



For Immediate Release April 18, 2023 updated May 26, 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, and at (510) 642-9988

OCTOBER 2023

Sunday, October 1, 3pm

Hertz Hall

Classical Recital
Tom Borrow, *piano*

Program:

Debussy/*Images*, Book 1
Rachmaninoff/Selection from Preludes Op. 23 and Op. 32
Chopin/Selection from Études, Op. 25
R. Schumann/Fantasy in C major, Op. 17

Recently named a BBC New Generation Artist, Tom Borrow has performed with all the BBC orchestras, at Wigmore Hall, and on multiple BBC broadcasts. A protégé of Murray Perahia, at 23 years old he has won every national piano competition in his native Israel. Borrow's US debut with the Cleveland Orchestra two seasons ago has put him on the map stateside. The centerpiece of his Berkeley debut recital is Schumann's Fantasy in C major.

Tickets: \$72 (prices subject to change)

Sunday, October 8, 3pm

Hertz Hall

Classical Recital
Christine Goerke, *soprano*
Craig Terry, *piano*

A Celebration of the American Diva

Program:

Wagner/"Dich, teure Halle" from *Tannhäuser*
R. Strauss/Selected lieder

Brahms/Selected lieder
Wagner/“Du bist der Lenz” from *Die Walküre*
Alan Louis Smith/*Letters to Evelyn from George*
Jacobs-Bond/*Half-Minute Songs*
McArthur/Night
Shapiro/He’s Home For A Little While
Sargent/Hickory Hill
De Rose/Deep Purple
La Forge/Hills
Delugg and Stein/Orange Colored Sky

Multiple Grammy winner Christine Goerke visits with a recital that shows off two different sides of her musical personality. The first half of her program is songs by Richard Strauss and Brahms, and arias from Wagner roles she has sung. The second half is American popular music, featuring songs like “Deep Purple,” “Orange Colored Sky,” “Hickory Hill,” and a volley of Carrie Jacobs-Bond’s *Half-Minute Songs*.

Tickets: \$82 (prices subject to change)

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)

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)

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)

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 *Lagrime 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.

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

Sunday, October 29, 3pm

Hertz Hall

Classical Recital

Michelle Cann, *piano*

Program:

Ginastera/Piano Sonata No. 1, Op. 22

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

Ravel/*La Valse*

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 Ravel.

Tickets: \$72 (prices subject to change)

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)

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 teams up with international cabaret performer Amber Martin for *Cassette Roulette*, an evening of songs and stories—all chosen by the hand of fate and the artists’ unpredictable game of “cassette roulette.” Backed by Justin Craig and the house band Tits of Clay, Mitchell and Martin perform music and scenes from Mitchell’s *Hedwig and the Angry Inch*; theater hits *Big River* and *The Secret Garden*; his musical *Anthem: Homunculus*; and his lockdown album *New American Dream*. Highlights include a recent song co-penned with *Hedwig* collaborator Stephen Trask and an ode to Joe Exotic, the gay polygamist zoo owner immortalized in Netflix’s *Tiger King*, who Mitchell portrayed in a TV miniseries.

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

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)

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)

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)

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)

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/New Work (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)

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)

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*

Maeve Gilchrist, *Celtic harp*

Karen Ouzounian, *cello*

Mazz Swift, *violin, voice*

Niwel Tsumbu, *guitar*

Francesco Turrisi, *frame drums, accordion*

Kaoru Watanabe, *percussion*

Wu Man, *pipa*

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.

A post-performance Q&A with the artists will take place; free to all ticket holders.

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

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

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*

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)

DECEMBER 2023

Friday, December 1, 8pm

Saturday, December 2, 8pm

Sunday, December 3, 3pm

Zellerbach Playhouse

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.

A post-performance Q&A with the artists will take place following select performances to be announced; free to all ticket holders.

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

Tickets: \$72 (prices subject to change)

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)

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)

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)

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, *Mélusine*, featuring a mix of original songs and interpretations of French-language repertoire that dates as far back as the 12th century, inspired by the story of a dragon woman from European folk legend.

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

Saturday, January 27, 8pm

Zellerbach Hall

Sunday, January 28, 3pm

Dance

Les Ballets Trockadero de Monte Carlo

Program:

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)

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 was recently selected as a Borletti-Buitoni Trust artist.

Tickets: \$72 (prices subject to change)

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 the world premiere of selections from Cox's large new theatrical work for vocal soloists, chorus, and ensemble, *The Road to Xibalba*.

Tickets: \$36 (prices subject to change)

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)

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)

Friday, February 9, 8pm

Zellerbach Hall

Classical Recital

Renée Fleming, *soprano*

Program:

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)

Saturday, February 10, 8pm

Zellerbach Hall

Classical Recital

Brad Mehldau: 14 Reveries

Program:

Brad Mehldau/*14 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, *14 Reveries*, Mehldau reflects on the interior experience we create from our own consciousness, independently of those around us. Written from a similar impulse as his *Suite April 2020*, *14 Reveries* is a meditation on the space a composer leaves between specific directions in the score that lets the music reveal itself as it allows for new discovery.

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

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)

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 Airaudou/*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 Airaudou, a longtime dancer with the Tanztheater Wuppertal Pina Bausch.

