

# Cal Performances

// 2023–24 Season  
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UNIVERSITY OF CALIFORNIA, BERKELEY

# music dance theater

## // Letter from the Director



Welcome to the 2023–24 Cal Performances season! In addition to sharing with you all the incredible performances we have planned, I’m excited about the promise of new opportunities to experience the vibrant sense of community that exists between our gifted artists, our dedicated staff, and each of you, our loyal supporters.

Throughout the season, the celebration of community will be amplified and expanded by way of our 2023–24 *Illuminations* theme, “Individual & Community.” I’ve always been fascinated by how artists both *portray* distinctive communities on stage, and, simultaneously, *create* communities with each other and with the audience. And yet, these remarkable creators also take *individual* risks, making bold choices that reflect their own artistic instincts and lived experiences. Through a rich lineup of performances and public programming, we’ll take a closer look at the tension that lies between these concepts of “individual” and “community,” curating additional conversations that capitalize on the vast intellectual resources available at UC Berkeley.

As we consider the impact of community on our lives, I’m delighted to share that we’re investing in our own Cal Performances community by engaging the brilliant Mitsuko Uchida as Artist in Residence in March 2024. Uchida, a star of uncommon artistic depth, will perform two different programs and participate in a number of residency activities. This singular artist has been on a lifelong search for truth and beauty—one that has enriched audiences around the world. Of her passion for live performance, Uchida has said, “That’s the moment of truth. All the rest is pretending. That’s why you have to perform. You work differently. You learn different things. You have to risk your life on stage. That’s why live performances are more interesting.” Uchida’s extensive experience and abundant artistic vision will undoubtedly catalyze moments of profound learning, understanding, and enjoyment. We are honored to have her in this role.

While we are pleased to embrace all of our long-standing partners like Uchida, we’re also expanding our community this season by providing a stage for many debut artists, particularly those rising stars we feel represent the promise of the future. I hear time and again from visiting artists how much they enjoy coming to Berkeley—that audiences here are curious, open minded, and thoughtful in their engagement with performances, traits that excite and inspire artists as they share the work they hold most dear. I look forward to the conversations and connections that will unfold through the inclusion of these artists on the 2023–24 calendar.

A community is only as strong as its individual members, as we’ll certainly explore in the coming months. Whether you’ve attended one performance or donated significantly over many years, you have left an imprint on our collective identity. Your support and contributions are what make a season of this magnitude and caliber possible. I’m very much looking forward to seeing how the artists in this brochure—and your engagement with them and each other—will shape us during the coming season and beyond.

A handwritten signature in black ink, appearing to read 'J. Geffen', written in a fluid, cursive style.

Jeremy Geffen  
Executive and Artistic Director  
Cal Performances



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THE JOFFREY BALLET  
ANNA KARENINA

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## Venue Key

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



Concepts of “individual” and “community” have been at the forefront of public discourse in recent years, with some models increasing polarization and radicalization within our society. Questions have emerged as to how we can best nurture a sense of community and how the groups we associate with impact our own sense of self. Given our fast-evolving social landscape, can we retain and celebrate the traits that make each of us unique, while still thriving in a world that demands cooperation and collaboration? And, as we examine this question, how can the performing arts guide us, either by mirroring or by modeling the ways our society functions?

This year’s *Illuminations* theme—“**Individual & Community**”—will empower us to explore the tensions between our personal desire to live life on our own terms, and our need to exist and work together as a collective, with the performing arts serving as our guide and compass.

Through performances and public programs presented in cooperation with our many partners at UC Berkeley, this season Cal Performances investigates how our allegiances and alliances influence our lives as individuals and as members of complex and often overlapping communities.



# Individual & Community

TAYLOR MAC & MATT RAY'S  
BARK OF MILLIONS



# 2023/24 Season Individual & Community



RHIANNON GIDDENS

## **American Railroad Silkroad Ensemble with Rhiannon Giddens**

Nov 17, ZH

See page 26 for event description.



URBAN BUSH WOMEN  
HAIR & OTHER STORIES

BAY AREA PREMIERE

## **Urban Bush Women *Hair & Other Stories***

Dec 1–3, ZP

See page 29 for event description.



GERMAINE ACOGNY &  
MALOU AIRAUDO  
COMMON GROUND[S]

BAY AREA PREMIERE

## ***common ground[s]***

by Germaine Acogny & Malou Airaud

## ***The Rite of Spring***

by Pina Bausch

A Pina Bausch Foundation, École des Sables,  
& Sadler's Wells production

Feb 16–18, ZH

See page 28 for event description.



TAYLOR MAC & MATT RAY'S  
BARK OF MILLIONS

WEST COAST PREMIERE

## **Taylor Mac & Matt Ray's *Bark of Millions***

A Parade Trance Extravaganza for the  
Living Library of the Deviant Theme

Taylor Mac, *writer, co-director, ensemble*

Matt Ray, *composer, music director, ensemble*

Feb 23–25, ZH

See page 35 for event description.



BALDWIN AND BUCKLEY  
AT CAMBRIDGE  
ELEVATOR REPAIR SERVICE

BAY AREA PREMIERE

## **Baldwin and Buckley at Cambridge Elevator Repair Service**

Mar 1–3, ZP

See page 35 for event description.



NATHALIE JOACHIM

WEST COAST PREMIERE

## **Nathalie Joachim**

*Ki moun ou ye (Who are you?)*

Mar 7, ZP

See page 27 for event description.



CHRISTOPHER ROUNTREE  
AND WILD UP

## **Wild Up**

## **Julius Eastman's *Feminine***

Christopher Rountree, *conductor*

Mar 9, ZP

See page 27 for event description.

VIDEO: Scan to hear about  
"Individual & Community" from  
artists and campus partners.





// Artist in Residence Mitsuko Uchida



In March 2024, Cal Performances welcomes pianist **Mitsuko Uchida** as Artist in Residence, an engagement that will feature two standout concerts and a variety of campus related activities designed to bring this remarkable artist into close contact with students, campus partners, and other members of the community.

Among the most venerated pianists and thinkers of our time, Uchida is renowned internationally as a peerless interpreter of composers including Mozart, Beethoven, Schubert, and Schumann. *Musical America's* 2022 Artist of the Year, the multi-Grammy Award winner has enjoyed close relationships over many years with the world's finest orchestras and conductors.

Uchida's 2024 residency will feature a return campus engagement with the **Mahler Chamber Orchestra**, and a highly anticipated recital where she will team with acclaimed tenor **Mark Padmore** in Schubert's towering *Winterreise* song cycle.

Make your plans now to join Cal Performances in welcoming Mitsuko Uchida as she returns to the Berkeley campus.

**"Uchida repeatedly returned to the stage to bow but never to encore; how could she? In her trademark way, every time she faced the audience she looked a bit surprised, then grateful—as if, after sharing all she had, she was the one who should be thanking us."**

—*The New York Times*

MITSUKO UCHIDA

**Mark Padmore, *tenor***  
**Mitsuko Uchida, *piano***

**Schubert's *Winterreise***

Sun, Mar 17, 3pm, HH

If Schubert's haunting, visceral *Winterreise* cycle is the Mount Everest of classical song, who better to scale its heights than two of the world's most esteemed and empathetic chamber musicians? Renowned Schubertians, tenor Mark Padmore and pianist Mitsuko Uchida together tread a path of existential discovery in Schubert's setting of Wilhelm Müller's poems about love and loss, inviting us into the anguished inner world of the poem's protagonist and bringing to vivid life the barren winter landscape of his solitary wanderings. Reviewing a 2022 performance of this music, the *New York Times* stated, "It's difficult to avoid superlatives when writing about Mitsuko Uchida and Mark Padmore.... As a pairing, [they] are wellsprings of wisdom and sensitivity, a truly equal partnership. The performances that result from their deep study of these scores are unpretentious master classes in the art of letting music speak for itself."

Patron Sponsor: Anonymous

**Mahler Chamber Orchestra**  
**Mitsuko Uchida, *piano and director***  
**José Maria Blumenschein, *concertmaster and leader***

Sun, Mar 24, 3pm, ZH

MOZART	Piano Concerto No. 17 in G major, K. 453
JÖRG WIDMANN	String Quartet No. 2, <i>Choralquartett</i> (arr. for chamber orchestra)
MOZART	Piano Concerto No. 22 in E-flat major, K. 482

In a continuing creative partnership enthusiastically received by audiences around the world, Mitsuko Uchida returns with co-conspirators, the Mahler Chamber Orchestra, for another concert in their series highlighting Mozart's piano concertos. Leading the ensemble from the keyboard, Uchida performs two concertos that reveal the composer's complex and contrasting sensibilities: in both the Concerto No. 17 in G major and No. 22 in E-flat major, gaiety coexists with melancholy, and the profound tangles with the carefree. An international ensemble with flexible membership, the MCO has earned a reputation for playing even the most substantial repertoire with the intimacy and subtlety of chamber music—and here also performs a chamber orchestra arrangement of Jörg Widmann's atmospheric String Quartet No 2. Together, the artists' March 2022 concert at Zellerbach Hall was an unforgettable season highlight. "An ideal match—a pianist of impeccable Mozartean credentials and an orchestra of acute sensitivity and musical awareness" (*The Guardian*).

**VIDEO:** Scan to view a conversation between Jeremy Geffen and Mitsuko Uchida on her upcoming residency.



MITSUKO UCHIDA AND MARK PADMORE



MITSUKO UCHIDA





**San Francisco Symphony**  
**Esa-Pekka Salonen, conductor**  
**Carey Bell, clarinet**

Fri, Nov 10, 8pm, ZH

ESA-PEKKA SALONEN	<i>Kinēma</i>
JENS IBSEN	<i>Drowned in Light</i> (World Premiere)
STRAVINSKY	Symphony in Three Movements

The dynamic and versatile San Francisco Symphony returns to Berkeley with music director Esa-Pekka Salonen in a one-of-a-kind program showcasing the unique musical chemistry between this orchestra and conductor. The program includes the world premiere of a new work by Jens Ibsen, the most recent winner of the Emerging Black Composers Project, a collaboration with the San Francisco Conservatory of Music to foster the creation and performance of new music from early-career Black American composers. Ibsen focuses a wide range of life experience and influences into his music—he’s a classically trained, Ghana-born metalhead who sang as a principal soloist in the Vienna Boys Choir—and the panel that selected him praised his music for its “enthraling balance of rhythmic drive, elegant tonality, and beautiful settings of words.” Salonen also conducts his own *Kinēma*, a showcase for principal clarinetist Carey Bell; and Stravinsky’s cinematic and propulsive Symphony in Three Movements.

