



For Immediate Release April 18, 2023 updated December 1, 2023

## CAL PERFORMANCES 2023–24 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

### Ticket Information

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

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### SEPTEMBER 2023

**Sunday, September 24, 2pm**

**Zellerbach Hall**

#### *Speakers*

*Ai Weiwei's World of Art Lost and Found:  
A Conversation About Life, Art, and Politics*  
Ai Weiwei with Peter Sellars and Orville Schell

#### **Program:**

Renowned artist and human rights activist Ai Weiwei discusses life, art, and politics in a conversation with respected theater director Peter Sellars and Orville Schell, Director of the Center on US-China Relations at the Asia Society. Ai's unprecedented installation on Alcatraz in 2014–15, @Large, left an enduring mark on the Bay Area's cultural landscape. In this talk, Ai will address issues of exile, imprisonment, repression, and advocacy that have infused his personal life and artistic work with fellow artist Sellars, himself an avid student of Chinese history and culture, and Schell, a leading expert on China and the Far East. This program continues a series of campus talks about China led by Schell, who is former Dean at the UC Berkeley Graduate School of Journalism.

Co-presented by Cal Performances, BAMPFA, and Townsend Center for the Humanities.

**Tickets:** \$36–\$56 (prices subject to change)

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### OCTOBER 2023

**Sunday, October 1, 3pm**

**Hertz Hall**

*Classical Recital*  
Jeremy Denk, *piano*

#### **Program:**

Mozart/Piano Sonata No. 8 in A minor, K. 310

Ligeti/*Études*, Book 1  
Bach/Keyboard Partita No. 6 in E minor, BWV 830  
Beethoven/Piano Sonata in E major, Op. 109

Jeremy Denk replaces pianist Tom Borrow, who has withdrawn from this engagement on the advice of his doctor following a bicycle accident. Tickets for Tom Borrow's recital will be valid for Jeremy Denk's concert with no additional action required for current ticket holders.

**Tickets:** \$72 (prices subject to change)

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**Thursday, October 5, 4pm**

**Zellerbach Hall**

***Speaker***

**Ezra Klein: *A Liberalism That Builds***

with Professor Amy E. Lerman

**Program:**

*The New York Times* columnist and podcast host Ezra Klein reflects on “liberal governance that routinely fails to achieve liberal outcomes” in a talk informed by a book he is currently co-writing that explores the difficulties Democratic governments encounter when working to build real things in the real world. Focusing on what Klein defines as California's deepest problems—skyrocketing housing costs, lagging developments in clean energy, constant traffic—he asks, how did we get here? And what can we do about it? As an award-winning journalist, Klein combines traditional opinion writing with reporting to bring clarity to policy debates often mired in complexity. Klein will be joined by Professor Amy E. Lerman, the Michelle Schwartz Chair and Professor of Public Policy and Political Science at UC Berkeley, and Director of the Possibility Lab at the University of California.

*Co-presented by Cal Performances and UC Berkeley Graduate Lectures as part of the [Jefferson Memorial Lecture Series](#).*

**Tickets:** \$26–\$58 (prices subject to change); \$25 for UC Berkeley students, faculty, and staff.

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**Sunday, October 15, 3pm**

**Hertz Hall**

*Classical Recital*

**Avi Avital**, *mandolin*

**Hanzhi Wang**, *accordion*

**Program:**

Kreisler/Praeludium and Allegro “in the Style of Pugnani”

Stravinsky/*Suite Italienne*

J.S. Bach/Chaconne from Partita No. 2 in D minor, BWV 1004 (mandolin solo)

Selections from *Goldberg Variations* (accordion solo)

Bartók/Romanian Folk Dances

De Sarasate/Romanza Andaluza from Spanish Dances, Op. 22

De Falla/Danse Espagnole No. 1 from *La vida breve*  
Saint-Saëns/Introduction and Rondo Capriccioso

Israeli-born mandolin virtuoso Avi Avital performs with the 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.

**Tickets:** \$72 (prices subject to change)

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**Saturday, October 21, 8pm**

**Zellerbach Hall**

**Sunday, October 22, 3pm**

*Family*

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

**Benoît Charest**, *composer and conductor*

**Le Terrible Orchestre de Belleville**

**Program:**

The animated French feature film *The Triplets of Belleville* was released in movie theaters in 2003, receiving dozens of awards and nominations. 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 live sound effects to accompany the film.

**Tickets:** \$50–\$78 (prices subject to change)

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**Saturday, October 28, 8pm**

**Zellerbach Hall**

*Early Music*

**Los Angeles Master Chorale**

***Music to Accompany a Departure*** (Bay Area Premiere, Cal Performances Co-commission)

**Grant Gershon**, *conductor*

**Peter Sellars**, *director*

**James F. Ingalls**, *lighting designer*

**Danielle Domingue Sumi**, *costume designer*

**Program:**

Following their 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 meditation on what it means to say goodbye during times of struggle. The 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, an 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.

This program will be performed with supertitles.

**Tickets:** \$60–\$90 (prices subject to change)

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**Sunday, October 29, 3pm**

**Hertz Hall**

*Classical Recital*

**Michelle Cann**, *piano*

**Program:**

Chopin/Ballade No. 3 in A-flat major, Op. 47

Joel Thompson/*My Dungeon Shook: Three American Preludes*

Ginastera/Piano Sonata No. 1, Op. 22

Price/Piano Sonata in E minor

Liszt/*Mephisto Waltz* No. 1

American pianist Michelle Cann has made a name for herself by 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, as well as the recipient of the Sphinx Medal of Excellence. She has earned praise for her 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 Chopin.

