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Jeremy Geffen

One of the many impressive traits of **Mitsuko Uchida** is that her sonar is always on. Her awareness of the musical decisions made by those around her is at once instinctive and informed, and seems to feed into the larger portrait of the artistic sensibilities of those with whom she collaborates. To watch Mitsuko at the Marlboro Music Festival, of which she is co-artistic director and at which she works with countless young artists at the most formative stages of their careers, is to see someone completely engaged with those around her. There, she will read chamber music with every participant, in a search to understand what truly motivates each musician. In the process she gently shapes the development of so many, though she insists that she does not—and will not—teach individuals.

The membership of the **Mahler Chamber Orchestra** includes many instrumentalists who have felt her musical influence, which is perhaps one of the reasons the partnership they share is so extraordinary. Though all are aware that they are on stage and are keenly attuned to giving “a performance,” none seek to promote themselves over the music itself. I believe that this interest is pure, and that it gives them—and especially her—the energy needed for their astounding performances. We’re fortunate, indeed, to welcome these extraordinary artists to Zellerbach Hall on Sunday afternoon.

And I mustn’t forget to mention Saturday’s Zellerbach Playhouse concert with the singular **Matthew Whitaker** (like Mitsuko, a hit last year on *Cal Performances at Home*), a true jazz prodigy still in the early years of what promises to be a legendary career. Whitaker arrives in Berkeley for his Cal Performances live-concert debut, hot on the heels of the recent release of his third album, the brilliant *Connections* (Resilience Music Alliance). I can’t wait to hear him again!

March and April finds Cal Performances operating at full speed as we approach the April 20 announcement date for our brilliant 2022–23 season. (We just released our beautiful new 42-page season brochure to the printer; I can’t wait to share it with you!) From now through the beginning of May, the remainder of our current season is filled with adventurous programming. You won’t want to miss...

- the **Alvin Ailey American Dance Theater** (Mar 29 – Apr 3), returning to Zellerbach Hall for the first time since the initial pandemic shutdown in 2020; this year’s Ailey programs feature more than a dozen works from the company’s legendary repertoire
- the renowned **English Baroque Soloists** with conductor **Sir John Eliot Gardiner** in a transfixing program of works by Mozart and Haydn (Apr 10)
- **Angélique Kidjo**, our 2021–22 artist-in-residence, in her new music-theater piece *Yemandjá* (a much-anticipated Cal Performances co-commission and *Illuminations* event, Apr 23).
- highly anticipated concerts with superb classical artists including Germany’s **Tetzlaff Quartet** (Apr 23), another favorite from last season’s *Cal Performances at Home*; pianist **Daniil Trifonov** (Apr 28), making his Cal Performances solo debut; and the **Danish String Quartet** (Apr 29)—a particular favorite of our chamber music audience—delivering the next installment in its ongoing *Doppelgänger* Project, a series of concerts that pairs late Schubert string quartets with newly commissioned works (on this occasion, a new quartet by the fascinating Finnish composer Lotta Wennäkoski).

Fasten your seatbelts; we have all of this—and more—in store before the season ends!

I know you join us in looking forward to what lies ahead, and to coming together—as we do today and have done so often in the past—to encounter the life-changing experiences that only the live performing arts deliver. We can’t wait to share it all with you!

Jeremy Geffen
Executive and Artistic Director, Cal Performances

Alvin Ailey American Dance Theater

Robert Battle, *artistic director*

Matthew Rushing, *associate artistic director*

PROGRAM A Tues, Mar 29, 7:30pm & Fri, Apr 1, 8pm

Robert Battle Tenth Anniversary

ROBERT BATTLE *Mass* (2004; music: John Mackey)
In/Side (2008; music: "Wild is the Wind,"
 recorded by Nina Simone)
Ella (2008; music: Ella Fitzgerald)
For Four (2021; Bay Area Premiere,
 music: Wynton Marsalis)
Unfold (2007; music: Gustave Charpentier,
 recorded by Leontyne Price)
Takademe (1999; music: "Speaking in Tongues II,"
 performed by Sheila Chandra)
Love Stories finale (2004; music: Stevie Wonder)
Revelations (1960; music: traditional spirituals)