Major Support: Fred Levin/Shenson Foundation

ESA-PEKKA SALONEN

**Takács Quartet**

Sun, Nov 12, 3pm, HH

HAYDN	String Quartet No. 63 in B-flat major, Op. 76, No. 4, <i>Sunrise</i>
NOKUTHULA NGWENYAMA	New Work (World Premiere, Cal Performances Co-commission)
BEETHOVEN	String Quartet No. 8 in E minor, Op. 59, No. 2, <i>Razumovsky</i>

Sun, Feb 25, 3pm, HH

WOLF	<i>Italian Serenade</i>
BARTÓK	String Quartet No. 2 in A minor
SCHUBERT	String Quartet No. 15 in G major, D. 887

Among the world’s finest string quartets, the beloved Takács returns for two concerts this season, the first a compelling program of new and canonic works. Haydn’s beloved *Sunrise* quartet is among his late-period gems, and Beethoven’s middle-period E minor quartet from the Op. 59 *Razumovsky* series opens up new musical horizons as the composer breaks and remakes the rules of musical drama. Known for lushly orchestrated music of “sheer gorgeousness” (*Los Angeles Times*), California violist Nokuthula Ngwenyama contributes a new Cal Performances co-commissioned work, heard here in its world premiere performance.

For its second concert, the Grammy and *Gramophone* Award-winning Berkeley favorite presents a stellar program of works covering a vast emotional terrain. Hugo Wolf’s tuneful *Italian Serenade* is balanced by Bartók’s awesome second quartet, which patiently unfolds in a long, almost spiritual dramatic arc. Schubert’s diabolically challenging final string quartet is a lesson in extremes of tone, texture, and tempo. The singular Takács has the range and focus to pull it all off seamlessly. “You will not hear better string quartet playing anywhere in the world today” (*BBC Music Magazine*).

Patron Sponsor: Françoise Stone (11/12)

**Attacca Quartet**

Sun, Feb 4, 3pm, HH

ATTACCA PLAYLIST	Works by Caroline Shaw, Gabriella Smith, Philip Glass, and others
BEETHOVEN	String Quartet No. 14 in C-sharp minor, Op. 131

In the 20 years since its founding as a student ensemble at the Juilliard School, the two-time Grammy-winning Attacca Quartet has been at the vanguard of a new generation of American ensembles making their own rules about what contemporary chamber music can be. Gleefully gliding between the music of the 18th to the 21st century, Attacca’s recent recording projects have included a minimalist/Renaissance mashup featuring works by Philip Glass, Arvo Pärt, and Renaissance composers like John Dowland and Orlando Gibbons; an award-winning collaboration with composer Caroline Shaw; and most recently, a collection of strings-and-electronics arrangements produced by Michael League of the jazz-fusion band Snarky Puppy. Attacca spins out works from these efforts and others as part of its “playlist” program, modeled after music streaming service playlists. Beethoven’s ravishing late-period Op. 131 quartet serves as a counterweight to what promises to be an engagingly eclectic program. “[Attacca] lives in the present aesthetically, without rejecting the virtues of the musical past” (*The Nation*).



TAKÁCS QUARTET



ATTACCA QUARTET





ISIDORE STRING QUARTET

Isidore String Quartet

Tue, Mar 5, 7:30pm, FCC

HAYDN	String Quartet in C major, Op. 20, No. 2
BILLY CHILDS	String Quartet No. 2, <i>Awakening</i>
BEETHOVEN	String Quartet No. 15 in A minor, Op. 132

With its recent selection for the prestigious Avery Fisher Career Grant, the future is bright for the Isidore String Quartet, making its Cal Performances debut with a richly varied program. The young ensemble captured first prize at the Banff International String Quartet Competition last year, after coming together as students at Juilliard, where they were mentored by longtime Juilliard String Quartet cellist, Joel Krosnick. Beethoven's expansive late-period Op. 132 Quartet in A minor is balanced by Haydn's brilliant Quartet in C major, from the masterful Op. 20 works that solidified the composer's position as the father of the string quartet. The Isidore also performs multi-Grammy-winning jazz composer and pianist Billy Childs' second quartet, from 2012. "They have earned their laurels and are a talented young ensemble to watch. The Isidore projected the infinite variety that Beethoven mines from the most unassuming material...time stood still here" (*Chicago Classical Review*).

Danish String Quartet  
Johannes Rostamo, cello

Sat, Apr 13, 8pm, ZH

SCHUBERT	String Quintet in C major, D. 956
THOMAS ADÈS	New Work for string quintet (Bay Area Premiere, Cal Performances Co-commission)
SCHUBERT	Lied to be announced (arranged by DSQ)

The dazzling Danish String Quartet returns to complete its ambitious multiyear Doppelgänger Project, which has paired dynamic new commissions from leading composers with major works from Schubert's chamber music repertoire. The quartet is joined by Johannes Rostamo, principal cellist in the Royal Stockholm Philharmonic Orchestra, for Schubert's masterful, inventive String Quintet in C major. The work's newly commissioned musical "twin" is a quintet by renowned British composer Thomas Adès. The Danish Quartet has a long relationship with Adès' music, having recorded his *Arcadiana* quartet on its debut CD to great acclaim. "Thomas Adès turns fleetingly recognizable musical elements into unstable, volatile substances tending toward evanescence and escape.... He has invented new orchestral colors, and he's taught us new ways to dance" (*The New York Review*).

Major Support: The Bernard Osher Foundation  
Patron Sponsors: Diana Cohen and Bill Falik

Quatuor Ébène

Tue, Apr 16, 7:30pm, FCC

MOZART	String Quartet No. 21 in D major, K. 575, <i>Prussian</i>
SCHNITTKE	String Quartet No. 3
GRIEG	String Quartet No. 1 in G minor, Op. 27

For more than 20 years, the "superb and intensely focused" (*The New York Times*) Quatuor Ébène has been taking audiences on a remarkable journey of musical discovery. The French ensemble is known for both white-hot intensity and cultivating a striking palette of expressive colors through a fluid, organic sense of blend and balance. In its Cal Performances debut, the quartet plays Mozart's ebullient Quartet No. 21 from his *Prussian* set; Grieg's lone completed quartet, a work of striking originality and energy; and Schnittke's kinetic and intense String Quartet No. 3 from 1983. "They appear to have thrown away the semantic rulebook to create fresh, compelling sound worlds from the roots up" (*The Strad*).



DANISH STRING QUARTET



QUATUOR ÉBÈNE





CHRISTINE GOERKE

Tom Borrow, piano

Sun, Oct 1, 3pm, HH

DEBUSSY	Images, Book 1
RACHMANINOFF	Selections from Preludes Op. 23 and Op. 32
CHOPIN	Selections from Études, Op. 25
R. SCHUMANN	Fantasy in C major, Op. 17

Recently named a BBC New Generation Artist—an honor that has led him to perform with all the BBC orchestras, at Wigmore Hall, and on multiple BBC broadcasts—Tom Borrow’s star is on the rise. A protégé of Murray Perahia, at 23 years old he has won every national piano competition in his native Israel. Borrow’s US debut with the Cleveland Orchestra two seasons ago has put him on the map stateside, as well: the *Cleveland Plain Dealer* raved, “Borrow stands out with a touch that’s both light and powerful, and supremely incandescent.” The centerpiece of his Berkeley debut recital is Schumann’s fiendishly difficult, wildly imaginative, and impassioned Fantasy in C major.

Christine Goerke, soprano

Craig Terry, piano

A Celebration of the American Diva

Sun, Oct 8, 3pm, HH

WAGNER	“Dich, teure Halle” from <i>Tannhäuser</i>
R. STRAUSS	Selected lieder
BRAHMS	Selected lieder
WAGNER	“Du bist der Lenz” from <i>Die Walküre</i>
ALAN LOUIS SMITH	<i>Letters to Evelyn</i> from <i>George</i>
JACOBS-BOND	<i>Half-Minute Songs</i>
VARIOUS	Selected songs from the 1940s

Hailed as “the reigning American dramatic soprano of the day” by the *New York Times*, multiple Grammy winner Christine Goerke visits with a recital that shows off two fantastically different sides of her musical personality. The first half of her program revels in repertoire you might expect from a Wagnerian of her stature—songs by Strauss and Brahms, and arias from Wagner roles she has sung to great acclaim. The second half is a frolic through American popular music, featuring songs like “Deep Purple,” “Orange Colored Sky,” “Hickory Hill,” and a volley of Carrie Jacobs-Bond’s lighthearted *Half-Minute Songs*. (For a full program listing, visit [calperformances.org](http://calperformances.org).)

Avi Avital, mandolin

Hanzhi Wang, accordion

Sun, Oct 15, 3pm, HH

KREISLER	Praeludium and Allegro “in the Style of Pugnani”
STRAVINSKY	<i>Suite Italienne</i>
J.S. BACH	Chaconne from Partita No. 2 in D minor, BWV 1004 (mandolin solo)
BARTÓK	Romanian Folk Dances
DE SARASATE	Romanza Andaluza from Spanish Dances, Op. 22
DE FALLA	Danse Espagnole No. 1 from <i>La vida breve</i>
SAINT-SAËNS	Introduction and Rondo Capriccioso

Two trailblazing instrumental pioneers come together for a very special recital! Israeli-born mandolin virtuoso Avi Avital, well known to Cal Performances audiences, has charted new territory on his instrument with innovative programming and inspired collaborations. He performs with the young concert accordionist Hanzhi Wang in her Berkeley debut, exploring canonic repertoire by composers including Bach, Saint-Saëns, de Falla, Stravinsky, and Bartók, arranged for the duo’s unique instrumentation. “Every plucked sound from Avital’s fingers... radiates warmth and dazzling light” (*The Times*, London).

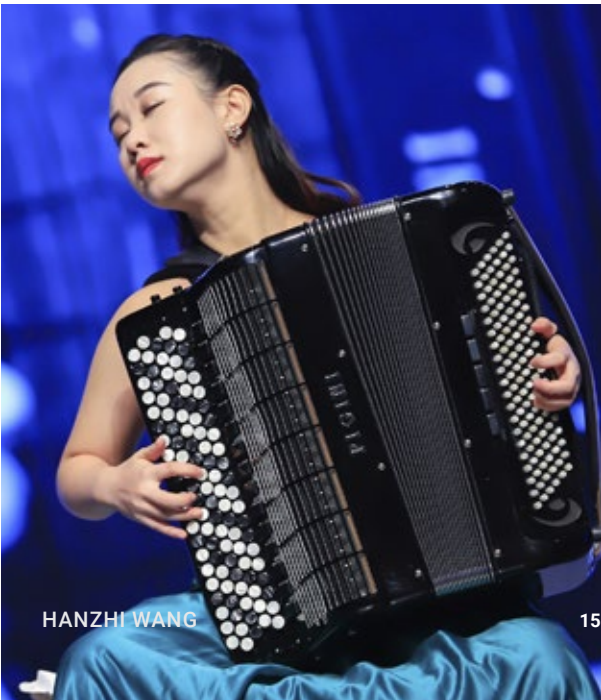
Major Support: Taube Philanthropies



TOM BORROW



AVI AVITAL



HANZHI WANG



// Classical Recital

Michelle Cann, piano

Sun, Oct 29, 3pm, HH

GINASTERA	Piano Sonata No. 1, Op. 22
JOEL THOMPSON	<i>My Dungeon Shook:</i> <i>Three American Preludes</i>
RAVEL	<i>La Valse</i>
PRICE	Piano Sonata in E minor
LISZT	<i>Mephisto Waltz No. 1</i>

"A masterful player with a commanding presence" (*Seen and Heard International*), American pianist Michelle Cann has made a name for herself by excavating, championing, and performing under-recognized works by the great composer Florence Price. Last year, Cann became the first African American appointed to the piano faculty at the Curtis Institute of Music, and was also the recipient of the Sphinx Medal of Excellence. She has earned praise for her fascinating programs connecting the music of Black women pianist-composers Price, Hazel Scott, and Margaret Bonds, and here performs her Cal Performances debut recital featuring Price's formally inventive Piano Sonata in E minor, alongside a haunting 2020 work by Joel Thompson inspired by a James Baldwin essay, plus works by Liszt, Ginastera, and Ravel.

