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[Press Room](#)

**CAL PERFORMANCES AT UC BERKELEY
LAUNCHES BERKELEY RADICAL INNOVATION SEASON-LONG THEMATIC
STRAND WITH
BAY AREA PREMIERE OF
FIGURE A SEA
By Pioneering Choreographer DEBORAH HAY
Performed by Sweden's CULLBERG BALLET
October 22–23, 2016**

**WEST COAST PREMIERE OF
LETTER TO A MAN
Based on the Diaries of Vaslav Nijinsky
Directed by ROBERT WILSON and Featuring MIKHAIL BARYSHNIKOV
A Cal Performances Co-Commission
November 10–13, 2016**

**STEVE REICH at 80
ENSEMBLE SIGNAL Performs the US Premiere of *RUNNER*
A Cal Performances Co-Commission
January 29, 2017**

**JOHN ADAMS at 70
AVAILABLE LIGHT
Restaging with FRANK O. GEHRY and LUCINDA CHILDS
A Cal Performances Co-Commission
February 3–4, 2017**

***BETROFFENHEIT*
KIDD PIVOT and ELECTRIC COMPANY THEATRE
A Collaboration of CRYSTAL PITE and JONATHON YOUNG
MARCH 10–11, 2017**

**Artist Talks and exclusive educational opportunities for UC Berkeley students
Will focus the spotlight on Artists as Innovators**

Berkeley, CA, September 26, 2016 — *Innovation*, one of three season-long thematic strands of Cal Performances' Berkeley RADICAL initiative, launches with the Bay Area premiere of pioneering choreographer **Deborah Hay**'s latest work, and culminates with a rare collaboration by two visionary next-generation dance-theater artists and their companies. Part retrospective, part celebration of trailblazing artistic discovery, the *Innovation* strand of the Cal Performances 2016/17 season tracks and joins a group of established innovators, some at key milestone birthdays, by exploring their ideas and gaining insights into novel directions in contemporary performance. *Innovation* places a focus on a selection of contemporary artists who have created major new ideas for the inter-disciplinary performance stage.

Encompassing new commissions and a major restaging, *Innovation* will launch with Hay's large-scale, meditative [Figure a Sea](#), performed by the ground-breaking Swedish company **Cullberg Ballet**. Two contemporary legends, **Robert Wilson** and **Mikhail Baryshnikov**, unite in a new creation, co-commissioned by Cal Performances—[Letter to a Man](#), based on the diaries of Vaslav Nijinsky—in its West Coast premiere November 10–13, 2016. **Steve Reich**, at 80, presents fresh ideas with [Ensemble Signal](#)'s American premiere performance of *Runner*, January 29, 2017, co-commissioned by Cal Performances. To celebrate **John Adams**' 70th birthday, the composer's 1980s collaboration with architect **Frank O. Gehry** and choreographer **Lucinda Childs**, [Available Light](#), is revived in a Cal Performances co-commissioned restaging, February 3–4, 2017. In a forward-looking fusion of dance and theater, choreographer **Crystal Pite** and her company **Kidd Pivot** join with theater artist **Jonathon Young** and his **Electric Company Theatre** for [Betroffenheit](#), March 10–11, 2017.

“The avant garde, in music, art, or performance, is not a particular period or style—it is an idea that transcends time,” commented Cal Performances executive and artistic director Matías Tarnopolsky. “Artists can continue to ‘break through’ at any point in a prolific career, and younger artists can point to potential future explorations with a path-breaking work. That’s the proposition that *Innovation* suggests, and the point is made beautifully with a new work by the veteran experimental choreographer Deborah Hay, *Figure a Sea*. Robert Wilson and Mikhail Baryshnikov, themselves internationally renowned innovators, present an intimate theater piece on one of the greatest innovators of the last century in *Letter to a Man*. And we celebrate Steve Reich’s 80th birthday by presenting the US premiere of a new work *Runner*, and recognize Berkeley’s own John Adams in a gift for his 70th birthday with our co-commissioned restaging of Lucinda Childs’ legendary

choreography to his *Light Over Water* in *Available Light*. Two parallel paths of Canadian dance and theater rush towards each other in *Betroffenheit*, an explosive collaboration by Crystal Pite and Jonathon Young that may suggest a future of performance that has diminishing need for defined disciplines.”

