CAL PERFORMANCES AT UC BERKELEY

2018-19 SEASON

Outgoing Executive and Artistic Director
Matías Tarnopolsky’s Final Season of Programming

Berkeley RADICAL

CITIZENSHIP and WOMEN’S WORK

Two Thematic Strands Explore Urgent Contemporary Issues in Artistic Context

CITIZENSHIP

Artists Working in Multiple Genres Address Issues of Identity, Belonging, Home

DANIEL BARENBOIM and the WEST-EASTERN DIVAN ORCHESTRA
Israeli, Palestinian, and Other Arab Musicians Perform Together
WEST COAST DEBUT – November 10

DREAMER – An Oratorio Inspired By Undocumented Youth
By COMPOSER JIMMY LÓPEZ and LIBRETTIST NILO CRUZ
Co-commissioned by Cal Performances

World Premiere
PERFORMED BY ESA-PEKKA SALONEN and PHILHARMONIA ORCHESTRA, LONDON
As part of a three-concert residency, March 15–17

JORDI SAVALL Traces THE ROUTES OF SLAVERY
An Epic Musical Journey Featuring More than Two Dozen Performers from 15 Countries on Three Continents, November 3

From Berlin’s Schaubühne Theater
DIRECTOR THOMAS OSTERMEIER

A Radical Reimagining of Ibsen’s Exploration of Personal and Social Responsibility

AN ENEMY OF THE PEOPLE
October 12–13

A FUEL THEATRE, NATIONAL THEATRE, and WEST YORKSHIRE PLAYHOUSE CO-PRODUCTION
BARBER SHOP CHRONICLES
Rituals, Urban Banter, Black Male Identity, the Urban Barber Shop, October 26–28

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WOMEN’S WORK

Visionary Artists: The Voices of Women as Artistic Creators
Public Forums Address Women’s Visions in a Range of Disciplines
From Berlin
SASHA WALTZ & GUESTS – Körper (Bodies)
October 20–21

From Toronto
QUOTE UNQUOTE COLLECTIVE
Two Women, Uncensored: Mouthpiece
March 22–24

BIG DANCE THEATER—17C
Conceived and Choreographed by ANNIE-B PARSON
December 13–16

“QUEEN OF RANCHERA” AIDA CUEVAS
with MARIACHI JUVENIL TECALITLÁN
A Tribute to Juan Gabriel
October 6 at Oakland’s Paramount Theatre

VIOLINIST NICOLA BENEDETTI
with pianist Alexei Grynyuk
Music by Bach, Prokofiev, Strauss, and Wynton Marsalis
January 27

JAZZ AT LINCOLN CENTER ORCHESTRA with WYNTON MARALIS
To Open the Season—September 23
GALA AT THE GREEK
Celebrating the Music of Duke Ellington
WITH SPECIAL GUEST JON BATISTE

YO-YO MA PLAYS THE COMPLETE BACH CELLO SUITES
in the HEARST GREEK THEATRE, September 30

MARK MORRIS DANCE GROUP Performs PEPPERLAND
50th Anniversary Tribute to the Beatles’ Sgt. Pepper’s Lonely Hearts Club Band
A Cal Performances Co-Commission
September 28–30

COMMITMENT TO ARTISTIC LITERACY
Cal Performances Continues Multifaceted Public Learning Experiences

A BROAD RANGE OF
INTERNATIONAL MUSIC, DANCE, AND THEATER
IN THE 2018–19 SEASON

Berkeley, CA, April 17, 2018—Cal Performances’ board of trustees co-chairs Helen Meyer
and Susan L. Graham, and executive and artistic director Matías Tarnopolsky, today announce the 2018–19 season, the final season curated by Tarnopolsky before he departs to become CEO and president of the Philadelphia Orchestra Association. Conceived around Cal Performances’ Berkeley RADICAL programming initiative, now entering its fourth year, the 2018–19 season will explore two key themes: Citizenship and Women’s Work. Under the banner of Berkeley RADICAL, artists, curators, UC Berkeley faculty, and other noted figures come together to create imaginative, immersive programs that enhance the creation, commissioning, and presentation mission of Cal Performances. One of the initiative’s key goals is to increase artistic literacy for the next generation and beyond.