MICHELLE CANN

Sheku Kanneh-Mason, cello

Wed, Nov 1, 7:30pm, ZH

J.S. BACH	Cello Suite No. 2 in D minor, BWV 1008
GWILYM SIMCOCK	<i>Prayer for the Senses</i>
BRITTEN	Cello Suite No. 1, Op. 72
LEO BROUWER	Cello Sonata No. 2
EDMUND FINNIS	Five Preludes
CASSADÓ	Suite for Cello Solo

A master musical storyteller who evinces an artistic maturity well beyond his 24 years, charismatic British cellist Sheku Kanneh-Mason returns to Berkeley in his solo recital debut with a program of new and familiar works. Kanneh-Mason skyrocketed to fame as the winner of the 2016 BBC Young Musician competition, and thrilled Cal Performances audiences in his 2019–20 Berkeley debut. He is adored by fans the world over for an interpretive style that is bold and inviting, commanding and yet supremely lyrical. Kanneh-Mason's program includes staples by Bach, Britten, and Cassadó, alongside several works composed especially for him by Welsh composer Gwilym Simcock, English composer Edmund Finnis, and Cuban composer Leo Brouwer. "The sweetness of his tone is a wonder to behold. He is an appealingly sure virtuoso. His vibrato is deep and penetrating. He embraces every passage in every piece with agreeable passion. Talent like this comes along rarely" (*Los Angeles Times*).

Patron Sponsors: Lance and Dalia Nagel

Filippo Gorini, piano

Sun, Jan 28, 3pm, HH

J.S. BACH	<i>The Art of Fugue</i> , BWV 1080
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The young Italian pianist Filippo Gorini brings equal parts exuberance and profundity to his performances of Bach's *The Art of Fugue*. Rather than treating this enigmatic collection of works as a series of exercises, Gorini approaches the composition as a single unfolding narrative, and has said that he is intent on both uncovering the singing quality in the composer's lines and connecting Bach's counterpoint and canons to an emotional tension latent below the music's complex surface. Gorini has the credentials to pull it off, having won the Diapason d'Or Award for his debut recording of Beethoven's *Diabelli Variations*, and as a recent selection as a Borletti-Buitoni Trust artist. "These beautifully understated accounts... beguile and charm in equal measure...wonderfully free from pianistic effects, elegantly understated and technically perfect" (*Early Music Review*).

Renée Fleming, soprano

Fri, Feb 9, 8pm, ZH

Radiant soprano Renée Fleming graces Berkeley with her star power once again, lending her warmth and sensitivity to a recital program of songs and arias in several languages. Fleming's shimmering, lustrous voice is the stuff of legends. Affectionately coined "America's Diva," only she can claim to have sung at the Super Bowl, on the balcony of Buckingham Palace, at a Nobel Peace Prize ceremony, and at a Presidential inauguration, in addition to all the world's major opera houses—not to mention boasting five Grammy wins, an indie rock album, and a Tony Award-nominated Broadway appearance. Beyond the opera stage, Fleming's artistic curiosity has led her to follow her creativity in countless directions, pursuing fascinating projects, collaborations, commissions, and—luckily for us—more of her rare and special recital appearances.



SHEKU KANNEH-MASON



FILIPPO GORINI



RENÉE FLEMING



**Conrad Tao, piano**

Sun, Mar 3, 3pm, HH

<b>BRAHMS</b>	Six Pieces for Piano, Op. 118
<b>DAVID FULMER</b>	<i>I have loved a stream and a shadow</i> (With glitter of sun-rays, Nor with stars stretched, nor looking back to heaven...)
<b>TODD MOELLENBERG</b>	<i>Leg of Lamb</i> (after Bernadette Mayer)
<b>REBECCA SAUNDERS</b>	<i>Mirror, mirror on the wall</i>
<b>RAVEL</b>	<i>Gaspard de la nuit</i>

Pianist Conrad Tao, “the kind of musician who is shaping the future of classical music” (*New York Magazine*), returns to Cal Performances after a memorable outing as composer and performer for Caleb Teicher’s tap dance creation *More Forever* during the 2021–22 season. Tao is admired for his risk-taking and for the rigorous attention he gives his programs, which often juxtapose new and old works. He says he was “thinking about fairy tales and poetry” in assembling the program for this recital, which intersperses movements from Brahms’ Op. 118 *Klavierstücke* and David Fulmer’s *I have loved a stream and a shadow...* with works by Rebecca Saunders and Todd Moellenberg. Ravel’s fiercely challenging three-part *Gaspard de la nuit* takes Aloysius Bertrand’s book of fantastical poems as both title and inspiration.

Patron Sponsors: Jeffrey MacKie-Mason and Janet Netz

CONRAD TAO

**Brad Mehldau: 14 Reveries**

Sat, Feb 10, 8pm, ZH

**BRAD MEHLDAU** *14 Reveries* (Bay Area Premiere, Cal Performances Co-commission)  
Selections from *Suite April 2020*  
Other works to be announced

One of the most recognizable and unique voices on his instrument today, pianist Brad Mehldau has forged a distinctive path, his music infused with the essence of jazz exploration, classical romanticism, and pop allure. In the Bay Area premiere of his new Cal Performances co-commissioned solo work, *14 Reveries*, Mehldau reflects on the interior experience we create from our own consciousness, independently of those around us. Written from a similar impulse as his *Suite April 2020*, *14 Reveries* is a meditation on the space a composer leaves between specific directions in the score, that lets the beauty of the music reveal itself as it allows for new discovery.

Patron Sponsor: Nadine Tang

**David Finckel, cello**  
**Wu Han, piano**

**Beethoven's Cello Sonatas**

Sun, Feb 11, 3pm, HH

Across decades and continents, the chamber music power couple of cellist David Finckel and pianist Wu Han has been plumbing the depths of Beethoven’s five spectacular cello sonatas, rediscovering and reinventing them through each probing and committed performance. The works elevate musical interaction and communication to its highest level, and in some ways, the deeply collaborative repertoire mirrors the duo’s lives as dedicated artistic partners and co-artistic directors of Music@Menlo and the Chamber Music Society of Lincoln Center, where vision, dedication, and creative chemistry have made them beloved by audiences on both coasts. “Finckel and Han played with just the right combination of abandon and care, paying as much attention to the dramatic pauses as to the tumultuous cascades and swirling arpeggios” (*San Francisco Classical Voice*).

**Erin Morley, soprano**  
**Gerald Martin Moore, piano**

Sun, Feb 18, 3pm, HH

One of today’s most in-demand lyric coloratura sopranos, Erin Morley has been praised for the “silken clarity of her voice and the needlepoint precision of her coloratura” (*The New York Times*). Since graduating from the Metropolitan Opera’s Lindemann Young Artist Development Program, Morley has appeared in more than 100 Met performances, most notably as Sophie in *Der Rosenkavalier*, Olympia in *Tales of Hoffmann*, Constance in *Les Dialogues des Carmélites*, and Pamina in *The Magic Flute*. Opera lovers who streamed the *Met Stars at Home Gala* during the pandemic will never forget her delightful rendition of “Chacun le sait, chacun le dit” from *La Fille du Régiment*, as she deftly accompanied herself at the piano. Here, renowned voice and opera pedagogue Gerald Martin Moore holds down the piano chair.



BRAD MEHLDAU



DAVID FINCKEL AND WU HAN



ERIN MORLEY



// Classical Recital

Amina Edris, *soprano*  
Pene Pati, *tenor*  
Robert Mollicone, *piano*

Voyages

Tue, Apr 23, 7:30pm, ZH

Songs by Duparc, Ravel, Saint-Saëns, Quilter, and Vaughan Williams, and traditional songs from Egypt and Samoa

Darlings of the opera world, the wife and husband duo of soprano Amina Edris and tenor Pene Pati returns to the Bay Area—where they were Adler Fellows in San Francisco Opera’s prestigious training program, and where both have enjoyed career-launching, star turns in major productions in recent years. Edris, who was born in Egypt and raised in New Zealand, portrayed a “tonally luxuriant” (*San Francisco Chronicle*) Cleopatra in the world premiere of John Adams’ *Antony and Cleopatra* last season, and Pati, who was born in Samoa and also grew up in New Zealand, was a sensation in his transition from understudy to headliner in Gounod’s *Romeo and Juliet* three seasons before. In recital, expect all the vocal power, charisma, and dramatic flair these extraordinary singers bring to the opera stage, in a varied program of songs traversing eras and continents.

Patron Sponsor: Kia Ora Foundation



AMINA EDRIS



PENE PATI

Ema Nikolovska, *mezzo-soprano*  
Howard Watkins, *piano*

Sun, Mar 10, 3pm, HH

Works by Schubert, R. Schumann, and Debussy

Possessing a rare combination of artistic sensitivity and technical skill and with an impressive array of honors already in hand, the young mezzo-soprano Ema Nikolovska is on the rise and in demand in both international opera houses and concert halls. Nikolovska is a BBC New Generation Artist, a recent honoree of the prestigious Borletti-Buitoni Trust, and an acclaimed performer for the International Opera Studio at the Berlin Staatsoper Unter den Linden. *Classical Source* lauded her “beautiful, versatile and technically assured instrument,” and the *Telegraph*, London, praised her tone as “agile and pearly but with an underlying richness and robustness.” Born in North Macedonia, raised in Toronto, and based in Europe, Nikolovska visits with a program featuring songs by Schubert, Schumann, and Debussy in her Cal Performances debut.

Mark Padmore, *tenor*  
Mitsuko Uchida, *piano*

Schubert’s *Winterreise*

Sun, Mar 17, 3pm, HH

For complete listing, see page 9.