**Tickets:** \$72 (prices subject to change)

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NOVEMBER 2023

**Wednesday, November 1, 7:30 pm**

**Zellerbach Hall**

*Classical Recital*

**Sheku Kanneh-Mason**, *cello*

**Program:**

J.S. Bach/Cello Suite No. 2 in D minor, BWV 1008

Gwilym Simcock/*Prayer for the Senses*

Britten/Cello Suite No. 1, Op. 72

Leo Brouwer/Cello Sonata No. 2

Edmund Finnis/Five Preludes

Cassadó/Suite for Cello Solo

British cellist Sheku Kanneh-Mason returns to Berkeley in his Cal performances solo recital debut with a program of new and familiar works. Kanneh-Mason was the winner of the 2016 BBC Young Musician competition, and debuted in Berkeley and Cal Performances during the 2019–20 season. Kanneh-Mason's program includes staples by Bach, Britten, and Cassadó, alongside works

composed especially for him by Welsh composer Gwilym Simcock, English composer Edmund Finnis, and Cuban composer Leo Brouwer.

**Tickets:** \$40–\$96 (prices subject to change)

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**Saturday, November 4, 8pm**

**Zellerbach Hall**

*Theater*

**John Cameron Mitchell and Amber Martin**

*Cassette Roulette*

**ArKtype/Thomas O. Kriegsmann, producer**

**Jojo Franjoine, lighting**

**Michael Zumbrun, video**

**Justin Craig, music direction**

**Program:**

Tony Award-winning star of stage and screen John Cameron Mitchell (“Joe vs. Carole,” Hedwig and the Angry Inch), one of alt-culture’s boldest creators, joins forces with international cabaret star Amber Martin for a hair-raising, hilarious romp of songs, stories, and characters, all chosen by you and the hand of fate on the magical ‘cassette roulette.’ With a house band led by Grammy nominated music director of Hedwig on Broadway Justin Craig and very special surprise guests and a new set list every night, it’s never the same show twice.

**Tickets:** \$42–\$110 (prices subject to change)

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**Sunday, November 5, 3pm**

**Hertz Hall**

*Early Music / Recital*

**Jean Rondeau, harpsichord**

*Gradus ad Parnassum*

**Program:**

Fux/Harpeggio

Haydn/Piano Sonata No. 31 in A-flat major, Hob. XVI:46

Clementi/Selection from *Gradus ad Parnassum*, Op. 44,

No. 45 – Preludio Andante malinconico in C minor

Beethoven/Prelude No. 2 in C major, Op. 39

Mozart/Piano Sonata No. 16 in C major, K. 545

Rondo in A minor, K. 511

Fantasia No. 3 in D minor, K. 397

Heir to a France-based harpsichord tradition that reaches back to Wanda Landowska, at age 21, Jean Rondeau has become one of the youngest musicians ever to win first prize at the International Harpsichord Competition in Bruges. He has since launched a career built on bold, unorthodox

interpretations of canonic works, brought to life through the symphony from his demanding instrument of choice. The title of Rondeau's program references both a collection of compositions by Italian composer Muzio Clementi and a counterpoint lesson book by Austrian Baroque master Johann Joseph Fux; the program includes works by both composers, as well as music by Haydn, Mozart, and Beethoven.

**Tickets:** \$72 (prices subject to change)

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**Wednesday, November 8, 7:30pm**

**First Congregational Church**

*Early Music*

**Le Consort**

*A Journey through Baroque Europe*

**Program:**

Vivaldi/Trio Sonata in G minor, Op. 1, No. 1  
Reali/Grave from Violin Sonata, Op. 2, No. 1  
Corelli/Trio Sonata in C major, Op. 4, No. 1  
Rameau/Selection from *Les Indes galantes*  
Dandrieu/Trio Sonata in D minor, Op. 1, No. 1  
Corelli/Violin Sonata in D minor, Op. 5, No. 12, *La Follia*  
Veracini/Finale from Violin Sonata in A major, Op. 1, No. 7  
Eccles/*The Mad Lover*  
Purcell/Sonata in Four Parts in G minor, Z. 807  
Rameau/*Gavotte et six doubles*  
Bach/Trio Sonata in G major, BWV 1039  
Bach/Andante from Concerto in D minor, BWV 974 (after Marcello)  
Vivaldi/Trio Sonata No. 12 in D minor, *La Follia*, RV 63

The French ensemble Le Consort likens itself to an early-music version of a string quartet—a close-knit group of four musicians performing Baroque chamber repertoire. Co-directed by harpsichordist Justin Taylor and 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. The concert program for their Cal Performances' debut is a tour through Italy, England, Germany, and France, featuring two settings of *La Follia*—arguably the period's most recognizable and enduring melody.

**Tickets:** \$44–\$76 (prices subject to change)

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**Friday, November 10, 8pm**

**Zellerbach Hall**

*Orchestra*

**San Francisco Symphony**

**Esa-Pekka Salonen**, *conductor*

**Carey Bell**, *clarinet*

**Program:**

Esa-Pekka Salonen/*Kínēma*  
Jens Ibsen/*Drowned in Light* (World Premiere)  
Stravinsky/*Symphony in Three Movements*

The San Francisco Symphony returns to Berkeley with music director Esa-Pekka Salonen. Their concert features 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. In this performance, Salonen also conducts the orchestra in his own *Kínēma*, a showcase for principal clarinetist Carey Bell; and Stravinsky’s *Symphony in Three Movements*.

**Tickets:** \$45–\$135 (prices subject to change)

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Saturday, November 11, 8pm

Zellerbach Hall

*Jazz*

**Brad Mehldau Trio**

**Brad Mehldau**, *piano*  
**Larry Grenadier**, *bass*  
**Jeff Ballard**, *drums*

**Program:**

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 abstraction and dense counterpoint but also drawn to the tunefulness, simplicity, and directness of a 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 (a San Francisco native) and drummer Jeff Ballard, for an evening of original compositions and reimagined jazz standards.

**Tickets:** \$42–\$110 (prices subject to change)

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Sunday, November 12, 3pm

Hertz Hall

*Chamber Music*

**Takács Quartet**

**Program:**

Haydn/*String Quartet No. 63 in B-flat major, Op. 76, No. 4, Sunrise*  
Nokuthula Ngwenyama/*flow* (World Premiere, Cal Performances Co-commission)  
Beethoven/*String Quartet No. 8 in E minor, Op. 59, No. 2, Razumovsky*

The Grammy and Gramophone Award-winning Takács Quartet returns to Berkeley for two concerts this season. In this first program of new and canonic works, they perform Haydn's late-period *Sunrise* quartet and Beethoven's middle-period Quartet No. 8 in E minor from the Op. 59 *Razumovsky* series, surrounding California violist Nokuthula Ngwenyama's Cal Performances co-commissioned work, heard here in its world premiere performance.

