

For Immediate Release: February 7, 2024

[Cal Performances Press Room](#)

**CAL PERFORMANCES AT UC BERKELEY PRESENTS
FOUR FEATURED *ILLUMINATIONS*: “INDIVIDUAL & COMMUNITY”
PERFORMANCES TAKING PLACE AT ZELLERBACH PLAYHOUSE**

**ALL FOUR PERFORMANCES SHOWCASE
VARIATIONS ON INTERSECTIONAL BLACK IDENTITIES**



Pictured from left to right: Greig Sargeant of Elevator Repair Service portrays James Baldwin in *Baldwin and Buckley at Cambridge*; Nathalie Joachim; Magdelys Savigne and Elizabeth Rodriguez of OKAN; and composer Julius Eastman
These artist images and more are available to download from Cal Performances’ [online press room](#).

ELEVATOR REPAIR SERVICE
in the **BAY AREA PREMIERE** of
BALDWIN AND BUCKLEY AT CAMBRIDGE
FRIDAY–SUNDAY, MARCH 1–3

NATHALIE JOACHIM
in the **WEST COAST PREMIERE** of
KI MOUN OU YE (WHO ARE YOU?)
THURSDAY, MARCH 7

OKAN
perform **Afro-Cuban Jazz** in their Cal Performances’ debut
FRIDAY, MARCH 8

WILD UP
PERFORMING
JULIUS EASTMAN’S *FEMENINE*
SATURDAY, MARCH 9

Berkeley, CA, February 7, 2024—In early March, Cal Performances at UC Berkeley presents four events in its *Illuminations*: “Individual & Community” series that express variations on intersectional Black identities. All take place at the intimate Zellerbach Playhouse. New York theater company

Elevator Repair Service reenacts an influential 1965 civil rights debate in the Bay Area premiere of *Baldwin and Buckley at Cambridge* for five performances: Friday, March 1, at 8pm; Saturday, March 2, at 2pm and 8pm; and Sunday, March 3, at 2pm and 7pm. Composer, flutist, and vocalist **Nathalie Joachim** returns to Cal Performances on Thursday, March 7, at 7:30pm in the West Coast premiere of her *Ki moun ou ye (Who are you?)*, a project that draws upon her rural Haitian heritage. Toronto-based ensemble **OKAN**, led by two queer women of color whose artistry reflects their lived experience, performs their signature blend of jazz and Caribbean folk music in their Cal Performances debut on International Womens' Day, Friday, March 8, at 8pm. Acclaimed Los Angeles contemporary music collective **Wild Up**, conducted by **Christopher Rountree**, performs composer **Julius Eastman's Femenine** on Saturday, March 9, at 8pm, as part of a multiyear project to highlight the composer, whose 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."

Illuminations programming connects groundbreaking UC Berkeley scholarship to themes addressed by the world-class music, dance, and theater presented by Cal Performances. The series sheds light on pressing topics that have the power to transform our understanding of the world and shape the future. This season's theme, "Individual & Community," explores the tensions that come into play while balancing the interests of the individual with those of the group.

[Elevator Repair Service in *Baldwin and Buckley at Cambridge*](#)

Elevator Repair Service's performances of *Baldwin and Buckley at Cambridge* dramatize the real-life televised debate between progressive queer Black writer and activist James Baldwin and the "Father of American Conservatism" William F. Buckley, Jr., at the Cambridge University Union in 1965. Sparks fly and tensions rise as the two strikingly different cultural figures debate the topic "The American Dream is at the Expense of the American Negro." Directed by company artistic director **John Collins**, the acclaimed production is a window into public discourse around race and equality at the height of the Civil Rights Movement.

Elevator Repair Service was founded in 1991 and specializes in adaptations of literary and historic texts for live theatrical performance, and has previously reimaged works by Hemingway, Fitzgerald, and Faulkner. The Berkeley engagement stars **Greig Sargeant** as James Baldwin and **Scott Shepherd** as William F. Buckley, Jr., and also features **Daphne Gaines** as Lorraine Hansberry, **Gavin Price** as Mr. Heycock, and **Christopher-Rashee Stevenson** as Mr. Burford.

A video montage of excerpts from Elevator Repair Service's performances of *Baldwin and Buckley at Cambridge* that took place at the Public Theater in New York City is available on [Facebook](#).

A post-performance discussion with director John Collins and actor Greig Sargeant is planned for Friday, March 1, free to ticket holders.

