

CONTACT:
Christina Kellogg 510.643.6714
ckellogg@calperfs.berkeley.edu
Joe Yang 510.642.9121
scyang@calperfs.berkeley.edu

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Cal Performances Announces 2010/11 Season

**THE LAUNCH OF A MULTI-YEAR COLLABORATION WITH THE OJAI MUSIC FESTIVAL; CASTLETON FESTIVAL OPERA LED BY LORIN MAAZEL; AND A THREE CONCERT PERFORMANCE RESIDENCY WITH THE VIENNA PHILHARMONIC CONDUCTED BY SEMYON BYCHKOV
HIGHLIGHT THE 2010/11 SEASON**

Yo-Yo Ma and the Silk Road Ensemble; premieres from Mark Morris Dance Group; Ex-Machina with Robert Lepage and Sylvie Guillem; farewell performances by Merce Cunningham Dance Company; the Tallis Scholars' Victoria Project; Les Violons du Roy with Bernard Labadie and Ian Bostridge; Swiss mime troupe Mummenschanz; and Druid return

Tenor **Jonas Kaufmann**; violinist **Christian Tetzlaff**; the **Royal Danish Ballet**; Berlin Philharmonic's **Scharoun Ensemble Berlin**; France's innovative **Ensemble Zellig** and **Les Percussions de Strasbourg**; **Benjamin Bagby's Beowulf**; **Zenshinza Theatre Company**; **Buika**; and playwright **Wallace Shawn** make debut appearances

*Cal Performances' first "Fall Free for All," a Full Day of Free Performances
Launches Season, Sunday, September 26*

BERKELEY, CA—Director **Matías Tarnopolsky** today announced Cal Performances' 2010/11 Season, his first season of programming as head of the internationally recognized 105-year-old institution based on the campus of the University of California, Berkeley. One of the leading performing arts presenters in the world, Cal Performances opens its 2010/11 season on September 26 with its first "Fall Free for All," a full day of free performances, and continues with more than 100 performances in 10 diverse series, featuring both rising stars and the greatest established artists from the genres of classical music, jazz, world stage, theater and dance.

"Here in Berkeley and, indeed, throughout the culturally rich Bay Area, we understand that the arts are not *extra*, but at the heart of who we are," comments **Matías Tarnopolsky**. "At Cal Performances, I have the honor of bringing together the most important artists in the world—in performance and in dialogue—not only with the many esteemed thinkers who define UC Berkeley, but also, most importantly, together with this great audience. Whether on our stages or

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out in the community, these musicians, composers, dancers, choreographers and theater artists will challenge, inspire and entertain us, enriching our cultural landscape.”

Cal Performances launches **Ojai North!**, a new multi-year partnership with the celebrated Ojai Music Festival, with inaugural season events featuring **Dawn Upshaw** – 2011 Ojai Festival Music Director in a new production by **Peter Sellars** and **Maria Schneider** performing with her Orchestra. Director Sellars notes: “Cal Performances remains the rare presenter that artists across the world look up to and depend upon. The keen discernment and contagious warmth of its audiences make it a very important place to show and discover new work.” **Lorin Maazel** leads his **Castleton Festival Opera** in their first touring residency appearances outside of Castleton, Virginia in productions of Britten’s *The Rape of Lucretia* and *Albert Herring*. And, inaugurating a new annual program of orchestral residencies, the **Vienna Philharmonic** -- under the direction of **Semyon Bychkov** -- offers a three-performance concert residency. This is the first time since 1987 that the legendary ensemble has appeared in the Bay Area.

The season is highlighted by performances and residencies by **Mark Morris Dance Group**, in a program comprising three West Coast premieres: *Behemoth*, *Looky* and *Socrates*; **Druid** theater company in Martin McDonagh’s *The Cripple of Inishmaan*; **Les Violons du Roy** with **Bernard Labadie** and **Ian Bostridge**; the **Silk Road Ensemble with Yo-Yo Ma**; the final performances of **Merce Cunningham Dance Company**, including the full-length Cunningham/Cage collaboration, *Roaratorio*; **The Tallis Scholars** with their acclaimed survey of the music of Tomás Luis de Victoria and his contemporaries; *Eonnagata*, a multidimensional collaboration featuring **Robert Lepage**, **Sylvie Guillem** and **Russell Maliphant**; baritone **Bryn Terfel**; and pianist **Paul Lewis** in an all-Schubert program.

