Teresa Phuti Mojela, *dance*

Thandazile "Sonia" Radebe, *dance*

Ayanda Nhlangothi, *voice*

Zandile Hlatshwayo, *voice*

Siphiwe Nkabinde, *voice*

S'busiso Shozi, *voice*

Myth, magic, music, movement, and mesmerizing imagery combine in revered South African visual artist William Kentridge's newest production.

Presented in two parts, *SIBYL* is inspired by the Greek myth of the Cumaean Sibyl, and wrestles with the human desire to know our future, and our helplessness before powers and technologies that obscure that knowledge from us. The chamber opera *Waiting for the Sibyl* features nine vocalists and dancers interacting with Kentridge's distinctive stage design, which energizes the action of the performers with hand-painted sets, animated ink drawings, swirling projected text, collage, and shadow play.

Kentridge has taken the opera world by storm in recent years with his strikingly original productions of works by Berg, Mozart, and Shostakovich, which have graced such illustrious stages as the Metropolitan Opera, the English National Opera, the Théâtre National de l'Opéra (Paris), the Staatsoper (Berlin), and the Sydney Opera House, among many others.

The music is composed by Nhlanhla Mahlangu and Kyle Shepherd, and layers South African vocal harmonies with rhythmic chants and piano accompaniment. The first part of the program, *The Moment Has Gone*, is a film by Kentridge with live music featuring a piano score by Shepherd and an all-male vocal chorus led by Mahlangu. "Watching the opera unfold, it is hard not to luxuriate in Kentridge's artistry. In the beauty of his drawings" (*The Guardian*).

*SIBYL* is co-commissioned by Teatro dell'Opera di Roma, Les Théâtres de la Ville de Luxembourg, and Dramaten-Stockholm. Executive Producer: THE OFFICE performing arts + film.

An *Illuminations*: "Human and Machine" event. Please see pages 4-7 for details.

Major Support: The Bernard Osher Foundation

Patron Sponsors: Lance and Dalia Nagel (March 18), Nadine Tang (March 19)

**Save the Date**

**Cal Performances' 2023 Gala!**

with creator and director William Kentridge

Friday, March 17, 2023

Cal Performances invites you to join us on Friday, March 17, 2023, for an unforgettable evening with world-renowned artist William Kentridge. All proceeds from this event will support Cal Performances' artistic initiatives and education programs.

Designed around Cal Performances' presentation of Kentridge's *SIBYL*, this season's gala will be a multisensory feast you won't want to miss! This production combines projection, performance, dance, choral music, jazz piano, and hand-painted backdrops in a wonderfully absurd, deeply touching, and visually stunning chamber opera and mesmerizing film. After the performance, we will celebrate the depth and breadth of this extremely versatile artist with an intimate and elegant gathering.

The best seats at the performance will be reserved for gala guests. Tickets will be limited, so we encourage you to save the date and plan to join us for this high-profile event. More information will be coming soon. In the meantime, contact Cal Performances' Development Office at 510.642.8653 or [donate@calperformances.org](mailto:donate@calperformances.org) with any questions.

**We hope to see you at Cal Performances' 2023 Gala!**

*Please note:* Gala ticket package options are not available as part of the 2022-23 season subscription ticket purchases.



WILLIAM KENTRIDGE

**GALA COMMITTEE**

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WILLIAM KENTRIDGE'S  
SIBYL

## Theater/Opera



OCTAVIA E. BUTLER'S PARABLE OF THE SOWER

### Michel van der Aa's *Blank Out*

West Coast Premiere  
Fri-Sat, Apr 28-29, 8pm, ZH

Miah Persson, *soprano*  
Roderick Williams, *baritone* (film)  
Netherlands Chamber Choir (film)  
Michel van der Aa, *composer, film and stage director*

For full listing, please see page 26.

An *Illuminations*: "Human and Machine" event.  
Please see pages 4-7 for details.

### Octavia E. Butler's *Parable of the Sower*

Bay Area Premiere  
Fri-Sat, May 5-6, 8pm, ZH

Created by Toshi Reagon and Bernice Johnson Reagon  
Co-directed by Eric Ting and Signe V. Harriday  
Based on the novels *Parable of the Sower* and *Parable of the Talents* by Octavia E. Butler

In a dream pairing of artistic personalities, two titans of Black American music collaborate on a new congregational opera based on the work of an iconic and revolutionary Black author. Singer, composer, and activist Toshi Reagon and her mother, legendary artist Bernice Johnson Reagon (of Sweet Honey in the Rock fame), bring science fiction writer Octavia E. Butler's deeply resonant and startlingly prescient *Parable of the Sower* to life in an evening-length opera directed by Cal Shakes' Eric Ting and Signe V. Harriday. Butler's 1993 book and its sequel follow a young Black woman through a dystopian, apocalyptic American future, planting the seeds of a new religion that is fueled by empathy and collective action.

