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**BOUNDARY-BREAKING SOPRANO DAWN UPSHAW RETURNS TO  
CAL PERFORMANCES IN OSVALDO GOLIJOV'S POLYCULTURAL MASTERPIECE  
*AYRE* WITH ORQUESTRA LOS PELEGRINOS  
ON SATURDAY, MARCH 1 AT 8:00 P.M. AT ZELLERBACH HALL**

**THE PROGRAM ALSO INCLUDES STEPHEN HARTKE'S *MEANWHILE—INCIDENTAL MUSIC TO  
IMAGINARY PUPPET PLAYS* AND GEORGE CRUMB'S *VOX BALAENAE***

**BERKELEY, January 24, 2008**—The incomparable soprano **Dawn Upshaw** and the musicians of **Orquestra Los Pelegrinos** will present **Oswaldo Golijov's** polycultural song cycle *Ayre* on **Saturday, March 1 at 8:00 p.m.** in **Zellerbach Hall** presented by Cal Performances. The powerful combination of Golijov's unmistakable music and Upshaw's transcendent voice has attracted audiences, admirers and critical praise. "One...dimension [of Golijov's music] is the extraordinary amalgam of his multifaceted expressive language with the artistic impulse of singer Dawn Upshaw, whose musical soul Golijov's music has deepened and strengthened into one of the treasures of our time" (*LA Weekly*). Orquestra Los Pelegrinos, a dozen musicians hand-picked for this performance of *Ayre*, includes members of the Grammy-nominated new music ensemble **eighth blackbird** and other instrumentalists who are regular collaborators of Golijov. The musicians from this ensemble will also perform the two other works on the program: **Stephen Hartke's** *Meanwhile - Incidental music to imaginary puppet plays* and **George Crumb's** *Vox Balaenae*.

**PROGRAM**

Oswaldo Golijov's *Ayre*—the name means "air" or "melody" in medieval Spanish—draws its influences from the three cultures (Christian, Arab and Jewish) that intermingled in southern Spain in the late 15th century. A 45-minute cycle of 12 songs, its lush mix of Spanish and Mediterranean influences reflects the range of human conditions and emotions that stemmed from one era's cultural clash and mesh. Tales of love, war, religion and rage are contained in texts sung in Ladino (the lost language of the Spanish Jews), Arabic, Hebrew, Sardinian, Spanish and Aramaic. The instrumentation is as eclectic as the language, consisting of clarinet, French horn, hyper-accordion, guitar, harp, flute, viola, cello, double bass and laptop computer.

The music in *Ayre* originates from found objects—a Sephardic lullaby titled *Nani* and *Aiini Taqtiru* (My Eyes Weep), a Christian Arab Easter hymn—as well as original melodies of Golijov’s composition. Commissioned by Carnegie Hall at the request of Dawn Upshaw, *Ayre*’s initial inspiration came from Golijov’s desire to create a companion work for **Luciano Berio**’s *Folk Songs* (1964), a pioneering work that drew upon traditional melodies from America, Armenia, Sicily, Genoa, Sardinia, the Auvergne and Azerbaijan. In *Ayre*, historic and traditional texts coexist the words of renowned contemporary Palestinian poet **Mahmoud Darwish**, whose poem *Kun Li-Guitari Wateran Ayyuha Al-Maa*’ (Be a String, Water, to My Guitar) is set in the eighth song of the cycle.

Golijov, winner of a 2003 MacArthur “Genius” award and “the star of his generation” of composers (*Boston Globe*), is the product of an Eastern European Jewish family that transplanted itself to Argentina; he has also lived in Jerusalem. *Ayre* reflects the complex confluence of cultural forces in the composer’s life. *Ayre* blends old and new texts in several languages, traditional and original music, and ancient and cutting-edge instrumentation into a rich, flavorful musical stew.

Critical praise followed the 2004 debut of *Ayre*. “It’s becoming clearer with every new piece that Golijov is fast becoming one of the most important composers for voice today—and that Upshaw is both his perfect muse and prophet” (*Boston Herald*).

Also on the program, **Stephen Hartke**’s *Meanwhile—Incidental music to imaginary puppet plays* (2007) grew from the composer’s long-standing fascination with various forms of Asian court and theater music. In preparation for the work, the composer studied Japanese *Bunraku*, Vietnamese water puppets, Indonesian and Turkish shadow puppets, and classic Burmese court theater that mixes marionettes with dancers who look and act like marionettes. Played as a single movement with six distinct sections, *Meanwhile*’s instrumentation includes piano (muted to sound like a Vietnamese hammered dulcimer) and an array of percussion including wood tones, cowbells, a water gong and three Flexatones.