Each Berkeley RADICAL strand of artistic exploration in Cal Performances’ 2016/17 season—*Inclusion, Innovation, and Immersion*—joins traditional disciplines with contemporary forms, encouraging audiences to re-imagine conventional ideas of the performing arts. Many of the performances will be complemented with related academic symposia, public programs, education programs, and audience interactions that connect Cal Performances with the singular learning environment of the University of California, Berkeley. Under the banner of Berkeley RADICAL, artists, curators, UC Berkeley faculty, and other noted figures create imaginative, immersive programs to enhance the commissioning, creation, and presentation mission of Cal Performances.

For her latest work, *Figure a Sea*, pioneering postmodern choreographer Deborah Hay stepped out of her usual choreographic process to embrace a new way of making work. She began in 2010 with a solo called *No Time to Fly*, which was then expanded into a trio called *As Holy Sites Go*, through a collaboration with the innovative German initiative Motion Bank. Under the auspices of the choreographer William Forsythe’s project, Motion Bank used digital technologies as a basis for research into choreographic practice, most notably, making digital transcriptions and online scores of dance works. Before long, through a sophisticated process of recording, analyzing, and visualizing Hay’s choreographic material with a series of complex computer algorithms and animation models, Hay was able to envision the work to include 21 dancers, a scale virtually never seen before in her previous decades of creative output.

The result, a quiet, reflective, and ruminative ensemble work, has been described by the *SR Kulturmytt*, Sweden as “sixty minutes of purity, beauty, and body, done with the total conviction that everything complicated can be said without any words,” and the *Dagens Nyheter*, Stockholm called it “...a remarkable and sublime meditative experience.” *Figure a Sea* is set to a subtle, shimmering recorded score of strings and electronics by **Laurie Anderson**, which is programmed to improvise along with the dancers, so that no two performances are alike.

In a fitting launch of the *Innovation* strand, which celebrates the creative process of master artists across the trajectory of their careers, Cullberg Ballet's performance of *Figure a Sea* at Zellerbach Hall will begin with a performative lecture by Hay herself, entitled *a continuity of discontinuity*, offering the audience an intimate understanding of her choreographic journey in creating the work. The talk, which will include performance elements, will fill the first half of the program (roughly 35 minutes), and offer a unique opportunity to hear about *Figure a Sea*'s transformation from solo to large ensemble work, including the novel experience of using digital technology as a choreographic tool. The performances are Saturday, October 22 at 8pm and Sunday, October 23 at 3pm.

Letter to a Man, a Cal Performances co-commission, is the second acclaimed theatrical collaboration between director/artist Robert Wilson and dancer/actor Mikhail Baryshnikov. In this solo performance, Baryshnikov portrays the iconic Ballets Russes dancer Vaslav Nijinsky during the tumultuous period in 1919 when Nijinsky began his descent into schizophrenia. Inhabiting Wilson's intricate lighting and bold set design, Baryshnikov plays his tragicomic role in a tuxedo and elaborate whiteface; as the *New Yorker* described, "the face of Pierrot, of Petrushka, of Joel Grey in "Cabaret"—all those figures in whom the smile meets the horror." *Letter to a Man* was created with a cast of eminent collaborators, and includes collaboration on movement and spoken text with Lucinda Childs, dramaturgy by **Darryl Pinckney**, and music by **Hal Willner**. The work receives its West Coast premiere Thursday–Saturday, November 10–12 at 8pm, and Sunday, November 13 at 3pm in Zellerbach Hall.

Ensemble Signal visits Berkeley to mark **Steve Reich**'s 80th birthday, with a Cal Performances co-commission and US premiere of his new work *Runner*, plus his Pulitzer Prize-winning *Double Sextet* (2008); the recent works *Quartet* (2013) and *Radio Rewrite* (2012); and earlier works including *You Are (Variations)* (2004), and the game-changing *Clapping Music* (1972). Reich's influence on subsequent generations of composers and musicians cannot be overstated—*The New Yorker* has called him "the most original music thinker of our time"—and celebrating this milestone birthday with a co-commission could not be more apt for an artist who has continually expanded the vocabulary and materials for concert music, incorporating jazz, world folk music, spoken word, electronics, film, and video. Ensemble Signal has enjoyed a fruitful relationship with the composer in recent years, winning a Diapason d'Or for its recording of the composer's *Music for 18 Musicians* last year; the CD

was praised by *The Boston Globe* for bringing “the music’s sounds, textures, and shapes into amazingly sharp focus.” The Reich birthday concert is Sunday, January 29 at 7pm in Hertz Hall.