Víkingur Ólafsson, *piano*  
J.S. Bach’s *Goldberg Variations*

Sat, May 4, 2pm, ZH

Critics can’t help but draw parallels between pianist Víkingur Ólafsson’s pristine, crystalline touch at the keyboard and the bracing landscapes of his native Iceland: light reflected on snow, mountainous vistas, sparkling Nordic waterfalls. Ólafsson’s recordings have been wildly popular internationally, winning both Album of the Year at the *BBC Music Magazine Awards* and *Gramophone’s* Artist of the Year in 2019—but he rarely tours stateside. Known for both his imaginative interpretations and his engaging onstage banter, Ólafsson plays the complete set of Bach’s *Goldberg Variations*—his renditions praised by *Bachtrack* as “a complete show of mastery and virtuosity”—in his Cal Performances debut.

Major Support: The Bernard Osher Foundation  
Patron Sponsors: Art Berliner and Marian Lever



EMA NIKOLOVSKA



MITSUKO UCHIDA AND MARK PADMORE



VÍKINGUR ÓLAFSSON



**Jean Rondeau**, *harpsichord*

**Gradus ad Parnassum**

Sun, Nov 5, 3pm, HH

Works by Fux, Clementi, Haydn, Mozart, Beethoven, and Debussy

Heir to a France-based harpsichord tradition that reaches back to Wanda Landowska, Jean Rondeau has been called “one of the most natural performers one is likely to hear on a classical music stage these days” (*The Washington Post*). At age 21, he became one of the youngest musicians ever to win first prize at the International Harpsichord Competition in Bruges, and he has since launched a career built on bold, unorthodox interpretations of canonic works, brought to thrilling life through the symphony of colors and textures he coaxes from his famously demanding instrument of choice. The title of Rondeau’s artfully curated program references both a collection of compositions by Italian composer Muzio Clementi and a highly influential counterpoint lesson book by Austrian Baroque master Johann Joseph Fux; the program includes works by both composers, as well as works by Haydn, Beethoven, Debussy, and Mozart. (For a full program listing, visit [calperformances.org](http://calperformances.org).)

JEAN RONDEAU

**BAY AREA PREMIERE**

**Los Angeles Master Chorale**

**Music to Accompany a Departure**

Sat, Oct 28, 8pm, ZH

Grant Gershon, *conductor*

Peter Sellars, *director*

James F. Ingalls, *lighting designer*

Danielle Domingue Sumi, *costume designer*

**A Cal Performances Co-commission**

Following their widely acclaimed collaboration on Orlando di Lasso’s *Lagime di San Pietro*, Peter Sellars, Grant Gershon, and singers of the Los Angeles Master Chorale reunite in a deeply personal meditation on what it means to say goodbye during times of struggle. The luminous music of Baroque composer Heinrich Schütz’s *Musikalische Exequien* (*Music to Accompany a Departure*) serves as inspiration for a fully staged ceremony of remembrance and devotion, performed by 24 singers accompanied by organ and viol da gamba. Schütz composed the work, a profound exploration of mortality and grief, in the 1630s, during the ravages of the 30 Years’ War, and it was dedicated to the memory of one of his dearest friends. The premiere performances of this production made the *Los Angeles Times*’ “Best of 2022” list, which hailed it as “transcendent” and “incomparably moving”: “art that makes you sad yet grateful for every minute of life.”

Patron Sponsor: Nadine Tang

**Le Consort**

**A Journey through Baroque Europe**

Wed, Nov 8, 7:30pm, FCC

Works by Vivaldi, Corelli, Rameau, Veracini, Purcell, J.S. Bach, and others

Praised for “ravishing, exhilarating, and uniquely beautiful” (*BBC Music Magazine*) performances, the French ensemble Le Consort likens itself to an early-music version of a string quartet—a close-knit group of four young musicians celebrated for bringing fresh vitality to Baroque chamber repertoire. Co-directed by harpsichordist Justin Taylor and rising star violinist Théotime Langlois de Swarte, Le Consort claimed both first prize and the audience prize at the 2017 Loire Valley International Early Music Competition, chaired by William Christie. Langlois de Swarte has entered the limelight as an exciting new voice on Baroque violin, captivating audiences with his seemingly effortless blend of control and abandon. The program is a whirlwind tour through Italy, England, Germany, and France, featuring two magnificent settings of *La Follia*—arguably the period’s most recognizable and enduring melody. (For a full program listing, visit [calperformances.org](http://calperformances.org).)

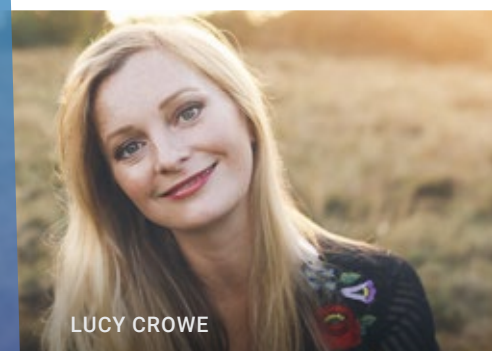
LOS ANGELES MASTER CHORALE  
MUSIC TO ACCOMPANY A DEPARTURE

LE CONSORT



## // Early Music

THE ENGLISH CONCERT



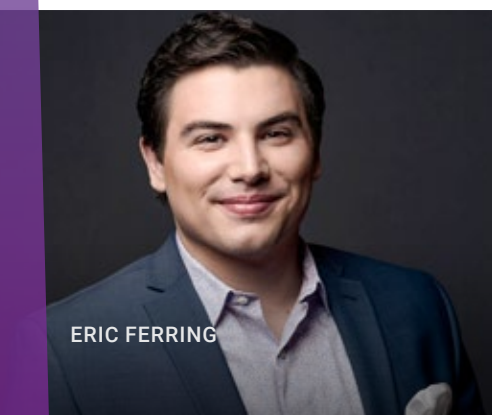
LUCY CROWE



IESTYN DAVIES



ARYEH NUSSBAUM COHEN



ERIC FERRING

### The English Concert

**Harry Bicket**, *conductor*

**Handel's *Rodelinda***

Sun, Nov 19, 3pm, ZH

**Cast to include:**

**Lucy Crowe (Rodelinda)**, *soprano*

**Iestyn Davies (Bertarido)**, *countertenor*

**Aryeh Nussbaum Cohen (Unulfo)**, *countertenor*

**Eric Ferring (Grimoaldo)**, *tenor*

Britain's premier early-music ensemble returns for its annual season engagement, in a concert performance of Handel's masterwork *Rodelinda*, with star soprano Lucy Crowe in the title role. Among the composer's greatest achievements, *Rodelinda* is a story of enduring marital love that remains steadfast through every adversity. Crowe lends her clarion voice to the beloved arias "Ombre, piante" and "Ho perduto il caro sposo," and riveting countertenor Iestyn Davies fills the shoes of Handel's star castrato Senesino as the exiled husband Bertarido, with Eric Ferring cast as the lustful and vicious usurper Grimoaldo. The ensemble's 2021 recording of *Rodelinda* with Crowe and Davies earned rave reviews across the board: *Gramophone* praised, "The singing is first-rate, while Harry Bicket has an unerring ear for pacing and instrumental color," and *BBC Music Magazine* put it simply, "Harry Bicket has gifted us the best-ever recording of *Rodelinda*."

**Patron Sponsors:** Bernice Greene, Nadine Tang, The Estate of Ross E. Armstrong, and Anonymous

### Tallis Scholars

***While Shepherds Watched***

**Peter Phillips**, *director*

Wed, Dec 13, 7:30pm, FCC

Celebrating 50 years this season, the peerless Tallis Scholars return to Berkeley with a gorgeous holiday program that views the Christmas story from the perspective of the shepherds who came to worship at the manger. The concert revolves around a mass by Flemish composer Clemens non Papa (*Who did you see, Shepherds?*), its five movements dispersed between similar text settings by other masters from the late Renaissance. Also on the program is a magnificent double choir motet by Giovanni Croce, and two sublime settings of the *Salve regina* by Obrecht and Philips. Masters of Renaissance polyphony, the Tallis Scholars are at the height of their powers, having recently won both the *BBC Music Magazine's* Recording of the Year Award and the *Gramophone* Early Music Award. "Tonal purity, articulation, ensemble spirit: everything here is sheer perfection.... Phillips' unaccompanied voices bring passion and warmth to every note" (*The Times*, London).



TALLIS SCHOLARS

### Jakub Józef Orliński, *countertenor*

**Il Pomo d'Oro**

***Beyond***

Tue, Apr 9, 7:30pm, ZH

Riveting Polish countertenor Jakub Józef Orliński is among the most sought-after singers today, celebrated for his beauty of tone and an uncommon unity of color and polish across his vocal range. Last season he made a thrilling company debut as Orpheus at San Francisco Opera, a performance praised by the *San Francisco Chronicle* as "radiant and magical," and he has sung with many of the world's most esteemed early-music groups. Orliński returns to Berkeley this season with the sensational ensemble Il Pomo d'Oro, in a program of rarely performed works from the 16th and 17th centuries—by Monteverdi, Caccini, Frescobaldi, Cavalli, Strozzi, and others. Orliński's last Cal Performances recital sold out—with audiences demanding multiple encores—so don't miss this opportunity to hear a true star at the height of his artistry!



JAKUB JÓZEF ORLIŃSKI AND IL POMO D'ORO

### Jordi Savall and Hespèrion XXI

***Le Nuove Musiche: The Baroque Revolution in Europe (1560–1660)***

Fri, Apr 12, 8pm, FCC

Time traveler, globe-trotting adventurer, tireless scholar, virtuoso performer, visionary ensemble leader—Jordi Savall is a gift to us all. Joined by his legendary early-music ensemble Hespèrion XXI, the Cal Performances favorite explores 100 years of history through music in this fascinating new program. The ensemble travels between the courts and courtyards of Naples, Venice, Rome, Milan, and London, performing works by Emilio de' Cavalieri, Vincenzo Ruffo, Girolamo Frescobaldi, Andrea Falconiero, and others. We may not know exactly where Savall will lead us as he mines the past for treasures that illuminate new connections between historic people and places, cultures, and movements, but we are always thrilled to come along for the ride. "At this stage of a varied and luminous career, each new risk taken by Mr. Savall—and each moment that he and his ensemble are playing—can still feel like a cultural experience worth the journey" (*The New York Times*).