With a particular emphasis on new music programmed across series throughout the year, the season also includes the Berlin Philharmonic’s **Scharoun Ensemble Berlin** with a new work by UC Berkeley composer Ken Ueno, and two innovative new music ensembles from France: **Ensemble Zellig** and **Les Percussions de Strasbourg**, both of which feature premieres by UC Berkeley composer Edmund Campion. Debuts and first appearances at Cal Performances will include tenor **Jonas Kaufmann**, currently one of the most sought-after vocal artists in the world;

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Benjamin Bagby's critically acclaimed solo performance of *Beowulf*, the Anglo-Saxon epic poem; one of Japan's oldest theater troupes, **Zenshinza Theatre Company**, with three kabuki plays; the legendary **Royal Danish Ballet** in two contrasting programs; playwright **Wallace Shawn** on the Strictly Speaking series; and violinist **Christian Tetzlaff** performing Bach's complete works for unaccompanied violin. In addition, pianists **Nicolas Hodges** brings Beethoven and Stockhausen, **Jeremy Denk** performs Ligeti and Bach, and **Jean-Yves Thibaudet** offers an all-Liszt evening.

Cal Performances' celebrated commitment to education and community engagement continues this season, with over 100 varied programs serving some 30,000 Bay Area schoolchildren, university students, seniors and residents.

Ticket pricing has been carefully reevaluated and adjusted to provide additional entry points to ensure accessibility for the broadest possible audience. As always, *Family Fare* performances offer half-price tickets for children 16 and younger; UC Berkeley students receive a 50% discount on all tickets; and Cal Performances continues its popular rush ticket program for students, faculty, staff and community. "The access to London concert life I enjoyed as a student was defining," comments Matías Tarnopolsky. "One of my first major goals here is to significantly increase student attendance, and we have already begun those efforts."

FALL FREE FOR ALL

Cal Performances launches the 105th season by opening its doors to the community on September 26 with the first-ever **Fall Free for All**, a full day of free performances showcasing 14 groups, including Kronos Quartet, Philharmonia Baroque Orchestra, the John Santos Sextet, Linda Tillery and the Cultural Heritage Choir, violinist Kaila Flexer, Word for Word, Sergio Assad, Diamano Coura, Melody of China, UC Jazz Ensembles and a community sing led by Melanie DeMore. The 45-minute performances scheduled throughout the day from 11:00 a.m. to 6:00 p.m. at Zellerbach, Wheeler and Hertz halls and on a stage on Lower Sproul Plaza, offer a preview of the range of performing arts, residencies and collaborations to be experienced throughout the season ([Sept. 26](#)).

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SPECIAL EVENTS

Performances by the **Vienna Philharmonic** in February 2011 mark the start of a new orchestral residency program at Cal Performances. “With my experience at the Chicago Symphony Orchestra and the New York Philharmonic, I have lived firsthand the fundamental positive role orchestras play in our society,” stated Matías Tarnopolsky. “It is my hope that we can regularly bring the world’s leading orchestras to Berkeley with the idea that our experience will include not only their musicianship in the concert hall, but their interaction with young musicians and audiences here. To begin the Cal Performances’ Orchestra Residency with the Vienna Philharmonic is a dream come true.” On February 25, Maestro Semyon Bychkov leads the Orchestra in Schubert’s Symphony No. 2 in B-flat major, D. 125, on a program with the Prelude & Liebestod from Wagner’s *Tristan und Isolde* and Bartók’s *The Miraculous Mandarin*. The following evening, the orchestra returns with Schumann’s Symphony No. 2 in C major, Op. 61, and Brahms’s Symphony No. 2 in D major, Op. 73. The final concert features Mahler’s Symphony No. 6 in A minor (“Tragic”). Education and community programs designed to further engage audiences are being planned, details of which will be announced ([Feb. 25–27](#)).

Since his Metropolitan Opera debut in 2006 opposite Angela Gheorghiu in *La Traviata*, tenor **Jonas Kaufmann** has burnished his burgeoning reputation with a string of triumphs lauded by international critics. In collaboration with San Francisco Opera, Kaufmann—cited as “arguably the finest tenor Germany has produced in the past half-century” by London’s *Guardian*—makes his recital debut at Cal Performances with pianist Helmut Deutsch ([Mar. 13](#)).