In celebration of another birthday, that of longtime Cal Performances collaborator and Berkeley resident John Adams, Cal Performances has co-commissioned a revival of Lucinda Childs’ classic work *Available Light*, hailed by *The New York Times* in its 1983 premiere as “a career breakthrough...a work of blazing formal beauty.” *Available Light* is set to Adams’ impressionistic electronic score, *Light Over Water*, and features a striking set designed by Frank O. Gehry. Berkeley audiences last saw Childs’ now-iconic minimalist choreography in the revival of *Einstein on the Beach* in the Cal Performances 2012/13 season; here she returns with her company for this hypnotic work, exploring tensions between simplicity and complexity, patterns and permutations, repetitions and variations, on Friday and Saturday, February 3–4, 2017, at 8pm in Zellerbach Hall.

For *Betroffenheit*, two of Canada’s most renowned and original companies, choreographer Crystal Pite’s Electric Company Theatre and playwright/performer Jonathon Young’s Kidd Pivot, collaborate in a gripping exploration of psychological trauma. The dance-theater hybrid stars Young in an autobiographical role as a man in the throes of post-traumatic stress disorder, as he copes with loss and addiction, his inner turmoil expressed outwardly through the movement of a cast of five dancers. Named after a German word that loosely translates as shock, bewilderment, or impact, the work has been praised for its emotional honesty and seamless incorporation of poetry, spoken word, movement, humor, and drama: *The Guardian*, London called it a “raw and riveting drama of mental conflict” in which “words and dance are expertly combined.” *Betroffenheit* takes place March 10–11, 2017 at 8pm in Zellerbach Hall.

The Berkeley RADICAL *Innovation* strand will feature opportunities to engage in talks with artists about the ideas that drive their specific works. Post-performance discussions with the artists are planned after the February 3 and 4 performances of *Available Light*; the Ensemble Signal concert on January 29; and after both *Betroffenheit* performances on March 10 and 11. Both performances of *Available Light* (Friday, February 3 and Saturday, February 4) will be preceded by discussion moderated by **Rob Bailis**, associate director of Cal Performances, featuring special guests **Julie Lazar**, former curator at the Temporary Contemporary Museum of Art in Los Angeles and the first producer of *Available Light* in 1983; and **Linda Brumbach**, producer of the current revival

production. All pre- and post-performance events are free to ticket holders.

In addition, members of Cullberg Ballet (Oct. 21) and Lucinda Childs Dance Company (Feb. 4) will offer workshops for UC Berkeley dance students and members of the community. Lucinda Childs will also present a lecture at the Dance Studies Working Group on the UC Berkeley campus (Feb 3). Residency activities throughout the season can be found at calperformances.org/public-programs.

About the Artists (in order of season appearance)

American icon dancer, choreographer, and author [Deborah Hay](#) trained with Merce Cunningham and Mia Slavenska, and danced with the Cunningham Dance Company in 1964. Hay belongs to a generation of choreographers who were behind the Judson Church Movement in New York in the 1960s, where daily life movements became part of the choreography and untrained people became dancers. The Judson Dance Theater became one of the most radical and explosive postmodern 20th-century art movements. Hay first focused on large-scale dance projects, and later almost exclusively on enigmatic solo dances based on her new experimental choreographic method. She is the recipient of a Guggenheim Fellowship, numerous National Endowment for the Arts choreography fellowships, and the Rockefeller Foundation Bellagio Fellowship, and was in the first class of artists to receive the Doris Duke Artist Award.

Founded in 1967, [Cullberg Ballet](#) (Cullbergbaletten) has performed all over the world and is an important element in the international presentation of Swedish culture. The company of 16 dancers also engages in national outreach through its tours within Sweden. Cullberg has collaborated with a variety of national and international choreographers and performing artists, including Trajal Harrell, Eszter Salamon, Deborah Hay, Benoît Lachambre, Crystal Pite, and Alexander Ekman, who have created works for large as well as small stages. Cullberg Ballet's activities encompass projects and productions including site-specific appearances and collaboration with dance training programs. Cullbergbaletten is part of Riksteatern, Sweden's national touring theater.