Though the novels reveal some of our darker impulses as humans, in the end, the Reagons' message is one of hope, revealed through the communal act of music making: "Don't forget: Octavia is writing about the universe," Johnson Reagon has said. "She's saying that our destiny is to be amongst the stars.... We're a part of something amazing."

An *Illuminations*: "Human and Machine" event. Please see pages 4-7 for details.

## Family

### Vienna Boys Choir

#### *Christmas in Vienna*

Sat, Nov 26, 2pm, ZH

The boys are back, just in time to jump-start the holiday season! The universally adored Vienna Boys Choir visits Berkeley on Thanksgiving weekend, their angelic voices raised in a festive program of Austrian folk songs, classical masterpieces, and Christmas hymns and carols from across the globe. Cherubic faces and dapper sailor suits aside, these rigorously trained singers are the living bearers of an august six-century Viennese choral tradition. It's the perfect holiday treat for music lovers of all ages!



VIENNA BOYS CHOIR

### George Hinchliffe's Ukulele Orchestra of Great Britain

Wed, Apr 26, 7:30pm, ZH

Lady Gaga? Of course. Terry Riley? Sure. The Sex Pistols? Why not?! Wagner? Bring it! No repertoire is safe from the crackerjack lasses and lads of the Ukulele Orchestra of Great Britain. The eight-piece band of expert strummers and singers has been charming audiences the world over, from Carnegie Hall to London's Royal Albert Hall, since its first gig in 1985. Devilishly irreverent and shockingly eclectic, the orchestra is a bona fide UK national treasure and has inspired an international love affair with its humble four-string namesake, delivering fans "an oversized dose of unexpected happiness" (*The New York Times*).



UKULELE ORCHESTRA OF GREAT BRITAIN

## Speaker

### Ira Glass

Sat, Feb 11, 8pm, ZH

For more than 25 years, public radio fans in the US have traveled the airwaves guided by the instantly recognizable voice and keen journalistic mind of Ira Glass. As host and creator of the beloved public radio program *This American Life*, Glass has pioneered a highly influential style of documentary storytelling, exploring topics intimate and international in scope—from humorous personal history to true crime, to pressing domestic issues like immigration, gun violence, and the economy. *This American Life* is the first program ever awarded a Pulitzer Prize for audio journalism, and is heard each week by more than 5 million listeners. In his thoroughly entertaining talks, Glass shares new stories along with reflections, anecdotes, and revelations from his fascinating decades-long career as an interviewer, producer, and broadcaster.



IRA GLASS

## Monterey Jazz Festival on Tour Celebrating 65 Years

Wed, Jan 18, 7:30pm, ZH

**Christian Sands**, piano and music director

**Dee Dee Bridgewater**, vocals

**Kurt Elling**, vocals

**Lakecia Benjamin**, alto saxophone

**Yasushi Nakamura**, bass

**Clarence Penn**, drums

The illustrious Monterey Jazz Festival once again sends six of its finest jazz ambassadors to Berkeley as part of its popular touring program. Multiple-Grammy-winning vocalists Dee Dee Bridgewater, among the “best-rounded and unique jazz vocalists singing today” (*All About Jazz*), and Kurt Elling, “the standout male jazz vocalist of our time” (*The New York Times*), scat, swoon, and soar as they bring swing standards, moody ballads, bop favorites, and Latin hits to life. The hard-swinging band is led by pianist Christian Sands, with rising-star saxophonist Lakecia Benjamin (Missy Elliott, Alicia Keys), and the well-oiled rhythm section of bassist Yasushi Nakamura (Wynton Marsalis, Hank Jones) and drummer Clarence Penn (Betty Carter, Maria Schneider).