**Major Support:** The Bernard Osher Foundation



JORDI SAVALL



## // New Music

### American Railroad Silkroad Ensemble with Rhiannon Giddens

Fri, Nov 17, 8pm, ZH

#### Featuring:

Rhiannon Giddens, *banjo, voice*  
Shawn Conley, *bass*  
Pura Fé Crescioni, *lap steel guitar, voice*  
Haruka Fujii, *percussion*  
Sandeep Das, *tablas*  
Maeve Gilchrist, *celtic harp*  
Karen Ouzounian, *cello*  
Mazz Swift, *violin, voice*  
Niwel Tsumbu, *guitar*  
Francesco Turrisi, *frame drums, accordion*  
Kaoru Watanabe, *percussion*  
Wu Man, *pipa*

Under the leadership of dynamic multi-instrumentalist Rhiannon Giddens, the Grammy-winning, genre-defying Silkroad Ensemble embarks on a new initiative that illuminates the impact of under-recognized voices in America's expansion west. The project explores the creation of the Transcontinental Railroad through the contributions of African American, Chinese, Indigenous, Irish, and other immigrant communities, their cultures, and their music. Chinese traditional instruments like the *guzheng*, *pipa*, *erhu*, and *qin* are contrasted with the fiddle, bones, *tambo*, and banjo of Black musical traditions, and their Indigenous and Celtic counterparts. New compositions and commissions weave all these seemingly disparate traditions together to tell a new version of the American story. As Giddens told the *New York Times*, "Silkroad has people from all over, and that's what makes it such a great group to represent the American story, because that's what the American story is. We are world music."

An *Illuminations*: "Individual & Community" event.  
Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) for details.

Patron Sponsors: S. Shariq Yosufzai and Brian James



RHIANNON GIDDENS



SILKROAD ENSEMBLE



CINDY COX

### Eco Ensemble

#### The Music of Cindy Cox

David Milnes, *director*

Sat, Feb 3, 8pm, HH

UC Berkeley's acclaimed ensemble in residence pays tribute to the work of Music Department faculty member and eminent composer Cindy Cox, whose compositions are inspired by the invisible laws of nature. The program presents a kaleidoscopic portrait of Cox's chamber music over several decades, from 1989's *[Four Studies of Light and Dark]* for piano and percussion to 2010's *Cañon* for an octet of woodwinds and brass, to 2014's *Hishuk ish ts' awalk (All Things are One)*, a piece for clarinet, strings, and piano, inspired by the rainforest and native inhabitants of Canada's Pacific Rim National Park Reserve. The concert also features the world premiere of selections from Cox's large new theatrical work for vocal soloists, chorus, and ensemble, *The Road to Xibalba*. "Her music...is always buoyant, puckish, rhythmically alive and crisply engaging (*San Francisco Chronicle*).

### Kronos Quartet

#### Five Decades

Sat, Mar 2, 8pm, ZH

#### Featuring Two World Premieres Co-commissioned by Cal Performances

Celebrate the 50th anniversary of the Bay Area's own Kronos Quartet—the groundbreaking ensemble that helped reinvent the string quartet for our global, connected, contemporary world through cross-cultural and cross-genre collaborations, ambitious commissioning projects, and enduring partnerships with living composers. The concert features two world premieres commissioned for the quartet's anniversary from Michael Gordon and Peni Candra Rini. Kronos' most recent collaboration with Gordon was *Campaign Songs*, arrangements from the canon of American patriotic, political, and folk music. Indonesian composer Candra Rini was among the artists selected to participate in Kronos' visionary *Fifty for the Future* initiative, which commissioned 50 international composers to create scores made available as a resource at no cost for the next generation of string quartet players. "No one is ever going to say that Kronos Quartet is satisfied with the string quartet status quo" (*The New York Times*).



KRONOS QUARTET

#### WEST COAST PREMIERE

### Nathalie Joachim

#### Ki moun ou ye (Who are you?)

Thu, Mar 7, 7:30pm, ZP

In her immersive staged song cycle *Ki moun ou ye (Who are you?)*, composer, flutist, and vocalist Nathalie Joachim invokes music, movement, and memory to explore personal history and the healing power of the voice. Performed in both English and Haitian Kreyòl, *Ki moun ou ye* travels deeper into the Haitian heritage introduced on Joachim's Grammy-nominated *Fanm d'Ayiti*, and is set on the remote Caribbean farmland where her family has lived for generations. The music weaves together field recordings, electronic drones, vocals, and a seven-member chamber ensemble of winds, strings, and percussion. The evening-length work was developed as part of Joachim's appointment as Creative Associate at Juilliard, and is a collaboration with fellow alum, choreographer Chanel DaSilva.

An *Illuminations*: "Individual & Community" event.  
Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) for details.



NATHALIE JOACHIM

### Wild Up

#### Julius Eastman's *Femenine*

Christopher Rountree, *conductor*

Sat, Mar 9, 8pm, ZP

Julius Eastman's ecstatic, jubilant, hypnotic music pulses, surges, recedes, and eventually blossoms with an organic energy best expressed by only the most cohesive and committed ensembles. Wild Up, the acclaimed Los Angeles contemporary music collective, performs the composer's glittering *Femenine* (1974), part of a multiyear project to perform and record Eastman's daring, original scores. In the New York contemporary music scene of the 1970s and '80s, Eastman was both an outsider and provocateur—his motto was "to be what I am to the fullest: Black to the fullest, a musician to the fullest, and a homosexual to the fullest." He died in obscurity and poverty in 1990 at age 49; decades later, Eastman's music is enjoying a renaissance as his scores have been unearthed and enterprising performers have devoted themselves to realizing his uncompromising vision. "It's exuberant, a bit in your face, sometimes capricious, and always surprising" (*NPR Music*).

An *Illuminations*: "Individual & Community" event.  
Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) for details.



CHRISTOPHER ROUNTREE AND WILD UP



**BAY AREA PREMIERE**

***common ground[s]***

by Germaine Acogny & Malou Airaud

***The Rite of Spring***

by Pina Bausch

A Pina Bausch Foundation, École des Sables,  
& Sadler's Wells production

Fri–Sat, Feb 16–17, 8pm

Sun, Feb 18, 3pm, ZH

In this double-bill production, Pina Bausch's iconic *The Rite of Spring*, a "ferocious roar of a piece" (*The Guardian*), is danced by an ensemble of more than 30 dancers from 14 African countries and assembled through a collaboration with the Pina Bausch Foundation, École des Sables, and Sadler's Wells. Stravinsky's searing, ominous score takes on new meaning through visceral choreography as a "chosen one" is sacrificed with the changing of the seasons.

The occasion is momentous—it is only in recent years that Bausch's pioneering work has been taught to new dancers outside of her company—and a thrilling opportunity to see her vision created anew on the Zellerbach Hall stage.

The companion piece *common ground[s]* is a new duet co-created and danced by two septuagenarians—Germaine Acogny, known as the "mother of African contemporary dance," and Malou Airaud, a longtime dancer with the Tanztheater Wuppertal Pina Bausch.

An *Illuminations*: "Individual & Community" event. Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) for details.

Patron Sponsors: Helen Berggruen for Five Arts Foundation (2/16); Rockridge Market Hall (2/17)

Co-produced with Théâtre de la Ville, Paris; Les Théâtres de la Ville de Luxembourg; Holland Festival, Amsterdam; Festspielhaus, St. Pölten; Ludwigsburg Festival; Teatros del Canal de la Comunidad de Madrid; Adelaide Festival; and Spoleto Festival dei 2Mondi

The project is funded by the German Federal Cultural Foundation, the Ministry of Culture and Science of the German State of North Rhine-Westphalia, and the International Co-production Fund of the Goethe-Institut, and kindly supported by the Tanztheater Wuppertal Pina Bausch.

GERMAINE ACOGNY & MALOU AIRAUD  
*COMMON GROUND[S]*

**BAY AREA PREMIERE**

**Urban Bush Women**

***Hair & Other Stories***

Fri–Sat, Dec 1–2, 8pm

Sun, Dec 3, 3pm, ZP

The formidable Brooklyn-based performance ensemble Urban Bush Women visits with *Hair & Other Stories*, an evening-length dance-theater work exploring race, identity, and concepts of beauty through the lens of Black women's hair. Inspired by founder and 2021 MacArthur Fellow Jawole Willa Jo Zollar's *HairStories* (2001), the participatory performance is a work of activism, awakening, and engagement, asking its audience to move, to comment, to reflect, and to bear witness. Choreographed and directed by co-artistic directors Chanon Judson and Mame Diarra Speis, *Hair & Other Stories* was developed from personal narratives culled from participants in "Hair Party" sessions the company held with women across the country, as well as through the company's ongoing collaboration with the People's Institute for Survival and Beyond's "Undoing Racism" workshops. "The Urban Bush Women are committed, triple-threat performers who dance, sing, and act with a sometimes searing sense of truthfulness" (*The New York Times*).

An *Illuminations*: "Individual & Community" event. Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) for details.

**Les Ballets Trockadero  
de Monte Carlo**

Sat, Jan 27, 8pm

Sun, Jan 28, 3pm, ZH

For lovers of live performance, there is a deeply satisfying combination of delights that the Trocks deliver better than almost anyone else: exquisite technique and elegant styling, deftly delivered with a hilarious punchline. Celebrating its landmark 50th anniversary season, the all-male drag ballet company is adored for affectionately skewering the old warhorses of classical dance and inviting audiences to rediscover both obscure and beloved scenes from classic repertoire. The Trocks were groundbreaking at their founding in 1974, and their irreverent, deeply informed romps through the glories and excesses of the dance world continue to offer laughs for aficionados and novices alike. "This is a company that brings its audiences pure joy" (*The Seattle Times*).



URBAN BUSH WOMEN  
*HAIR & OTHER STORIES*



LES BALLETS TROCKADERO  
DE MONTE CARLO



BATSHEVA DANCE COMPANY  
*MOMO*



#### BAY AREA PREMIERE

### Batsheva Dance Company

#### MOMO

Fri–Sat, Mar 8–9, 7pm, ZH

Ohad Naharin, a titan of contemporary dance, brings his powerhouse Tel Aviv–based company to Berkeley for the Bay Area premiere of a daring new work. In the company's words, "*MOMO* has two souls. One sends long roots to the depths of the earth—a soul that embodies archetypes and myths of hardened, raw masculinity, and the other is in a constant search for an individual and distinct DNA; one moves within its own autonomous and independent force field and the other is a constellation of elements that spin around the same nucleus—alternately drifting away and towards it, making room for necessary tenderness and catharsis." Laurie Anderson and Kronos Quartet's *Landfall* and Philip Glass' *Metamorphosis* provide the slow simmering musical backdrop.