[Mikhail Baryshnikov](#) is considered one of the greatest dancers of our time. He began his career with the Kirov Ballet in Leningrad, and came to New York in 1974. Baryshnikov was a principal dancer with American Ballet Theatre (ABT), where he later served as artistic director for a decade.

At New York City Ballet, he worked with George Balanchine and Jerome Robbins. Baryshnikov co-founded the White Oak Dance Project with choreographer Mark Morris in 1990, with the goal of expanding the repertoire and visibility of American modern dance. As an actor he has performed widely on- and off-Broadway, as well as in television and film. In 2005, he launched the Baryshnikov Arts Center (BAC), a creative space in New York for presenting and nurturing multidisciplinary artists. Baryshnikov is the recipient of the Kennedy Center Honors, the National Medal of Honor, the Commonwealth Award, the Jerome Robbins Award, and the 2012 Vilcek Award, among many others.

[Robert Wilson](#) is among the world's foremost theater and visual artists. His works for the stage unconventionally integrate a wide variety of artistic media, including dance, movement, lighting, sculpture, music, and text. Wilson's artistic collaborators include writers and musicians such as Heiner Müller, Tom Waits, Susan Sontag, Laurie Anderson, William Burroughs, Lou Reed, and Jessye Norman. With Philip Glass, he wrote the seminal opera *Einstein on the Beach* (1976). He has also re-imagined masterworks by Beckett, Puccini, Debussy, Brecht/Weill, and Goethe. Wilson has been honored with numerous awards, including a Pulitzer Prize nomination, two Premio Ubu awards, the Golden Lion of the Venice Biennale, and an Olivier Award. He is the founder and artistic director of the Watermill Center, a laboratory for the arts in Water Mill, New York.

[Steve Reich](#)'s path as a composer has embraced not only aspects of Western classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. Since 1971, his ensemble, Steve Reich and Musicians, has toured the world, and has had the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret. Reich has twice won Grammy awards—for *Different Trains* (1990) and for *Music for 18 Musicians* (1999). He has had major retrospectives of his work at the Lincoln Center Festival and the Barbican and South Bank Centre in London, and has been commissioned by the Holland Festival, San Francisco Symphony, Rothko Chapel, Vienna Festival, Brooklyn Academy of Music, Spoleto Festival USA, the Saint Louis Symphony, and Kronos Quartet, among others. Reich is a recipient of the Schuman Prize from Columbia University, the Montgomery Fellowship from Dartmouth College, the Regent's Lectureship at the University of California at Berkeley, an honorary doctorate from the California Institute of the Arts, and the Polar Music Prize by the Swedish Academy of Music. In 2009 Reich won his first Pulitzer Prize for *Double Sextet* (2007).

[Ensemble Signal](#), described by *The New York Times* as "one of the most vital groups of its kind," is a New York-based ensemble dedicated to offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Since its debut in 2008, the ensemble has performed more than 100 concerts, has given the New York, world, or US premieres of more than 20 works, and co-produced eight recordings. Signal was founded by co-artistic/executive director Lauren Radnofsky and co-artistic director/conductor Brad Lubman, and has performed at the Lincoln Center Festival, Walt Disney Concert Hall, BIG EARS Festival, Carnegie Hall's Zankel Hall, Tanglewood Music Festival of Contemporary Music, Ojai Music Festival, Miller Theatre, (le) Poisson Rouge, the Wordless Music Series, and the Bang on a Can Marathon. The ensemble has collaborated with composers Steve Reich, Helmut Lachenmann, Michael Gordon, David Lang, Julia Wolfe, Oliver Knussen, Hilda Paredes, and Charles Wuorinen.

Composer, conductor, and creative thinker [John Adams](#) occupies a unique position in the world of music. His works, spanning more than three decades, are among the most performed of all contemporary classical music, among them *Harmonielehre*, *Shaker Loops*, *El Niño*, the Chamber Symphony, and *The Dharma at Big Sur*. His stage works, all in collaboration with director Peter Sellars, have transformed the genre of contemporary music theater. In 2017 Adams celebrates his seventieth birthday with festivals of his music in Europe and the US, including special retrospectives at London's Barbican, at Cité de la Musique in Paris, and in Amsterdam, New York, Geneva, Stockholm, Los Angeles, and San Francisco. His new opera, *Girls of the Golden West*, an opera about the California Gold Rush, will premiere in November of 2017 in San Francisco.