**Tickets:** \$98 (prices subject to change)

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Wednesday, November 15, 7:30pm

Zellerbach Hall

*Vocal Celebration*

**Kristin Chenoweth**

*For the Girls*

**Program:**

Kristin Chenoweth, musical comedy diva and winner of Emmy and Tony Awards for both her singing and acting, presents an evening of songs made famous by her heroes and friends. Her tribute to the 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." Chenoweth cultivates a warm and intimate atmosphere onstage, telling stories and joking with her band and backup singers.

**Tickets:** \$52–\$184 (prices subject to change)

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Friday, November 17, 8pm

Zellerbach Hall

*New Music*

**Silkroad Ensemble with Rhiannon Giddens**

*American Railroad*

**Featuring:**

**Rhiannon Giddens**, *banjo, voice*

**Shawn Conley**, *bass*

**Pura Fé Crescioni**, *lap steel guitar, voice*

**Haruka Fujii**, *percussion*

**Sandeep Das**, *tablas*

**Karen Ouzounian**, *cello*

**Mazz Swift**, *violin, voice*

**Niwel Tsumbu**, *guitar*

**Francesco Turrisi**, *frame drums, accordion*

**Kaoru Watanabe**, *percussion*

**Michi Wiancko**, *violin*

**Wu Man**, *pipa*

**Yazhi Guo**, *suona, Chinese percussion*



**Program:**

Under the leadership of 2023 Pulitzer Prize winner, multi-instrumentalist Rhiannon Giddens, the Grammy-winning Silkroad Ensemble 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, Irish, Indigenous, and other communities, their cultures, and their music. Chinese traditional instruments like the *guzheng*, *pipa*, *erhu*, and *qinqin* are contrasted with the fiddle, bones, *tambo*, and banjo of Black musical traditions, and their Indigenous and Celtic counterparts. New compositions and commissions weave these disparate traditions together to tell a new version of the American story.

Join us for a pre-performance panel at 6:30pm, and a post-performance community conversation.

An *Illuminations*: "Individual & Community" event.

**This project is supported in part by the National Endowment for the Arts.**

**Tickets:** \$38–\$90 (prices subject to change)

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**Sunday, November 19, 3pm**

**Zellerbach Hall**

*Early Music*

**The English Concert**

**Harry Bicket**, *conductor*

**Cast to include:**

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

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

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

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

**Christine Rice** (Eduige), *mezzo-soprano*

**Brandon Cedel** (Garibaldo), *bass-baritone*

**Program:**

Handel/*Rodelinda*

Britain's premier early-music ensemble returns in its annual season engagement for a concert performance of Handel's *Rodelinda*, with soprano Lucy Crowe in the title role. *Rodelinda* is a story of enduring marital love that remains steadfast through every adversity. Crowe lends her voice to the arias "Ombre, piante" and "Ho perduto il caro sposo," and 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.

**Tickets:** \$44–\$132 (prices subject to change)

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DECEMBER 2023

**Friday, December 1, 8pm**

**Zellerbach Playhouse**

**Saturday, December 2, 8pm**  
**Sunday, December 3, 3pm**

*Dance*

**Urban Bush Women**

*Hair & Other Stories* (Bay Area Premiere)

**Program:**

The Brooklyn-based performance ensemble Urban Bush Women visits for the Bay Area premiere of *Hair & Other Stories*, a full-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 the 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 gathered from participants at "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.

Join us for a post-performance moderated discussion on Fri 12/1 and post-performance community conversations on Sat & Sun, 12/2-3.

An *Illuminations*: "Individual & Community" event.

**Tickets:** \$72 (prices subject to change)

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**Friday, December 8, 8pm**

**Zellerbach Playhouse**

*Jazz*

**Matthew Whitaker**

**Program:**

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.

**Tickets:** \$72 (prices subject to change)

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**Wednesday, December 13, 7:30pm**

**First Congregational Church**

*Early Music*

**Tallis Scholars**

**Peter Phillips, director**

## *While Shepherds Watched*

### **Program:**

Clemens non Papa/*Pastores quidnam vidistis?*  
*Missa Pastores quidnam vidistis*  
Victoria/*Quem vidistis, pastores?*  
De Cristo/*Quaeramus cum pastoribus*  
Croce/*Quaeramus cum pastoribus*  
Obrecht/*Salve regina*  
Philips/*Salve regina*

Celebrating 50 years this season, the Tallis Scholars return to Berkeley with a holiday program that views the Christmas story from the perspective of the shepherds who came to worship at the manger. The concert revolves around *Who did you see, Shepherds?*, a mass by Flemish composer Clemens non Papa, its five movements dispersed between similar text settings by other masters from the late Renaissance. Also on the program is a double choir motet by Giovanni Croce, and two settings of the *Salve regina* by Obrecht and Philips. The Tallis Scholars recently won both the *BBC Music Magazine's* Recording of the Year Award and the *Gramophone* Early Music Award.

**Tickets:** \$68–\$92 (prices subject to change)

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**Sunday, December 17, 5pm**

**Zellerbach Hall**

*Vocal Celebration*

**San Francisco Gay Men's Chorus**

### *Holiday Spectacular*

### **Program:**

More than 100 voices strong and dressed in festive attire, the San Francisco Gay Men's Chorus performs holiday songs and acts out timely, comic sketches in this season highlight. Now celebrating its 45th year, the San Francisco Gay Men's Chorus 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. Expect favorites like "Jingle Bells" and "I'll Be Home for Christmas," classical choral works, and surprises galore.