“I believe that when we enlarge our view of the world, we deepen our understanding of our own lives and culture,” said **Yo-Yo Ma** of his **Silk Road Ensemble**, returning to Cal Performances for its third engagement. Completing the Special Events series, the Silk Road Project’s vision is to connect the world’s neighborhoods by bringing together artists and audiences around the globe ([Apr. 6](#)).

DANCE

Seven acclaimed dance companies are featured in Cal Performances’ 2010/11 Dance series, beginning with longtime Bay Area favorite **Mark Morris** returning with his company for

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a program of West Coast premieres: the dark and powerful *Behemoth* (1990), danced in silence, an exception in Morris's canon; *Socrates* (2010), set to Erik Satie's cantata *Socrate*, described by *The New York Times*'s Alastair Macaulay as "simply beautiful: the most sensuously attractive new choreography"; and *Looky* (2007), a satire on art, artists and audiences set to Kyle Gann's *Studies for Disklavier* (Sept. 30–Oct. 3).

American modern dance company **Hubbard Street Dance Chicago** has long been known as a repository for leading-edge European choreographers. True to its ideals, Hubbard Street's program includes West Coast premieres by two Spanish dance-makers—Nacho Duato's *Archangelo*, set to Corelli and Scarlatti, and Hubbard Street resident choreographer Alejandro Cerrudo's *Deep Down Dos*—and Czech choreographer Jiří Kylián's *27'52"*, a dance obsessed with time (Oct. 29 & 30).

Canada's **Ex Machina** brings together three formidable talents, actor-director **Robert Lepage**, dancer **Sylvie Guillem** and choreographer **Russell Maliphant**, in a multidimensional dance/theater work entitled *Eonnagata*. One of Lepage's most memorable productions in Berkeley was *The Andersen Project*, which dealt with sexual and gender identities. Lepage returns to these themes and more in *Eonnagata*, exploring the life of 18th-century Frenchman Charles de Beaumont, Chevalier d'Éon, who lived half his life as a man, half as a woman and much of it as a spy. The title refers to *onnagata*, the highly stylized kabuki theater technique wherein male actors represent women (Feb. 9–10).

Since **Merce Cunningham**'s first visit to the Berkeley campus in 1962, Cal Performances has regularly premiered and presented his pioneering work. Berkeley will be one of four cities to present the **Merce Cunningham Dance Company** twice during its Legacy Tour before the company disbands in December 2011. Next season, Cal Performances will offer two distinct programs showcasing four works spanning 40 years and engaging some of Cunningham's most influential and renowned collaborators. The first program comprises three dances: *Antic Meet* (1958), set to music by John Cage with décor and costumes by Robert Rauschenberg; *Sounddance* (1975), which takes its title from James Joyce's *Finnegans Wake*, set to music by David Tudor; and *Pond Way* (1998), originally commissioned by Cal Performances, as is this reconstruction, featuring décor by Roy Lichtenstein and music by Brian Eno. Program

two features *Roaratorio* (1983), an evening-length, large-scale collaboration with John Cage, set to Cage's *Roaratorio, an Irish Circus on Finnegans Wake*. The score is composed of sounds from locations mentioned in Joyce's novel, and Cunningham's choreography incorporates motifs on Irish jigs, reels, promenades, strolls and folk dances (Mar. 3–5).

Also returning in March is **Nederlands Dans Theater**, a multinational ensemble “of such uniform physical perfection, [it moves] with a special mix of smooth plasticity and glittering precision” (*The Independent*, London). The troupe will perform new works by resident choreographers Paul Lightfoot and Sol León (Mar. 18 & 19). **Alvin Ailey American Dance Theater**'s annual weeklong residency will be both celebratory and bittersweet, as *Revelations* turns 50 and Judith Jamison prepares to step down as Artistic Director after 21 years. The engagement will include Ailey classics, *Revelations* among them, and new works by leading choreographers (Mar. 29–Apr. 3).

The **Royal Danish Ballet**, founded in 1748, is the third-oldest ballet company in the world, and is known for its mix of classic and modern repertoire. Now under the direction of former New York City Ballet star Nikolaj Hübbe, the company will make its Berkeley debut with August Bournonville's Romantic masterpiece *La Sylphide* and Flemming Flindt's *The Lesson*, based on Ionesco's absurdist play, on the first program; and the work of four contemporary Nordic dancemakers—Finnish choreographer Jorma Uotinen's *Earth*, set to music by Metallica; *Exit Pursued by a Bear* by Sweden's Pontus Lidberg; and new works by Danish choreographers Kim Brandstrup and Johan Kobborg—on the second program (May 31–June 4).