Architect [Frank O. Gehry](#) has revolutionized architecture's aesthetics, social and cultural role, and relationship to the city. A number of Gehry's buildings, including his private residence, have become world-renowned attractions. His works are cited as being among the most important works of contemporary architecture in the 2010 World Architecture Survey, which led *Vanity Fair* to call him "the most important architect of our age." Gehry's best-known works include the Guggenheim Museum in Bilbao, Spain; Walt Disney Concert Hall in Los Angeles; Louis Vuitton Foundation in Paris, France; Experience Music Project in Seattle; New World Center in Miami Beach; and 8 Spruce Street in New York City. Gehry's innovation and ability to push the boundaries of architecture earned him the Pritzker Architecture Prize in 1989. He was recently the subject of an exhibition at

the Los Angeles County Museum of Art and is the recipient of the 2015 J. Paul Getty Medal for artistic achievement.

[Lucinda Childs](#) began her career at the Judson Dance Theater in 1963, where she choreographed 13 works and performed in works by Yvonne Rainer, Steve Paxton, and Robert Morris. Since forming her dance company in 1973, she has created more than 50 solo and ensemble works. She collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach*, and with Glass and Sol LeWitt for the work *Dance*, and has appeared in a number of Wilson's productions, including Marguerite Duras' *Maladie de la Mort*, Wilson's *I Was Sitting on my Patio This Guy Appeared I Thought I Was Hallucinating*, Heiner Muller's *Quartett*, Wilson and Glass' opera *White Raven*, and Arvo Pärt's *Adam's Lament*. Childs has choreographed works for the Paris Opera Ballet, Les Ballets de Monte Carlo, and Baryshnikov's White Oak Dance Project, as well as for many opera companies internationally. She is the recipient of a Guggenheim Fellowship, a Bessie Award for Sustained Achievement, and the NEA/NEFA American Masterpiece Award.

Canadian choreographer and performer [Crystal Pite](#) is a former company member of Ballet British Columbia and William Forsythe's Ballett Frankfurt. Pite has created more than 40 works for companies such as Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, the National Ballet of Canada, Les Ballets Jazz de Montréal, Cedar Lake Contemporary Ballet, Ballet British Columbia, and Louise Lecavalier/Fou Glorieux, and has collaborated with Electric Company Theatre and Robert Lepage. She is Associate Choreographer of Nederlands Dans Theater I, Associate Dance Artist of Canada's National Arts Centre, and Associate Artist at Sadler's Wells, London. Pite formed Kidd Pivot in Vancouver in 2002; the company tours internationally, performing acclaimed original works at major theaters and dance festivals throughout the world.

[Jonathon Young](#) is co-founder and artistic director of Electric Company Theatre. He has collaborated on the making of more than a dozen original productions since the company began creating work in 1996, including: *Tear the Curtain!*, a film/theater hybrid for Arts Club Theatre and Canadian Stage; *No Exit*, a conceptual re-working of Jean-Paul Sartre's play performed in Vancouver, Calgary, Toronto, and San Francisco; and *Studies in Motion*, performed at Vancouver Playhouse, Edmonton's Citadel Theatre, Theatre Calgary, and at Canadian Stage in Toronto. In addition, Young works across Canada on stage and screen as a freelance actor. Some recent productions include: *The Waiting Room* (Arts Club Theatre), *The Great Gatsby* (Theatre

Calgary), *Hamlet* (Bard on the Beach Festival), and *All the Way Home* (Electric Company Theatre). He is the recipient of numerous Jessie Richardson awards for acting and writing.