Patron Sponsor: Nadine Tang

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

#### BAY AREA PREMIERE

### The Joffrey Ballet *Anna Karenina*

#### Berkeley Symphony

Scott Speck, conductor

Fri–Sat, Mar 15–16, 8pm  
Sun, Mar 17, 3pm, ZH

Love is all-consuming for Anna, who is married but finds herself caught in the maelstrom of a life-changing love affair with the dashing Count Vronsky. The stunning dancers of the Joffrey Ballet return with *Anna Karenina*, a ravishing evening-length story ballet by Yuri Possokhov based on Tolstoy's timeless novel and featuring an original score by award-winning composer Ilya Demutsky, performed live by the Berkeley Symphony. Set in the late 19th century, the production styles Anna's tragic tale as a psychological thriller, weaving together themes of love and loss, violence and betrayal. "A sweeping, cinematic and sometimes heart-pounding take with unfailingly superb dancing throughout" (*Chicago Sun-Times*).

Patron Sponsors: Anonymous (full series); Daniel Johnson and Herman Winkel (3/16), Beth DeAtley (3/17)

#### WORLD PREMIERE

### Mark Morris Dance Group

Fri–Sat, Apr 19–20, 8pm  
Sun, Apr 21, 3pm, ZH

Returning to its West Coast home away from home, the Mark Morris Dance Group visits with the world premiere of a new Mark Morris creation. In the more than 35 years since the company first appeared on the UC Berkeley campus, Cal Performances audiences have been treated to the first performances of more than a dozen new Morris works, many of which went on to become beloved company classics. Whether playful and exuberant or tender and refined, Morris' productions are always stylish and smart, his profound sensitivity to music on display whether he is choreographing to nostalgic pop songs, cool jazz, Baroque opera, or classical repertoire. More details will be announced in the coming months, but buy your tickets today to guarantee you'll be part of another magical visit by this renowned company!

Patron Sponsors: Helen and John Meyer (4/19)

**VIDEO:** Scan to hear our dance partners talk about their relationships with Cal Performances audiences and learn what's new this season!



THE JOFFREY BALLET  
*ANNA KARENINA*



MARK MORRIS DANCE GROUP



// Dance



Alvin Ailey American Dance Theater

Robert Battle, artistic director  
Matthew Rushing, associate artistic director

Tue–Wed, Apr 2–3, 7:30pm  
Thu, Apr 4, 7pm  
Fri, Apr 5, 8pm  
Sat, Apr 6, 2pm & 8pm  
Sun, Apr 7, 3pm, ZH

Continuing a 55-year relationship, the magnificent dancers of Alvin Ailey American Dance Theater return to Cal Performances for the company's annual residency, with an exuberant selection of recent works and Ailey masterpieces. Steeped in the sounds of jazz, blues, and hip-hop, the Ailey company repertory celebrates the Black American experience, offering music and movement as expressions of pure joy and as opportunities for reflection and resistance. Past favorites and new works come alive through the commitment and artistry of the company's athletic, expressive dancers, who inhabit choreography by creators like Rennie Harris, Aszure Barton, Twyla Tharp, Jamar Roberts, and Artistic Director Robert Battle with the same conviction as they reinvent classic Ailey gems like *Revelations*.

Patron Sponsors: Janice and Nicholas E. Brathwaite (4/2)

Cal Performances' 2024 Gala  
with Alvin Ailey American Dance Theater

Save the Date: Thu, Apr 4, 2024

5:30pm Cocktails and Light Bites  
7pm Performance  
9pm Reception and Dinner

Cal Performances invites you to join us on Thursday, April 4, 2024, for an unforgettable evening with the Alvin Ailey American Dance Theater. All proceeds from this event will support Cal Performances' artistic initiatives and education programs.

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 available soon. In the meantime, contact Cal Performances' Development Office at 510.642.8653 or [donate@calperformances.org](mailto:donate@calperformances.org) with any questions.

ALVIN AILEY AMERICAN DANCE THEATER

// Theater



AMBER MARTIN AND  
JOHN CAMERON MITCHELL  
CASSETTE ROULETTE

John Cameron Mitchell  
and Amber Martin in  
*Cassette Roulette*

Sat, Nov 4, 8pm, ZH

Produced by ArKtype/  
Thomas O. Kriegsmann  
Jojo Franjoine, lighting  
Michael Zumbrun, video  
Justin Craig, music direction

Broadway fanatics and cabaret addicts unite! Tony Award-winning star of stage and screen John Cameron Mitchell teams up with international cabaret powerhouse Amber Martin for *Cassette Roulette*, an irreverent and hilarious evening of songs and stories—all chosen by the hand of fate and the artists' unpredictable game of "cassette roulette." Backed by Justin Craig and the house band Tits of Clay, Mitchell and Martin perform music and scenes from their vastly entertaining repertoire—from Mitchell's triumph *Hedwig and the Angry Inch*; theater hits *Big River* and *The Secret Garden*; his musical *Anthem: Homunculus*; and his lockdown album *New American Dream*. Highlights include a recent song co-penned with *Hedwig* collaborator Stephen Trask (their first in 20 years!) and an ode to Joe Exotic, the gay polygamist zoo owner immortalized in Netflix's *Tiger King*, who Mitchell portrayed in a TV miniseries. "Ever the magnetic and dynamic performer, Mitchell held the crowd in the palm of his manicured hand the entire night" (*DC Metro Arts*).



## John Malkovich in *The Infernal Comedy: Confessions of a Serial Killer*

Sat, Feb 3, 8pm, ZH

Michael Sturminger, *author and director*  
Musica Angelica Baroque Orchestra  
Martin Haselböck, *conductor*  
Theodora Raftis, *soprano*  
Susanne Langbein, *soprano*  
A Musikkonzept Vienna production

In Michael Sturminger's absurd and macabre production, multiple Academy Award nominee John Malkovich seduces, shocks, and appalls as the slithering real-life serial killer Jack Unterweger—back from the dead to plug his new autobiography. The one-man play-meets-chamber opera unfolds as a series of monologues, and the killer's grisly deeds come alive through a consort of elegant sopranos who pose as women from Unterweger's life as they sing opera arias by Mozart, Vivaldi, Beethoven, Haydn, and others. For this Berkeley appearance, Malkovich is joined onstage by guest vocalists supported by the acclaimed Musica Angelica Baroque Orchestra, the music providing both a sumptuous soundtrack and ironic commentary on Unterweger's disturbing confessions. "Malkovich is captivating as the smarmy, clearly deranged madman, embodying the role with extra relish" (*This Week in NY*).

JOHN MALKOVICH  
THE INFERNAL COMEDY:  
CONFESSIONS OF  
A SERIAL KILLER

## WEST COAST PREMIERE

### Taylor Mac & Matt Ray's *Bark of Millions*

#### A Parade Trance Extravaganza for the Living Library of the Deviant Theme

Taylor Mac, *writer, co-director*  
Matt Ray, *composer, music director*  
Niegel Smith, *co-director*  
Faye Driscoll, *co-director, choreographer*  
Christine Jones, *scenic designer*  
Machine Dazzle, *costume designer*  
John Torres, *lighting designer*  
Jimin Brelsford, *sound designer*

Ensemble: Bernice "Boom Boom" Brooks, Chris Giarmo, Dana Lyn, Danton Boller, El Beh, Gary Wang, Greg Glassman, J Walter Hawkes, Jack Fuller, Joel E. Mateo, Jules Skloot, Le Gâteau Chocolat, Lisa "Paz" Parrott, Machine Dazzle, Mama Alto, Marika Hughes, Matt Ray, Sean Donovan, Steffanie Christi'an, Stephen Quinn, Taylor Mac, Thornetta Davis, Viva DeConcini, Wesley Garlington

Fri-Sat, Feb 23-24, 7pm  
Sun, Feb 25, 3pm, ZH

Taylor Mac, the MacArthur Fellow, Kennedy Prize winner, and Pulitzer Prize nominee visits with the West Coast premiere of *Bark of Millions*, an epic four-hour "parade trance extravaganza." *Bark of Millions* is a rock opera meditation on queerness featuring 54 original songs (one song per year since the Stonewall uprising) inspired by queer antecedents throughout world history and performed by a diverse cast of 13 ensemble members and a band of 11 musicians. As in his legendary retelling of American history, *24-Decade History of Popular Music*, Mac, his cast, and longtime collaborators Matt Ray (music) and Machine Dazzle (costumes), use music, dance and drag spectacle to subvert and deconstruct conventional narratives, and joyfully, transgressively celebrate queerness in all its forms. "Taylor Mac uses his many talents to get us to listen, think and feel. The effect is heartening, vital and liberating" (*The London Times*).

An *Illuminations*: "Individual & Community" event.  
Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) for details.

FEATURE: Scan to learn more  
about *Bark of Millions*.



## BAY AREA PREMIERE

### Baldwin and Buckley at Cambridge Elevator Repair Service

Fri, Mar 1, 8pm; Sat, Mar 2, 2pm & 8pm; Sun, Mar 3, 2pm, ZP

Conceived by Greig Sargeant with  
Elevator Repair Service  
Directed by John Collins

At the height of the Civil Rights Movement in 1965, the progressive queer Black writer and activist James Baldwin met the "Father of American Conservatism" William F. Buckley, Jr., onstage at the Cambridge University Union to debate the resolution "The American Dream is at the Expense of the American Negro." This confrontation is dramatized in a lean and elegant new production by Elevator Repair Service, a New York troupe that specializes in adaptations of literary and historic texts. Greig Sargeant portrays Baldwin as a verbal virtuoso, his vocal cadence soaring from operatic to hypnotic, infuriated to heartbroken. Buckley, played by Ben Jalosa Williams, bristles at Baldwin's discussion of white supremacy, his reactionary stance providing a chilling counterpoint to the poet's impassioned assertions. "Sargeant...is magnetic throughout. You cannot look away from him; you sense he is giving the performance of his life" (*The New Yorker*).

An *Illuminations*: "Individual & Community" event.  
Visit [calperformances.org/illuminations](http://calperformances.org/illuminations) for details.

TAYLOR MAC & MATT RAY'S BARK OF MILLIONS

BALDWIN AND BUCKLEY AT CAMBRIDGE  
ELEVATOR REPAIR SERVICE



CÉCILE MCLORIN SALVANT

## Cécile McLorin Salvant

Thu, Jan 25, 7:30pm, ZH

Over the past decade, vocalist and composer Cécile McLorin Salvant has evolved from a youthful talent making waves in the jazz world, into a mature artist with a distinctive creative voice. A MacArthur Fellow and three-time Grammy winner, Salvant has a gift for storytelling and for curating layered, evocative programs that draw connections between vaudeville, blues, international folk traditions, theater, jazz, and classical music, delivering it all with her powerfully swinging voice. Salvant sings selections from her latest release, *Mélusine*, featuring a mix of original songs and interpretations of French-language repertoire that dates as far back as the 12th century, inspired by the story of a dragon woman from European folk legend. "Salvant, regularly and rightly, is considered one of the greatest jazz singers of her generation" (*Rolling Stone*).