AILEY

PROGRAM B Wed, Mar 30, 7:30pm & Sat, Apr 2, 8pm

RENNIE HARRIS *Lazarus* (2018; music: Darrin Ross)
AILEY *Revelations* (1960; music: traditional spirituals)

PROGRAM C Thu, Mar 31, 7:30pm

JAMAR ROBERTS *Holding Space* (2021; West Coast Premiere,
 staged version; Cal Performances Co-Commission;
 music: Tim Hecker)
ROBERT BATTLE *For Four* (2021; Bay Area Premiere;
 music: Wynton Marsalis)
AILEY *Reflections in D* (1963; music: Duke Ellington)
ASZURE BARTON *BUSK* (2009; music: various artists)

PROGRAM D Sat, Apr 2, 2pm

All-Alvin Ailey

AILEY *Blues Suite* (1958; music: traditional;
 performed by Brother John Sellers)
Pas de Duke (1976; music: Duke Ellington)
Cry (1971; music: Alice Coltrane, Laura Nyro,
 and The Voices of East Harlem)
Revelations (1960; music: traditional spirituals)

PROGRAM E Sun, Apr 3, 3pm

ASZURE BARTON *BUSK* (2009; music: various artists)
JAMAR ROBERTS *Holding Space* (2021; West Coast Premiere,
 staged version; Cal Performances Co-Commission;
 music: Tim Hecker)
AILEY *Revelations* (1960; music: traditional spirituals)

March 29–April 3
ZELLERBACH HALL

Mahler Chamber Orchestra
Mitsuko Uchida, *piano and director*
Mark Steinberg, *concertmaster and leader*

Wolfgang Amadeus MOZART (1756–1791)	Piano Concerto No. 23 in A major, K. 488
	Allegro
	Adagio
	Allegro Assai

INTERMISSION

MOZART Piano Concerto No. 24 in C minor, K. 491
Allegro
Larghetto
Allegretto

This performance is made possible, in part, by Patron Sponsor Nadine Tang.

Wolfgang Amadeus Mozart
Piano Concerto No. 23 in A major, K. 488

“Mozart essentially invented the classical piano concerto and then elaborated the concerto’s potentialities of form and expression in a series of highly individual masterpieces. He unveiled a universe and then devoted himself to populating it with the most diverse creations.”

—Maynard Solomon in *Mozart: A Life*

Maynard Solomon here eloquently sums up Mozart’s extraordinary contribution to the development of the piano concerto, epitomized by the 12 keyboard masterpieces he wrote between 1784 and 1786. Each is a world unto itself, and one of the loveliest and most refined of these worlds is that of Piano Concerto No. 23, completed on March 2, 1786.

Sounding like an intimate conversation between close friends, the A-major is also one of the most vocal of the concertos. This is not surprising, for simultaneously Mozart was completing his vivacious comic opera, *Le nozze di Figaro*. Busy creating arias and ensembles for a castle-full of characters, Mozart apparently had plenty of melodic ideas left over, for this concerto is propelled by its melodies, some high-spirited, some heart-wrenching. Here the soloist is asked not so much to display her digital dexterity as to play the great opera singer, especially in the sublime slow movement.

As in most of the late concertos, the pianist also must share the spotlight with the orchestra’s woodwind section. Mozart became more and more intrigued with how woodwind colors could blend and contrast with the piano, and for this concerto he had a pair of his favorite wind instruments, the round-toned, fruity clarinets, to exploit.

Concerto No. 23 is also filled with an emotional quality very characteristic of Mozart: the mood of smiling through tears. This is heard best in the first movement, which sounds outwardly serene, but immediately disturbs that atmosphere at the second chord with its dissonant note troubling the A-major harmony. “The light of the movement is one of a March day—the month in which it was composed—

when a pale sun shines unconvincingly through fleeting showers,” is how Mozart scholar Cuthbert Girdlestone poetically described it. The second theme, introduced by the violins, is rather melancholy and grows more so as a bassoon and flute join in. As the exposition section closes, listen for a quiet, chin-up closing theme in the strings; from it Mozart will build an expressive development section.