**Tickets:** \$38–\$89 (prices subject to change)

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JANUARY 2024

**Thursday, January 25, 7:30pm**

**Zellerbach Hall**

*Jazz*

**Cécile McLorin Salvant**

### **Program:**

A MacArthur Fellow and three-time Grammy winner, vocalist and composer Cécile McLorin Salvant curates 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, *Mélysine*, 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.

**Tickets:** \$42–\$98 (prices subject to change)

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**Saturday, January 27, 8pm**

**Zellerbach Hall**

**Sunday, January 28, 3pm**

*Dance*

**Les Ballets Trockadero de Monte Carlo**

**Program:**

*Swan Lake*, Act II (choreography after Ivanov; music by Tchaikovsky)

Pas de deux or modern work to be announced

*Yes, Virginia, Another Piano Ballet* (choreography by Peter Anastos; music by Chopin)

*Paquita* (choreography after Petipa; music by Minkus)

Celebrating its landmark 50th-anniversary season, the all-male drag ballet company is skewering the old warhorses of classical dance and inviting audiences to rediscover both obscure and beloved scenes from classic repertoire. Les Ballets Trockadero de Monte Carlo were groundbreaking at their founding in 1974, and their irreverent, deeply informed romps through the dance world continue to engage aficionados and novices alike.

**Tickets:** \$42–\$109 (prices subject to change)

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**Sunday, January 28, 3pm**

**Hertz Hall**

*Classical Recital*

**Filippo Gorini**, *piano*

**Program:**

J.S. Bach/*The Art of Fugue*, BWV 1080

In his Cal Performances debut, pianist Filippo Gorini performs Bach's *The Art of Fugue*. 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 won the Diapason d'Or Award for his debut recording of Beethoven's *Diabelli Variations*, and received the prestigious Franco Buitoni Prize.

**Tickets:** \$72 (prices subject to change)

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FEBRUARY 2024

Saturday, February 3, 8pm

Hertz Hall

*New Music*

**Eco Ensemble**

David Milnes, *director*

*The Music of Cindy Cox*

**Program:**

Cindy Cox/*Cañon*

*[Four Studies of Light and Dark]*

*Hishuk ish ts' awalk [All things are One]*

Scenes from *The Road to Xibalba* (World Premiere)

UC Berkeley's 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 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 soprano Amy Foote alto Sara Couden, tenor Michael Jankosky, and baritone Nikolas Nackley in the world premiere of selections from Cox's large new theatrical work, *The Road to Xibalba*.

**Tickets:** \$36 (prices subject to change)

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Saturday, February 3, 8pm

Zellerbach Hall

*Theater*

**John Malkovich**

*The Infernal Comedy: Confessions of a Serial Killer*

Michael Sturminger, *author and director*

Musica Angelica Baroque Orchestra

Martin Haselböck, *conductor*

Theodora Raftis, *soprano*

Susanne Langbein, *soprano*

A Musikkonzept Vienna production

**Program:**

In Michael Sturminger's production, multiple Academy Award nominee John Malkovich portrays real-life serial killer Jack Unterweger, who is 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 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 soundtrack and commentary on Unterweger's confessions.

**Tickets:** \$42–\$158 (prices subject to change)

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**Sunday, February 4, 3pm**

**Hertz Hall**

*Chamber Music*

**Attacca Quartet**

**Program:**

*Attacca Playlist*/Works by Caroline Shaw, Gabriella Smith, Philip Glass, and others  
Beethoven/String Quartet No. 14 in C-sharp minor, Op. 131

The two-time Grammy-winning Attacca Quartet'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. In their Cal Performances debut, Attacca spins out works from these efforts and others as part of its "playlist" program, modeled after music streaming service playlists. Beethoven's late-period Op. 131 quartet counterweights the eclectic program.

**Tickets:** \$72 (prices subject to change)

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**Friday, February 9, 8pm**

**Zellerbach Hall**

*Classical Recital*

**Renée Fleming**, *soprano*

**Howard Watkins**, *piano*

**Program:**

Caroline Shaw/*Aurora Borealis*

Fauré/"Au bord de l'eau," Op. 8, No. 1

    "Les Berceaux," Op. 23, No. 1

Liszt/"s'il est un Charmant Gazon," S. 284, No. 1

    "Über allen Gipfeln ist Ruh," S. 306

Grieg/"Lauf der Welt," Op. 48, No. 3

    "Zur Rosenzeit," Op. 48, No. 5

Kern/"All the Things You Are"

The following selections are accompanied by *Voice of Nature: the Anthropocene*, an original film by National Geographic.

Dickens/"Pretty Bird"

Handel/"Care Selve" from *Atalanta*, HWV 35

Nico Muhly/"Endless Space"

Canteloube/“Bailéro” from *Songs of the Auvergne*  
Maria Schneider/“Our Finch Feeder” from *Winter Morning Walks*  
Björk/“All is Full of Love”  
Howard Shore/“Twilight and Shadow” from *The Lord of the Rings*  
Kevin Puts/“Evening”  
Bacharach and David/“What the World Needs Now”

Soprano Renée Fleming performs a recital program of songs and arias in several languages. Her resume includes having 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 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 pursue projects, collaborations, commissions, and more rare recital appearances.

**Tickets:** \$50–\$184 (prices subject to change)

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**Saturday, February 10, 8pm**

**Zellerbach Hall**

*Classical Recital*

**Brad Mehldau:** *Fourteen Reveries*

**Program:**

Brad Mehldau/*Fourteen Reveries* (Bay Area Premiere, Cal Performances Co-commission)  
Selections from *Suite April 2020*  
Other works to be announced

Pianist Brad Mehldau has forged a distinctive path, his music infused with the essence of jazz exploration, classical romanticism, and pop music. In the Bay Area premiere of his new Cal Performances co-commissioned solo work, *Fourteen 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*, *Fourteen Reveries* is a meditation on the space a composer leaves between specific directions in the score that lets the music reveal itself as it allows for new discovery.