Patron Sponsors: Joe W. Laymon, Kiese Laymon, Jeanne Laymon, and Thomas Laymon

## Brad Mehldau Trio

Sat, Nov 11, 8pm, ZH

Brad Mehldau, *piano*

Larry Grenadier, *bass*

Jeff Ballard, *drums*

Among the most distinctive voices of his generation, Grammy-winning jazz pianist Brad Mehldau traffics in extremes. His music weaves together a host of seeming contradictions—a passion for in-the-moment discovery balanced by a penchant for narrative and structure; a sensibility prone to heady abstraction and dense counterpoint but also drawn to the tunefulness, simplicity, and directness of a delicious pop song. With 12 trio recordings to his name over more than 25 years, Mehldau has entered the canon of great jazz piano trio leaders, and here is joined by longtime bandmates, bassist Larry Grenadier and drummer Jeff Ballard, for an evening of probing original compositions and expertly reimagined jazz standards. "A marvel of contemporary jazz. The ever-empathic Mehldau trio...never stops fizzing with life" (*Jazzwise*).

Patron Sponsor: Nadine Tang

## Matthew Whitaker

Fri, Dec 8, 8pm, ZP

There is a playful spirit of curiosity and exploration in Matthew Whitaker's approach to the keyboard, whether he is tackling bebop, electric fusion, R&B, or Latin rhythms as part of his omnivorous approach to jazz. A child prodigy on piano and organ, Whitaker joined an elite group of jazz pianists when he was endorsed by Yamaha at age 18, and went on to win the ASCAP Foundation Herb Alpert Young Jazz Composers Award two years in a row. Now, he's released his third acclaimed recording, which reflects on his musical and personal connections and features music by Thelonious Monk, Chick Corea, Duke Pearson, and Duke Ellington. "It is astounding. The fleetness of finger, the touch and taste, the grit and grime when he needs it, the lightness and airiness when it's called upon—Whitaker has it all" (*Downbeat*).

Patron Sponsors: Nancy Orear and Teresa Basgall

## OKAN

Fri, Mar 8, 8pm, ZP

Take a classically trained percussionist from Santiago de Cuba, add a one-time concertmaster from Havana's Youth Orchestra, and stir in the sounds of Caribbean folkloric and dance music in the context of Toronto's vibrant immigrant music community, and the unforgettable new sound of OKAN is born. Named for the word for "heart" in the Afro-Cuban religious practice of Santería, this Juno Award-winning ensemble is led by vocalist and violinist Elizabeth Rodriguez and percussionist Magdelys Savigne. OKAN fuses its Afro-Cuban roots with American jazz, Dominican merengue, Brazilian samba, and folk music from across the globe in songs about immigration, courage, and love. "OKAN crafts jazzy, heady grooves informed by Afro-Cuban culture and a world of sound" (*Chicago Reader*).



BRAD MEHLDAU TRIO



MATTHEW WHITAKER



OKAN





KRISTIN CHENOWETH

## Kristin Chenoweth

### *For the Girls*

Wed, Nov 15, 7:30pm, ZH

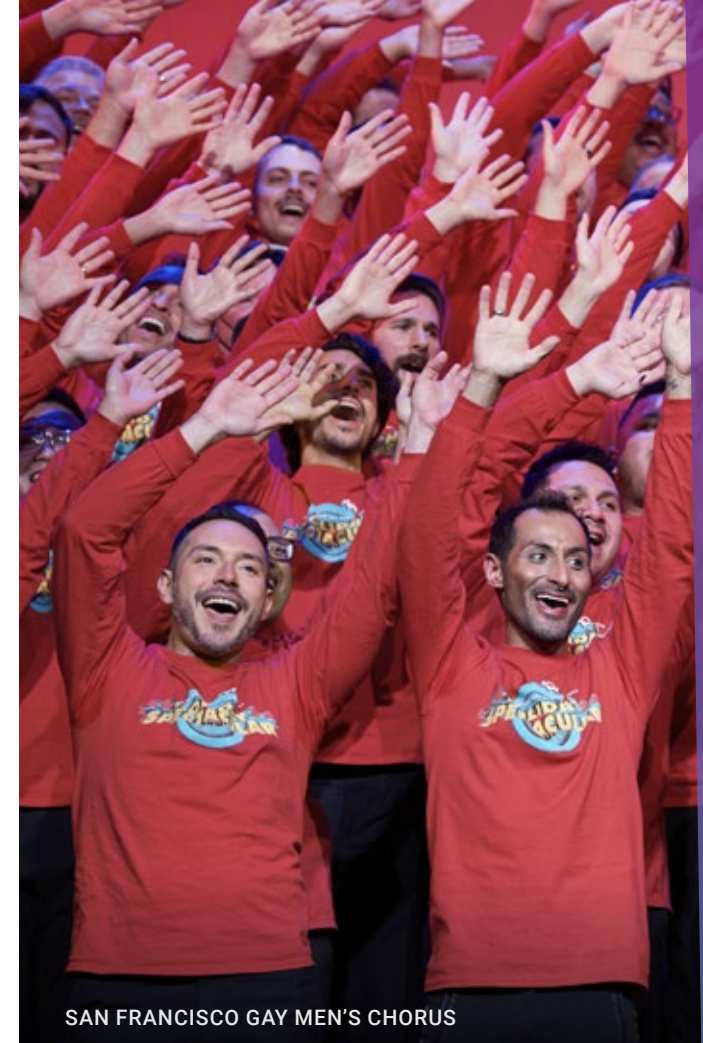
In her rollicking cabaret-style revue, Kristin Chenoweth, musical comedy diva and winner of Emmy and Tony Awards for both her singing and acting, presents an evening of unforgettable songs made famous by her heroes and friends. Her tribute to the great women singers who have inspired her includes classics from across pop music—from Doris Day’s “When I Fall In Love” to Barbra Streisand’s “The Way We Were,” Peggy Lee’s “I’m a Woman,” and Dolly Parton’s “I Will Always Love You.” Charming and conspiratorial, Chenoweth cultivates a warm and intimate atmosphere onstage, telling stories and joking with her band and backup singers. “*For the Girls*...exudes the snugly promise of a slumber party” (*The New York Times*).

## San Francisco Gay Men’s Chorus

### *Holiday Spectacular*

Sun, Dec 17, 5pm, ZH

Part concert, part comedy revue, the San Francisco Gay Men’s Chorus’ *Holiday Spectacular* is the place to be each December. More than 100 voices strong and dressed in fabulously festive attire, the chorus performs beloved holiday songs and acts out timely, funny sketches in an event that has become a much-anticipated season highlight. Now celebrating its 45th year, the SFGMC sparked a nationwide LGBTQ+ choral movement after its first public performance at a vigil on the steps of San Francisco’s City Hall following the assassinations of Supervisor Harvey Milk and Mayor George Moscone. Since then, the chorus has become a cherished part of the fabric of not only San Francisco, but also the entire Bay Area. Expect favorites like “Jingle Bells” and “I’ll Be Home for Christmas,” classical choral works, and surprises galore! “An organization that, like [the gay] community, is as diverse, proud and creative as the rainbow” (*Broadway World*).



SAN FRANCISCO GAY MEN’S CHORUS

## Angélique Kidjo

Fri, Apr 26, 8pm, ZH

Over the past four decades, Angélique Kidjo has cemented her status as one of the most adventurous and omnivorous artists on the international pop music scene. The five-time Grammy winner is known for making connections across genres, generations, and geopolitical boundaries, enlisting her clarion voice and dynamic, eclectic musical vision to address complex subject matter through radiantly joyful music. Kidjo’s recent projects range from her theatrical work *Yemadja* to a reboot of the Talking Heads’ classic 1980 album *Remain in Light* (both part of the Cal Performances 2021–22 season); a tribute to salsa queen Celia Cruz; and most recently, *Mother Nature*, a *cri de coeur* against climate change and political corruption featuring African millennial superstars. Throughout all this, “Kidjo’s voice is constant, an instrument of such power and clarity that it sounds equally capable of polishing glass or announcing Judgment Day” (*The New Yorker*).



ANGÉLIQUE KIDJO





### **The Triplets of Belleville Cine-Concert**

Benoît Charest, *composer and conductor*  
Le Terrible Orchestre de Belleville

Sat, Oct 21, 8pm  
Sun, Oct 22, 3pm, ZH

The charming animated French feature film *The Triplets of Belleville* swept the globe when it was released in movie theaters in 2003, raking up dozens of awards and nominations and attracting a cult following among film buffs. Through music and images (and almost no dialogue), writer-director Sylvain Chomet tells a story of a caper involving American gangsters, Tour de France cyclists, and a trio of colorful vaudevillian sisters out to expose a crime ring. Composer Benoît Charest leads his eight-piece orchestra in a live version of his Oscar-nominated score, evoking the streets of 1920s Paris and "Le Jazz Hot" and featuring fun live sound effects to accompany the film. "[A] bracing blend of silliness and sophistication.... It's comic, touching and a visual knockout" (*Rolling Stone*).

THE TRIPLETS OF BELLEVILLE  
CINE-CONCERT

DRUM TAO



### **Drum Tao 30th Anniversary Tour**

Thu, Apr 11, 7:30pm  
Fri, Apr 12, 8pm, ZH

A feast for the eyes and ears, Drum Tao's mesmerizing productions combine thunderous traditional *taiko* drumming with dazzling staging, theatrical costumes, and dramatic lighting effects. The international troupe of 40 performers has seemingly done it all, having collaborated with the Bolshoi Ballet, staged sold-out productions off-Broadway, appeared on *The Late Show with Stephen Colbert* and at the Olympics, and even recorded for Universal Music. Flute, marimba, and harp are added to the drum ensemble for dramatic effects, and high-octane choreography contributes fresh new energy to this centuries-old Japanese art form. "Extraordinarily talented percussion artists, and they're seductive, alluring performers" (*Chicago Tribune*).