Smiles give way to tears for the slow movement, one of Mozart’s greatest and his only one in the key of F-sharp minor. The soloist opens with a poignant melody featuring large intervals in the manner of a virtuosic 18th-century diva. The orchestra answers with a more anguished melody, with achingly beautiful dissonances created by its clashing contrapuntal lines. Flutes and clarinets try to brighten the mood in the middle section. But the tears persist as the opening music returns and is capped by a heartbreaking closing coda.

The brilliant rondo finale at last dries all tears. And finally the pianist can play the virtuoso as she leads off with the sparkling rondo theme. But this is just one of a quiver-full of melodies Mozart has ready, and he keeps on shooting fresh musical arrows at us in a movement of nonstop vivacity and invention.

—Janet E. Bedell © 2022

Henry Purcell
Selected Fantasias

Purcell’s Fantasias serve as a great, final hurrah capping the fertile era of viol consort music. The ensemble had already fallen out of fashion at the time these works were penned, having ceded popularity to the instruments of the violin family and their greater carrying power. This represents a great loss in the history of musical performance, as the reedy, plaintive voice of the viols evinces poignant flexibility of nuance, the blend of consort instruments offering unparalleled, unctuous richness. Often the opening of the chest of viols was an invitation to an evening of music-making amongst friends, convivial and intimate. In spirit and perhaps in timbre the closest modern institution to the consort is the string quartet. A translation of these works into a version for the expanded string quartet of the



string orchestra seems apt, beautiful and potent, collaborating with the resonance of the concert hall without ceding the sense of close rapport. We aim to draw our audience into the parlor, to invite our listeners to consort with us.

Clearly the viol consort ignited the young Purcell's heart and imagination. These pieces are, as the title indicates, filled with fantasy, with mercurial shifts of mood. They both lament and frolic, wail and playfully scurry. They seem to explore the boundary between private and public music, now on this side, now on that, slipping from one to the other with guileless naturalness. At times the seamless blending of the parts into an iridescent tapestry offers luxurious comfort; at others, confrontations between parts provoke a visceral thrill. Particularly exciting are the wild dissonances that blossom in the texture, each with its own special frisson. There are moments when a pleading dissonance, poised to resolve, instead slips into one even more spicy and anguished. In the spirit of a great massage, these harmonies hurt in the most delicious way and give us a sense of the physicality of musical discourse. Imitations and reflections abound; the music delights in intimate intertwinings, a sense of sensuality cloaked in geometry. Conversation and collision, friendliness and frictions. The

world of the viol consort is replete with wit, melancholic sighs, dance and despair, and, above all, the pleasures of keeping company with kindred souls.

—Mark Steinberg

Mozart

Piano Concerto No. 24 in C minor, K. 491

Even in the midst of its glorious partners, Mozart's Piano Concerto in C minor reduces sober analysts to awe—and superlatives. Beethoven loved this concerto and took inspiration from it for his own Third Piano Concerto, also in C minor. At a performance of the work, he exclaimed to a colleague, "Oh, my friend, we shall never get any idea like this!" The British scholar Sir Donald Francis Tovey called this concerto "perhaps the most sublime of all Mozart's instrumental works."

Minor keys seemed to have held a powerful personal meaning for Mozart, and he used them to explore his inner demons: grief, anger, frustration, the specter of death. Yet despite its frequently disturbing tone, K. 491 was written at a time of great artistic and professional success. It was completed on March 24, 1786, just three weeks after the Mozart composed Concerto No. 23, and while he was finishing his ebullient operatic comedy *Le nozze di Figaro*.

Yet with Mozart's art there always seemed to be a delicate balancing act between laughter and tears, and after so much joyous music, perhaps he felt a need to explore life's darker side.

What could be more disturbing than the stark unison theme opening the first movement? In just 11 bars, Mozart traverses all 12 tones of the chromatic scale: an act of harmonic daring extraordinary indeed for 1786! Against the intensity of the orchestra's exposition, the piano enters with a gentler, more diatonic theme, though soon the soloist is caught up in the chromatic turbulence.