The 2018–19 season includes both defined and emerging genres of the live performing arts, celebrating and extending Cal Performances’ deep relationships with world-class artists, all featured in uniquely conceived presentations. Many of the artists presented during the season—including the West-Eastern Divan Orchestra, Berlin’s Schaubühne theater, and cellist Yo-Yo Ma—have chosen to make Cal Performances one of their few US tour dates despite extremely limited schedules. And others—including Jordi Savall with his Routes of Slavery performance, Kronos Quartet and its Fifty for the Future concert, and Silkroad Ensemble and its Heroes Take Their Stands project—are bringing ambitious, challenging new programs to Berkeley precisely because of their long relationships with Cal Performances and its audiences.

“The arts have always explored issues of consequence, common interest, and concern. But today, I sense a greater desire than usual for performances that are truly relevant—for music, theater, and dance that is not only transformational, but also engages vital issues affecting us locally, nationally, and internationally,” said Tarnopolsky. “This belief profoundly informs Cal Performances’ 2018–19 Season, as our powerful Berkeley RADICAL programming initiative addresses two consequential subjects—the idea of home, as expressed through the notion of citizenship; and the importance of securing an equal voice for half of humanity. There is a sense of vulnerability in the world right now, and we feel a responsibility to ask artists to lead the way in helping us navigate our challenging sociocultural moment. The exceptional and diverse international artists who comprise the 2018–19 Season—a schedule packed with beauty, ideas, vision, and brilliant virtuosity—
honor values I have encouraged and supported, in collaboration with the extraordinary Cal Performances team, over the past nine years. Please think of this season as my farewell gift to our inspiring cultural community."

The season launches with two performances by veteran artists with deep connections to Cal Performances, each presented in the stunning outdoor setting of the Hearst Greek Theatre. On Sunday, September 23, the season opens with a gala performance by the Jazz at Lincoln Center Orchestra with Wynton Marsalis and special guest Jon Batiste, pianist and music director of The Late Show with Stephen Colbert’s house band. Marsalis, a nine-time Grammy winner and Pulitzer Prize recipient, leads his orchestra in a rousing tribute to the music of Duke Ellington. The gala celebration that accompanies the concert directly supports Cal Performances’ education and community programs. (Concert-only tickets are available beginning on June 12, in addition to tiered levels of gala sponsorship.) On Sunday, September 30, cellist Yo-Yo Ma transforms the Greek into a perfect—and surprisingly intimate—venue for his performance of the complete Bach Cello Suites.

In the same week, Mark Morris Dance Group returns to Cal Performances to celebrate the 50th anniversary of the Beatles’ seminal Sgt. Pepper’s Lonely Hearts Club Band album. Pepperland, which premiered in Liverpool in May 2017, is an exuberant new dance work by Morris with a score by Ethan Iverson that combines original music with inventive arrangements of music from the album (Sep. 28–30). Pepperland was co-commissioned by Cal Performances.

Berkeley RADICAL programming this season features two dedicated series of artistic exploration. The Citizenship strand explores the human need for belonging, reflecting the current sense of urgency and anxiety surrounding this issue. The artists in this strand share their unique perspectives on the responsibilities of citizenship and the forces that threaten it. The Berkeley RADICAL Women’s Work programming strand focuses the spotlight on a selection of remarkable female directors, musicians, and choreographers. While Cal Performances has always presented women artists of the highest caliber, this season offers a focused opportunity to recognize the distinct artistry of women as principal creators across a wide spectrum of genres.
Performances are complemented by related public and education programs, as well as community interactions that connect Cal Performances and its audiences with the singular learning environment of UC Berkeley.

**Berkeley RADICAL: Citizenship**

The five programs that comprise the Berkeley RADICAL Citizenship strand provide opportunities to consider the personal, human side of the current polarized public conversations about immigration and nationalism. Two internationally renowned orchestras directly confront the notion of citizenship. Nearly 20 years ago, Berlin-based Argentine-Israeli conductor Daniel Barenboim and Palestinian scholar Edward Said founded the West-Eastern Divan Orchestra, inviting Israeli, Palestinian, and other Arab musicians to perform together as a model for cooperation across the divides of the Middle East. Barenboim, the revered pianist, conductor, teacher, activist, author, and director of the Berlin State Opera and the Staatskapelle Berlin, has formed close ties with the music world’s most august institutions over his 60-year career, from the Chicago Symphony Orchestra to Teatro alla Scala. This West Coast debut performance, long a dream of Tarnopolsky’s, is one of only five US concerts scheduled by the orchestra. Barenboim returns to Zellerbach Hall for the first time in nearly 50 years leading a performance of Strauss’ *Don Quixote* and Tchaikovsky’s Fifth Symphony (Nov. 10).