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THE RITE OF SPRING  
BY PINA BAUSCH







October 2023



Tom Borrow, *piano*  
Sun 10/1 3pm HH \$72



Christine Goerke, *soprano*; Craig Terry, *piano*:  
*A Celebration of the American Diva*  
Sun 10/8 3pm HH \$82



Avi Avital, *mandolin*; Hanzhi Wang, *accordion*  
Sun 10/15 3pm HH \$72



*The Triplets of Belleville* Cine-Concert  
Sat 10/21 8pm ZH \$50/\$61/\$78  
Sun 10/22 3pm ZH \$50/\$61/\$78



Los Angeles Master Chorale: *Music to Accompany  
a Departure*; Grant Gershon, *conductor*;  
Peter Sellars, *director*  
Sat 10/28 8pm ZH \$60/\$76/\$90



Michelle Cann, *piano*  
Sun 10/29 3pm HH \$72

November 2023



Sheku Kanneh-Mason, *cello*  
Wed 11/1 7:30pm ZH \$40/\$52/\$62/\$76/\$86/\$96



John Cameron Mitchell and Amber Martin  
in *Cassette Roulette*  
Sat 11/4 8pm ZH \$42/\$59/\$67/\$80/\$90/\$110



Jean Rondeau, *harpsichord*: *Gradus ad Parnassum*  
Sun 11/5 3pm HH \$72



Le Consort: *A Journey through Baroque Europe*  
Wed 11/8 7:30pm FCC \$44/\$61/\$76



San Francisco Symphony;  
Esa-Pekka Salonen, *conductor*; Carey Bell, *clarinet*  
Fri 11/10 8pm ZH \$45/\$55/\$80/\$95/\$115/\$135



Brad Mehldau Trio  
Sat 11/11 8pm ZH \$42/\$58/\$79/\$89/\$98/\$110



Takács Quartet  
Sun 11/12 3pm HH \$98



Kristin Chenoweth: *For the Girls*  
Wed 11/15 7:30pm ZH \$52/\$78/\$98/\$130/\$158/\$184



*American Railroad*;  
Silkroad Ensemble with Rhiannon Giddens  
Fri 11/17 8pm ZH \$38/\$48/\$59/\$70/\$80/\$90



The English Concert: Handel's *Rodelinda*;  
Harry Bicket, *conductor*  
Sun 11/19 3pm ZH \$44/\$55/\$68/\$86/\$104/\$132

December 2023



Urban Bush Women: *Hair & Other Stories*  
Fri 12/1 8pm ZP \$72  
Sat 12/2 8pm ZP \$72  
Sun 12/3 3pm ZP \$72



Matthew Whitaker  
Fri 12/8 8pm ZP \$72



Tallis Scholars: *While Shepherds Watched*;  
Peter Phillips, *director*  
Wed 12/13 7:30pm FCC \$68/\$78/\$92

2023/24 Season Calendar



San Francisco Gay Men's Chorus: *Holiday Spectacular*  
Sun 12/17 5pm ZH \$38/\$47/\$58/\$68/\$79/\$89

January 2024



Cécile McLorin Salvant  
Thu 1/25 7:30pm ZH \$42/\$58/\$78/\$86/\$92/\$98



Les Ballets Trockadero de Monte Carlo  
Sat 1/27 8pm ZH \$42/\$55/\$69/\$82/\$91/\$109  
Sun 1/28 3pm ZH \$42/\$55/\$69/\$82/\$91/\$109



Filippo Gorini, *piano*  
Sun 1/28 3pm HH \$72

February 2024



Eco Ensemble: The Music of Cindy Cox;  
David Milnes, *director*  
Sat 2/3 8pm HH \$36



John Malkovich in *The Infernal Comedy*:  
*Confessions of a Serial Killer*  
Sat 2/3 8pm ZH \$42/\$58/\$78/\$98/\$132/\$158



Attacca Quartet  
Sun 2/4 3pm HH \$72



Renée Fleming, *soprano*  
Fri 2/9 8pm ZH \$50/\$72/\$90/\$104/\$130/\$184



Brad Mehldau: *14 Reveries*  
Sat 2/10 8pm ZH \$42/\$58/\$78/\$86/\$92/\$98



David Finckel, *cello*; Wu Han, *piano*:  
Beethoven's Cello Sonatas  
Sun 2/11 3pm HH \$82



*common ground[s]* by Germaine Acogny & Malou Airaud;  
*The Rite of Spring* by Pina Bausch  
Fri 2/16 8pm ZH \$38/\$44/\$58/\$65/\$74/\$86  
Sat 2/17 8pm ZH \$38/\$44/\$58/\$65/\$74/\$86  
Sun 2/18 3pm ZH \$38/\$44/\$58/\$65/\$74/\$86



Erin Morley, *soprano*; Gerald Martin Moore, *piano*  
Sun 2/18 3pm HH \$72



Taylor Mac & Matt Ray's *Bark of Millions*  
Fri 2/23 7pm ZH \$42/\$58/\$78/\$98/\$132/\$158  
Sat 2/24 7pm ZH \$42/\$58/\$78/\$98/\$132/\$158  
Sun 2/25 3pm ZH \$42/\$58/\$78/\$98/\$132/\$158

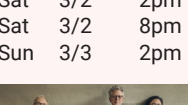


Takács Quartet  
Sun 2/25 3pm HH \$98

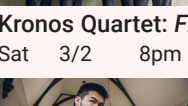
March 2024



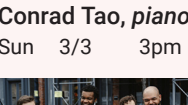
*Baldwin and Buckley at Cambridge*; Elevator Repair Service  
Fri 3/1 8pm ZP \$82  
Sat 3/2 2pm ZP \$82  
Sat 3/2 8pm ZP \$82  
Sun 3/3 2pm ZP \$82



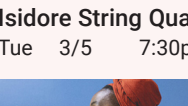
Kronos Quartet: *Five Decades*  
Sat 3/2 8pm ZH \$56/\$70/\$82



Conrad Tao, *piano*  
Sun 3/3 3pm HH \$76



Isidore String Quartet  
Tue 3/5 7:30pm FCC \$44/\$61/\$71



Nathalie Joachim: *Ki moun ou ye (Who are you?)*  
Thu 3/7 7:30pm ZP \$48



OKAN  
Fri 3/8 8pm ZP \$58



Batsheva Dance Company: *MOMO*  
Fri 3/8 7pm ZH \$38/\$44/\$58/\$65/\$74/\$86  
Sat 3/9 7pm ZH \$38/\$44/\$58/\$65/\$74/\$86



Wild Up: Julius Eastman's *Feminine*;  
Christopher Rountree, *conductor*  
Sat 3/9 8pm ZP \$38



Ema Nikolovska, *mezzo-soprano*;  
Howard Watkins, *piano*  
Sun 3/10 3pm HH \$72



The Joffrey Ballet: *Anna Karenina*  
Fri 3/15 8pm ZH \$44/\$68/\$98/\$118/\$148/\$162  
Sat 3/16 8pm ZH \$44/\$68/\$98/\$118/\$148/\$162  
Sun 3/17 3pm ZH \$44/\$68/\$98/\$118/\$148/\$162

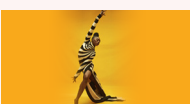


Mark Padmore, *tenor*; Mitsuko Uchida, *piano*:  
Schubert's *Winterreise*  
Sun 3/17 3pm HH \$132

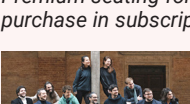


Mahler Chamber Orchestra;  
Mitsuko Uchida, *piano and director*;  
José Maria Blumenschein, *concertmaster and leader*  
Sun 3/24 3pm ZH \$52/\$68/\$88/\$100/\$130/\$184

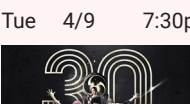
April 2024



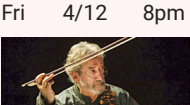
Alvin Ailey American Dance Theater  
Tue 4/2 7:30pm ZH \$45/\$55/\$65/\$85/\$100/\$115  
Wed 4/3 7:30pm ZH \$45/\$55/\$65/\$85/\$100/\$115  
\*Thu 4/4 7pm ZH \$45/\$55/\$65/\$85/\$100/\$115  
Fri 4/5 8pm ZH \$45/\$55/\$65/\$85/\$100/\$115  
Sat 4/6 2pm ZH \$45/\$60/\$88/\$115/\$140/\$158  
Sat 4/6 8pm ZH \$45/\$60/\$88/\$115/\$140/\$158  
Sun 4/7 3pm ZH \$45/\$60/\$88/\$115/\$140/\$158  
\*2024 Gala Performance  
Premium seating for Thu, 4/4 performance unavailable for purchase in subscription



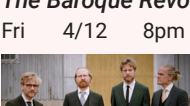
Jakub Józef Orliński, *countertenor*; Il Pomo d'Oro: *Beyond*  
Tue 4/9 7:30pm ZH \$40/\$52/\$62/\$76/\$86/\$96



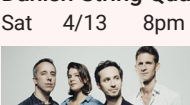
Drum Tao: 30th Anniversary Tour  
Thu 4/11 7:30pm ZH \$38/\$50/\$61/\$71/\$76/\$86  
Fri 4/12 8pm ZH \$38/\$50/\$61/\$71/\$76/\$86



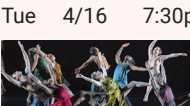
Jordi Savall and Hespèrion XXI: *Le Nuove Musiche*:  
*The Baroque Revolution in Europe*  
Fri 4/12 8pm FCC \$78/\$90/\$104



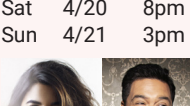
Danish String Quartet; Johannes Rostamo, *cello*  
Sat 4/13 8pm ZH \$60/\$80/\$90



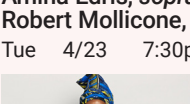
Quatuor Ébène  
Tue 4/16 7:30pm FCC \$56/\$70/\$80



Mark Morris Dance Group  
Fri 4/19 8pm ZH \$44/\$62/\$88/\$104/\$138/\$156  
Sat 4/20 8pm ZH \$44/\$62/\$88/\$104/\$138/\$156  
Sun 4/21 3pm ZH \$44/\$62/\$88/\$104/\$138/\$156

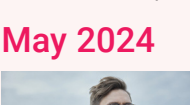


Amina Edris, *soprano*; Pene Pati, *tenor*  
Robert Mollicone, *piano*: *Voyages*  
Tue 4/23 7:30pm ZH \$40/\$52/\$62/\$76/\$86/\$96



Angélique Kidjo  
Fri 4/26 8pm ZH \$42/\$59/\$67/\$80/\$90/\$110

May 2024



Vikingur Ólafsson, *piano*: J.S. Bach's *Goldberg Variations*  
Sat 5/4 2pm ZH \$72/\$88/\$102

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B. Subscriber Add-on Tickets and Single Tickets

Subscribers to the 2023–24 season and Donors of \$1,500 and above may order single tickets to all 2023–24 season events now in this section. When ordering tickets in addition to a subscription, please take 10% off the total. Only one discount per ticket may be applied.

Event	Date	Time	Seating Section		Price, Each	No.	Total
			1st choice	2nd choice			
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____
					\$ _____	x _____	= \$ _____

Subscribers only: less 10% = \$ \_\_\_\_\_

Subtotal B = \$ \_\_\_\_\_

Add Subtotals A and B = \$ \_\_\_\_\_

Your Cal Performances donation = \$ \_\_\_\_\_

To learn more about Donor benefits, visit calperformances.org/membership-benefits.

Per-Order Service Fee (\$20 for subscriptions OR \$14 for single tickets only) = \$ \_\_\_\_\_

GRAND TOTAL = \$ \_\_\_\_\_

Seating sections are shown on venue maps on the Important Information panel and vary by performance. Refer to event listings on the attached calendar for performance venues.

Dates, programs, venues, and performers are subject to change. Ticket prices published in this brochure are valid through July 24, 2023.