

## **CAL PERFORMANCES AT UC BERKELEY 2017/18 SEASON BY GENRE**

### **SPECIAL EVENTS**

The Special Events in Cal Performances' 2017/18 season feature international stars and timeless music in varied performance contexts. Two orchestras represent the promise of a new generation of classical musicians who are honing their skills as cultural communicators and their prodigious musical gifts. The **Asian Youth Orchestra** features the finest young musicians from nearly a dozen countries, and is joined at Zellerbach Hall by violinist **Sarah Chang** for Sibelius' Violin Concerto, as well as works by Beethoven and Strauss (Aug. 5). **Gustavo Dudamel** returns to Berkeley for a concert under the stars in the Hearst Greek Theatre, conducting the **National Youth Orchestra of Venezuela** in Prokofiev's Fifth Symphony as well as a wide selection of shorter works by composers from North and South America (Sept. 21).

Longtime duo partners and consummate masters, pianist **Emanuel Ax** and cellist **Yo-Yo Ma** join with violinist **Leonidas Kavakos** in a rare trio performance that features two towering works in the piano trio repertoire—Schubert's Piano Trio No. 1 in B-flat Major and Brahms' Piano Trio in B Major, Op. 8 (Feb. 28).

### **CHAMBER MUSIC/ORCHESTRA**

The season boasts visits by four extraordinary orchestras, performing beloved and new repertoire that spans centuries and continents. The extraordinary Italian conductor **Riccardo Muti** leads the **Chicago Symphony Orchestra** in three programs that include Bruckner's *Romantic* Symphony, Schumann's Second Symphony, and Brahms' Symphonies Nos. 2 and 3. The orchestra's principal clarinetist Stephen Williamson is featured in Mozart's Clarinet Concerto, and the orchestra plays the West Coast premiere of *All These Lighted Things* by their composer-in-residence Elizabeth Ogonek (Oct. 13–15).

The **Mariinsky Orchestra**, conducted by **Valery Gergiev**, lends its authority to two programs that showcase the music of its countrymen and include Prokofiev's Sixth

Symphony, Shostakovich's Ninth Symphony, and Scriabin's Third Symphony (Nov. 4–5).

Pianist **Denis Matsuev** joins for Prokofiev's Second Piano Concerto on the first program, and for Rodion Shchedrin's 12-tone Second Piano Concerto on the second.

**The Saint Paul Chamber Orchestra** (SPCO) and pianist **Jonathan Biss** return to Berkeley, sharing new works from their ambitious *Beethoven/5* collaboration—a five-year plan that commissions five composers to write new piano concertos, each inspired by one of Beethoven's classics. Over a weekend residency (Feb. 9–11), the orchestra performs two of these commissions—by **Timo Andres**, **Salvatore Sciarrino**—in their West Coast premieres (with Biss directing some works from the keyboard), each paired with its companion Beethoven concerto. Also in its West Coast premiere, the SPCO performs **George Tsontakis'** *O Mikros, O Megas* for String Orchestra.

The **Seattle Symphony** visits with two programs that explore and contemplate the natural world, each featuring a recent work by Pulitzer Prize winner **John Luther Adams**, including his *Become Ocean* and the California premiere of his *Become Desert* (Apr. 7–8).

Three remarkable string ensembles are at the core of this season's chamber music offerings. The **Tetzlaff Quartet**, named for its famed violinist, Christian Tetzlaff, makes its eagerly anticipated Cal Performances debut in a program of music by Mozart, Schubert, and Berg. The **Takács Quartet**, always a favorite with Berkeley audiences, returns with pianist **Garrick Ohlsson** for Brahms' Piano Quintet in F minor, plus quartets by Mozart and Shostakovich (Dec. 10). And the Bay Area's own **St. Lawrence String Quartet** performs an all-Adams program of works written for the ensemble: the First and Second Quartets by **John Adams**, and the String Quartet in Five Movements by his son **Samuel Adams** (Feb. 18).

New York Philharmonic principal clarinetist **Anthony McGill** joins four young string players of the esteemed **Musicians from Marlboro** touring program in a concert of chamber works that includes works by Beethoven, Penderecki, and Brahms (Jan. 28). Finally, the 35-voice-strong **Armenian State Chamber Choir** sings repertoire from the choral

canon by Gabrielli, Bach, Brahms, and Schnittke, as well as contemporary works by Armenian composers (Apr. 14).

