

For Immediate Release: April 20, 2022 **UPDATED March 23, 2023**
[2022-23 Season Press Kits](#)

CAL PERFORMANCES 2022–23 CALENDAR OF EVENTS

Performance Venues

Zellerbach Hall – Bancroft Way at Dana Street, UC Berkeley campus
Zellerbach Playhouse – Bancroft Way at Dana Street, UC Berkeley campus
Hertz Hall – Bancroft Way at College Avenue, UC Berkeley campus
First Congregational Church – 2345 Channing Way, Berkeley
Hearst Greek Theatre – 2001 Gayley Road, UC Berkeley campus

Ticket Information

Tickets to Cal Performances are available through the Ticket Office at Zellerbach Hall, at (510) 642-9988, and at calperformances.org.

AUGUST 2022

Thursday, August 4, 8pm

Greek Theatre

Orchestra

**Gustavo Dudamel conducts Encuentros Orchestra
with special guest esperanza spalding**

Program:

Giancarlo Castro D'addona/New Work (Bay Area Premiere)
Wayne Shorter/*Gaia*
Dvořák/Symphony No. 9, *From the New World*

Tickets: \$35–\$150 (prices subject to change)

SEPTEMBER 2022

Friday, September 23, 8pm

Zellerbach Hall

Saturday, September 24, 8pm

Sunday, September 25, 3pm

Dance

Miami City Ballet

Program:

Balanchine/*Jewels* (music: Fauré, Stravinsky, Tchaikovsky)

A favorite in the Balanchine canon, George Balanchine's *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.

Tickets: \$42–\$148 (prices subject to change)

Sunday, September 25, 3pm

Hertz Hall

Chamber Music

Dover Quartet

Program:

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 online performance in the 2020–21 *Cal Performances at Home* season, the Dover Quartet visits for its in-person Cal Performances debut. Haydn's *Emperor* Quartet and Mendelssohn's third quartet from his Op. 44 set bookend Amy Beach's 1929 quartet, a lyrical work built on Alaskan Inuit melodies.

Tickets: \$72 (prices subject to change)

OCTOBER 2022

Friday, October 14, 8pm

Zellerbach Hall

Recital

Maxim Vengerov, violin

Polina Osetinskaya, piano

Program:

J.S. Bach/Violin Sonata in B minor, BWV 1014
Beethoven/Violin Sonata in A major, Op. 47, *Kreutzer*
Shostakovich (Arr. Dreznin)/*From Jewish Folk Poetry*, Op. 79
Tchaikovsky/*Souvenir d'un lieu cher*, Op. 42
Valse-Scherzo in C major, Op. 34

Russian-born Israeli violin virtuoso Maxim Vengerov returns to Berkeley for the first time in more than 15 years. His program showcases Vengerov's mastery in repertoire that ranges from Beethoven's *Kreutzer* Sonata, to two violin works by Tchaikovsky, to an instrumental arrangement of Shostakovich's song cycle *From Jewish Folk Poetry*.

Tickets: \$36–\$110 (prices subject to change)

Friday, October 21, 8pm

Zellerbach Hall

Orchestra

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

Program:

Mussorgsky/*Night on Bald Mountain*
Liszt/*Totentanz*, S. 126
Berlioz/*Symphonie fantastique*, Op. 14

The San Francisco Symphony performs a special Halloween season concert conducted by Music Director Esa-Pekka Salonen. In the three spooky works that make up the program, pagan witches dance in Mussorgsky's *Night on Bald Mountain*; piano soloist Bertrand Chamayou grapples with the Dies Irae in Liszt's *Totentanz* (*Dance of Death*); and the protagonist in Berlioz' *Symphonie fantastique* witnesses his own funeral during a surreal nightmare. Cal Performances welcomes Salonen back for his first Berkeley appearance leading the San Francisco Symphony.

Tickets: \$40–\$125 (prices subject to change)

Sunday, October 23, 3pm

Hertz Hall

Early Music

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

The Grand Tour

Program:

Biber/*Violin Sonata in E minor*
Herrando/*Violin Sonata in A major, El jardin 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*

Rachell Ellen 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 *The Devil's Trill*; and sonatas by Corelli, Herrando, Veracini, and Bach, accompanied by harpsichordist David Belkovski and cellist Coleman Itzkoff.

Tickets: \$62 (prices subject to change)

Saturday, October 29, 8pm

Zellerbach Hall

Sunday, October 30, 3pm

Dance

Cloud Gate Dance Theatre of Taiwan

Program:

Cheng Tsung-lung/*13 Tongues* (2016; music: Lim Giong)

Taiwan's contemporary dance troupe returns to Zellerbach Hall following its 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 street life of Taipei into a fantasy world, as neon lights and urban sounds mingle with the city's religious rites and festive parades. Like *Rice, 13 Tongues* mines the lived experiences and everyday surroundings of Taiwanese people to create a movement vocabulary, steeped in the company's distinctive blend of modern dance, ballet, martial arts, and *qigong*.

Tickets: \$30–\$82 (prices subject to change)

Sunday, October 30, 3pm

Hertz Hall

Recital

Kristian Bezuidenhout, *harpsichord and fortepianos*

Program:

J.S. Bach/Toccatina in D minor, BWV 913

Mozart/Fantasia in C minor, K. 475

Beethoven/Sonata in C minor, Op. 13, *Pathétique*

Schubert/Andantino from *Moment Musicaux*, D. 780

Allegretto quasi andantino from Sonata in A minor, D. 537

Clara Schumann/Romance in A minor

Mendelssohn/Selections from *Songs without Words*

Three Fantasies or Caprices, Op. 16

Kristian Bezuidenhout, the South African-born, London-based artist, takes Cal Performances audiences on a journey through his instrument's evolution. Moving from the harpsichord to the fortepiano—the idiosyncratic ancestor of the modern piano—Bezuidenhout performs a sequence of works by J.S. Bach, Mozart, Beethoven, Schubert, Clara Schumann, and Mendelssohn.

This performance is a 2022–23 season *Illuminations*: “Human and Machine” event.

