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**CAL PERFORMANCES AT UC BERKELEY**  
**2015–2016 SEASON BY GENRE**

**Inaugural Berkeley RADICAL Season**

Cal Performances' 2015–2016 season offers opportunities for audiences to experience internationally renowned musicians on both grand and intimate scales. Inaugural Berkeley RADICAL artists, the **Simón Bolívar Symphony Orchestra of Venezuela**, with conductor **Gustavo Dudamel**, play two concerts devoted to Beethoven, beginning with the Seventh and Eighth Symphonies, along with the Overture to *Egmont*, in Zellerbach Hall (Sept. 24). The following evening, the youthful orchestra and its charismatic conductor perform Beethoven's Ninth Symphony outdoors with a gathering of Bay Area choirs in the panoramic Greek Theatre, as part of Cal Performances' Gala at the Greek (Sept. 25).

**DANCE**

Cal Performances' 2015–2016 dance programming reflects a commitment to diverse forms of expression, innovative new work, and an intergenerational mix of visionary American voices and influential international artists. Russia's **Mariinsky Ballet and Orchestra**, for decades a leading force in classical ballet, brings Alexei Ratmansky's acclaimed production of *Cinderella* (Oct. 1–4), which put him on the map as one of the most respected ballet makers of his generation. Visiting from even farther east, **Cloud Gate Dance Theatre of Taiwan**, directed by celebrated choreographer Lin Hwai-Min, presents its visually immersive *Rice*, a poetic meditation on the cyclical nature of human–land interactions that resonates powerfully with this season's programming connecting the arts and the natural world (Jan. 22 & 23).

American iconoclast **Twyla Tharp** celebrates a half-century of creating ambitious, complex dance works that embrace and extend the American vernacular, with her 50th anniversary tour (Oct. 16–18), featuring new works set to John Zorn, Henry Butler, and J. S. Bach.

True to the spirit of the season's ReVisions strand, inventive choreographer **Trajal Harrell** creates works that question the very nature of theatrical performance, combining dance with song and dramatic text to interrogate the past and relish the idiosyncracies of the present. His new dance-theater work, *The Ghost of Montpellier Meets the Samurai*, makes its West Coast debut and explores the human passion for art through the imaginary meeting of three luminaries of the performance world (Mar. 18 & 19).

In 2015–2016, Cal Performances strengthens its long and fruitful relationships with two of the country's most influential dance companies. The **Mark Morris Dance Group** returns, with the **Philharmonia Baroque Orchestra and Chorale**, to perform *L'Allegro, il Penseroso ed il Moderato*, a signature piece “widely considered one of the great dance works of the 20th century” (*New Yorker*), set to the Handel oratorio of the same name (Mar. 11–13). **Alvin Ailey American Dance Theater** makes its annual visit for an extensive residency, featuring seven performances of classic Ailey repertoire and recent works by a cast of star choreographers, programmed by Artistic Director Robert Battle (Mar. 29–Apr. 3).

## THEATER

The theater events in Cal Performances' 2015–2016 season offer fresh perspectives on familiar theatrical forms, with programs that explore connections with journalism, songwriting, poetry, memoir, and storytelling. The Austin, Texas-based theater troupe **Rude Mechanicals** makes its eagerly awaited Cal Performances debut with a string of performances of its acclaimed recent work *Stop Hitting Yourself*, an irreverent rumination on modern decadence and human nature. Stellar examples of this season's ReVisions strand, the Rude Mechs (as they are affectionately called) are among the country's most respected “devised” theater companies, creating all-original work in a collaborative model that circumvents the traditional playwright–director–actor hierarchy (Nov. 19–22). The troupe performs at presenting partner Z Space's San Francisco theater the week preceding its Cal Performances engagement.