## DANCE

This season also welcomes iconic American companies—**The Joffrey Ballet**, the **Alvin Ailey American Dance Theatre** and the **Mark Morris Dance Group**—to Cal Performances for campus residencies. True to its 60-year reputation for innovation, The Joffrey Ballet launches a five-year collaboration with Cal Performances that puts the artistic process and the creation of new work at the center of a series of immersive campus residencies. Three week-long visits by the company, beginning in the 2017/18 season, will connect the Joffrey’s vibrant and prolific Chicago home base with the creative and academic life of the UC Berkeley campus and community. Each residency will feature choreographers working on-site to develop new commissions with company dancers, offering audiences, students, and fellow dancers insights into the creative process of internationally renowned choreographers; mentoring opportunities for professional and aspiring dancers alike; and culminating in performances and associated public programs designed to help audiences experience new dance works in exciting new ways. The new project revives a longstanding relationship between Cal Performances and the Joffrey, which visited the campus each summer in the 1970s for a residency project called *The Berkeley Ballets*.

For this first residency, the Joffrey performs a program of new and recent works commissioned from **Annabelle Lopez Ochoa** (*Mammatus*) and **Justin Peck** (*In Creases*, performed live to music by Philip Glass), and a Cal Performances co-commission by **Alexander Ekman** (*Joy*) performed to music by Brad Mehldau Trio, Django Django, Tiga, Moby (Nov. 17–19). The company also workshops a new piece by **Nicholas Blanc** as part of the residency, which will not be formally performed. **Alvin Ailey American Dance Theater** returns for the 50th anniversary of its first Cal Performances appearance, performing new works by leading choreographers and classics from the Ailey canon (Apr. 10–15). And for the first time in five years, **Mark Morris Dance Group** returns to Zellerbach Hall with its holiday favorite, *The Hard Nut* (Dec. 15–24). Set to Tchaikovsky’s timeless *Nutcracker* score, the irreverent, sweet, and unapologetically campy production,

which Cal Performances gave its West Coast premiere in 1995, has been a staple of the company's repertory for nearly 25 years.

The 2017/18 Dance series includes an array of new and recent works in genres ranging from tap to flamenco, hip-hop to ballet. Many of this season's dance performances also highlight the work of a committed group of choreographers responding to urgent contemporary issues of race and cultural identity through socially engaged works. In the evening-length *Moses(es)*, award-winning choreographer **Reggie Wilson** and his **Fist and Heel Performance Group** bring extensive research into African-American culture, movement, and spiritual traditions to a vernacular retelling of the biblical Moses story (Sept. 23–24), inspired by the work of Zora Neale Hurston. And innovative choreographer and 2016 Guggenheim Fellow **Camille A. Brown** draws on the games girls play, telling a story of black female empowerment in her acclaimed *BLACK GIRL: Linguistic Play* (Dec. 8–10).

*A Rap on Race*, a collaboration between veteran choreographer **Donald Byrd** and playwright **Anna Deavere Smith**, reconstructs a momentous conversation about race that took place between novelist, poet, essayist, and social critic James Baldwin and anthropologist Margaret Mead nearly 50 years ago. Byrd's **Spectrum Dance Theater** performs the work, which combines text with movement and music (Feb. 9–10). Julie Briskman plays Margaret Mead and Donald Byrd portrays James Baldwin.

A troupe that celebrates multiculturalism as much as the blurring of dance styles—from b-boying to ballet to martial arts—**Company Wang Ramirez** is the brainchild of Korean-German dancer Honji Wang and French-Spanish dancer Sébastien Ramirez. The company makes its Cal Performances debut this season with the hip-hop-meets-*tanztheater* opus *Borderline*, which features a cast of dancers hooked up to an aerial rigging system, allowing them to defy gravity in an exploration of the complexities of human relationships (Feb. 24–25). Led by another international dance star, **Eva Yerbabuena Company** returns this season with *¡Ay!*, an introspective and arresting flamenco work with Yerbabuena's fleet footwork at its center, plus live musical accompaniment from guitarist Paco Jarane and a trio of singers (Mar. 7).