Tickets: \$68 (prices subject to change)

NOVEMBER 2022

Thursday, November 3, 7:30pm

Zellerbach Hall

New Music, Percussion Festival

Colin Currie Group
Synergy Vocals

A Steve Reich Celebration

Colin Currie, *conductor and percussion*

Program:

Steve Reich/*Tebillim*

Traveler's Prayer (West Coast premiere, Cal Performances co-commission)

Music for 18 Musicians

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 has assembled an ensemble of percussion, strings, keyboards, and winds, augmented by Synergy Vocals, to perform Reich's music—from his works of the 1970s and 1980s to brand-new commissions. At Cal Performances, the group celebrates Reich's 86th birthday, performing his *Music for 18 Musicians* and his classic *Tebillim*, the first work in which he explored his Jewish heritage. A Cal Performances co-commission, *Traveler's Prayer* is a setting of three Old Testament texts.

This performance is a 2022–23 season *Illuminations*: “Human and Machine” event.

Tickets: \$58–\$78 (prices subject to change)

Thursday, November 3, 7:30pm

First Congregational Church

Vocal Celebration

Ensemble Basiani

Program:

The voices of Georgia's Ensemble Basiani sing a program highlighting the rich polyphonic music tradition of their homeland in the Caucasus. The diversity of Georgian vocal music varies from region to region and mirrors aspects of daily life—music for prayer, work, healing, love, play. Clad in traditional tunics and boots, the men of Basiani balance polyphony with work songs, circle dances, and table songs—and the sound of *krimanchuli*, Georgian yodeling.

Tickets: \$48–\$78 (prices subject to change)

Saturday, November 5, 8pm

Zellerbach Hall

Vocal Celebration

Soweto Gospel Choir

HOPE—It's Been A Long Time Coming

Program:

The Grammy-winning Soweto Gospel Choir 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. 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.

Tickets: \$36–\$86 (prices subject to change)

Thursday, November 10, 7:30pm

First Congregational Church

Early Music

Jordi Savall

Hespèrion XXI

Fantasies, Battles & Dances

The Golden Age of Consort Music (1550–1750)

Program:

Christopher Tye/*O Lux à 5*

Innocentio Alberti/*Pavin of Alberti & Galliard*

Antonio de Cabezón/*Tiento III*

John Dowland/*Semper Dowland Semper Dolens*

John Dowland/*The King of Denmark's Galliard*

Giovanni Maria Trabaci/*Durezza e ligature*

Giuseppe Guami/*Canzona 4: Sopra La Battaglia*

William Lawes/*Paven V in C-dur à 5*

Samuel Scheidt/*Canzon à 5 super O Nachbar Roland*

Alfonso Ferrabosco/*Four-note Pavan à 5*

Clement Woodcock/*Browning my dear à 5*

Orlando Gibbons/*In Nomine à 4*

Johann Sebastian Bach/*Contrapunctus 6 in Stylo Francese*

Samuel Scheidt/*Galliard Battaglia*

Henry Purcell/*Fantasia Upon One Note*

Johann Sebastian Bach/*Contrapunctus 9 alla Duodecima*

John Jenkins/*The Bell Pavan*

Joan Cabanilles/*Corrente Italiana*

Jordi Savall, the Catalan viol virtuoso, conductor, and 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 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. In this concert Savall performs with his renowned early music ensemble, Hespèrion XXI.

Tickets: \$74–\$98 (prices subject to change)

Saturday, November 12, 8pm

Zellerbach Hall

New Music, Percussion Festival

Sō Percussion

Program:

Angélica Negrón/*gone* (Bay Area premiere)

go back (Bay Area premiere)

Nathalie Joachim/*Note to Self* (Bay Area premiere)

Dan Trueman/*neither Anvil nor Pulley*

The singular new-music ensemble Sō Percussion plays two concerts this season highlighting three millennial voices who are part of a generation of women composers currently revitalizing the contemporary music landscape. In this 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 percussion writing as a way of processing her chronic anxiety. The group will return to Berkeley on April 20, 2023.

This performance is a 2022–23 season *Illuminations*: “Human and Machine” event.

Tickets: \$28–\$48 (prices subject to change)

Friday, November 18, 3:30pm

Barbro Osher Theater

BAMPFA

2155 Center Street, Berkeley

BAMPFA, Cal Performances, and the Townsend Center for the Humanities present

To What End

Visual Lecture by William Kentridge

William Kentridge will consider provocations and processes in the making of the chamber opera *Waiting for the Sibyl* (2019), which will be presented as part of the US premiere of his newest production *SIBYL* at Cal Performances on March 17–19, 2023. For Kentridge, the lecture format is another medium of creative expression in which he discusses the use of language and creating meaning in his works and attempts to enact those processes in the moment.

Event page: bampfa.org/event/lecture-william-kentridge

Tickets: Tickets are free for UC Berkeley students; \$14 for the general public; \$8 for BAMPFA members; and \$10 for UC Berkeley faculty and staff, non-UC Berkeley students, and any individuals who are disabled, 65+, or 18 and under.

The free UC Berkeley student tickets will be available [online](#) beginning at 11am on November 1 or at the BAMPFA admissions desk beginning at 11am on November 2. Reserving a ticket is required and students must present a valid Cal 1 ID card to be admitted. Tickets must be picked up before 3:15pm on the day of the lecture.

Tickets are available at bampfa.org/event/lecture-william-kentridge. More information can also be found at calperformances.org/kentridge-residency.

Sunday, November 20, 3pm

Hertz Hall

Recital

Zlatomir Fung, *cello*

Janice Carissa, *piano*

Program:

Ives/Selections from *114 Songs*, arr. for cello and piano
Dvořák/Rondo for Cello and Piano in G minor, Op. 94
Beethoven/Cello Sonata in A major, Op. 69
Judith Weir/*Unlocked* for solo cello
Walker/Sonata for Cello and Piano

In 2019, cellist Zlatomir Fung 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's program matches cello masterworks 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 cello sonata by George Walker, the first Black composer to win a Pulitzer Prize for Music, combines rhythmic counterpoint with lyricism and blues.