A post-performance Q&A with the artists will take place following select performances to be announced; free to all ticket holders.

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

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

Sunday, February 18, 3pm

Hertz Hall

Classical Recital

Erin Morley, soprano

Malcolm Martineau, piano

Program:

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)

Friday, February 23, 7pm
Saturday, February 24, 7pm
Sunday, February 25, 3pm

Zellerbach Hall

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*

Christine Jones, *scenic designer*

Machine Dazzle, *costume designer*

John Torres, *lighting designer*

Jimin Brelford, *sound designer*

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

Program:

Taylor Mac, the MacArthur Fellow and Pulitzer Prize finalist, visits 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 54 original songs (one song per year since the Stonewall uprising) inspired by queer antecedents throughout world history and performed by a diverse cast of 13 ensemble members and a band of 11 musicians. As in his legendary retelling of American history, *24-Decade History of Popular Music*, Mac, his cast, and longtime collaborators Matt Ray (music) and Machine Dazzle (costumes) use music, dance, and drag spectacle to subvert and deconstruct conventional narratives, and joyfully, transgressively celebrate queerness in all its forms.

A post-performance Q&A with the artists will take place following select performances to be announced; free to all ticket holders.

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

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

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)

MARCH 2024

Friday, March 1, 8pm

Zellerbach Playhouse

Saturday, March 2, 2pm

Saturday, March 2, 8pm

Sunday, March 3, 2pm

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.

A post-performance Q&A with the artists will take place on Friday and Saturday evenings and Sunday afternoon; free to all ticket holders.

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

Tickets: \$82 (prices subject to change)

Saturday, March 2, 8pm

Zellerbach Hall

New Music

Kronos Quartet

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 Kronos' visionary *Fifty for the Future* initiative, which commissioned 50 international composers to create scores made available as a resource at no cost for the next generation of string quartet players. Her new work includes shadow puppets, original artwork, and field recordings inspired by musical environments and cultures across the Indonesian archipelago.

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

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)

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)

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.

A post-performance Q&A with the artist will take place; free to all ticket holders.

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

Tickets: \$48 (prices subject to change)

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)

Friday, March 8, 7pm

Zellerbach Hall

Saturday, March 9, 7pm

Dance

Batsheva Dance Company

Ohad Naharin/MOMO (Bay Area Premiere)

Program:

Batsheva, the Tel Aviv-based company, comes to Berkeley for the Bay Area premiere of a new work by its house choreographer Ohad Naharin. In the company's words, "MOMO has two souls. One sends long roots to the depths of the earth—a soul that embodies archetypes and myths of hardened, raw masculinity, and the other is in a constant search for an individual and distinct DNA; one moves within its own autonomous and independent force field and the other is a constellation of elements that spin around the same nucleus—alternately drifting away and towards it, making room for necessary tenderness and catharsis." Recordings of Laurie Anderson and Kronos Quartet's *Landfall*, Philip Glass' *Metamorphosis* and a song/prayer by the Venezuelan musician Arca provide the musical backdrop

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

Saturday, March 9, 8pm

Zellerbach Playhouse

New Music

Wild Up

Christopher Rountree, conductor

Program:

Eastman/*Femenine*

Los Angeles–based contemporary music collective Wild Up brings composer Julius Eastman’s *Femenine* (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.

A post-performance Q&A with the artists will take place; free to all ticket holders.

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

Tickets: \$38 (prices subject to change)

Sunday, March 10, 3pm

Hertz Hall

Classical Recital

Emma Nikolovska, *mezzo-soprano*

Howard Watkins, *piano*

Program:

Works by Schubert, R. Schumann, and Debussy

Mezzo-soprano Emma 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, Schumann, and Debussy.

Tickets: \$72 (prices subject to change)

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)

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)

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)

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 here also performs a chamber orchestra arrangement of Jörg Widmann’s atmospheric String Quartet No. 2.

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

APRIL 2024

Tuesday, April 2, 7:30pm
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

Zellerbach Hall

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)

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.

Tuesday, April 9, 7:30pm

Zellerbach Hall

Early Music / Recital

Jakub Józef Orliński, *countertenor*
Il Pomo d'Oro

Beyond

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)

Thursday, April 11, 7:30pm
Friday, April 12, 8pm

Zellerbach Hall

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)

Friday, April 12, 8pm

First Congregational Church

Early Music

Jordi Savall and Hespèrion XXI

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

Program:

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

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)

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)

Friday, April 19, 8pm

Zellerbach Hall

Saturday, April 20, 8pm

Sunday, April 21, 3pm

Dance

Mark Morris Dance Group

Mark Morris/New Work (World Premiere)

Program:

Returning to its West Coast home away from home, the Mark Morris Dance Group visits with the world premiere of a new Mark Morris creation. In the more than 35 years since the company first appeared on the UC Berkeley campus, Cal Performances audiences have been treated to the first performances of more than a dozen new Morris works, many of which went on to become company classics.

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

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)

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

Yemandja 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)

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)

PRESS CONTACT:

Louisa Spier

Cal Performances

Media Relations Manager

(510) 643-6714

lspier@calperformances.org