[Nathalie Joachim, *Ki moun ou ye \(Who are you?\)*](#)

Nathalie Joachim invokes music, movement, and memory to review a personal history and the healing power of the voice in her project entitled *Ki moun ou ye (Who are you?)*. Presented in both English and Haitian Kreyòl, the work builds on the Haitian heritage Joachim introduced in her Grammy-nominated *Fanm d'Ayiti*, and is set on the remote Caribbean farmland where her family has lived for generations. A studio recording of *Ki moun ou ye* to be released on February 16 weaves together field recordings, electronic drones, vocals, and a seven-member chamber ensemble of winds, strings, and percussion. For her Cal Performances engagement, Joachim will perform on voice, flute, and electronics with an ensemble made up of Yvonne Lam (violin), Cameren Anai Williams (viola), Izzy Lepanto Gleicher (flute), and Daniel Villarreal-Carrillo (drums and percussion). The evening-length work was developed as part of Joachim's appointment as Creative Associate at Juilliard, in collaboration with fellow alum and choreographer Chanel DaSilva.

An educator herself, Joachim is a graduate of the Juilliard School and has held faculty positions there as well as at Princeton University and the University of Hartford. The Grammy-nominated performer and composer has also led youth music education workshops focused on creative collaboration, releasing an album co-created with her students titled [*Transformation*](#). This is her second time appearing in person as a leader at Cal Performances. She previously performed in the organization's *Cal Performances at Home* video series during the pandemic shutdown, and prior to that at Hertz Hall as a member of Chicago-based chamber ensemble Eighth Blackbird.

A video of Nathalie Joachim performing the title song, "Ki moun ou ye," is available on [YouTube](#).

A post-performance discussion with Nathalie Joachim is planned, free to ticket holders.

[OKAN](#)

Magdelys Savigne, a classically trained percussionist from Santiago de Cuba, and her wife, Elizabeth Rodriguez, vocalist and violinist and a one-time concertmaster from Havana's Youth Orchestra, found each other in the context of Toronto's vibrant immigrant music community, where they created OKAN. Named for the word for "heart" in the Afro-Cuban religious practice of Santería, this Juno Award-winning ensemble, which also includes Jeremy Ledbetter (piano), Gerson Lazo Quiroga (bass), and Anthony Daniel (drums), fuses its Cuban roots with American jazz, chanting in Yoruba, classical elements, and folk music from across the globe in songs about immigration, resistance, and love. Embracing genres that have not historically welcomed women artists outside of the role of singer, OKAN's Savigne faced obstacles in pursuing percussion in her native Cuba. She has shared how "coming out as a percussionist" to her family was just as challenging as coming out as queer. While in residence at Cal Performances the group will perform a SchoolTime concert for K–12 students. Berkeley Unified School District sixth graders will also explore the performance through a multivisit residency led by local teaching artists and designed in collaboration with the musicians of OKAN. More information about these and other Cal Performances Classroom activities can be found at calperformances.org/learn/k-12.

A video of OKAN performing their song “La Reina del Norte” live can be viewed on [YouTube](#).

[Wild Up performs Julius Eastman’s *Femenine*](#)

Acclaimed Los Angeles contemporary music collective Wild Up, conducted by Christopher Rountree, makes its Cal Performances debut in a performance of Julius Eastman’s 1974 score *Femenine*. The performance is part of the group’s ambitious multiyear project to learn and record all of Eastman’s enigmatic chamber music. 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.” The pioneering composer and multi-instrumentalist died in obscurity and poverty in 1990 at age 49, but his music has enjoyed a renaissance in recent years, launched in part by Sarah Cahill’s curation of an evening of his music at UC Berkeley’s L@TE event held at BAMPFA in 2012. As his scores have been unearthed, enterprising performers have devoted themselves to realizing his vision. *Femenine* is scored for winds, marimba, vibraphone, sleigh bells, piano, and bass, and Wild Up’s interpretation of the five-page manuscript features members of the ensemble as improvising soloists as the long arc of the piece unfolds. Rediscovered, the evening-length work is widely regarded as a pillar of American minimalist repertoire.

Aligning with Cal Performances’ *Illuminations*: “Individual and Community” theme, Rountree elaborates on Eastman’s music: “It’s about holding multiple things at the same time. It’s about personal identity. It’s about who’s allowed to do what in the context of what concert, in this case. It’s about banishing etiquette. It’s about the individual, and also, it’s this amazing thing where everybody gets to both be themselves and also be lost in a mass of people.” More of Rountree’s thoughts about the transformative power of Eastman’s music can be heard in [this video](#) about Eastman’s *Femenine*, produced by Cal Performances.