Radio and its digital successors stake their claim to the stage with three different performances in the 2015–2016 season. *This American Life* host **Ira Glass** returns with choreographer **Monica Bill Barnes**, “the Tina Fey of dance” (*Washington Post*), and dancer **Anna Bass** for *Three Acts, Two Dancers, One Radio Host*, a joyful program that relishes the humor and

compassion in everyday stories (Dec. 12 & 13). **Sarah Koenig** and **Julie Snyder**, the creators of *Serial*, the most popular podcast in iTunes history, present *Binge-Worthy Journalism*, a behind-the-scenes look at modern journalism in the context of their phenomenally popular true-crime program (Mar. 6). In a collaboration with the Moth storytelling series and its Peabody Award-winning radio show, seasoned raconteur **Edgar Oliver** presents his one-man performance *Helen and Edgar*, an “utterly absorbing and unexpectedly moving” (*New York Times*) account of his and his sister’s unusual childhood in Savannah, Georgia (May 5–8).

### RECITAL

The Cal Performances 2015–2016 recital series features more than a dozen instrumentalists and vocalists at the height of their powers, performing artfully constructed programs that span centuries and reflect a deep affection for masterworks of the past, as well as a commitment to new music by a formidable cast of internationally renowned living composers.

Beloved American soprano **Renée Fleming** visits for an exceptional recital appearance drawing on a wide range of repertoire, from opera arias, *chansons*, and lieder, to favorites from the Great American Songbook (Mar. 5). Affectionately known as “the people’s diva,” Fleming won a Grammy Award in 2013 for Best Classical Vocal Solo, the same year that she was awarded the National Medal of Arts by President Obama.

In *Bach Six Solos*, **Gil Shaham** plays Bach’s complete Sonatas and Partitas for solo violin—an artistic feat in itself—in Zellerbach Hall, set in conversation with projections by **David Michalek**, best known for *Slow Dancing*, his outdoor video installation of hyper-slow-motion video portraits that has been shown internationally (Apr. 14). At the core of both the ReVisions and ZellerBACH programming strands, *Bach Six Solos* offers new perspectives on some of the most cherished works in the canon, by two of the world’s leading lights in performance and visual art.

MacArthur Fellow violinist **Leila Josefowicz** makes her Cal Performances debut with a program that highlights her close relationships with living composers, including Estonian composer Erkki-Sven Tüür’s *Conversio* (1994) and John Adams’s *Road Movies* (1995), one of Josefowicz’s signature pieces (Nov. 8).

Two vocalists in the 2015–2016 recital series visit with engaging programs of familiar and infrequently heard works. German baritone **Matthias Goerne**, widely praised as having an “ideal” voice for lieder (*New York Times*), sings Schubert’s well-loved song cycle, *Die schöne Müllerin* (Apr. 26). Star countertenor **Philippe Jaroussky** returns after his well-received performance with the Venice Baroque Orchestra last season, this time with an inventive program that ventures out of familiar countertenor territory—a selection of late 19th- and early 20th-century French *mélodies*, by Reynaldo Hahn, Claude Debussy, Gabriel Fauré, and others (May 12).

Characteristically, at the heart of Cal Performances’ recital series is a roster of international piano heavyweights. **Garrick Ohlsson** adds some Spanish flavor to a program of Beethoven (Sonata No. 31 in A-flat major, Op. 110) and Schubert (“Wanderer” Fantasy) with selections from a favorite piece, Enrique Granados’s *Goyescas* (1911), inspired by the paintings of Goya (Dec. 6). **Murray Perahia**, known for his seminal recordings of Bach, Beethoven, Mozart, and Chopin, returns for a recital of the Classical and Romantic works that built his decades-long career (Apr. 17). Pianist **Yefim Bronfman**, praised for bringing a “darkly commanding” lyricism (*Los Angeles Times*) to the works of Prokofiev, returns to Cal Performances to perform the composer’s complete piano sonatas over the course of three concerts (Jan. 24, Mar. 4, Mar. 6).

Cal Performances favorites, bi-coastal chamber music ambassadors cellist **David Finckel** and pianist **Wu Han**, present *The Passionate Cello*, an international program of Romantic and Modern works by Strauss, Messiaen, Glazunov, Albéniz, and Chopin (May 7).