The Citizenship theme is explored in further depth as part of Cal Performances’ annual major orchestra residency, when London’s Philharmonia Orchestra returns, conducted by Esa-Pekka Salonen, with the world premiere of *Dreamer*, a new oratorio by composer Jimmy López. The work, co-commissioned by Cal Performances through a generous Hewlett 50 Arts Commissions grant, will explore the US immigrant experience, in particular the hopes, dreams, and fears of Dreamers—undocumented immigrants who were brought to the United States as children and whose deferred legal status is now in question. López, an immigrant from Peru, will compose the piece, informed by interactions with Bay Area and UC Berkeley undocumented communities, telling their stories through music and opening his process to audiences through a series of public programs. *Dreamer* also makes connections to the rich history of social activism and civic engagement on the Berkeley
As a signature Cal Performances commission representing Tarnopolsky’s vision for the continued relevance of orchestral music programming, Dreamer stands as a compelling example of how an evolved classical art form can amplify and illuminate pressing issues of our time. The oratorio is scored for orchestra, chorus, and soprano; the libretto is by Pulitzer Prize-winning playwright Nilo Cruz, a refugee from Cuba; and the soloist is Puerto Rican soprano Ana María Martínez. Philharmonia Orchestra performs three concerts that also include Stravinsky’s The Firebird; Bartók’s Concerto for Orchestra; Sibelius’ The Oceanides; Bruckner’s Seventh Symphony; Schoenberg’s Verklärte Nacht; and Salonen’s 2017 Cello Concerto, featuring Norwegian cellist Truls Mørk (Mar. 15–17).

Continuing the exploration of citizenship, a provocative international theater troupe mines a classic dramatic work, providing fresh insights into today’s political climate and asking questions about how civic duty interacts with a sense of personal morality. Berlin’s storied Schaubühne theater has chosen to spend one of its very few weeks away from its home base in residence at UC Berkeley, where it will present a radically revised adaptation of An Enemy of the People, Ibsen’s 1882 drama about individual and social responsibility. The production, which will be performed in German with English supertitles, is directed by Thomas Ostermeier, for decades an influential figure in European theater. An Enemy of the People explores the perils of democratic capitalism, telling the story of a whistleblower in a small town whose efforts to speak truth to power are shut down by his self-interested neighbors (Oct. 12–13).

Two other works in the Citizenship strand—in theater and early-music performance—transcend genre in a discussion of how enslaved Africans and their descendants have played a major role in shaping the cultural identities of their adopted lands. For his massive and meticulously crafted The Routes of Slavery (1444 –1888), Jordi Savall brings together more than two dozen musicians from 15 countries on three continents to pay tribute to the contributions of the historically enslaved to world culture. Savall is well known to Cal Performances audiences for his mastery as a performer of the viola da gamba and for the deep scholarship he brings to his programs. In The Routes of Slavery, his most ambitious and complex work to date, he contextualizes the celebratory tone of the music through spoken historical readings (with English supertitles) intertwined with performances by
instrumentalists and vocalists from Mali, Colombia, Catalonia, Madagascar, Morocco, Europe, Mexico, Colombia, Brazil, and West Africa, along with the Fairfield Four, an acclaimed American gospel group (Nov. 3). And Nigerian-born, UK-based poet and playwright Inua Ellams explores male identity and the challenges of citizenship in his acclaimed Barber Shop Chronicles. The story takes place over a single day and follows the conversations and concerns of a group of African men as they interact in barbers’ chairs situated in six cities throughout the African Diaspora—London, Lagos, Johannesburg, Accra, Kampala, and Harare. The work is a co-production of Britain’s Fuel Theatre, National Theatre, and West Yorkshire Playhouse and was originally commissioned by Britain’s National Theatre, an institution that shares Cal Performances’ interest in stimulating, socially relevant works (Oct. 26–28).

Post-performance talks and mezzanine “Catharsis Café” receptions will take place in association with the Citizenship performances. Public forums will be presented in collaboration with UC Berkeley’s Haas Institute for a Fair and Inclusive Society.