Tickets: \$62 (prices subject to change)

Saturday, November 26, 2pm

Zellerbach Hall

Family, Vocal Celebration

Vienna Boys Choir

Christmas in Vienna

Program:

The Vienna Boys Choir visits Berkeley on Thanksgiving weekend, their voices raised in a program of Austrian folk songs, classical masterpieces, and Christmas hymns and carols from across the globe. The trained singers are the living bearers of an august six-century Viennese choral tradition.

Tickets: \$40–\$108 (prices subject to change)

DECEMBER 2022

Sunday, December 4, 3pm

Hertz Hall

Chamber Music

Takács Quartet

Program:

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

Winner of last year's Gramophone Award in the Chamber Music category, the Takács Quartet returns to Berkeley with two recitals this season. The hidden gem on the ensemble's first 2022–23 program is Fanny Mendelssohn Hensel's sole quartet of 1834, a work unperformed in its lifetime and forgotten until the score was discovered in the 1980s. This composition is bookended by Haydn's final quartet and the first of Beethoven's late-period quartets. The ensemble performs in Berkeley again on January 29, 2023.

Tickets: \$92 (prices subject to change)

Thursday, December 8, 7:30pm

Zellerbach Hall

Recital

Seong-Jin Cho, piano

Program:

Handel/Suite in F major, HWV 427

Suite in F minor, HWV 433

Brahms/*Variations and Fugue on a Theme by Handel*, Op. 24

Selections from *8 Klavierstücke*, Op. 76

Schumann/*Symphonic Etudes*, Op. 13

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. Cho lends his interpretive prowess to a program that includes two achievements of musical invention and variation: Brahms' *Handel Variations* and Schumann's *Symphonic Etudes*.

Tickets: \$36–\$86 (prices subject to change)

Sunday, December 11, 3pm

Zellerbach Playhouse

Recital

Ying Fang, *soprano*
Myra Huang, *piano*

Program: Ying Fang, the Chinese-born lyric soprano, 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*. In her Cal Performances debut recital, Fang is joined by frequent accompanist Myra Huang in a program of songs by Schubert, Schumann, Mahler, R. Strauss, and others.

J.S. Bach/“Zerfliesse mein Herze,” from *St John Passion*, BWV 245

Schubert/Ganymed, D. 544
Im Abendrot, D. 799
Im Frühling, D. 882
Nacht und Träume, D. 827

R. Strauss/Die Nacht, Op. 10, No. 3
Allerseelen, Op. 10, No. 8
Morgen!, Op. 27, No. 4

Hahn/À Chloris

Debussy/Nuit d'Étoiles

Chausson/Le Colibri

Argento/Six Elizabethan Songs
Spring
Sleep
Winter
Dirge
Diaphenia
Hymn

Chinese Songs Listening to the rain
Happiness of the snowflake
Phoenix hairpin
Bridge
Yue people’s song

Tickets: \$68 (prices subject to change)

Wednesday, December 14, 7:30pm
Thursday, December 15, 7:30pm
Friday, December 16, 8:00pm

Zellerbach Playhouse

Dance

ink (2017)

Camille A. Brown & Dancers

Camille A. Brown, *choreographer*

Berkeley audiences will recall the Cal Performances debut five years ago of Camille A. Brown & Dancers in performances of Brown's *BLACK GIRL: Linguistic Play*, the second installment of a trilogy by the choreographer about African-American identity. Brown made headlines this past year as the first Black director in the history of the Metropolitan Opera (Terence Blanchard's *Fire Shut Up In My Bones*) and as the first Black woman to be nominated for a Tony Award as both director and choreographer for a play (*for colored girls...*) on Broadway.

Now, the New York-based choreographer, dancer, and director comes to Cal Performances with *ink*, the final work in her trilogy. Featuring Brown herself, her company of six dancers performs a series of duets and solos that weave together elements of African-American social dance, African, tap, jazz, and modern dance, and hip-hop movement, accompanied by percussion-driven original music performed live by a quartet. Through ancestral stories and pop culture references, *ink* examines self-empowerment, Black love, brotherhood, and resilience.

Tickets: \$68 (prices subject to change)

JANUARY 2023

Wednesday, January 18, 7:30pm

Zellerbach Hall

Jazz

Monterey Jazz Festival on Tour

Celebrating 65 Years

Christian Sands, *piano and music director*

Dee Dee Bridgewater, *vocals*

Kurt Elling, *vocals*

Lakecia Benjamin, *alto saxophone*

Yasushi Nakamura, *bass*

Clarence Penn, *drums*

Program:

The Monterey Jazz Festival once again sends six of its jazz ambassadors to Berkeley as part of its touring program. Multiple-Grammy-winning vocalists Dee Dee Bridgewater and Kurt Elling bring swing standards, moody ballads, bop favorites, and Latin hits to life. The band is led by pianist Christian Sands, with saxophonist Lakecia Benjamin (Missy Elliott, Alicia Keys), and the rhythm

section of bassist Yasushi Nakamura (Wynton Marsalis, Hank Jones) and drummer Clarence Penn (Betty Carter, Maria Schneider).

Tickets: \$36–\$92 (prices subject to change)

Saturday, January 21, 8pm

Zellerbach Hall

Early Music

Joyce DiDonato: *Eden*

Joyce DiDonato, executive producer and mezzo-soprano

Il Pomo d'Oro

Zefira Valova, conductor

Marie Lambert-Le Bihan, stage director

John Torres, lighting designer

Program: *Eden* (music: Handel, Gluck, Cavalli, Wagner, Mahler, Ives, Copland and Rachel Portman; Cal Performances co-commission)

From the musical mind of Joyce DiDonato comes *Eden*, the mezzo-soprano's latest project, co-commissioned by Cal Performances, explores the majesty, might, and mystery of the natural world. As in her most recent 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*.

Tickets: \$36–\$86 (prices subject to change)

Sunday, January 22, 3pm

Hertz Hall

Recital

Joyce Yang, piano

Program:

Tchaikovsky/Selections from *The Seasons*, Op. 37a

Rachmaninoff/Selections from Preludes, Op. 32

J.S. Bach (arr. Petri)/ "Sheep May Safely Graze" from Cantata BWV 208

Aaron Jay Kernis/"Un Bacio"—*A Kiss* (Romance and Transfiguration)

on themes by John Corigliano and Mark Adamo

Stravinsky/Agosti/*The Firebird Suite*

Grammy-nominated pianist Joyce Yang, a native of Seoul, South Korea, is a recipient of an Avery Fisher Career Grant. Her concert program includes selections from Tchaikovsky's short pieces *The Seasons*, and excerpts from the Romantic piano work, Rachmaninoff's Preludes.