## CHAMBER MUSIC AND ORCHESTRA

In 2015–2016, Cal Performances has the privilege of hosting three formidable international orchestras and their renowned conductors. In addition to two all-Beethoven programs by the **Simón Bolívar Symphony Orchestra of Venezuela** with **Gustavo Dudamel** (see page 1), the **St. Louis Symphony Orchestra** brings its “characteristic combination of power and class” (*New York Times*) in its first Berkeley visit with **David Robertson** at the podium (Jan. 29 & 31). For its first program, the St. Louis Symphony Orchestra features saxophone virtuoso **Tim McAllister** in John Adams’s jazz-drenched Saxophone Concerto of 2013, and performs Mahler’s Fifth Symphony. The second program, Olivier Messiaen’s majestic *Des Canyons aux Étoiles* (1974), composed in tribute to Utah’s southwestern canyon lands, will become the impetus for a campus-wide celebration of the centenary

of the U.S. National Park Service, founded in 1916. To deepen the season's investigation of arts and the environment, Cal Performances has co-commissioned a new visual component to Messiaen's work, created by photo artist **Deborah O'Grady**; fellow co-commissioners include the Los Angeles Philharmonic, the St. Louis Symphony, Washington Performing Arts, and the Sydney Symphony Orchestra.

Beloved conductor **Kent Nagano** returns to the Bay Area with the **Montreal Symphony Orchestra** in a program of early 20th-century works (Mar. 26), including Debussy's *Jeux* and Stravinsky's *The Rite of Spring*, the latter another example of a formidable artist grappling with man's primal relationship to his natural surroundings. Pianist **Daniil Trifonov** returns after his highly successful Cal Performances debut with Gidon Kremer in the 2014–2015 season, this time joining the Montreal Symphony for Prokofiev's expansive Piano Concerto No. 3.

Three illustrious string quartets, representing several generations and navigating broad musical terrain, anchor this season's chamber music series. The **Brentano Quartet** plays Shostakovich's late Quartet No. 14 in F-sharp major, a cello feature, and, in an inventive twist on the ZellerBACH strand, performs a series of arrangements of Bach fugues that pre-date the string quartet as a medium (Apr. 10).

The **Danish String Quartet** returns after its well-received Cal Performances debut in the 2013–2014 season, with two programs reflecting its prowess working within the canon and on its contemporary margins. The quartet's first visit (Nov. 22) includes Thomas Adès's contemporary tour de force *Arcadiana* (1994), Haydn's Quartet No. 42 in C major, Op. 54, No. 2, and Beethoven's final quartet, No. 16 in F major, Op. 135. Their second visit (Feb. 28) brings an arrangement of Danish composer Carl Nielsen's *Bohemian-Danish Folk Tune*, Schnittke's String Quartet No. 2 (1981), and Beethoven's middle-period String Quartet No. 8 in E minor, Op. 59, No. 2.

A vital contributor to nearly every Cal Performances season, the **Takács Quartet** also makes two appearances in 2015–2016, first with Schubert's *Death and the Maiden*, Haydn's Quartet No. 54 in B-flat major, Op. 71, No. 1, and Shostakovich's String Quartet No. 3 in F major (Oct. 11); and later with a program that features the West Coast premiere of a new quartet by Brooklyn

composer **Timo Andres**, along with Haydn's Quartet No. 59 in G minor, Op. 74, No. 3 ("Rider"), and Brahms's final string quartet, No. 3 in B-flat major, Op. 67 (Feb. 21).

The **Musicians from Marlboro** touring program visits with an ensemble that matches young musicians with established veterans, this time inviting Juilliard String Quartet violist **Samuel Rhodes** and pianist **Cynthia Raim** to join the young musicians **Itamar Zorman** (violin), **Robin Scott** (violin), and **Brook Speltz** (cello), in a program that includes Alban Berg's dramatic *Lyric Suite*, plus works by Haydn and Dvořák (Apr. 2).