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CHRISTIAN SANDS



ARTEMIS

### Artemis

Fri, Mar 24, 8pm, ZH

**Renee Rosnes**, piano and musical director

**Ingrid Jensen**, trumpet

**Alexa Tarantino**, alto saxophone, flute

**Nicole Glover**, tenor saxophone

**Noriko Ueda**, bass

**Allison Miller**, drums

The brainchild of pianist and composer Renee Rosnes, Artemis is an international ensemble of modern jazz masters. Named for the ancient Greek goddess of the hunt, the multinational and multigenerational group was founded in 2017 under the banner of International Women's Day. Soon afterward, it made a memorable splash at the 2018 Newport Jazz Festival and followed that triumph with its debut recording on Blue Note in 2020. Each member of the ensemble is a composer and bandleader in her own right, so the collective's repertoire draws on each player's distinctive personality, from new compositions written expressly for the band to classics by Lee Morgan, Thelonious Monk, and Wayne Shorter. "A killer line-up of players...they all converge on this extremely cosmopolitan, sleek, rhythm-forward, modern sound" (NPR).

Patron Sponsor: Nadine Tang



PAQUITO D'RIVERA

### Paquito D'Rivera

Fri, Apr 21, 8pm, ZH

An unforgettable evening of music with a living legend of Latin jazz! Fourteen-time Grammy and Latin Grammy winner Paquito D'Rivera is a master woodwind improviser, revered bandleader, and accomplished composer who has spent a lifetime artfully dissolving the barriers between musical genres. As co-founder of Irakere, he created an explosive new mix of jazz, rock, and traditional Cuban music. And in his concert works, he has infused classical repertoire with the rhythms and sonorities of his native Cuba. Here, D'Rivera explores repertoire from his groundbreaking *Jazz Meets the Classics* release, his dynamic sextet reimagining canonic works by Chopin, Beethoven, Mozart, and others.

Vocal  
Celebration



SOWETO GOSPEL CHOIR

**Ensemble Basiani**

**Thu, Nov 3, 7:30pm, FCC**

The sublime voices of Georgia's Ensemble Basiani sing a transporting program highlighting the rich polyphonic music tradition of their homeland in the Caucasus. The diversity of Georgian vocal music is staggering, the style and character varying from region to region and mirroring aspects of daily life—music for prayer, work, healing, love, play. "Georgians do that," explains director Zurab Tskrialashvili. "They just sing when working, traveling, in war, singing lullabies to babies." Clad in traditional tunics and boots, the men of Basiani balance densely layered polyphony with rousing work songs, lively circle dances, and stirring table songs—and the unforgettable sound of *krimanchuli*, Georgian yodeling.



ENSEMBLE BASIANI

**Soweto Gospel Choir**

**HOPE—It's Been a Long Time Coming**

**Sat, Nov 5, 8pm, ZH**

Brimming with energy and thrilling with their transcendent harmonies, the three-time Grammy-winning Soweto Gospel Choir is "nothing less than an international treasure" (*Jazztimes*), beloved the world over for its ensemble flair and infectious spirit. The singers return to Berkeley with a timely program honoring artists who have struggled for civil rights and social justice in the US and South Africa. Rousing freedom songs mix with music by Aretha Franklin, Harry Belafonte, Mahalia Jackson, and others, combined with traditional African gospel music and spirituals sung in a variety of languages. Be prepared to be uplifted—and brought to your feet—by 17 powerful voices and a driving percussion section!

**Vienna Boys Choir**

**Christmas in Vienna**

**Sat, Nov 26, 2pm, ZH**

The boys are back, just in time to jump-start the holiday season! The universally adored Vienna Boys Choir visits Berkeley on Thanksgiving weekend, their angelic voices raised in a festive program of Austrian folk songs, classical masterpieces, and Christmas hymns and carols from across the globe. Cherubic faces and dapper sailor suits aside, these rigorously trained singers are the living bearers of an august six-century Viennese choral tradition. It's the perfect holiday treat for music lovers of all ages!



VIENNA BOYS CHOIR

Percussion  
Festival

KODO

**Kodo**  
**Tsuzumi: One Earth Tour**

Sat, Feb 4, 8pm  
Sun, Feb 5, 3pm, ZH

In the new production *Tsuzumi*, the soul-stirring *taiko* drummers of Kodo look back at the ensemble's impressive 40-year history and forward to its next chapter of breathtaking performance. Rigorously trained on the rugged, windswept island of Sado in the Sea of Japan, the Kodo drummers bring a youthful joy to their seamlessly athletic displays, shaking the earth with thunderous pounding one moment, and offering delicately shimmering musical synchronicity the next. The program features signature pieces such as *O-daiko*, *Yatai-bayashi*, *Zoku*, the popular *Monochrome* by the late composer Maki Ishii, and new compositions by the next generation of *taiko* creators.