Tickets: \$68 (prices subject to change)

Wednesday, January 25, 7:30pm

Zellerbach Hall

Special Event

Emanuel Ax, *piano*

Leonidas Kavakos, *violin*

Yo-Yo Ma, *cello*

Beethoven (arr. Shai Wosner) / Symphony No. 4 in B-flat major, Op. 60

Beethoven / Piano Trio in B-flat major, Op. 97, *Archduke*

Program:

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. The trio recently recorded music by Brahms and has been touring its current all-Beethoven program to packed houses. *The Times* of London wrote, “Who needs an orchestra when you have this Beethoven supergroup?”

Tickets: \$50–\$225 (prices subject to change)

Sunday, January 29, 3pm

Hertz Hall

Chamber Music

Takács Quartet

Program:

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 Takács Quartet’s second concert for Cal Performances this season features Dvořák’s penultimate quartet. The playfulness of Britten’s first string quartet will be familiar to fans of his operatic work *Peter Grimes*, as he was working on both pieces simultaneously. Bartók’s D minor quartet provides an emotional counterweight.

Tickets: \$92 (prices subject to change)

FEBRUARY 2023

Saturday, February 4, 8pm

Hertz Hall

New Music

Eco Ensemble

David Milnes, *director*

Program:

Ken Ueno/*...blood blossoms...*
Edmund Campion/*Velvet Algorithms* (US premiere)
Amadeus Julian Regucera/*At the end, breathless and clothed in fire*
Toshio Hosokawa/*Voyage V* (US premiere)

Eco Ensemble, UC Berkeley's 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 García Villa (Regucera), as well as traditional Japanese art forms such as calligraphy and *gagaku* (Hosokawa). The concert also features the US premiere of a new composition by UC Berkeley professor Edmund Campion, director of the Center for New Music and Audio Technologies.

Tickets: \$34 (prices subject to change)

Saturday, February 4, 8pm
Sunday, February 5, 3pm

Zellerbach Hall

Percussion Festival
Kodo

Tsuzumi: One Earth Tour

Program:

In the new production *Tsuzumi*, the *taiko* drummers of Kodo look back at the ensemble's 40-year history and forward to its next chapter of performance. Trained on the island of Sado in the Sea of Japan, the Kodo drummers bring a youthful joy to their athletic displays. 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.

Tickets: \$36–\$86 (prices subject to change)

Sunday, February 5, 3pm

Hertz Hall

Recital
David Finckel, cello
Wu Han, piano

Program:

Saint-Saëns/Cello Sonata in C minor, Op. 32
Brahms/Cello Sonata in F major, Op. 99

Pierre Jalbert/Selections from *Ephemeral Objects* (California premiere)
Shostakovich/Sonata for Cello and Piano in D minor, Op. 40

Cal Performances welcomes back David Finckel and Wu Han, co-directors of both the Chamber Music Society of Lincoln Center and Music@Menlo. Their concert includes Shostakovich's D minor sonata, Brahms' Sonata No. 2 in F major, and a recently commissioned work by Pierre Jalbert.

Tickets: \$78 (prices subject to change)

Saturday, February 11, 8pm

Zellerbach Hall

Speaker
Ira Glass

Program:

As host and creator of the public radio program *This American Life*, Ira Glass has pioneered a highly influential style of documentary storytelling, exploring topics intimate and international in scope—from personal history to true crime, to 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 talks, Glass shares new stories along with reflections, anecdotes, and revelations from his decades-long career as an interviewer, producer, and broadcaster.

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

Sunday, February 12, 3pm

Hertz Hall

Recital
Jeremy Denk, piano

Program:

J.S. Bach/Partita in G major, BWV 829
Schubert/Four Impromptus, D. 935
Coleridge-Taylor/*They Will Not Lend Me a Child*
Wiggins/*The Battle of Manassas*
Joplin and Chauvin/*Heliotrope Bouquet*
Rzewski/"Winnsboro Cotton Mill Blues," from *Four North American Ballads*
Beethoven/Piano Sonata in C minor, Op. 111

Jeremy Denk returns to Berkeley with a recital of American-inspired music paired with works by Bach, Beethoven, and Schubert. Two works in the concert 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.

Tickets: \$82 (prices subject to change)

Friday, February 17, 8pm
Saturday, February 18, 8pm
Sunday, February 19, 3pm

Zellerbach Hall

Dance

Mark Morris Dance Group

The Look of Love

An Evening of Dance to the Music of Burt Bacharach (Bay Area premiere)

Mark Morris, *choreographer*

Burt Bacharach, *composer*

Hal David, *lyricist*

Ethan Iverson, *arranger*

Marcy Harriell, *lead singer*

Nicole Pearce, *lighting designer*

Isaac Mizrahi, *costume designer*

Program:

Following the success of his Beatles tribute production *Pepperland*, Mark Morris teams up again with musical collaborator Ethan Iverson for *The Look of Love*, an homage to the songs of Burt Bacharach. Bacharach is known for his melodies embedded in orchestrations influenced by jazz, rock, and Brazilian music, his longtime lyricist Hal David providing lyrics. For this new production, Iverson’s arrangements are performed live by an ensemble of lead singer with backup vocals, trumpet, and rhythm section.

Tickets: \$36–\$135 (prices subject to change)

Saturday, February 25, 8pm

Zellerbach Hall

Dance

Step Afrika!

Program:

Drums were once outlawed among enslaved Africans in the American South as a way of curtailing communication, connection, and culture. But rhythm was preserved and transmitted through body percussion: juba, hambone, tap dance, and stepping. The dancers of Washington DC’s celebrated Step Afrika! troupe continue and extend a long tradition of stepping—song and dance rituals performed by Black fraternities and sororities since the early 1900s.