About Cal Performances

Cal Performances is the performing arts presenter and producer of the University of California, Berkeley, fulfilling its mission by presenting, producing, and commissioning renowned and emerging artists in music, dance, and theater. Cal Performances reaches more than 150,000 people annually through concerts and campus and community events, including talks, symposia, lecture demonstrations, and academic courses based on Cal Performances' season. Under the leadership of Matías Tarnopolsky, the organization launched Berkeley RADICAL (Research and Development Initiative in Creativity Arts and Learning) to cultivate the artistic literacy of future audiences and connect some of the most innovative artists in the world with the intellectual capital of UC Berkeley. The 2016/17 season is the second season for Berkeley RADICAL, and embraces three strands of artistic exploration: *Inclusion*, *Innovation*, and *Immersion*. More information on Berkeley RADICAL can be found at calperformances.org/berkeley-radical

Ticket Information

Tickets for the Cullberg Ballet's performance of *Figure a Sea* on Saturday, October 22 at 8pm and Sunday, October 23 at 3pm in Zellerbach Hall range from \$36–\$86. Tickets for *Letter to a Man* on Thursday–Saturday, November 10–12 at 8pm, and Sunday, November 13 at 3pm in Zellerbach Hall range from \$50–\$150. Tickets for Ensemble Signal on Sunday, January 29, 2017 at 7pm in Hertz Hall start at \$56. Tickets for *Available Light* on Friday–Saturday, February 3–4, 2017 at 8pm in Zellerbach Hall range from \$36–\$126. Tickets for *Betroffenheit* on Friday–Saturday, March 10–11, 2017 at 8pm in Zellerbach Hall range from \$30–\$86. All ticket prices are subject to change. Half-price tickets are available for UC Berkeley students. Tickets are available through the Ticket Office at Zellerbach Hall, at (510) 642-9988, at calperformances.org, and at the door. For more information about discounts, go to calperformances.org/discounts.

Major support for the Cullberg Ballet performances has been provided by the Bernard Osher Foundation.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Saturday, October 22 at 8pm
Sunday, October 23 at 3pm

Zellerbach Hall
Bancroft Way at Dana Street
UC Berkeley campus

***Dance:* Berkeley RADICAL**

Cullberg Ballet

Deborah Hay: *Figure a Sea*

Program: Sweden's innovative Cullberg Ballet presents the latest work by pioneering postmodern choreographer Deborah Hay, "...a remarkable and sublime meditative experience" (*Dagens Nyheter*, Stockholm) set to a shimmering recorded score by Laurie Anderson. In Hay's words, "the 21 dancers and the stage are like a sea of endless possibilities—a place for self-reflection, and seeing oneself see." Hay herself gives a 35-minute performative talk entitled *a continuity of discontinuity* as the first part of the event, offering a unique opportunity to hear about *Figure a Sea's* transformation from solo to large ensemble work, including the novel experience of using digital technology as a choreographic tool.

Berkeley RADICAL: This performance is part of Cal Performances' Berkeley RADICAL *Innovation* thematic strand, which follows a group of artistic trailblazers, some celebrating key milestones, who continually ask us to perceive, think, and understand in new ways. More information at calperformances.org/berkeley-radical-innovation.

Tickets: Prices range from \$36–\$86 (subject to change).

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Thursday, November 10 at 8pm
Friday, November 11 at 8pm
Saturday, November 12 at 8pm
Sunday, November 13 at 3pm

Zellerbach Hall
Bancroft Way at Dana Street
UC Berkeley campus

***Special Event:* Berkeley RADICAL**

Letter to a Man (Cal Performances co-commission, West Coast premiere)

Robert Wilson, director

Lucinda Childs, choreographer

Mikhail Baryshnikov

Program: In *Letter to a Man*, Mikhail Baryshnikov and Robert Wilson bring the haunting diaries of ballet icon Vaslav Nijinsky to life in an inspired collaboration that continues following their

acclaimed 2014 production of *The Old Woman*. Baryshnikov, who until now has resisted portraying the larger-than-life Nijinsky, explained his artistic motivations: “This is not about Nijinsky, per se... It is about a troubled man and his relationship with his art, with God, with family, with moral issues.”

Berkeley RADICAL: This performance is part of Cal Performances’ Berkeley RADICAL *Innovation* thematic strand, which follows a group of artistic trailblazers, some celebrating key milestones, who continually ask us to perceive, think, and understand in new ways. More information at calperformances.org/berkeley-radical-innovation.

Tickets: Prices range from \$50–\$150 (subject to change).