Funding made possible by the Henri and Tomoye Takahashi Charitable Foundation.



**Colin Currie Group**  
**Synergy Vocals**  
**A Steve Reich Celebration**

Colin Currie, conductor and percussion

Thu, Nov 3, 7:30pm, ZH

STEVE REICH	<i>Tehillim</i> <i>Traveler's Prayer</i> (West Coast Premiere, Cal Performances Co-commission) <i>Music for 18 Musicians</i>
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For full listing, please see page 24.

An *Illuminations*: "Human and Machine" event.  
Please see pages 4-7 for details.

**Sō Percussion**

Sat, Nov 12, 8pm, ZH

ANGÉLICA NEGRÓN	<i>gone and regresar</i> (Bay Area Premiere)
NATHALIE JOACHIM	<i>Note to Self</i> (Bay Area Premiere)
DAN TRUEMAN	<i>neither Anvil nor Pulley</i>

An *Illuminations*: "Human and Machine" event.  
Please see pages 4-7 for details.

Thu, Apr 20, 7:30pm, ZH

**with Caroline Shaw, voice**

SŌ PERCUSSION and CAROLINE SHAW	<i>Let the Soil Play Its Simple Part</i> (West Coast Premiere)
JASON TREUTING	<i>Amid the Noise</i>

For full listing, please see page 25.

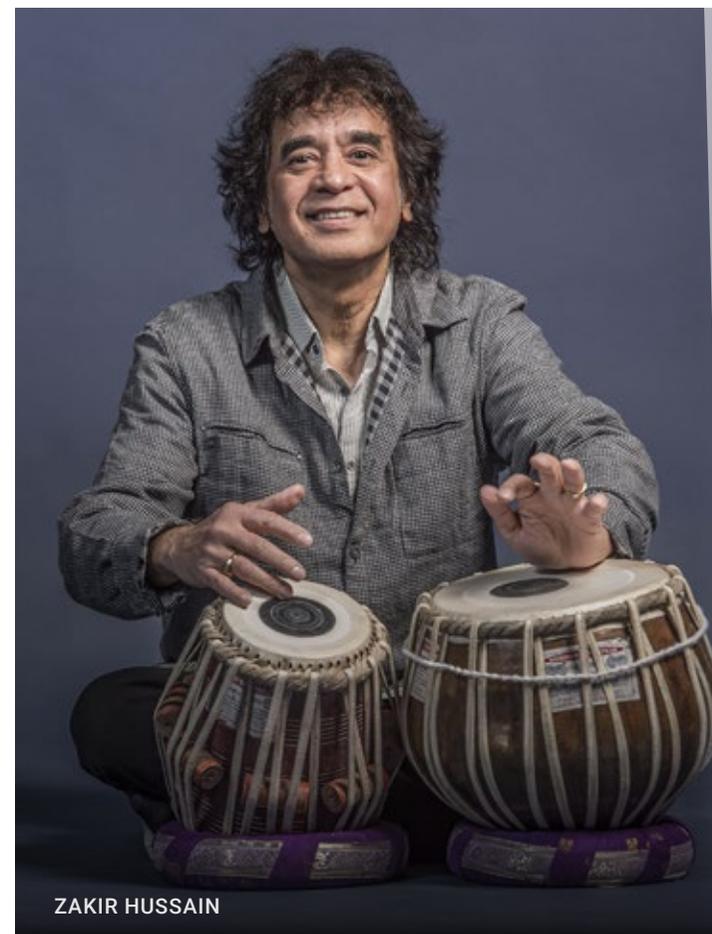
**Zakir Hussain**  
**and Masters of Percussion**

Sat, Mar 11, 8pm, ZH

The undisputed *tabla* virtuoso of his generation, Zakir Hussain possesses a "virtuosity that is barely to be believed" (*The Washington Post*). For his legion of Cal Performances fans, Hussain returns with his dazzling Masters of Percussion program, a gathering of fellow musical heavyweights representing a myriad of cultures and traditions, from Indian classical music to jazz. The spirit of collaboration and exchange runs in Hussain's veins—he began touring more than two decades ago in a duo with his late father and mentor, the legendary Ustad Allarakha, and today keeps that artist's memory alive through these spirited concerts featuring the world's finest percussionists.



SŌ PERCUSSION



ZAKIR HUSSAIN

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OCTAVIA E. BUTLER'S PARABLE OF THE SOWER







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