Tickets: \$36–\$78 (prices subject to change)

Sunday, February 26, 3pm

Hertz Hall

Recital

Alexi Kenney, violin

Shifting Ground

Program:

J.S. Bach	Adagio, from Sonata No. 1 in G minor, BWV 1001 (1720)
George Enescu	“Le Ménétrier,” from <i>Impressions d’Enfance</i> , Op. 28 (1940)
Bach	Allemande from Partita in D minor, BWV 1004 (1720)
Paul Wiancko	Allemande from <i>X Suite for Solo Violin</i> (2019)
Du Yun	<i>Under a Tree, an Udatta</i> , for violin and tape (2016)
Angélica Négron	<i>The Violinist</i> for violin and electronics, story by Ana Fabrega (2023)
Bach	Allemande and Double, from Partita No. 1 in B minor, BWV 1002 (1720)
Steve Reich	<i>Violin Phase</i> , for live-looped violin (1967)
Bach	Grave, from Sonata No. 2 in A minor, BWV 1003 (1720)
Nicola Matteis	<i>Alla Fantasia</i> (c. 1700)
Salina Fisher	<i>Hikari</i> , for solo violin (2023)
Bach	Largo, from Sonata No. 3 in C Major, BWV 1005 (1720)
Matthew Burtner	Elegy, from <i>Muir Glacier</i> (1889-2009), for violin and glacier sonification (2017/2020)
Anonymous	<i>Nitida Stella</i> (c. 1600) (arr. Alexi Kenney for solo violin)
Bach	Chaconne from Partita No. 2 in D minor, BWV 1004 (1720)

Violinist Alexi 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 in this concert highlights the spiritual and mystical dimensions of Bach’s music. The Chaconne from the Partita in D minor is situated 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.

Tickets: \$62 (prices subject to change)

Sunday, February 26, 3pm

Zellerbach Hall

Speaker

A Conversation with Rita Moreno

Trailblazing Puerto Rican actress Rita Moreno is a true icon of American screen and stage, earning accolades in film, television, and theater in a decorated career that has spanned seven decades. She belongs to an elite group of “EGOT” winners who have received all four of entertainment’s most

prestigious awards: the Emmy, the Tony, the Grammy, and the Oscar, the latter in 1962 for her career-igniting role as Anita in *West Side Story*. Moreno shares stories from her fascinating life in Hollywood, her struggles with racism and sexism in the entertainment industry, and memorable moments from her personal life. Vibrant and busier than ever as she enters her ninth decade, Moreno “continues to epitomize that ineffable and rare quality we call star power” (*The New York Times*).

MARCH 2023

Thursday, March 2, 7:30pm

Zellerbach Hall

Jazz

Preservation Hall Jazz Band

*Pass It On: 60th Anniversary
Musical Celebration*

In its far-ranging repertoire, the Preservation Hall Jazz Band celebrates New Orleans as a place where sounds and cultures from around the world converge and resurface, transformed by the Crescent City’s unique spirit. The septet is named for the renowned venue and cultural organization in the French Quarter, and since its founding by tuba player Allan Jaffe in 1961 has boasted an ever-evolving cast of A-list NOLA musicians committed to keeping the spirit and sounds of New Orleans alive. Now led by Jaffe’s son, the band celebrates its 60-year anniversary with a concert of “shoulder-shaking, hip-swaying tunes that will fill the dance floor“ (Downbeat)— traditional jazz mixing with gutbucket funk, Afro-Cuban rhythms, folk, and pop.

Tickets: \$45-\$110 (prices subject to change)

Sunday, March 5, 3pm

Zellerbach Hall

Early Music

**The English Concert
The Clarion Choir**

Harry Bicket, *conductor*

Steven Fox, *artistic director*

Ann Hallenberg (Solomon), *mezzo-soprano*

Miah Persson (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*

Program:

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

Britain's early-music ensemble returns to Berkeley to perform Handel's *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 English oratorios, *Solomon* features a double chorus, arias such as "Will the sun forget to streak," and orchestrations like the oboe-and-strings feature, "Arrival of the Queen of Sheba." The Swedish mezzo-soprano Ann Hallenberg, a Baroque music diva, makes her Cal Performances debut in the title role.

Tickets: \$42–\$125 (prices subject to change)

Tuesday, March 7, 7:30pm

Zellerbach Hall

Wednesday, March 8, 7:30pm

Thursday, March 9, 7:30pm

Orchestra

Vienna Philharmonic Orchestra

Christian Thielemann, conductor

Program:

Tuesday, March 7

Schoenberg/*Verklärte Nacht* for string orchestra, Op. 4

R. Strauss/*Eine Alpensinfonie*, Op. 64

Wednesday, March 8

Mendelssohn/*The Hebrides* Overture, Op. 26

Mendelssohn/Symphony No. 3 in A minor, Op. 56, Scottish

Brahms/Symphony No. 2 in D major, Op. 73

Thursday, March 9

Bruckner/Symphony No. 8 in C minor

The Vienna Philharmonic Orchestra returns to Zellerbach Hall with longtime collaborator Christian Thielemann at the podium. Over the course of three concerts, the orchestra traverses a century of canonic repertoire. The first concert features two orchestral tone poems, matching the chromaticism of Schoenberg's *Transfigured Night* with Strauss' *An Alpine Symphony*, a symphonic work depicting a day-long trek through the mountains. The second concert features Brahms' serene and supremely lyrical Second Symphony, introduced by two effusive works inspired by the sea: Debussy's technicolor triptych *La mer* and Mendelssohn's overture *The Hebrides*, which was inspired by Scotland's rugged coastal landscapes. The orchestra's final Berkeley concert tackles Bruckner's Eighth Symphony, a work both orchestra and conductor recently recorded as part of an ongoing cycle of the composer's music.