The third piece on the program, *Vox Balaenae* (Voice of the Whale) (1971) by **George**

**Crumb**, was inspired by the singing of the humpback whale. Each of the musicians (flute, cello and piano, all amplified) wears a black mask representing the powerful impersonal forces of nature. *Vox Balaenae* is constructed in three parts: a prologue (subtitled "...for the beginning of time"), a set of variations on a sea theme named after geological eras, and an epilogue (subtitled "...for the end of time").

### DAWN UPSHAW

From walk-on roles at the Metropolitan Opera 25 years ago to stardom on the concert, recital and opera stage today, soprano Dawn Upshaw has always pushed herself and the musicians around her to create, innovate and grow. She is comfortable singing the songs of George Gershwin, Mozart arias or sacred works by Bach, as well as exploring new music and serving as muse for many contemporary composers, including Golijov. "Hearing the astonishing soprano Dawn Upshaw weeping, wailing, groaning, growling and cooing her way through Osvaldo Golijov's *Ayre* was reassuring evidence that this most refined of artists can reinvent herself more smoothly than just about any other singer today" (*Chicago Tribune*).

A 2007 MacArthur Fellow, Upshaw was recognized for her majestic artistry and convention-defying musical choices. "Through her performances, award-winning recordings, teaching, and commissions," the Foundation explains, "Upshaw is breaking down stylistic barriers and forging a new model of a performer who is directly involved in the creation of contemporary music." Upshaw has premiered over 25 compositions in the last decade.

Upshaw's recording career is no less prolific and impressive, with over 50 albums in her discography. She won the Grammy Award for Best Vocal Performance in 1989 (for *Knoxville: Summer of 1915*) and again in 1991 (for *Songs by Delage, Falla, Kim, Ravel and Stravinsky*). She also sang on the 2004 Grammy-winning (Best Chamber Music) recording of Alban Berg's *Lyric Suite* with the Kronos Quartet. Upshaw also appeared on the 2006 Grammy-winner (Best Opera Recording) of Osvaldo Golijov's *Ainadamar* with the Atlanta Symphony Orchestra and was nominated in the same year for a recording of Golijov's *Ayre* with The Andalucian Dogs. An accomplished teacher, Upshaw is on the vocal studies faculty of the Tanglewood Music Center and is the the Charles Franklin Kellogg and Grace E. Ramsey Kellogg Professor of the

Arts at Bard College.

### ORQUESTRA LOS PELEGRINOS

**Orquestra Los Pelegrinos** is a group of musicians united by a common passion for musical adventure and discovery. The group's name means "Pilgrims' Orchestra" in Spanish. Six Orquestra members also belong to the Chicago-based, Grammy-nominated new music sextet eighth blackbird: **Matt Albert**, violin; **Matthew Duvall**, percussion; **Lisa Kaplan**, piano; **Michael J. Maccaferri**, clarinet; **Timothy Munro**, flute; and **Nicholas Photinos**, cello. Other Orquestra members are **Adrien Brogna**, guitar; **Mark Dresser**, double bass; **Jeremy Flower**, laptop computer; **Bridget Kibbey**, harp; **Eric Ruske**, French horn; and **Michael Ward-Bergeman**, hyper-accordion. Flower and Ward-Bergeman both collaborated with Golijov on the composer's score to Francis Ford Coppola's 2007 film *Youth Without Youth*.

### TICKET INFORMATION

Tickets for **Dawn Upshaw**, soprano, and **Orquestra Los Pelegrinos** performing *Ayre—A Song Cycle* by **Oswaldo Holijov** on **Saturday, March 1 at 8:00 p.m.** in **Zellerbach Hall** are priced at **\$36.00, \$48.00** and **\$68.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.org](http://www.calperformances.org); and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988 or visit the Cal Performances web site at [www.calperformances.org](http://www.calperformances.org).

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community rush tickets. Rush tickets are announced two hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance; quantities may be limited. Rush ticket sales are limited to one ticket per person; all sales are cash only. Rush ticket prices are \$10.00 for UCB students; \$15.00 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20 for all other community members. Information is available at 510.642.9988, press 2 for the rush hotline, two hours prior to a performance only.

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**CALENDAR EDITORS PLEASE NOTE:**

**CAL PERFORMANCES PRESENTS**

**Saturday, March 1 at 8:00 p.m.**

**Zellerbach Hall, UC Berkeley Campus**  
Bancroft Way at Telegraph Ave., Berkeley

*Special Event*

**Dawn Upshaw**, soprano

**Orquestra Los Pelegrinos**

**Program:**

Hartke (2007)/ *Meanwhile—Incidental music to imaginary puppet plays*

Crumb (1971)/ *Vox Balaenae* (Voice of the Whale)

Golijov (2004)/ *Ayre*

**Tickets: \$36.00, \$48.00 and \$68.00**, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.org](http://www.calperformances.org); and at the door.

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