### EARLY MUSIC

Early music programs in the Cal Performances 2015–2016 season offer several uniquely international perspectives on historically informed performance, with artists and repertoire represented from Northern Europe, the Mediterranean, North Africa, and Asia. The **Bach Collegium Japan**, directed by Masaaki Suzuki, is a Baroque chamber orchestra and choir that has pioneered period-instrument performance in its home country, and here presents another all-Bach program to add to the list of ZellerBACH projects this season (Oct. 24).

A Cal Performances favorite, Catalan viola da gambist **Jordi Savall** returns with another of his meticulously researched, eclectic programs: *Man & Nature: The Celtic Viol in the English, Irish, Scottish, and American Traditions*, with Frank McGuire playing the *bodrán*, is a tour of Celtic folk and art music, from mournful laments to lively reels and jigs (Feb. 26). With a similarly imaginative curatorial vision, theorbo player **Christina Pluhar** leads her acclaimed ensemble **L'Arpeggiata** through the music of the "olive frontier" in the program *Mediterraneo*, a cast of vocalists joining the instrumentalists in a selection of songs and tarantellas from Southern Italy, Greece, and North Africa (Mar. 19). *Opera News* wrote, "The concerts presented by L'Arpeggiata—the hip, international early music ensemble—are fun happenings full of musical flair, dramatic surprises, and improvisatory verve."

The peerless **Tallis Scholars** return in the 2015–2016 season, singing works by William Byrd, Alfonso Ferrabosco, Richard Davy, and John Taverner, including the latter's masterful "Western Wynde" Mass (Apr. 9).

## NEW MUSIC

With names like Boulez, Saariaho, and Riley well represented, and revered veteran ensembles presented alongside next-wave chamber music stars, Cal Performances' 2015–2016 new music programming paints a dynamic portrait of the state of contemporary music in the Bay Area and beyond.

Coinciding with the 90th birthday year of its founder, Pierre Boulez, the formidable **Ensemble Intercontemporain** makes its Cal Performances debut with two programs that include modern masterpieces, recent contemporary works, and premieres by UC Berkeley faculty composers. The first program (Nov. 6) includes two U.S. premieres, one each by **Franck Bedrossian**, Associate Professor in the Department of Music, and fellow faculty member **Edmund Campion**. *Cluster X*, a collaboration between Campion and Chicago-based Austrian media artist **Kurt Hentschläger** exemplifies the spirit of invention and cross-disciplinary collaboration at the heart of ReVisions. The second program (Nov. 7) includes Artistic Director **Matthias Pintscher**'s “mesmerizing and sophisticated” (*New York Times*) exploration of the Book of Genesis, *bereshit* (2013), and Boulez's own *Sur Incises* (1996/1998), his epic reimagining of his solo piano piece *Incises* for three pianos, three harps, and three percussion.

Finnish composer **Kaija Saariaho** collaborates with UC Berkeley's **eco ensemble** as part of her semester-long appointment as a distinguished Bloch Professor in the Department of Music, with a chamber adaptation of her luminous cello concerto *Notes on Light* (2006), with guest soloist **Anssi Karttunen** (Oct. 23). An example of the 2015–2016 season's highlighting of artists' interpretations of the natural world, *Notes on Light* explores various aspects of light in its five movements: “Translucent, secret,” “On fire,” “Awakening,” “Eclipse,” and “Heart of Light.” Terry Riley's *Sun Rings* (2002), performed by the **Kronos Quartet** with visuals by **Willie Williams**, explores the mysteries of the natural world far beyond Earth's boundaries, its score inspired by NASA audio recordings of outer space (May 1).

Three-time Grammy winners, the Chicago-based new music ensemble **eighth blackbird**, joins forces with the New York composers collective **Sleeping Giant**, for *Hand Eye*, a suite of new works by rising-star composers **Ted Hearne**, **Andrew Norman**, **Christopher Cerrone**, **Timo Andres**, **Robert Honstein**, and **Jacob Cooper** (Feb. 14). Part of the ReVisions strand of

programming this season, the collaboration between these six instrumentalists and six composers upends the traditional composer–performer dynamic to create a work tailor-made for the ensemble, the composers’ creations speaking to each other from distant corners of the program to form a unified whole.

