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**CAL PERFORMANCES COMPOSER PORTRAIT SERIES OPENS WITH THE
MUSIC OF GENRE-DEFYING JOHN ZORN
SUNDAY, NOVEMBER 12 AT 3:00 P.M. IN HERTZ HALL**

WEST COAST PREMIERES OF *EVOCATION OF A NEOPHYTE AND HOW THE SECRETS OF THE BLACK ARTS WERE REVEALED UNTO HER BY THE DEMON BAPHOMET* AND *.: (FAY ÇE QUE VOULDRAS)*

BERKELEY, October 5, 2006 – Cal Performances, in collaboration with the Miller Theatre at Columbia University, presents the 2006/07 season’s first Composer Portrait concert, an in-depth examination of the work of American composer **John Zorn** **Sunday, November 12 at 3:00 p.m. in Hertz Hall**. Zorn, a recently named recipient of the MacArthur Foundation’s “genius” award, has composed literally hundreds of groundbreaking works spanning a vast array of styles including avant-garde and experimental music, classical string quartets and opera, movie scores and jazz, among others. The program will delve into Zorn’s chamber music compositions including two West Coast premieres. The first, *Evocation of a Neophyte and How the Secrets of the Black Arts were Revealed unto Her by the Demon Baphomet*, is a magical initiation for soloist, chorus and four players drawing upon the mystery of Enocheon ritual (Enocheon is a magical language that witches are supposed to speak); the work features soprano **Martha Cluver**, **Karen Gottlieb** (harp), **William Winant** and **David Johnson** (percussion) and the **Pacific Mozart Ensemble**, under the direction of **Lynne Morrow**. The second premiere, *.: (fay çe que vouldras)*, explores the Rabelais/Crowley axiom of “do what thou wilt” through an eclectic language of tone clusters and timbres both inside the piano and at the keyboard; the composition is performed by pianist **Stephen Drury**.

An evening of improvisation with John Zorn (saxophone) and **Ikue Mori** (electronics) will be held at The JazzSchool on **Saturday, November 11 at 8:00 p.m.** The performance is presented in association with The JazzSchool.

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PROGRAM

“My work is like a little prism,” says Zorn. “You look through it and it goes off in a million different directions.” The music that comprises the November 12 concert represents that axiom. In addition to the two premieres, four other works will be performed. Continuing the pagan theme, *Walpurgisnacht* (2004) is a depiction of the witches’ sabbath familiar from the Faust legend. Written in three movements, the piece will be performed by leading New York new music violinist **Jennifer Choi**, violist **Richard O’Neill** and cellist **Fred Sherry**—all longtime performers of Zorn’s work. The work demands “high-tension virtuosity and shuttles schizophrenically between avant-garde, nontonal extravagance and almost hypnotically tonal sweetness” (*The Boston Globe*). *Sortilège* (2002) is written for two bass clarinets and is referred to as a “spell” featuring perhaps the most difficult music yet written for the bass clarinet. “One of the most energetic and outrageously spectacular pieces in my catalog,” explains Zorn. Bass clarinetists **Michael Lowenstern** and **Anthony Burr** tackle Zorn’s formidable composition.

Zorn wrote *Frammenti del Sappho* for five female voices in 2004. Breathtakingly beautiful music that speaks to the feminine, it is a minimalist motet—a hymn to sensuality sung by members of the **Pacific Mozart Ensemble**, under the direction of **Lynne Morrow**. The final composition, *Orphée*, was also written in 2004 and is performed by **Tara Helen O’Connor** (flute), **Ikue Mori** (electronics), **O’Neill** (violin), **Drury** (piano), **Wendy Tamis** (harpist) and **William Winant** (percussion). It is a modern reading of the Orpheus legend inspired by French romanticism and Debussy’s sonata for flute, viola and harp.

The conductor for the program will be **David Rosenboom**, Dean of the School of Music and Conductor of the New Century Players at the California Institute of the Arts since 1990. He was Co-Director of the Center for Experiments in Art, Information and Technology from 1990 to 1998. Rosenboom is well known as a composer, performer, conductor, interdisciplinary artist, author and educator and a pioneer in American experimental music. He studied at the University of Illinois, where he was later awarded

the prestigious George A. Miller Professorship and has held positions in the Center for Creative and Performing Arts at the State University of New York in Buffalo, York University in Toronto, where he was Professor of Music and Interdisciplinary Studies, Bard College, Simon Fraser University, San Francisco Art Institute, California College of Arts and Crafts, and Ionian University in Greece.

JOHN ZORN

Drawing on his experience in a variety of genres including jazz, rock, hardcore punk, classical, klezmer, film, cartoon, popular and improvised music, John Zorn has created an influential body of work that defies categorization. A native of New York City, he has been a central figure in the downtown scene since 1975, incorporating a wide range of musicians in various compositional formats. He learned alchemical synthesis from Harry Smith, structural ontology with Richard Foreman, how to make art out of garbage with Jack Smith, cathartic expression at Slug's and hermetic intuition from Joseph Cornell. Early inspirations include American innovators Ives, Cage and Partch; from the European tradition of Berg, Stravinsky, Boulez and Kagel. With the formation of his record label Tzadik, Zorn has catapulted Jewish music into the 21st century, thereby adding another genre to his repertoire. Zorn creates music at an astonishing rate, having produced more than 250 CDs so far, with three new releases expected between the writing of this press release and the Berkeley concert.

TICKET INFORMATION

Tickets for the **John Zorn Composer Portrait, Sunday, November 12 at 3:00 p.m.** in Hertz Hall are priced at **\$32.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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CALENDAR EDITORS, PLEASE NOTE:

CALENDAR OF EVENTS

Saturday, November 11 at 8:00 p.m.

The Jazzschool

2087 Addison Street, Berkeley

Education and Community Events

John Zorn, saxophone

Ikue Mori, electronics

Program: An evening of improvisation with composer and saxophone player John Zorn and composer/improviser/performer Ikue Mori.

Tickets: \$20.00 and \$25.00; available through The Jazzschool Ticket Office; at 510.845.5373; at www.jazzschool.com; and at the door.

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Sunday, November 12 at 3:00 p.m

Hertz Hall, UC Berkeley Campus

College Ave. at Telegraph Ave., Berkeley

20th Century Music & Beyond

Composer Portraits: John Zorn

David Rosenboom, conductor and artistic director

Michael Lowenstern, bass clarinet

Anthony Burr, bass clarinet

Tara Helen O'Connor, flute

Ikue Mori, electronics

Jennifer Choi, violin

Richard O'Neill, viola

Fred Sherry, cello

Stephen Drury, piano

Martha Cluver, soprano

Wendy Tamis, harp

Karen Gottlieb, harp

William Winant, percussion

David Johnson, percussion

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Bassoonist, tba

Pacific Mozart Ensemble

Lynne Morrow, director

Program:

Zorn/Sortilège (2002)

Orphée (2004)

Frammenti del Sappho (2004)

Walpurgisnacht (2004)

*Evocation of a Neophyte and How the Secrets of the Black Arts were Revealed
unto Her by the Demon Baphomet* (2005)

∴ (fay çe que voudras)

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