After the customary solo cadenza near the movement's end comes a haunting closing coda, in which, unusually, the pianist continues to play with the orchestra. The richness of the orchestral writing throughout marks this concerto's greatness in the Mozart pantheon.

The second movement, in E-flat major, provides an island of peace in this sea of turbulence. In a straightforward rondo form, it features a refrain theme of naive simplicity. Woodwinds dominate the two episodes between the returns of the refrain; blessed with a full wind complement of flute, and pairs of oboes, clarinets, bassoons, and horns, Mozart gives us his most colorful, intricate woodwind writing.

A lightweight rondo finale would not have served Mozart's big vision for this concerto; instead, he chose an imposing theme-and-variations form, with eight variations of superb inventiveness and contrast. The theme is oddly ambiguous; Cuthbert Girdlestone suggests it is both "a march and a hymn." Mozart used both aspects as inspiration. Variation 3 exploits the march in an assertively martial treatment worthy of Beethoven. Variation 4, on the other hand, suggests Bach in the soloist's elegant four-part counterpoint. A marvelous dialogue of oboes, bassoons, and flute distinguishes Variation 5. After another solo cadenza, Mozart switches to a bouncing meter for his final variation, but refuses to give us the expected "happy ending" in C major. The tragic vision persists to the end, with stinging chromatic writing for the soloist and a heroic close that awards victory to C minor.

—Janet E. Bedell © 2022

Janet E. Bedell is a program annotator and feature writer who writes for Carnegie Hall, the Metropolitan Opera, Los Angeles Opera, Caramoor Festival of the Arts, and other musical organizations.

ABOUT THE ARTISTS

Mahler Chamber Orchestra (MCO) was founded in 1997 based on the vision of a free and international ensemble, dedicated to creating and sharing exceptional experiences in classical music. With its core 45 members from 20 different countries, MCO works as a nomadic collective of passionate musicians uniting for tours in Europe and across the world. The orchestra has, to date, performed in over 40 countries across five continents. It is governed collectively by its management team and orchestra board; decisions are made democratically with the participation of all musicians.

MCO's sound is characterized by the chamber music style of ensemble playing among its alert and distinct musical personalities. The orchestra received its most significant artistic im-

pulses from its founding mentor, Claudio Abbado, and from Conductor Laureate Daniel Harding. As current Artistic Partners, pianists Mitsuko Uchida and Leif Ove Andsnes as well as violinist Pekka Kuusisto inspire and shape the orchestra in long-term collaborations. Concertmaster Matthew Truscott leads and directs the orchestra regularly in chamber orchestra repertoire, while MCO's longstanding collaboration with Artistic Advisor Daniele Gatti focuses on larger symphonic works.

The MCO musicians' engagement with their audiences include *Feel the Music*, which opens the world of music to deaf and hard-of-hearing children through workshops in schools and concert halls. Through the MCO Academy, the orchestra works with young musicians to pro-

vide a high quality orchestral experience and a unique platform for international exchange.

MCO commenced its 2021–22 global season with its annual residency at the Lucerne Festival, performing with Yuja Wang, followed by the world premiere of George Benjamin's Concerto for Orchestra at the BBC Proms. Immersing listeners in Mozart's two most creative years, Leif Ove Andsnes reunited with MCO after their acclaimed album *Mozart Momentum 1785* (Sony Classical).

With Mitsuko Uchida MCO will tour across Europe and from one US coastline to the other. The season also finds Igor Levit, Alina Ibragimova, and Elim Chan making their debuts. MCO will present *Les Adieux* with Patricia Kopatchinskaja, showcasing a visceral concert staging, and unveil pioneering new technologies that transform listeners' encounters with recorded performances into even more intimate and inspiring experiences.

One of the most revered artists of our time, **Mitsuko Uchida** is known as a peerless interpreter of the works of Mozart, Schubert, Schumann, and Beethoven, as well for being a

devotee of the piano music of Alban Berg, Arnold Schoenberg, Anton Webern, and György Kurtág.