**Michelle Dorrance**'s company digs deep into the distinctly American art form of tap dance, here performing three of the MacArthur Fellow's recent works—*Three To One*, *Jungle Blues*, and the Cal Performances co-commission, *Myelination*—that connect tap back to its roots in jazz and jump blues, and to the newer cadences of hip-hop and indie rock (Oct. 27). And the Bay Area's own **ODC/Dance** presents its well-received *boulders and bones*, co-choreographed by company artistic directors **Brenda Way** and **KT Nelson**, and inspired by the shifting light, changing landscape, and natural materials of an Andy Goldsworthy installation (Oct 11). Zoë Keating accompanies and interacts with the ODC dancers live on solo cello. Visuals of Goldsworthy at work are provided in a film by the Bay Area's own RJ Muna.

### RECITAL

The instrumentalists and vocalists in Cal Performances' Recital series lend their sharp intellect and unparalleled virtuosity to intimate performances of both canonic masterworks and contemporary commissions.

Three stellar pianists ground the season. Finnish conductor, composer, and pianist **Olli Mustonen** lends his vivid and balanced touch to works by Schumann, Beethoven, and Prokofiev (Oct. 22). **Richard Goode**, who decades ago became the first American pianist to record the complete Beethoven sonatas, performs an all-Beethoven program, including the rarely heard Six Bagatelles and the towering *Hammerklavier* Sonata, among the most demanding works in the solo piano repertoire (Apr. 22). Charismatic Norwegian pianist **Leif Ove Andsnes**, known for his thoughtfully constructed recital programs, matches rarely heard Sibelius piano pieces from the early 20th century with works by Beethoven, Nielsen, and Schubert, as well as Jörg Widmann's homage to Schubert, *Idyll and Abyss* (May 4).

Vocalists in the recital series explore a kaleidoscopic range of repertoire and affect, from lieder to *chanson*, Romantic opera arias to love songs, and music from the African-American blues and jazz traditions. As he chronicled in his book *Schubert's Winter Journey—Anatomy of an Obsession* (Alfred A. Knopf, 2015), British tenor **Ian Bostridge** has a profound relationship with Schubert's most well-known song cycle, *Winterreise*, having performed it more than 100

times over his career. Bostridge returns to Cal Performances with pianist **Wenwen Du** for a probing interpretation of the haunting and layered musical allegory (Nov. 10). Heroic tenor **Simon O'Neill** is usually found singing music on a much larger scale—as principal artist with the Metropolitan Opera. He is perhaps best known in the title roles of Verdi's *Otello* and Wagner's *Lobengrin*, or as Siegmund in Wagner's *Die Walküre*. The recital setting offers a rare opportunity to experience the more intimate side of O'Neill's powerful artistry (Dec. 3).

Soprano **Dorothea Röschmann** is celebrated for her expressive versatility in repertoire that ranges from Mozart opera to Schumann lieder, and is joined here by pianist **Malcolm Martineau** for a recital featuring Mahler's *Rückert Lieder* and Wagner's *Wesendonck Lieder* (Feb. 16). **Julia Bullock** made her Cal Performances debut at the *Ojai at Berkeley* festival last season. The formidable young soprano returns for a recital with pianist **John Arida** that draws together her many musical interests and talents, including art and popular songs by Schubert, Barber, Fauré, Nina Simone, and Billie Holiday (Mar. 25).

Performances by two cello duos this season explore the full expressive range of the instrument through repertoire that reaches across generations. Esteemed new-music performers **Anssi Karttunen** (cello) and **Nicolas Hodges**, (piano) make their Cal Performances debut as a duo (Oct. 29), performing Brahms, Beethoven, and a series of new commissions by American composer **Sean Shepherd** (world premiere and Cal Performances co-commission), Iranian-born composer **Ashkan Behzadi** (*Foldings*, US premiere), and French composer **Pascal Dusapin** (*Slackline*, US premiere and Cal Performances co-commission). Cal Performances audience favorites, pianist **Wu Han** and cellist **David Finckel** return with a characteristically thoughtful program that includes works by Beethoven, Mendelssohn, and Grieg, as well as two works composed for the duo, by **Bruce Adolphe** and **Lera Auerbach** (Mar. 18).

Finally, guitarist brothers **Sérgio and Odair Assad** join with mandolin player **Avi Avital** in a new collaboration that features arrangements of works by Bach and Bartók, gems by South American composers Ginastera and Piazzolla, and the kinetic rhythms and brazen virtuosity of Brazilian *choro* music (Feb. 25).