Tickets: \$50–\$275 (prices subject to change)

March 9–April 30, 2023

Barbro Osher Theater
BAMPFA
2155 Center Street, Berkeley

BAMPFA presents
Orchestrating Time: The Films of William Kentridge

BAMPFA’s film retrospective showcases William Kentridge’s distinctive work in time-based media over six presentations and a gallery installation. Highlights include the 2010 documentary *William Kentridge: Anything is Possible*, paired with six short films (March 9); *Drawings for Projection*, a series of 11 animated films featuring two of Kentridge’s characters, Soho Eckstein and Felix Teitelbaum, whom the artist describes as a “self-portrait in the third person” (March 11); an eclectic set of films relating to Kentridge’s work for theater, opera, and gallery installation (March 25); and three filmed operas for which Kentridge worked as stage director, production designer, and/or set designer: Shostakovich’s satirical opera *The Nose* (March 16), Alban Berg’s *Lulu* (March 26), and Mozart’s *The Magic Flute* (April 2), all offered at BAMPFA free of charge. Three of Kentridge’s short animated films will be screened hourly on the [outdoor screen](#) of the museum through April 30.

In addition, from March 8–April 20, BAMPFA will exhibit Kentridge’s video *Other Faces* (2011) in one of the galleries as part of the *Out of Africa: Selections from the Kramlich Collection*, an exhibition organized by BAMPFA staff and curated by Executive Director Julie Rodrigues Widholm with Associate Curator Elaine Yau.

More information about tickets to *Orchestrating Time: The Films of William Kentridge* can be found at bampfa.org/program/orchestrating-time-films-william-kentridge.

Friday, March 10, 8pm

Zellerbach Playhouse

Cal Performances presents
Ursonate
Performed by William Kentridge

William Kentridge embodies the spirit of Dada in this performance piece based on the seminal 1932 sound poem *Ursonate*—a poetic and musical work by renowned artist Kurt Schwitters. Unlike a classical sonata, *Ursonate* requires only the human voice for instrumentation. Through his performance of this piece, Kentridge reveals his talents as an actor, as well as a director, orienting the work not only to the listener but also to the viewer. He will create a dramatic reading of the work, with the assistance of projections and surprise guests.

Event page: Tickets and more information can be found at calperformances.org/kentridge-residency.

Tickets: Free to UC Berkeley faculty, staff, and students, and \$10 for non-campus affiliates.

Saturday, March 11, 8pm

Zellerbach Hall

Percussion Festival

Zakir Hussain and Masters of Percussion

Program:

Tabla master Zakir Hussain returns to Cal Performances with his Masters of Percussion ensemble, a gathering of fellow musicians representing a myriad of cultures and traditions, from Indian classical music to jazz. Hussain began touring more than two decades ago in a duo with his late father and mentor, the legendary Indian Classical *tabla* player Ustad Allarakha, and today keeps that artist's memory alive through these spirited concerts. This year's Masters of Percussion group features Hussain joined by Indian sarangi player (and son of legendary sarangi player Ustad Sultan Khan) **Sabir Khan**; Colombian-born jazz master **Tupac Mantilla**; *balafon*, *barra*, *djembe*, and conga player **Melissa Hié**, and master of the *dholak* and *tabla* student of Hussain's father Ustad Allarakha, **Navin Sharma**.

Tickets: \$36–\$78 (prices subject to change)

Wednesday, March 15, 7:30pm

Zellerbach Playhouse

Cal Performances Presents

A Guided Tour of the Exhibition: For Soprano and Handbag

Performed by Joanna Dudley

A bold and innovative presentation, created by William Kentridge and soprano Joanna Dudley, *A Guided Tour of the Exhibition: For Soprano and Handbag* combines live art, drama, film, and sculpture, as Dudley conducts an immersive exhibition tour in which artworks are empowered to speak for themselves in direct defiance of museums' tendency to prescribe fixed meanings to and antique their subjects. An undefinable performance piece challenges all the senses, offering countless moments of pure poetic pleasure and insight.

Tickets: \$10 tickets for UC Berkeley students are available on Tues, Feb 21 at 12 noon; \$15 tickets for UC Berkeley faculty and staff are available on Tues, Feb 14 at 12 noon; and a limited number of \$20 tickets for the general public are available on Thurs, Feb 16 at 12 noon. Details can be found at calperformances.org/guided-tour.

Friday, March 17, 7pm

Zellerbach Hall

Saturday, March 18, 8pm

Sunday, March 19, 3pm

Theater/Opera

William Kentridge's *SIBYL* (music: Nhlanhla Mahlangu, Kyle Shepherd; US premiere)

Program:

Part 1: *The Moment Has Gone*

Part 2: *Waiting for the Sibyl*

Myth, magic, music, movement, and imagery combine in 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. In recent years Kentridge has created original productions of works by Berg, Mozart, and Shostakovich, at 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 in *SIBYL* 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.

This performance is a 2022–23 season *Illuminations*: “Human and Machine” event.

Tickets: \$42–\$125 (prices subject to change)

Friday, March 17

**Cal Performances’ 2023 Gala
with creator and director William Kentridge**

Cal Performances presents a Gala evening with world-renowned artist William Kentridge centered around Cal Performances’ presentation of Kentridge’s *SIBYL*. After the opening-night performance, gala goers will celebrate the depth and breadth of this artist at this gathering. All proceeds will support Cal Performances’ artistic initiatives and education programs. More details to be announced at a later date.

Sunday, March 19, 3pm

Hertz Hall

Chamber Music

Castalian String Quartet

Program:

Haydn/ String Quartet in D major, Op. 20, No. 4

Kajja Saariaho/ *Terra Memoria*

Schubert/ String Quartet in G major, D. 887

The London-based Castalian Quartet was recently named quartet-in-residence at the Oxford University Faculty of Music and is a 2019 recipient of the Royal Philharmonic Society’s Young Artists Award. The group makes its Cal Performances debut with a wide-ranging concert program

spanning 200 years, from Haydn’s D major quartet from his Op. 20 set to Schubert’s final quartet, to contemporary Finnish composer Kaija Saariaho’s *Terra Memoria*.

Tickets: \$68 (prices subject to change)

Friday, March 24, 8pm

Zellerbach Hall

Jazz
Artemis

Renee Rosnes, *piano and musical director*
Ingrid Jensen, *trumpet*
Alexa Tarantino, *alto saxophone, flute*
Nicole Glover, *tenor saxophone*
Noriko Ueda, *bass*
Allison Miller, *drums*

Program:

The brainchild of pianist and composer Renee Rosnes, Artemis is an international ensemble of modern jazz musicians. 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. 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.