###

Sunday, January 29, 2017 at 7pm

Hertz Hall

Bancroft Way at College Avenue
UC Berkeley campus

***New Music:* Berkeley RADICAL**

Ensemble Signal

Brad Lubman, conductor

Program:

Reich/*Clapping Music* (1972)

Reich/Quartet (2013)

Reich/*Runner* (2015) (US premiere, Cal Performances co-commission)

Reich/*Radio Rewrite* (2012)

Reich/Double Sextet (2007)

In celebration of Steve Reich’s 80th birthday, Cal Performances presents a co-commission and US premiere by the iconic composer. Reich, “the most original music thinker of our time” (*The New Yorker*), premieres his new *Runner*, performed by Ensemble Signal, which won rave reviews and a Diapason d’Or for its recording of the composer’s *Music for 18 Musicians*. The program also includes Reich’s Pulitzer Prize-winning Double Sextet and the 1972 classic, *Clapping Music*.

Sunday, January 29

Post-performance talk to be announced

Free to ticket holders

Berkeley RADICAL: This performance is part of Cal Performances’ Berkeley RADICAL *Innovation* thematic strand, which follows a group of artistic trailblazers, some celebrating key milestones, who continually ask us to perceive, think, and understand in new ways. More information at calperformances.org/berkeley-radical-innovation.

Tickets: Prices start at \$56 (subject to change).

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Friday, February 3, 2017 at 8pm
Saturday, February 4, 2017 at 8pm

Zellerbach Hall
Bancroft Way at Dana Street
UC Berkeley campus

Dance: Berkeley RADICAL

Available Light

John Adams, music

Lucinda Childs, choreography

Frank O. Gehry, stage design

Program: In celebration of John Adams' 70th birthday, Cal Performances presents a co-commissioned revival of Lucinda Childs' seminal *Available Light*, hailed in its 1983 premiere as "a career breakthrough...a work of blazing formal beauty" (*The New York Times*). The dance is set to Adams' richly impressionistic score (*Light Over Water*), with a striking set designed by Frank Gehry.

Friday, February 3 and Saturday, February 4 at 7pm

Pre-performance Discussion

With Julie Lazar, former curator at the Temporary Contemporary Museum of Art in Los Angeles and the first producer of *Available Light* in 1983; and Linda Brumbach, producer of the current production. Moderated by Rob Bailis, associate director of Cal Performances.

Free to ticket holders

Friday, February 3 and Saturday, February 4

Post-performance talk with Lucinda Childs and John Adams

Free to ticket holders

Berkeley RADICAL: This performance is part of Cal Performances' Berkeley RADICAL *Innovation* thematic strand, which follows a group of artistic trailblazers, some celebrating key milestones, who continually ask us to perceive, think, and understand in new ways. More information at calperformances.org/berkeley-radical-innovation.

Tickets: Prices range from \$36–\$126 (subject to change).

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Friday, February 3, 2017 at 6pm

Venue to be announced
UC Berkeley campus

Residency

Dance Lecture

As part of the revival of her work *Available Light* at Cal Performances, choreographer Lucinda Childs presents a talk at the Dance Studies Working Group at UC Berkeley. The talk is open to the public and free of charge.

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Friday, March 10 at 8pm
Saturday, March 11 at 8pm

Zellerbach Hall
Bancroft Way at Dana Street
UC Berkeley campus

Theater: Berkeley RADICAL

Kidd Pivot and Electric Company Theatre
Betroffenheit

Program: A collaboration between two of Canada’s most imaginative companies, choreographer Crystal Pite’s Kidd Pivot and playwright/performer Jonathon Young’s Electric Company Theatre, *Betroffenheit* is an emotionally visceral exploration of psychological trauma. Named after a German word that loosely translates as shock, bewilderment, or impact, this “rare and staggering” (*Globe and Mail*, Toronto) dance-theater hybrid addresses the failure of language in the face of emotional suffering.

Friday, March 10 and Saturday, March 11
Post-performance talk with the artists
Free to ticket holders

Berkeley RADICAL: This performance is part of Cal Performances’ Berkeley RADICAL *Innovation* thematic strand, which follows a group of artistic trailblazers, some celebrating key milestones, who continually ask us to perceive, think, and understand in new ways. More information at calperformances.org/berkeley-radical-innovation.

Tickets: Prices range from \$30–\$86 (subject to change).