She has enjoyed close relationships over many years with the world's most renowned orchestras, including the Berlin Philharmonic, Royal Concertgebouw Orchestra, Bavarian Radio Symphony, London Symphony Orchestra, London Philharmonic Orchestra, and—in the US—the Chicago Symphony and the Cleveland Orchestra, with whom she recently celebrated her 100th performance at Severance Hall. Conductors with whom she has worked closely have included Bernard Haitink, Sir Simon Rattle, Riccardo Muti, Esa-Pekka Salonen, Vladimir Jurowski, Andris Nelsons, Gustavo Dudamel, and Mariss Jansons.

Since 2016, Uchida has been an Artistic Partner of the Mahler Chamber Orchestra, with whom she is currently engaged on a multi-season touring project in Europe, Japan, and North America. She also appears regularly in recital in Vienna, Berlin, Paris, Amsterdam, London, New York, and Tokyo, and is a frequent guest at the Salzburg Mozartwoche and Salzburg Festival.

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** Concertmaster

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Mitsuko Uchida records exclusively for Decca, and her multi-award-winning discography includes the complete Mozart and Schubert piano sonatas. She is the recipient of two Grammy Awards—for Mozart concertos with the Cleveland Orchestra, and for an album of lieder with Dorothea Röschmann—and her recording of the Schoenberg Piano Concerto with Pierre Boulez and the Cleveland Orchestra won the *Gramophone* Award for Best Concerto.

A founding member of the Borletti-Buitoni Trust and Director of Marlboro Music Festival, Uchida is a recipient of the Golden Mozart Medal from the Salzburg Mozarteum, and the Praemium Imperiale from the Japan Art Association. She has also been awarded the Gold Medal of the Royal Philharmonic Society and the Wigmore Hall Medal, and holds honorary degrees from the universities of Oxford and Cambridge. In 2009, she was made a Dame Commander of the Order of the British Empire.

Mark Steinberg is first violinist and founding member of the Brentano Quartet, in existence since 1992. With the quartet he has performed extensively in North America, Europe, Australia and New Zealand, as well as in Japan, China, Korea, Israel, and Colombia. The quartet is in residence at Yale University, has recorded extensively, and has won many awards, including the Naumburg Chamber Music Award, the inaugural Cleveland Quartet award, and the Royal Philharmonic Society award for best debut in the UK. Steinberg has

appeared often in trio and duo concerts with pianist Mitsuko Uchida, with whom he presented the complete Mozart sonata cycle in London's Wigmore Hall in 2001, with additional recitals in other cities. With Uchida, he has also recorded a group of Mozart sonatas for Philips. Steinberg has been soloist with the London Philharmonia, the Los Angeles Philharmonic, the Kansas City Camerata, the Auckland Philharmonia, and the Philadelphia Concerto Soloists, with conductors such as Kurt Sanderling, Esa-Pekka Salonen, and Miguel Harth-Bedoya. He holds degrees from Indiana University and the Juilliard School and has studied with Louise Behrend, Josef Gingold, and Robert Mann. Steinberg is currently on the violin faculties of the Manhattan School of Music, and CUNY The Graduate Center. He has served on quartet competition juries at the Banff International Quartet Competition, the London Quartet Competition, and twice at the Mozart International Quartet Competition in Salzburg as well as the Naumburg Violin Competition. Steinberg has taught often at the Banff Centre for the Arts, the Aspen Festival, Norfolk Chamber Music Festival, and the Taos School of Music and has given master classes at the Eastman School of Music; the Cleveland Institute of Music; the Britten-Pears Institute in Aldeburgh, England; the Mozarteum in Salzburg; the Guildhall School; the Amsterdam Conservatory; Yellow Barn; and numerous other schools.