Tickets: \$36–\$92 (prices subject to change)

Sunday, March 26, 5pm

Zellerbach Hall

Orchestra
Zurich Chamber Orchestra
Daniel Hope, *violin*

Program:

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*

The Zurich Chamber Orchestra visits Berkeley with selections from Max Richter’s *Recomposed* project. Conducting from the violin, Daniel Hope leads the orchestra in Richter’s reimagined versions of Vivaldi’s *The Four Seasons*. Richter’s 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 fresh. Complementing Richter’s Vivaldi odyssey, the Zurich players also perform two works for string orchestra—Elgar’s Introduction and Allegro and Mendelssohn’s D minor violin concerto.

Tickets: \$58–\$92 (prices subject to change)

APRIL 2023

Saturday, April 1, 8pm

Zellerbach Hall

New Music

Kronos Quartet

with special guest Wu Man, *pipa*

Program:

Terry Riley/*The Cusp of Magic* (first movement)

Traditional (arr. Wu Man, real. Danny Clay)/*Glimpses of Muqam Chebiyat*

Wu Man (real. Danny Clay)/*Two Chinese Paintings*

Steve Reich/*Different Trains*

Tan Dun/*Ghost Opera*

Kronos Quartet visits with frequent collaborator and 2023 National Heritage Fellow Wu Man for a performance of compositions written for the unique instrumentation of string quartet plus *pipa*. Terry Riley's *The Cusp of Magic* creates a synergy between the quartet and the plucked Chinese lute. Tan Dun's *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*. The concert is rounded out by Steve Reich's *Different Trains* which won the 1990 Grammy for Best Contemporary Composition and is one of Kronos' signature works.

Tickets: \$48–\$78 (prices subject to change)

Sunday, April 2, 3pm

Hertz Hall

Early Music

Mahan Esfahani, *harpsichord*

Program:

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

Mahan 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 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 Catholic services during the Protestant Reformation.

Tickets: \$68 (prices subject to change)

Tuesday, April 11, 7:30pm **Zellerbach Hall**
Wednesday, April 12, 7:30pm
Thursday, April 13, 7:30pm
Friday, April 14, 8pm
Saturday, April 15, 2pm
Saturday, April 15, 8pm
Sunday, April 16, 3pm

Dance

Alvin Ailey American Dance Theater

Robert Battle, *artistic director*

Matthew Rushing, *associate artistic director*

PROGRAM A (Tue, Apr 11, 7:30pm & Fri, Apr 14, 8pm)
Twyla Tharp *Roy’s Joys* (1997/2022; Company West Coast Premiere; music: Roy Eldridge)
Robert Battle *Unfold* (2007; music: Gustave Charpentier, “Depuis Le Jour” from *Louise*; sung by Leontyne Price)
Robert Battle *For Four* (2021; music: Wynton Marsalis)
Ailey *Revelations* (1960; music: traditional spirituals)

PROGRAM B (Wed, Apr 12, 7:30pm & Sat, Apr 15, 8pm)
Jamar Roberts *In a Sentimental Mood* (2022; Bay Area Premiere; music: Duke Ellington and Rafiq Bhatia)
Paul Taylor *DUET* (1964/2022; Company West Coast Premiere; music: Franz Josef Haydn)
Ailey/Mary Barnett *Survivors* (1986/New Production 2022; Bay Area Premiere; music: Max Roach (“Survivors” and “Triptych,” strings orchestrated by Peter Phillips)
Kyle Abraham *Are You in Your Feelings?* (2022; Bay Area Premiere; music: mixtape of soul, hip-hop, and R&B)

PROGRAM C (Thu, Apr 13, 7:30pm; Sat, Apr 15, 2pm; Sun, Apr 16, 3pm)

Ailey	<i>Night Creature</i> (1975; music: Duke Ellington)
Robert Battle	<i>For Four</i> (2021; music: Wynton Marsalis)
Ailey	<i>Cry</i> (1971; music: Alice Coltrane, Laura Nyro, and Chuck Griffin)
Ailey	<i>Revelations</i> (1960; music: traditional spirituals)

Program:

Continuing a tradition that dates to the late 1960s, the 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 ensembles' values: artistic excellence, innovation, and profound cultural relevance. Recent works by innovators like Rennie Harris and Jamar Roberts continue the legacy of Ailey pieces like *Revelations*, telling powerful stories through dance.

Tickets: \$42–\$150 (prices subject to change)

Thursday, April 13, 4pm

**Geballe Room
220 Stephens Hall
UC Berkeley**

Conversation

Reflections on William Kentridge

Following William Kentridge's campus-wide residency, a group of UC Berkeley scholars gathers to assess the artist's cultural, ideological, and formal contributions. The conversation takes as its starting point Kentridge's installation *Other Faces* (2011), part of BAMPFA's exhibition *Out of Africa: Selections from the Kramlich Collection* (March 8 through April 30, 2023). *Other Faces*, which visualizes Kentridge's reflections on race and historical memory in South Africa, is part of a larger selection of photography and video art focusing on the theme of Africa as a site of colonial extraction and exploitation. Engaging with the installation, as well as with Kentridge's recent campus performances and film screenings, panelists consider the artist's complex vision and body of work.

Participants:

Nana Adusei-Poku (History of Art) is a scholar of African diasporic art and the author of *Taking Stakes in the Unknown: Tracing Post-Black Art* (2022).

Lara Mientjes (English) studies the intersection of poetry and visual art. She focuses on the "how" of poetry and other media, exploring questions of attention, immersion, and imagination.

Zamansele Nsele (History of Art) is completing a book project entitled "Reckoning with (Post) Apartheid and Colonial Nostalgias in Contemporary Archival Art Practice."

Mary Ann Smart (Music) is editor of *Siren Songs: Representations of Gender and Sexuality in Opera* and author of *Waiting for Verdi: Opera and Political Opinion in 19th-Century Italy, 1815-1848*.

This program is free and open to the public.