**Tickets:** \$42–\$98 (prices subject to change)

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**Sunday, February 11, 3pm**

**Hertz Hall**

*Classical Recital*

**David Finckel,** *cello*

**Wu Han,** *piano*

**Program:**

Beethoven/Cello Sonata No. 1 in F major, Op. 5, No. 1  
Cello Sonata No. 2 in G minor, Op. 5, No. 2  
Cello Sonata No. 3 in A major, Op. 69  
Cello Sonata No. 4 in C major, Op. 102, No. 1

Cello Sonata No. 5 in D major, Op. 102, No. 2

Across decades and continents, the chamber music couple of cellist David Finckel and pianist Wu Han has been plumbing the depths of Beethoven's five cello sonatas, rediscovering and reinventing them. The works elevate musical interaction and communication, and in some ways, the deeply collaborative repertoire mirrors the duo's lives as artistic partners and co-artistic directors of Music@Menlo and the Chamber Music Society of Lincoln Center, where vision, dedication, and creative chemistry have been on display for audiences on both coasts.

**Tickets:** \$82 (prices subject to change)

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**Friday, February 16, 8pm**

**Zellerbach Hall**

**Saturday, February 17, 8pm**

**Sunday, February 18, 3pm**

*Dance*

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

**Germaine Acogny, Malou Airaudo/ *common ground[s]* (Bay Area Premiere)**

**Bausch/ *The Rite of Spring* (Bay Area Premiere)**

**Program:**

In this double-bill production, the Bay Area premiere of Pina Bausch's *The Rite of Spring* is performed by an ensemble of more than 30 dancers from 14 African countries and assembled through a collaboration between the Pina Bausch Foundation, École des Sables, and Sadler's Wells. Stravinsky's score takes on new meaning through visceral choreography as a "chosen one" is sacrificed.

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

Join us for a post-performance moderated discussion on Fri 2/16 and post-performance community conversations on Sat & Sun, 2/17–18.

An *Illuminations*: "Individual & Community" event.

**Tickets:** \$38–\$86 (prices subject to change)

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**Sunday, February 18, 3pm**

**Hertz Hall**

*Classical Recital*

**Erin Morley, soprano**

**Malcolm Martineau, piano**

**Program:**



Ricky Ian Gordon/ Selections From Huit Chansons De Fleurs  
    "We Should Not Mind So Small A Flower"  
    "One Perfect Rose"  
    "Her Garden"  
    "Play, Orpheus"  
Bizet/"Ouvre Ton Coeur"  
Rachmaninoff/"Lilacs," Op. 21, No. 5  
Rimsky-Korsakov/"The Rose Enslaves The Nightingale," Op. 2, No. 2  
Saint-saëns/"Le Rossignol Et La Rose" From Parysatis  
Debussy/"Les Papillons"  
Saint-Saëns/"La Libellule"  
R. Strauss/"Ich Wollt Ein Sträußlein Binden," Op. 68, No. 2  
Zemlinsky/"Vöglein Schwermut," Op. 10, No. 3  
Schumann/"Der Nussbaum," Op. 25, No. 3  
Berg/"Die Nachtigall" From Sieben Frühe Lieder  
Thomas Morley/"It Was A Lover And His Lass"  
John Woods Duke/"The Bird"  
Roger Quilter/"Weep You No More," Op. 12, No. 1  
Haydn Wood/"Bird Of Love Divine"  
Julius Benedict/"La Capinera"  
Traditional Irish/"The Last Rose Of Summer"  
Arthur Sullivan/"Neath My Lattice" From The Rose Of Persia

Since graduating from the Metropolitan Opera's Lindemann Young Artist Development Program, Erin 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 recall her rendition of "Chacun le sait, chacun le dit" from *La Fille du Régiment*, as she accompanied herself at the piano. For this matinee performance pianist Martin Martineau joins Morley.

**Tickets:** \$72 (prices subject to change)

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Friday, February 23, 7pm

Zellerbach Hall

Saturday, February 24, 7pm

Sunday, February 25, 3pm

*Theater*

**Taylor Mac & Matt Ray's**

*Bark of Millions*

**A Parade Trance Extravaganza for the Living Library of the Deviant Theme** (West Coast Premiere)

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

**Matt Ray**, *composer, music director*

**Niegel Smith**, *co-director*

**Faye Driscoll**, *co-director, choreographer*

**Machine Dazzle**, *costume designer*

**John Torres**, *lighting designer*  
**Brendan Aanes**, *sound designer*  
**Oscar Escobedo**, *props designer*  
**Zach Blumner**, *co-props designer*

**With:** Ari Folman-Cohen, Bernice “Boom Boom” Brooks, Chris Giarimo, Dana Lyn, El Beh, Greg Glassman, 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, Wes Olivier

**Program:**

Taylor Mac, the MacArthur Fellow, Kennedy Prize winner, and Pulitzer Prize finalist, and Obie award-winning composer Matt Ray visit with the West Coast premiere of *Bark of Millions*, a four-hour “parade trance extravaganza.” *Bark of Millions* is a rock opera meditation on queerness featuring 55 original songs (one song per year since the Stonewall uprising) inspired by queer antecedents throughout world history and performed by a diverse cast of 22 artists. 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.

Join us for a post-performance moderated discussion on Fri 2/23 and post-performance community conversations on Sat & Sun, 2/24–25.

An *Illuminations*: “Individual & Community” event.

**Tickets:** \$42–\$158 (prices subject to change)

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**Sunday, February 25, 3pm**

**Hertz Hall**

*Chamber Music*

**Takács Quartet**

**Program:**

Wolf/*Italian Serenade*

Bartók/*Quartet No. 2 in A minor*

Schubert/*Quartet No. 15 in G major, D. 887*

For Takács Quartet’s second concert this season, the Grammy and *Gramophone* Award-winning group presents a program of works covering a vast emotional terrain. Hugo Wolf’s tuneful *Italian Serenade* is balanced by Bartók’s second quartet, which patiently unfolds in a dramatic arc. Schubert’s final string quartet is a lesson in extremes of tone, texture, and tempo.