## THEATER

The Theater series welcomes international luminaries of the stage, as well as dynamic young companies that are re-inventing and re-invigorating the dramatic arts with puppetry, film, and novel uses of technology and design. The troupe of Paris' **Théâtre de la Ville** returns to Cal Performances, along with director **Emmanuel Demarcy-Mota**, following its acclaimed 2014 production of Pirandello's *Six Characters in Search of an Author*. The company's *State of Siege* is a new production based on Albert Camus' fantastical yet frightening political allegory about the necessity of resistance in the face of authoritarianism (Oct. 21–22). By contrast, **Robert Lepage's** latest work operates on a much more intimate scale—*887* is a one-man show steeped in the acclaimed director's own childhood memories (May 4–5). Lepage's inventive **Ex Machina** production company employs archival footage, shadow puppetry, and dollhouse-like miniatures to create an elaborate landscape of memory and personal history.

The Chicago-based performance collective **Manual Cinema** uses shadow puppetry, live music, and immersive visual effects to tell the story of two elderly sister lighthouse keepers separated by death, in its New England gothic theater piece, *Ada/Ava* (Mar. 16–18). And **Imago Theatre**, the creators of the popular family show *Frogz*, presents its latest production, *La Belle*—a steampunk love story inspired by the tale of *Beauty and the Beast*, featuring both human actors and a cast of automaton and shadow puppet creations (Nov. 24–26).

## NEW MUSIC

The New Music offerings in the season encompass contemporary musical activities that span generations and nations. For the first program of its two-concert campus residency (see also World Music section), the **Korean National Gugak Center Creative Traditional Orchestra** performs newly commissioned works by an international cohort of contemporary composers including **Edmund Campion, Shih-Hui Chen, David Evan Jones, Hi Kyung Kim, George Lewis, and Geon Yong Lee** (Oct. 28).

Accomplished next-generation flutist **Claire Chase**, a MacArthur Fellow and founder of the International Contemporary Ensemble (ICE), brings her ambitious *Density 2036* project to the Berkeley Art Museum and Pacific Film Archive (Dec. 2). Chase is currently in the process of creating a body of work for solo flute, with new commissions each year for 22 years, until the 100<sup>th</sup> anniversary of Edgard Varèse's groundbreaking flute solo, *Density 21.5*. Here, she performs selections from *Density parts i-iv* (2013-16) including those by Pauline Oliveros, Steve Reich, Vijay Iyer, Tyshawn Sorey, and 2017 Pulitzer Prize winner Du Yun, Altogether Chase's Berkeley appearance features 11 West Coast premieres and five Bay Area premieres.

In a work meant to engage with history and the horrors of war, **Kronos Quartet, Rinde Eckert, and Vãn-Ánh Võ** memorialize the day nearly 50 years ago when American soldiers massacred hundreds of unarmed villagers during the American Vietnam War. In this fully staged production of *My Lai*, the artists explore the aftermath of that day through the eyes of Hugh C. Thompson Jr., the helicopter pilot who tried to stop the killing. This powerful collaboration with composer **Jonathan Berger** and librettist **Harriet Scott Chessman**, features Eckert's vocals, traditional Vietnamese instruments played by Võ, and the Kronos Quartet (Mar. 4).

### EARLY MUSIC

Early Music performances this season reach far beyond the traditional concert hall experience, with three imaginative productions that bring to life seminal works by Renaissance and Baroque composers. The French early-music ensemble **Les Arts Florissants**, known for reviving Baroque opera with a modern dramatic sense, presents Henry Purcell's opera *Dido and Aeneas* and Charpentier's pastoral *Actéon*, each a seamless marriage of narrative, dance, and music (Nov. 9). Cleveland's period-music ensemble **Apollo's Fire** returns to Cal Performances with a semi-staged production of Monteverdi's most enduring opera, *L'Orfeo* (Apr. 20). The performance includes a historically informed reconstruction of the work's lost original ending, in which the tragic hero perishes at the hands of Bacchus' followers.



And in an unconventional but inspired pairing, the Australian performance troupe **Circa** explores the psychological underpinnings of Monteverdi's 17th-century opera *Il ritorno D'Ulisse in patria* through the dramatic techniques and movement vocabulary of contemporary circus arts (Feb. 3–4). In *Il Ritorno*, acrobats and chamber orchestra join in a stark staging that explores the opera's still-resonant themes of loss and displacement.