Berkeley RADICAL: Women’s Work

The Women’s Work programming strand includes five programs across several genres, created by trailblazing female theater artists, musicians, directors, and choreographers. Many of these works place traditional feminist thinking in conversation with a new wave of feminist thought, using imaginative narrative techniques and inventive blending of media. Two intensely physical, conceptually driven works offer new perspectives on the pressures that contemporary life exerts on our inner and outer selves. Sasha Waltz, former director of Berlin’s Schaubühne and the soon-to-be co-artistic director of the Staatsballett Berlin, presents her signature work from 2000, Körper, which explores how medicine, commerce, technology, politics, and reproduction make demands on the human body. Set on 13 female and male dancers, the movement evokes a wide range of embodied experience through a series of epic and intimate living tableaux (Oct. 20–21). Amy Nostbakken and Norah Sadava, co-founders of Toronto’s Quote Unquote Collective, are creators of Mouthpiece, a two-woman show acclaimed for its insightful portrayal of womanhood. Mouthpiece incorporates movement, spoken text, and a cappella music to dramatize a woman’s life over the course of a single day as she struggles to find her voice (Mar. 22–24).
Another theatrical work offers a feminist twist on male-dominated historical narrative.

Annie B-Parson of Big Dance Theater conceived, choreographed, and co-directed 17c, which uses the diaries of Samuel Pepys, the outlandish 17th-century politician and obsessive self-documenter, as a springboard to explore the erasure of women’s voices in historical texts. Parson puts Pepys’ infamous romantic predations in a new context by giving his young wife a presence beyond Pepys’ representations of her and by placing Pepys’ words in conversation with a radical feminist work by his contemporary, Margaret Cavendish. The production weaves music, dance, video, and text, juxtaposing Pepys’ writings with commentary by the cult of online annotators at pepysdiary.com (Dec. 13–16).

Also part of the Women’s Work strand, two dynamic female performers at different stages of their careers and beloved in different corners of the music world, provide examples of how interpreters can also make powerful and lasting contributions as artists. Violinist Nicola Benedetti was the youngest-ever recipient of the Queen’s Medal for Music in 2017, in recognition of her international career and work with music charities throughout the United Kingdom. One of the most sought-after violinists of her generation, Benedetti performs a recital of works by Bach, Prokofiev, and Strauss, along with the West Coast premiere of a new work by Wynton Marsalis (Jan. 27). Renowned Mexican vocalist Aida Cuevas this year became the first female singer to win a Grammy award in the mariachi genre and sings a program in Oakland’s Paramount Theatre in tribute to her mentor and collaborator, songwriter Juan Gabriel. Cuevas, the only living artist with permission from Gabriel’s estate to perform his music, is joined by Mexico City-based Mariachi Juvenil Tecalitlán (Oct. 6).

A series of public forums will connect audiences with artists in the Women’s Work strand for conversations about the artistic process.

A Broad Spectrum of Music, Dance, and Theater in the 2018–19 season
Additional performances round out the 2018–19 season in the genres of Chamber Music, Recital, Dance, Theater, New Music, Early Music, Jazz, and World Stage, complementing special events and Berkeley RADICAL programming. The season’s dance programming features Compagnie Käfig’s Pixel (Nov. 16–17); Pavel Zuštiak and Palissimo
Company’s *Custodians of Beauty* (Dec. 7–9); Hubbard Street Dance Chicago in two programs, one including the Bay Area premiere of a new work by Emma Portner and Lil’ Buck (Jan. 18–20); the West Coast premiere and exclusive West Coast appearance of Akram Khan in his final solo dance work before his planned retirement as a performer, the Cal Performances co-commissioned XENOS (Mar. 2–3); Alvin Ailey American Dance Theater’s annual residency (Apr. 9–14); and Eifman Ballet’s new production of Pygmalion (May 31–Jun. 2). Additional theater performances include Polish troupe Song of the Goat Theater’s performances of two works, Songs of Lear and Hamlet: A Commentary (May 11–12); Théâtre National de Bretagne’s acclaimed production of Julius Caesar, directed by Arthur Nauzyciel (April 26–28); and This American Life radio host Ira Glass’ Seven Things I’ve Learned (Mar. 23).