**Tickets:** \$98 (prices subject to change)

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MARCH 2024

**Friday, March 1, 8pm**

**Zellerbach Playhouse**

**Saturday, March 2, 2pm**  
**Saturday, March 2, 8pm**  
**Sunday, March 3, 2pm**  
**Sunday, March 3, 7pm**

*Theater*

***Baldwin and Buckley at Cambridge*** (Bay Area Premiere)  
**Elevator Repair Service**

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

**Program:**

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 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. Buckley, played by Ben Jalosa Williams, provides a counterpoint to the poet’s impassioned assertions.

Join us for a post-performance moderated discussion on Fri 3/1 and post-performance community conversations on Sat evening 3/2 & Sun afternoon, 3/3.

An *Illuminations*: “Individual & Community” event.

**Tickets:** \$82 (prices subject to change)

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**Saturday, March 2, 8pm**

**Zellerbach Hall**

*New Music*

**Kronos Quartet**  
**Peni Candra Rini, vocals**

***Five Decades***

**Program:**

Michael Gordon/New Work (World Premiere, Cal Performances Co-commission)

Peni Candra Rini/New Work (World Premiere, Cal Performances Co-commission)

Other works to be announced

Cal Performances celebrates the 50th anniversary of the Bay Area’s own Kronos Quartet—the ensemble that helped reinvent the string quartet for a global, connected, contemporary world through cross-cultural and cross-genre collaborations, 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. In his newest collaboration with

Kronos, Gordon takes inspiration from Haydn's scherzos to create a suite of lighthearted miniatures. Indonesian composer Candra Rini was among the artists selected to participate in the visionary Kronos *Fifty for the Future* initiative, which commissioned 50 international composers to create scores made available as a resource at no cost for future generations of string quartet players. Her new work includes shadow puppets, original artwork, and field recordings inspired by musical environments and cultures across the Indonesian archipelago. Rini will join the Kronos Quartet on vocals for the world premiere.

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

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**Sunday, March 3, 3pm**

**Hertz Hall**

*Classical Recital*  
**Conrad Tao, piano**

**Program:**

Brahms/Six Pieces for Piano, Op. 118

David Fulmer/*I have loved a stream and a shadow (With glitter of sun-rays, Nor with stars stretched, nor looking back to heaven...)*

Todd Moellenberg/*Leg of Lamb (after Bernadette Mayer)*

Rebecca Saunders/*Mirror, mirror on the wall*

Ravel/*Gaspard de la nuit*

Pianist Conrad Tao returns to Cal Performances after his 2021 appearance as composer and performer in Caleb Teicher's tap dance creation *More Forever*. Tao is known for his risk-taking and for the rigorous attention he gives his programs, which often juxtapose new and old works. His program for this recital intersperses 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 challenging three-part *Gaspard de la nuit* takes Aloysius Bertrand's book of fantastical poems as both title and inspiration.

**Tickets:** \$76 (prices subject to change)

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**Tuesday, March 5, 7:30pm**

**First Congregational Church**

*Chamber Music*  
**Isidore String Quartet**

**Program:**

Haydn/String Quartet in C major, Op. 20, No. 2

Billy Childs/String Quartet No. 2, *Awakening*

Beethoven/String Quartet No. 15 in A minor, Op. 132

Following its recent selection for the prestigious Avery Fisher Career Grant, the Isidore String Quartet makes its Cal Performances debut. The 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

late-period Op. 132 Quartet in A minor is balanced by Haydn's Quartet in C major. The group also performs multi-Grammy-winning jazz composer and pianist Billy Childs' second quartet, from 2012.

**Tickets:** \$44–\$71 (prices subject to change)

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**Thursday, March 7, 7:30pm**

**Zellerbach Playhouse**

*New Music*

**Nathalie Joachim**

*Ki moun ou ye (Who are you?)* (West Coast Premiere)

**Program:**

In the West Coast premiere of her 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.

Join us for a post-performance moderated discussion.

An *Illuminations*: "Individual & Community" event.

**Tickets:** \$48 (prices subject to change)

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**Friday, March 8, 8pm**

**Zellerbach Playhouse**

*Jazz*

**OKAN**

**Program:**

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 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.

**Tickets:** \$58 (prices subject to change)

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**Saturday, March 9, 8pm**

**Zellerbach Playhouse**

*New Music*

**Wild Up**

**Christopher Rountree, conductor**

**Program:**

Eastman/*Feminine*

Los Angeles–based contemporary music collective Wild Up brings composer Julius Eastman’s *Feminine* (1974) as part of a multiyear project to perform and record Eastman’s 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 performers have devoted themselves to realizing his vision.

Join us for a post-performance moderated discussion.

An *Illuminations*: “Individual & Community” event.

**Tickets:** \$38 (prices subject to change)

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**Sunday, March 10, 3pm**

**Hertz Hall**

*Classical Recital*

**Ema Nikolovska, mezzo-soprano**

**Howard Watkins, piano**

**Program:**

Works by Schubert, R. Schumann, and Debussy

Mezzo-soprano Ema Nikolovska is a BBC New Generation Artist, a recent honoree of the Borletti-Buitoni Trust, and an acclaimed performer for the International Opera Studio at the Berlin Staatsoper Unter den Linden. Born in North Macedonia, raised in Toronto, and based in Europe, Nikolovska makes her Cal Performances debut with a program featuring songs by Schubert, Robert Schumann, and Debussy.

**Tickets:** \$72 (prices subject to change)

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**Friday, March 15, 8pm**

**Zellerbach Hall**

**Saturday, March 16, 8pm**

**Sunday, March 17, 3pm**

*Dance*

**The Joffrey Ballet**

**Berkeley Symphony**

Scott Speck, *conductor*

Yuri Possokhov / *Anna Karenina* (Bay Area Premiere)

**Program:**

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 dancers of the Joffrey Ballet return to Berkeley with *Anna Karenina*, full-length story ballet choreographed by Yuri Possokhov and featuring an original score by award-winning composer Ilya Demutsky, performed live by the Berkeley Symphony. When it premiered in 2019, the ballet won the “Oscars of Dance,” the Benois de la Danse International Prize for Best Choreography. Set in the late 19th century, the production styles Anna’s tragic tale as a psychological thriller, weaving together themes of violence and betrayal.