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Stephen Bomse and Edie Silber
 Nicholas and Janice Brathwaite
 Jacqueline Desoer
 Bob Dixon
 Lynn Feintech and Anthony Bernhardt
 Sally Glaser and David Bower
 Corey Goodman and Marcia Barinaga
 Al Hoffman and David Shepherd
 Julie and Rob Hooper
 Thomas King
 Cary Koh
 James and Katherine Lau
 Sylvia R. Lindsey
 Kerri and Mark Lubin
 Dorette P.S. Luke
 Karen and John McGuinn
 Nancy Orear and Teresa Basgall
 P. David Pearson and Barbara Schonborn
 Trond Petersen
 Rossannah Reeves
 Margaret and Richard Roisman
 Roger and Judith Rolke
 Rachel and Matthew Scholl
 Terrence Chan and Edward Sell
 Warren Sharp and Louise Lauferweiler
 Larry and Pearl Toy
 Laura D. Tyson and Erik S. Tarloff
 Caroline Winnett

\$3,500–\$4,999

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 Brian Bock and Susan Rosin
 David Clayton and Gayle DeKellis
 Michael Dreyer and Harry Ugol
 Jerry Falk
 Janet Flammang and Lee Friedman
 Daniel and Hilary Goldstine
 Arnold Grossberg
 Paul and Susan Grossberg
 Nancy Levin and Daniel Caraco
 Frank and Ildiko Lewis
 Donald and Susanne McQuade
 Rachel Morello-Frosch and David Eifler
 Paul Nordine
 David Rosenthal and Vicky Reich

\$2,250–\$3,499

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Diana Bersohn
 Lee Bevis
 Broitman Basri Family
 Mike Destabelle and Jen Steele
 Linh Do and Erno Pungor
 Bob Epstein and Amy Roth
 Marianne and Herb Friedman
 Jeremy Geffen
 Claire Greene and Walter Garms
 Marcie Gutierrez and Bret Dickey
 Ian Hinchliffe and Marjorie Shapiro
 Rose Adams Kelly
 John Lee
 Man-Ling Lee
 Kit and Hayne Leland
 Paul and Barbara Licht
 Marjorie MacQueen
 Nakamoto-Singer Family
 Mona Radice
 Patrick Schlesinger and Esther Hill
 Sondra Schlesinger
 Valerie Sopher
 Trine Sorensen and Michael Jacobson
 Dr. and Mrs. W. Conrad Sweeting
 Alison Teeman and Michael Yovino-Young
 Henry Timnick
 Ruth and Alan Tobey

\$1,500–\$2,249

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 Sallie and Edward Arens
 Dean Artis and Vivien Williamson
 Nancy Axelrod
 Richard Berkins
 Wolfgang Bluhm
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 John and Colleen Busch
 Richard Buxbaum
 and Catherine Hartshorn
 Carol T. Christ
 June and Michael Cohen
 Robert W. Cole and Susan Muscarella
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 Robert Paul Corbett
 Didier de Fontaine
 Ann E. Dewart
 David and Helen Dornbusch
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Chris Echavia
 Rebecca and Robert Epstein
 Flint and Mary Evans
 Dean Francis
 Thomas and Sharon Francis
 Tom Frey
 Sandra and Robert Goldberg
 Mark Goor
 Carla Hesse and Thomas Laqueur
 Charlton Holland
 Richard and Frances Holsinger
 Erik Hora
 James Horio and Linda Cahill
 Leslie Hsu and Richard Lenon Jr.
 Barbara and John Holzrichter
 Leslie and George Hume
 Jacek Jarkowski and Bozena Gilewska
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 Adib and Karin Kanafani
 Daniel F. Kane Jr. and Silvia A. Sorell
 Karen Koster
 Michael Korman and Diane Verducci
 Sharon and Ronald Krauss
 Carol Nusinow Kurland and Duff Kurland
 Paul Kwak
 Sally Landis and Michael White
 Renee and Michael Lankford
 Didier LeGall
 Karen and Charles Fiske
 Susan and Donald Lewis
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 Judy and Steve Lipson
 Felicia and Genaro Lopez
 Stanley and Judith Lubman
 Carl and Carol Maes
 Helen Marie Marcus
 Therissa McKelvey and Heli Roiha
 Charles and Ann Meier
 David Moore and Judy Lin
 Amal Moulik
 Jane and Bill Neilson
 Ricarda Nelson
 Theresa Nelson and Barney Smits
 James Nitsos
 John and Amy Palmer
 Irina Paperno
 Andris and Dagnija Peterson
 Penny Righthand