## JAZZ

Two jazz concerts showcase the genre's rich past and vibrant future. Vocalist and composer **Cécile McLorin Salvant** (Feb. 7) is credited with carrying on the legacy of legends like Ella Fitzgerald and Billie Holiday through unique repertoire that includes familiar jazz standards, forgotten folk songs, rare blues tunes, and her own compositions. In 2010, then only 21 years old, McLorin Salvant won first place in the Thelonious Monk International Jazz Vocals Competition, and her 2013 release, *WomanChild*, topped that year's "best of" lists on NPR and in *DownBeat* magazine.

NEA Jazz Master and 18-time Grammy winner **Chick Corea** performs a rare concert as the leader of a big band, when he joins the **Jazz at Lincoln Center Orchestra** as special guest (Mar. 22). The evening of music will include selections from the pianist's incredibly diverse songbook, arranged by members of the Lincoln Center band.

## BERKELEY TALKS

The 2017/18 season offers in-depth and far-ranging conversations with leading cultural figures who offer insights into contemporary life through humor, literature, history, and storytelling. In the show-and-tell-style presentation *Love, Hate & Comics—The Friendship That Would Not Die*, **Matt Groening**, the creator of television's *The Simpsons*, reminisces with longtime friend and fellow cartoonist **Lynda Barry**, author of *Ernie Pook's Comeek* (Oct. 7), and invites audiences for a Q&A session. Radio personality **Garrison Keillor**, who was host of NPR's *A Prairie Home Companion* for more than 40 years, holds court in *Just Passing Through*, a casual presentation featuring his signature blend of self-deprecating humor, storytelling, and homespun wisdom (Oct. 23).

Award-winning playwright and screenwriter **Tony Kushner** and bestselling author and radio personality **Sarah Vowell** meet for *The Lincoln Legacy: The Man and His Presidency*, a conversation about Abraham Lincoln that considers his leadership and influence, as well as the challenges of American democracy in Lincoln's time and ours (Feb. 21).

### WORLD STAGE

The World Stage series introduces Berkeley audiences to outstanding artists from around the globe who are honoring and enhancing traditional performing arts practices with fresh perspectives and creative energy. Four dance troupes represent traditions from South America, South Africa, and India. **Tango Buenos Aires** presents its newest production, *The Spirit of Argentina*, an homage to the legendary baritone Carlos Gardel, one of the most prominent figures in the history of tango (Nov. 11). The **Festival of South African Dance** brings two groups—**The Gumboots** and **Pantsula Dance Company**—whose dances were born in the diamond mines and townships of Johannesburg and are grounded in social movements during and since the Apartheid era (Nov. 12). Minneapolis' **Ragamala Dance Company** lead by mother and daughter, **Ranee and Aparna Ramaswamy**, is known for its innovative take on the South Indian *bharatanatyam* classical dance form and here performs *Written in Water*, a work based on the Indian board game Snakes and Ladders, with a live music score composed and performed by trumpeter **Amir ElSaffar** and an ensemble (Dec. 2–3).

Raised in Minnesota and Oaxaca, Mexico vocalist and songwriter **Lila Downs** sings of a Pan-American social consciousness in her rousing performances, drawing on folk and *ranchera* music of Mexico and South America, as well as American folk, jazz, blues, and hip-hop (Sept. 30).

Four ensembles and troupes visiting this season invite audiences to experience Asian performing arts that transcend both time and national borders. The beloved **Peking Acrobats** combine the rigorous training of ancient folk arts with the technical savvy of the 21st century (Jan. 27–28). Japanese *taiko* troupe **TAO** brings an ages-old art form into the present with *Drum Heart*, a collaboration with award-winning Broadway director Amon

Miyamoto (*Pacific Overtures*) in which the company's athletic musicians interact with *bunraku*-style puppets and evocative lighting and set design (May 6).

*Pipa* virtuoso **Wu Man** has appeared in recital and with Kronos Quartet and the Silk Road Ensemble in previous Cal Performances seasons; now, she is joined by the irrepressible **Huayin Shadow Puppet Band**, (featured in the 2015 feature-length documentary film about the Silk Road Ensemble, *The Music of Strangers*) which plays the gloriously raucous folk music of China's Shaanxi Province, telling stories with the aid of puppets, lutes, fiddles, wooden clappers, and gongs (Mar. 11). The **Korea National Gugak Center Creative Traditional Orchestra** continues its day-long campus residency (see also New Music section) with a concert of traditional Korean court music and dance—a refined and elegant sound that unfolds in slow, hypnotic melodies played by winds, lute-like string instruments, zithers, and percussion (Oct. 28).

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