**Tickets:** \$44–\$162 (prices subject to change)

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**Sunday, March 17, 3pm**

**Hertz Hall**

*Classical Recital*

**Mark Padmore**, *tenor*

**Mitsuko Uchida**, *piano*

**Program:**

Schubert / *Winterreise*

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 listeners into the anguished inner world of the poem’s protagonist and bringing to vivid life the barren winter landscape of his solitary wanderings.

**Tickets:** \$132 (prices subject to change)

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**Sunday, March 24, 3pm**

**Zellerbach Hall**

*Orchestra*

**Mahler Chamber Orchestra**

**Mitsuko Uchida**, *piano and director*

**José Maria Blumenschein**, *concertmaster and leader*

**Program:**

Mozart/Piano Concerto No. 17 in G major, K. 453

Jörg Widmann/String Quartet No. 2, *Choralquartett* (arr. for chamber orchestra) (US premiere)

Mozart/Piano Concerto No. 22 in E-flat major, K. 482

Mitsuko Uchida and the Mahler Chamber Orchestra return to Berkeley after their March 2022 performance together for another concert highlighting Mozart’s piano concertos. Uchida leads from the keyboard throughout the performance. 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 Mahler Chamber Orchestra has earned a reputation for playing even the most substantial repertoire with the intimacy and subtlety of chamber music—and in this concert performs the US premiere of a chamber orchestra arrangement of Jörg Widmann’s atmospheric String Quartet No. 2.

**Tickets:** \$52–\$184 (prices subject to change)

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APRIL 2024

**Tuesday, April 2, 7:30pm**

**Zellerbach Hall**

**Wednesday, April 3, 7:30pm**

**Thursday, April 4, 7pm**

**Friday, April 5, 8pm**

**Saturday, April 6, 2pm**

**Saturday, April 6, 8pm**

**Sunday, April 7, 3pm**

*Dance*

**Alvin Ailey American Dance Theater**

**Robert Battle**, *artistic director*

**Matthew Rushing**, *associate artistic director*

**Program:**

Continuing a 55-year relationship with Cal Performances, the Alvin Ailey American Dance Theater returns to the Berkeley campus for the company’s annual residency with a selection of recent works and Ailey masterpieces. Steeped in the sounds of jazz, blues, and hip-hop, the Ailey 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 works like *Revelations*.

**Tickets:** \$45–\$158 (prices subject to change)

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**Thursday, April 4, 5:30pm**

**Location to be announced**

*Gala Celebration*

**Cal Performances’ 2024 Gala  
with the Alvin Ailey American Dance Theater**

**Program:**

5:30pm Cocktails and Light Bites

7pm Performance

9pm Reception and Dinner



Cal Performances hosts a gala evening with Alvin Ailey American Dance Theater, with all proceeds supporting Cal Performances' artistic initiatives and education programs.

More information will be available at a later date. For questions, contact Cal Performances' Development Office at 510.642.8653 or [donate@calperformances.org](mailto:donate@calperformances.org).

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**Tuesday, April 9, 7:30pm**

**Zellerbach Hall**

*Early Music / Recital*

**Jakub Józef Orliński**, *countertenor*

**Il Pomo d'Oro**

***Beyond***

Monteverdi/"E pur io torno qui" from *L'incoronazione di Poppea*  
Voglio di vita uscir

Marini/Passacalio from *Per ogni sorte di strumento musicale*, Op. 22

Caccini/"Amarilli, mia bella" from *Le nuove musiche*

Frescobaldi/"Così mi disprezzate" from *Arie musicali*, Book 1

Kerll/Sonata for Two Violins in F major

Strozzi/Cantate, ariette e duetti, Op. 2: L'amante consolato

Cavalli/"Incomprensibil nume" from *Pompeo Magno*

Pallavicino/Sinfonia from *Demetrio*

Netti/"Misero core"... "Si, si, si scioglia si"... "Dolcissime catene" from *La Filli*

Sartorio/"La certezza di tua fede" from *Antonino e Pompeiano*

Netti/"Quanto più la donna invecchia" and "Son vecchia, pazienza" from *L'Adamiro*

Jarzębski/Tamburetta from *Canzoni e concerti*

Moratelli/"Lungi dai nostri cor" from *La Faretra smarrita*

**Program:**

Countertenor Jakub Józef Orliński is among today's most sought-after singers. His 2022 Cal Performances recital sold out with audiences demanding multiple encores. That same year he made his company debut as Orpheus at San Francisco Opera, and he has sung with many of the world's most esteemed early-music groups. Orliński returns to Berkeley this season with the 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.

**Tickets:** \$40–\$96 (prices subject to change)

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**Thursday, April 11, 7:30pm**

**Zellerbach Hall**

**Friday, April 12, 8pm**

*Family*

**Drum Tao**

***30th Anniversary Tour***

**Program:**

Drum Tao's productions combine thunderous traditional *taiko* drumming with elaborate staging, theatrical costumes, and dramatic lighting effects. The international troupe of 40 performers has collaborated with the Bolshoi Ballet, staged sold-out productions off-Broadway, appeared on *The Late Show with Stephen Colbert* and at the Olympics, and recorded for Universal Music. Flute, marimba, and harp are added to the drum ensemble for this performance that blends new ideas with a centuries-old Japanese art form.