Event page: townsendcenter.berkeley.edu/events/reflections-william-kentridge

Friday, April 14, 8pm

First Congregational Church

Chamber Music

Danish String Quartet

Program:

Anna Thorvaldsdottir/*Rituals* (Bay Area premiere; Cal Performances co-commission)

Schubert/String Quartet in A minor, D. 804, *Rosamunde*

“Gretchen am Spinnarde” arranged for string quartet by Danish String Quartet

The Danish String Quartet returns to perform the third concert in its ongoing Doppelgänger Project, pairing Schubert’s *Rosamunde* Quartet with *Rituals*, a newly commissioned work by Icelandic composer Anna Thorvaldsdottir. Schubert’s 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.

Tickets: \$82 (prices subject to change)

Thursday, April 20, 7:30pm

Zellerbach Hall

New Music

Sō Percussion

with Caroline Shaw, vocals

Program:

Sō Percussion and Caroline Shaw/*Let the Soil Play Its Simple Part* (West Coast premiere)

Jason Treuting/*Amid the Noise*

The second of two concerts at Cal Performances by Sō Percussion this season features Pulitzer Prize-winning composer Caroline Shaw as guest vocalist, in the West Coast premiere of a 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 ear for melody and harmony and Sō’s sense of rhythmic invention. The artists draw inspiration from James Joyce, ABBA, American roots music, plainchant, Christian hymns, and stories from the Old Testament. *Let the Soil Play Its Simple Part* is paired with Sō Percussion founding member Jason Treuting’s *Amid the Noise*, a communal work for a flexible number of musicians in the spirit of Terry Riley’s *In C* that takes its name from a quote from Max Ehrmann’s poem *Desiderata*: “Go placidly amid the noise and haste, and remember what peace there may be in silence.”

Tickets: \$28–\$48 (prices subject to change)

Friday, April 21, 8pm

Zellerbach Hall

Jazz

Paquito D’Rivera

Program:

Fourteen-time Grammy and Latin Grammy winner Paquito D’Rivera is a woodwind improviser, bandleader, and accomplished composer who has spent a lifetime dissolving the barriers between musical genres. As co-founder of the group Irakere, he created a 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. In this concert, D’Rivera explores repertoire from his *Jazz Meets the Classics* recording, his sextet reimagining canonic works by Chopin, Beethoven, Mozart, and others.

Tickets: \$36–\$86 (prices subject to change)

Monday, April 24, 5:30pm

Zellerbach Hall

Speaker

An Evening with Robert Reich

Program:

This spring, Robert Reich, Carmel P. Friesen Professor of Public Policy at UC Berkeley’s Goldman School of Public Policy, is officially retiring from his full-time teaching position. Reich will join Arlie Hochschild, Professor Emerita of Sociology at Berkeley, for a wide-ranging conversation about his time as an instructor, his thoughts on the current state of democracy at home and abroad, and his hopes for the future.

Tickets: \$25–\$55 for the general public (prices subject to change). Special pricing for UC Berkeley students is \$10 and \$25 for UC Berkeley faculty and staff for all seats.

Wednesday, April 26, 7:30pm

Zellerbach Hall

Family

George Hinchliffe’s Ukulele Orchestra of Great Britain

Program:

The eight-piece band of strummers and singers has been performing for audiences the world over, from Carnegie Hall to London’s Royal Albert Hall, since its first gig in 1985. The orchestra covers a vast repertoire, from pop, to rock, to classical compositions with its four-string namesake.

Tickets: \$30–\$78 (prices subject to change)

Thursday, April 27, 7:30pm

First Congregational Church

Early Music

Tallis Scholars

Peter Philips, director

Program:

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 Absalon*

Des Prez/*Absalon fili mi*

Arvo Pärt/*Which was the son of...*

Celebrating their 50th anniversary this season, the Tallis Scholars won both the Recording of the Year and the Choral Award in *BBC Music Magazine* last year, and took home the 2021 *Gramophone* Music Award in Early Music. These musicians are known for their performance of sacred Renaissance choral music, and here lend their clarity and precision to a program of works that includes Tallis' *Suscipe quaeso*, Byrd's *Tribue domine*, and contemporary works by Nico Muhly and Arvo Pärt.

Tickets: \$56–\$82 (prices subject to change)

Friday, April 28, 8pm

Zellerbach Hall

Saturday, April 29, 8pm

New Music, Theater/Opera

Michel van der Aa's *Blank Out* (West Coast premiere)

Miah Persson, *soprano*

Roderick Williams, *baritone* (film)

Netherlands Chamber Choir (film)

Klaas Stok, *conductor*

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, *film producer*

William Griffioen, *film producer*

Program:

Swedish soprano Miah Persson performs 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 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.

This performance is a 2022–23 season *Illuminations*: “Human and Machine” event.

Tickets: \$45–\$78 (prices subject to change)

MAY 2023

Friday, May 5, 8pm

Zellerbach Hall

Saturday, May 6, 8pm

Theater/Opera

Octavia E. Butler’s *Parable of the Sower* (Bay Area premiere)

Toshi Reagon, *creator*

Bernice Johnson Reagon, *creator*

Eric Ting, *director*

Signe V. Harriday, *director*

Program:

Singer, composer, and activist Toshi Reagon and her mother, artist Bernice Johnson Reagon (of Sweet Honey in the Rock) bring science fiction writer Octavia E. Butler’s resonant and prescient *Parable of the Sower* to life in an evening-length congregational 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.

This performance is a 2022–23 season *Illuminations*: “Human and Machine” event.

Tickets: \$36–\$88 (prices subject to change)

Sunday, May 7, 3pm

Zellerbach Hall

Recital

Nina Stemme, *soprano*

Magnus Svensson, *piano*

Program:

Noted for her performances as Turandot, Salome, Elektra, and a range of Wagnerian heroines, Nina Stemme is considered one of the greatest singers in opera today. The Swedish dramatic soprano was recently a recipient of the Birgit Nilsson Prize, the second singer and the only woman to be honored in the prestigious award's history. Her concert includes works by Wagner and Korngold, plus a selection of Swedish songs, accompanied by Magnus Svensson at the piano.

Tickets: \$52–\$76 (prices subject to change)

###

PRESS CONTACT:

Louisa Spier

Cal Performances

Media Relations Manager

(510) 643-6714

lspier@calperformances.org