## JAZZ

Cal Performances’ 2015–2016 jazz artists are household names who have been refining their craft and shaping the music’s direction for decades. The **Jazz at Lincoln Center Orchestra with Wynton Marsalis** returns to Cal Performances to deliver its “heady mélange of soulful lyricism, brash dissonance, festive rhythms and unbridled swing” (*Washington Post*) (Sept. 18). The well-respected Monterey Jazz Festival compiles an all-star lineup of its alumni for **Monterey Jazz Festival On Tour**, featuring a multigenerational sextet led by pianist **Gerald Clayton**, with R&B and jazz vocalist **Patti Austin**, trumpeter **Terence Blanchard**, saxophonist **Ravi Coltrane**, and the next-generation rhythm section of bassist **Joe Sanders** and drummer **Justin Brown**, who have both passed through Monterey’s education program and gone on to storied careers (Jan. 24).

Two hugely influential masters of rhythm unite for a unique musical event when tap dancer **Savion Glover** meets the **Jack DeJohnette Quartet** (Mar. 20): “...his dancing has somehow become more powerful and generous as he ages—he’s not playing it cool anymore” (*Times Union*).

## WORLD STAGE

World stage programming for the 2015–2016 season offers a kaleidoscopic vision of music and dance traditions from around the globe, from classical art forms to popular styles and border-crossing artists. Megastar Senegalese singer **Youssou N’Dour** brings his Super Étoile, “one of the world’s greatest and most nimble bands” (*New York Times*), for an evening of infectiously danceable *mbalax* music (Nov. 7), and husky-voiced flamenco diva **Buika** creates a compelling musical hybrid from Spanish *coplas*, Cuban jazz, and American torch songs (Mar. 19).

Well-known and much respected in world music circles, the **globalFEST** music showcase visits on its first national tour with *Creole Carnival*, featuring Haitian vocalist **Emeline Michel**, Brazilian samba group **Casuarina**, and Jamaica’s one-string guitar virtuoso, **Brushy One-String** (Apr. 16).

Celebrating the golden age of Cuban dance music, the musicians of the **Orquesta Buena Vista Social Club** say goodbye to the road after 16 years, with an *Adiós Tour* that features many of the musicians who played on the landmark *Buena Vista Social Club* recording, including **Eliades Ochoa, Guajiro Mirabal, Barbarito Torres**, and the incomparable octogenarian vocalist **Omara Portuondo** (Oct. 9).

Cal Performances welcomes back two singular international performance companies: the 43-year-old Swiss mime troupe **Mummenschanz** (Nov. 27–29), and the Australian troupe **Circa** (Oct. 29 & 30). At the forefront of theatrical circus performance, *Circa* makes its Berkeley debut with *Opus*, set to three Shostakovich string quartets performed live by the Lyon, France-based Debussy String Quartet. “The combination of risk and physical wizardry seemed a perfect match for the music. The joint trust between all, acrobats and musicians alike, was extraordinarily moving” (*The Guardian*, London).

In international dance, the Bay Area’s own **Chitresh Das Dance Company** presents a very special tribute to the life and legacy of its founder, *kathak* dance master Pandit Chitresh Das, who passed away unexpectedly in early 2015. *Shiva*, Das’s final work conceived for Zellerbach Hall, is a hypnotic paean to the Hindu deity of destruction and rebirth, performed by some of the world’s leading proponents of North Indian classical dance (Feb. 27 & 28). The **Bollywood Masala Orchestra and Dancers of India** approach Indian performing arts from another perspective, traversing eras and locales with eclectic programming that includes brass-band music, Rajasthani songs, court dances, acrobatic routines, and Bollywood film soundtracks (Oct. 11).

**The National Circus and Acrobats of the People’s Republic China**, among the longest-running circus troupes in its home country, combines elements of Peking opera, martial arts, and Chinese and Western circus routines in its performances (Sept. 11 & 12). **Compañia Flamenca José Porcel** features a troupe of dancers, instrumentalists, and vocalists bringing Porcel’s vivid choreography to life (Nov. 13 & 14).