Diana V. Rogers
 Bill and Leslie Rupley
 Bruce and Teddy Schwab
 Pat and Merrill Shanks
 Robert Harshorn Shimshak
 and Marion Brenner
 Neal Shorstein and Christopher Doane
 Chalmers Smith
 Eberhard Spiller and Riki Keller-Spiller
 Dr. Lynn Spitler
 Bonnie Stiles
 Katherine Tillotson
 Carol Jackson Upshaw
 Robert and Emily Warden
 Peter Weiner and Sylvia Quast
 Doug and Dana Welsh
 Dr. Eva Xu and Dr. Roy Wang
 Taun Wright
 Mitchell and Kristen Yawitz

\$1,000–\$1,499

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 Mr. and Mrs. Peter W. Davis
 Teresa Caldeira and James Holston
 Kathy Fang
 Maxine Hickman
 Nadine and James Hubbell
 Jeff and Linda Jesmok
 Fred Karren
 Eric Keisman
 Robert Kinsian
 Cathy and Jim Koshland
 Linda Lazzeretti
 Carl Lester
 Haoxin Li
 Suzanne Lilienthal and David Roe
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 Donna Heinle and John MacInnis
 Paul Mariano and Suzanne Chapot
 Zina Mirsky
 Julie Morgan and Davis Osborn
 Ronald D. Morrison
 Anthony V. Nero Jr.
 Panos Papadopoulos and Maria Mavroudi
 Janet Perlman and Carl Blumstein

John Richardson and Leonard Gabriele
 Barbara Rosenfeld
 Katrina Russell
 Hideko Sakamoto and Vijay Tella
 Orville Schell
 Paul Sekhri
 Anonymous
 Lin Tan
 Dwight Tate
 Professor Jeremy Thorner
 and Dr. Carol Mimura
 Kimberly Webb and Richard Rossi
 Sheryl and Robert Wong

\$750–999

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 Kris Antonsen
 and Susanne Stolcke-Antonsen
 Debra and Charles Barnes
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 Barbara Bell
 Judith L. Bloom
 Ann and John Carroll
 Julio Cesar and Curtis Dennison
 Alison Colgan
 Bernard Feather and Gina Delucchi
 Clara Gerdes
 Pamela L. Gordon and John S. Marvin
 Katherine and Nelson Graburn
 Maria and David LaForge
 Ginny and Heinz Lackner
 Mimi Lou
 Richard McKee
 Dennis and Mary Montali
 Zeese Papanikolas and Ruth Fallenbaum
 Jackie Schmidt-Posner and Barry Posner
 Tobey, Julie and Lucy Roland
 Karl Ruddy
 Ron and Esther Schroeder
 Helen Schulak
 Scott and Ruth Spear
 Stephen Sugarman and Karen Carlson
 Myra Sutamto Shen
 Carol Takaki
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\$500–749

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Garrick and Terry Amgott-Kwan
Vivian and David Auslander
William and Mabry Benson
Janice Bohman and Eric Keller
Bonomo Family
David Boschwitz
 and Nancy Zellerbach Boschwitz
Thomas Bosserman
Carol Marie Bowen
 and Christopher R. Bowen
Jennifer Braun
Mary E. Brennan and Brian Ullensvang
Mary Brennan
Shelagh Brodersen
Margaret Brown and Anthony Sustak
Suknan Chang
Victor Chieco
Amy Choi
Margaret Conkey
Kathleen Correia and Stephen Evans
Ted and Patricia Dienstfrey
Michael Durphy
Lee Edlund
Carol Eisenberg and Raymond Linkerman
Dan Eisenstein
Anne and Peter Esmonde
John and Miranda Ewell
Arthur Ferman and Kay Noel
Doris Fine and Philip Selznick
Philip Gary
Brian Good
Jim Govert and Rachel Nosowsky
Linda Graham
Sheldon and Judy Greene
Kathie Hardy
Emily Hopkins
Hing On Hsu
Sharon Inkelas and Vern Paxson
Ira Jacknis
Ann Jones
Bruce Kerns and Candis Cousins
Carol Kersten
Thomas Koster
Germaine LaBerge
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Cheryl and Norman Lavers
Andrew Lazarus and Naomi Janowitz
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Ralph and Melinda Mendelson
Marianne Mitosinka and George Wick
Susan Nabeta-Brodsky
National Coalition of Black Women, Inc.
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Laura Nelson
Lori O'Brien
James Joseph Patton
Neal and Suzanne Pierce
Leslie and Joellen Piskitel
Charles Pollack and Joanna Cooper
David Pyle
Janet and Michael Rodriguez
Leslie Rosenfeld and Stephen Morris
Mary C. Russi
Elizabeth Sadewwhite
Angela Schillace
Terry Senne
Niran and Norma Shah
Boris Shekhter
Robert Spear
Rebecca Stanwyck
Susan and Maury Stern
Candy Stoner and Daniel Companeez
Frank Stratton
 and Christina Sauper Stratton
Rune Stromsness
Sahoko Tamagawa and William Gordon
Risa Teitelbaum
Duy Thai
Eudora Ting
Roseanna Torretto
Vince Tseng
Georgia R Turner
JP and Helen Vajk
Max Vale
Leon Van Steen
Liz Varnhagen and Steve Greenberg
Mark and Elizabeth Voge
Verena von Dehn
Laurence and Ruth Walker
Richard Wallace