**Tickets:** \$38–\$86 (prices subject to change)

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**Friday, April 12, 8pm**

**First Congregational Church**

*Early Music*

**Jordi Savall and Hespèrion XXI**

**Xavier Díaz-Latorre**, *guitar and theorbo*

**Andrew Lawrence-King**, *arpa doppia*

**Philippe Pierlot**, *bass and soprano viola da gamba*

**Xavier Puertas**, *violone*

**David Mayoral**, *percussion*

**Jordi Savall**, *director*

*Soprano viola da gamba, Anonymous Italian, c. 1500*

*7-string bass viola da gamba, Barak Norman, London, 1697*

***Le Nuove Musiche***

**The Baroque Revolution in Europe (1560–1660)**

**Program:**

Ruffo/*Capricci in musica a tre voci* (Milan, 1564)

La Gamba – La Disperata – La Piva

Cavalieri/*Rappresentatione di Anima, et di Corpo* (Rome, 1600)

Sinfonia

*La Pellegrina: Intermedii et concerti* (Siena, 1589)

Ballo del Granduca

Hume/*Captain Humes Poeticall Musicke* (London, 1607)

*The Lady Sussex delight*

The Spirit of Gambo

*The Lord Denys favoret*

The Earle of Pembrookes Galiard

Anonymous/Greensleeves to a Ground

Scheidt/Ludi Musici (1621)

Galliard Battaglia, SSWV 59

Frescobaldi/Il primo libro delle canzoni a una, due, tre, e quattro voci (Rome, 1628)

Canzona decimasettima detta la Diodata, a due bassi, F 8.18a

Canzona decimaterza, detta la Bianchina, a due canti, F 8.14a

Kasparberger/*Libro terzo d'intavolatura di chitarrone* (Rome, 1626)

Toccata – Fantasia

De Selma E Salverde/*Canzoni, fantasia et correnti da suonar* (Venice, 1638)  
Susanna passeggiata per basso solo et basso continuo  
Falconiero/ Il primo libro di canzone, sinfonie, fantasie, capricci, brandi,  
correnti, gagliarde, alemane, volte (Naples, 1650)  
Tiple à tre: Folias echas para mi Señora Doña Tarolilla de Carallenos  
Canzona: L'Eroica a tre – Ciaccona  
Valente/Gallarda Napolitana

Jordi Savall is joined by his early-music ensemble Hespèrion XXI for a performance that explores 100 years of history through music. The artists travel 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.

**Tickets:** \$78–\$104 (prices subject to change)

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**Saturday, April 13, 8pm**

**Zellerbach Hall**

*Chamber Music*

**Danish String Quartet**

**Johannes Rostamo, cello**

**Program:**

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 Danish String Quartet)

The Danish String Quartet returns to complete its multiyear Doppelgänger Project, which has paired new commissions from leading composers with major works from Schubert's chamber music repertoire. In this concert, the quartet is joined by Johannes Rostamo, principal cellist in the Royal Stockholm Philharmonic Orchestra, for Schubert's String Quintet in C major. The work's newly commissioned musical "twin" is a quintet by British composer Thomas Adès. The Danish Quartet has a long relationship with Adès' music, having recorded his *Arcadiana* quartet for their 2016 debut album.

**Tickets:** \$60–\$90 (prices subject to change)

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**Tuesday, April 16, 7:30pm**

**First Congregational Church**

*Chamber Music*

**Quatuor Ébène**

**Program:**

Mozart/String Quartet No. 21 in D major, K. 575, *Prussian*

Schnittke/String Quartet No. 3

Grieg/String Quartet No. 1 in G minor, Op. 27

Having performed together for more than 20 years, the French ensemble Quatuor Ébène makes its Cal Performances debut playing 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.

**Tickets:** \$56–\$80 (prices subject to change)

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**Friday, April 19, 8pm**  
**Saturday, April 20, 8pm**  
**Sunday, April 21, 3pm**

**Zellerbach Hall**

*Dance*

**Mark Morris Dance Group**

**Mark Morris** / *Socrates* (2010; music by Erik Satie)

*Via Dolorosa* (World Premiere; 2024; music by Nico Muhly and Alice Goodman)

**Program:**

Returning to its West Coast home away from home, the Mark Morris Dance Group visits with the world premiere of Morris' *Via Dolorosa* paired with *Socrates*, a 2010 repertory work that Cal Performances presented in its West Coast premiere that same year. *Socrates* will be danced to the 1918 composition by Erik Satie performed live by members of the Mark Morris Dance Group Music Ensemble in choreography that dramatizes the philosopher's death through a series of tableaux. *Via Dolorosa*, set to Nico Muhly's meditative composition *The Street*, inspired by the evocative, mysterious, and poetic texts of Alice Goodman and will feature harpist Parker Ramsay performing the score live.

**Tickets:** \$44–\$156 (prices subject to change)

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**Tuesday, April 23, 7:30pm**

**Zellerbach Hall**

*Classical Recital*

**Amina Edris**, *soprano*

**Pene Pati**, *tenor*

**Robert Mollicone**, *piano*

*Voyages*

**Program:**

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

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 Cleopatra in the world premiere of John Adams' *Antony and Cleopatra* in the fall of 2022. Pati, who was born in Samoa and also grew up in

New Zealand, transitioned from understudy to headliner in the San Francisco Opera's production of Gounod's *Romeo and Juliet* three seasons before. In their recital together, audiences can expect a varied program of songs traversing eras and continents.

**Tickets:** \$40–\$96 (prices subject to change)

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**Friday, April 26, 8pm**

**Zellerbach Hall**

*Vocal Celebration*  
**Angélique Kidjo**

**Program:**

The five-time Grammy winner Angélique Kidjo 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. 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.

**Tickets:** \$42–\$110 (prices subject to change)

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MAY 2024

**Saturday, May 4, 2pm**

**Zellerbach Hall**

*Classical Recital*  
**Víkingur Ólafsson, piano**

**Program:**

J.S. Bach/*Goldberg Variations*

Víkingur Ólafsson's recordings have been 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* in his Cal Performances debut.

**Tickets:** \$72–\$102 (prices subject to change)

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**Sunday, May 5, 3 pm**

**Zellerbach Hall**

*Speaker*  
**David Sedaris**

**Program:**

Known for his sardonic wit and incisive social critique, David Sedaris will speak at Cal Performances with readings drawn from his best-selling books and story collections, as well as new and unpublished work. Whether he is reflecting on the indignities and injustices of modern life or

recounting scenes from his colorful childhood, Sedaris blends his cutting satire with blasts of tenderness and humanity.

**Tickets:** \$38–\$101 (prices subject to change)

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