Recitals feature a selection of the world’s most accomplished pianists performing canonical and contemporary works: Pierre-Laurent Aimard and Tamara Stefanovich with the Cal Performances co-commission of Harrison Birstwistle’s *Keyboard Engine*, construction for two pianos (Nov. 1); Shai Wosner in an all-Schubert program (Dec. 2); Yefim Bronfman (Feb. 1); and Murray Perahia (Apr. 15). Additional recitals include cellist David Finckel and pianist Wu Han (Jan. 20); soprano Joyce DiDonato (Feb. 20); the trio of pianist Nicolas Hodges, violinist Jennifer Koh, and cellist Anssi Karttunen, performing a program of contemporary Finnish music (Mar. 10); violinist Gil Shaham with pianist Akira Eguchi (Apr. 29); cellist Alisa Weilerstein performing the complete Bach Cello Suites (May 1); and violinist Michael Barenboim (May 5). Chamber music during the season includes an all-sextet program by the Jerusalem Quartet with violinist/violist Pinchas Zukerman and cellist Amanda Forsyth (Oct. 13); the men’s vocal ensemble Cantus in a concert program featuring a new work by composer Libby Larsen (Feb. 8); the Danish String Quartet (Feb. 17); and the Takács Quartet in its first Berkeley appearances with new second violinist Harumi Rhodes (Feb. 24 and Mar. 3). Early Music programming this season features the Bay Area premiere of Peter Sellars’ staged production of Orlando di Lasso’s Lagrime di San Pietro (Tears of Saint Peter), performed by the Los Angeles Master Chorale (May 17); and Music Inspired by the Sistine Chapel with the Tallis Scholars (Apr. 4).

The 2018–19 season’s New Music programming features composer Max Richter with
**Artistic Literacy, Education, and Community Engagement**

The cornerstone of all of Cal Performances’ educational and community programs is a commitment to artistic literacy and access and the belief that the performing arts are essential and transformative for people of all backgrounds and in all stages of life. This season, Cal Performances continues and extends many of its pioneering engagement programs, which explore the dynamic intersections of creativity, arts, and learning. University students and off-campus audiences alike are invited to engage more deeply with works of art through carefully designed programs and events that create community through the shared experience of the performing arts.

In addition to the Berkeley RADICAL programming, extensive residency activities—including master classes, public forums, movement workshops, and open rehearsals—are planned throughout the season and will be announced in the fall.
UC Berkeley students, eligible for half-price tickets to all season performances, also benefit from the Andrew W. Mellon Foundation-funded Cal Performances Courses, an eight-year initiative that invites faculty members to propose new courses that include Cal Performances’ programming at the center of their curriculum. Four Cal Performances-based courses are announced for the 2018–19 academic year: In the fall semester, Jesse Cordes Selbin will teach “Reliving the Past: Art and the Historical Imagination” in the English department and Katherine Mezure will teach the Comparative Literature course “Women Artists and Collective Art Labor: Staging/Performing Diversity.” In the spring, Serena Le will teach the English department’s “Rhythm, Riot, Revolution,” and Peter Glazer and Stan Lai will lead Letters and Sciences’ “Thinking Through the Arts + Design — Creativity, Migration, Transformation.” Cal Performances will also host hundreds of K–12 schoolchildren for a series of SchoolTime matinee performances in Zellerbach Hall as part of the Cal Performances Classroom. Planned artists in the series include Japanese taiko ensemble Kodo (Feb. 4), Canadian circus troupe The 7 Fingers performing Reversible (Feb. 25), and Alvin Ailey American Dance Theater (Apr. 10–11.)

About Cal Performances
Situated on the campus of the University of California, Berkeley, Cal Performances presents, produces, and commissions 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, lecture demonstrations, and academic courses created to connect with performances on the season. Under the leadership of Matías Tarnopolsky, the organization launched Berkeley RADICAL (Research and Development Initiative in Creativity Arts and Learning) in 2015 to cultivate the artistic literacy of future audiences and connect the most innovative artists in the world with the intellectual capital of UC Berkeley.

On Sale Dates
Subscription packages for Cal Performances’ 2018–19 season go on sale Tuesday, April 24 at noon. Individual tickets for Jazz at Lincoln Center Orchestra with Wynton Marsalis and special guest Jon Batiste at the Greek Theatre on September 23 go on sale Tuesday, June 12 at noon. Single tickets for all other concerts go on sale on Tuesday, August 7 at noon. Tickets to Cal Performances are available through the Ticket Office at Zellerbach Hall,
at (510) 642-9988, and at calperformances.org.

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