Barbara and Robert Weigand
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 Elizabeth Werter
 Dick and Beany Wezelman
 James Wheeler and J. L. Shon
 Donna M. Williams
 Linda Williams and Paul Fitzgerald
 Viviana Wolinsky
 Elaine Wong
 E. William and Mary Alice Yund
 Martha and Sheldon Zedeck
 Amy and Tom Zellerbach
 Ming Zhao
 John Zimmermann and Diana Graham
 Donlyn Lyndon and Alice Wingwall
 Michael Condie

Honorary Gifts

Erik Hora in honor of
 Judge Peggy Fulton Hora
 Germaine LaBerge in honor of
 David McCauley
 Susan Pollack in honor of
 Susan Graham Harrison

Memorial Gifts

Anonymous in memory of Leon Bell
 Linh Do and Erno Pungor
 in memory of Julie Do
 Rossannah Reeves
 in memory of Alan Leslie Reeves
 Orville Schell in memory of Baifang Schell
 Max Vale in memory of Griffin Madden
 Helen Marcus
 in memory of David Williamson

COVID-19 Information

Proof of vaccination status, including booster, is required for entrance and masking is mandatory throughout the event. COVID-19 information is updated as necessary; please see Cal Performances' website for the most up-to-date policies and information.



music dance theater
Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

21/22
SEASON

Angélique Kidjo's *Yemandja*

Bay Area Premiere
A Cal Performances Co-commission

Starring Angélique Kidjo
**Conceived by Angélique Kidjo, Jean Hebrail,
and Naima Hebrail Kidjo**
Book and Lyrics by Naima Hebrail Kidjo
Music by Angélique Kidjo and Jean Hebrail
Developed with and Directed by Cheryl Lynn Bruce

Kerry James Marshall, production designer
Darryl Archibald, music director
Kathy Perkins, lighting designer
Rasean Davonte Johnson, projections designer
Mary Jane Marcasiano, costume designer
Beatrice Capote, choreographer
Kumi Ishizawa, sound designer
Ilyon E., dramaturg
Ann James, sensitivity coach
Andrea Zee, casting

In her first foray into musical theater, Cal Performances' 2021–22 artist-in-residence—and three-time 2022 Grammy nominee—Angélique Kidjo explores themes of love, betrayal, honor, and revenge against a backdrop of slavery in 19th-century West Africa. Named after a Yoruban deity, *Yemandja* is a panoramic work of magic realism, a stunning parable about gods and humans.

Sat, Apr 23, 8pm
ZELLERBACH HALL

Yemandja is co-commissioned by ArtsEmerson, The Broad Stage at Santa Monica College, Cal Performances, Ruth and Stephen Hendel, The John F. Kennedy Center for the Performing Arts, Mass MoCA, and the Yale Schwarzman Center. Produced by THE OFFICE performing arts + film.

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