A video of Wild Up performing an excerpt from *Femenine* can be streamed on [YouTube](#).

A post-performance discussion with Christopher Rountree and Richard Valitutto of Wild Up is planned, free to ticket holders.

Additional resources for *Illuminations*: “Individual & Community”

Cal Performances produced multiple videos on the “Individual & Community” theme. [A video about intersectionality](#) features UC Berkeley faculty and scholars, and visiting artists, speaking about using intersectionality as a framework for understanding how individuals’ identities result in unique combinations of discrimination and privilege. The video provides comments from Jodi Halpern, MD, PhD, Chancellor’s Chair and professor of Bioethics; Juana Maria Rodriguez, PhD, professor of Ethnic Studies; Taylor Mac, writer and co-director of *Bark of Millions*; Leigh Raiford, PhD, professor of African American Studies; Patrice Douglass, PhD, assistant professor of Gender & Women’s Studies; Christopher Rountree, composer, conductor, and founder of Wild Up, and Seth Parker Woods, cellist in Wild Up; and Mame Diarra Speis, artistic director of Urban Bush Women, and

Courtney J. Cook, associate artistic director of Urban Bush Women, who performed *Hair & Other Stories* in December.

A second [video about individual liberties and community](#) showcases ideas from faculty, scholars, and visiting artists about balancing individual liberties with community needs. It features remarks from Dacher Keltner, PhD, professor of Psychology and Faculty Director of the Greater Good Science Center; Charles Hirschkind, PhD, professor of Anthropology and Middle Eastern Studies; Magdelys Savigne and Elizabeth Rodriguez of OKAN; Juana María Rodríguez, PhD, professor of Ethnic Studies; Erwin Chemerinsky, JD, Distinguished Professor of Law and Dean of Berkeley Law; as well as Taylor Mac, writer and co-director of *Bark of Millions*; and Mame Diarra Speis, artistic director of Urban Bush Women, and Courtney J. Cook, associate artistic director of Urban Bush Women.

A list of the 2023–24 *Illuminations*: “Individual and Community” performances can be found at calperformances.org/illuminations; information about campus partners and the advisory council is available at [Beyond the Stage](#).

Lead support for *Illuminations* is provided by the Koret Foundation.

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CALENDAR EDITORS PLEASE NOTE:

CAL PERFORMANCES PRESENTS, AT ZELLERBACH PLAYHOUSE
Bancroft Way at Dana Street, UC Berkeley campus

Tickets for all Cal Performances events are available at calperformances.org, by phone at (510) 642-9988, or in person at the Ticket Office at Zellerbach Hall, Tuesday–Friday, 12–5:30pm and Saturday–Sunday, 1–5pm. Information about student tickets and discounts is available at calperformances.org/ucb-students. Other discounts can be found at calperformances.org/discounts. Services available for patrons with disabilities can be found at calperformances.org/accessibility, and details about dining before performances is at calperformances.org/dining.

[Friday, March 1, 8pm](#)

[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 Scott Shepherd, provides a counterpoint to the poet’s impassioned assertions.

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

A post-performance discussion with director John Collins and actor and conceiver Greig Sargeant is planned for Friday, March 1, free to ticket holders.

Tickets: \$82 (prices subject to change). Half-price for UC Berkeley students.

[Thursday, March 7, 7:30pm](#)

New Music

Nathalie Joachim

Ki moun ou ye (Who are you?)

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 and choreographer Chanel DaSilva. At Cal Performances she’ll perform with an ensemble comprised of

Yvonne Lam (violin), Cameren Anai Williams (viola), Izzy Lepanto Gleicher (flute), and Daniel Villarreal-Carrillo (drums and percussion).

A post-performance discussion with Nathalie Joachim is planned, free to ticket holders.

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

Tickets: \$48 (prices subject to change). Half-price for UC Berkeley students.

[Friday, March 8, 8pm](#)

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, chanting in Yoruba, classical elements, and folk music from across the globe in songs about immigration, resistance, and love.

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

Tickets: \$58 (prices subject to change). Half-price for UC Berkeley students.

[Saturday, March 9, 8pm](#)

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.

A post-performance discussion with Christopher Rountree and Richard Valitutto of Wild Up is planned, free to ticket holders.

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

Tickets: \$38 (prices subject to change). Half-price for UC Berkeley students.

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Photos for all performances can be found in Cal Performances' [online press room](#).