THEATER

Ancient to modern writing is on display in Cal Performances' 2010/11 Theater season, beginning with **Benjamin Bagby**'s acclaimed tour-de-force performance of the Anglo-Saxon poem *Beowulf*. Accompanying himself on the medieval six-string lyre, Bagby delivers a spellbinding interpretation of the work as it might have been rendered 1,500 years ago, performing in Old English with present-day supertitles. “Mr. Bagby comes as close to holding hundreds of people in a spell as ever a man has.... That is much too rare an experience in theater” (*The New York Times*) (Oct. 26–30).

Making its United States debut is Japan's 68-member **Zenshinza Theatre Company** in two programs at Zellerbach Hall. The first program features *Narukami* (1724), one of the world's great kabuki dramas, presented in the *aragoto* ("heroic") style, and, as a counterpoint to the drama, the classic comedy, *Chatsubo* ("The Tea Chest"). The second program features *Honen and Shinran* (2006), a historical drama depicting the upheaval of 13th-century Japan and the lives of two priests, considered the John Calvin and Martin Luther of Buddhism, who opened a path to freedom in a time of civil war (Nov. 13 & 14).

Finally, Galway, Ireland's **Druid** theater company and Tony Award-winning director Garry Hynes return to Berkeley with their acclaimed production of *The Cripple of Inishmaan*, a dark comedy by playwright and Academy Award-winning film director Martin McDonagh (May 4-14).

RECITAL

The 2010/11 Recital series is highlighted by five internationally acclaimed and extraordinarily diverse pianists in addition to four artists new to Cal Performances. **Jeremy Denk**, a pianist known for the "cinematic clarity" (*New York* magazine) of his playing, performs both books of György Ligeti's Etudes and J. S. Bach's transcendent *Goldberg* Variations on his first Cal Performances solo recital (Oct. 24). Pianist **Nicolas Hodges**, an internationally regarded performer, recording artist and music educator, makes his West Coast recital debut in a program that showcases his unusual range and combination of repertoire: Beethoven's epic B-flat major Sonata, Op. 106 ("Hammerklavier"), on the same program as Stockhausen's dauntingly complex *Klavierstück X* (Dec. 12). French piano superstar **Jean-Yves Thibaudet** is a prolific recording artist with more than 40 discs to date. In his first recital performance at Cal Performances, he presents an all-Liszt program (Jan. 26). **Paul Lewis** returns to Hertz Hall with an all-Schubert program. "What Lewis does better than practically any other pianist of his generation is to caress chords with such tender care that they seem to unlock worlds of profound emotion" (*The Times*, London) (Feb. 20). Finally, the inaugural Robert W. Cole Emerging Artist's Performance will feature young Korean pianist **Joyce Yang**, who came to international attention as a Silver Medalist with the 12th Van Cliburn International Competition. She will give a program that ranges from Chopin, Liszt and Debussy to recent works by Lowell Liebermann and Carl Vine (Mar. 20).

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Welsh baritone **Bryn Terfel**, adored by Cal Performances' audiences, teams up again with noted pianist Malcolm Martineau for his third Zellerbach Hall appearance (Nov. 20). Soprano **Jessica Rivera** is quickly establishing herself as one of the most creative young vocal artists before the public today. She was heralded for her performance in John Adams's latest opera, *The Flowering Tree*, in a production directed by Peter Sellars for Vienna's New Crowned Hope Festival. Rivera makes her Cal Performances debut, accompanied by pianist Molly Morkoski and the Middle Eastern Music Ensemble, in a program juxtaposing Schumann's *Frauenliebe und -leben* and Debussy's *Ariettes oubliées* with *Ātash Sorushān* ("Fire Angels") by composer and Bay Area native Mark Grey (Apr. 3).

Rounding out the Recital series is the Cal Performances debut of **Christian Tetzlaff**. Chosen by *Musical America* as Instrumentalist of the Year in 2005 and by Carnegie Hall as a 2010/11 Perspectives Artist, the acclaimed violinist will perform Bach's complete works for unaccompanied violin, the six Sonatas and Partitas (Dec. 4).

CHAMBER MUSIC

Cellist **David Finckel** and pianist **Wu Han**, founders and artistic directors of the internationally recognized Music@Menlo chamber music festival, open the Cal Performances Chamber Music series with Beethoven's complete Sonatas for Cello and Piano, the first great sonatas written for cello (Oct. 10). The **Jerusalem Quartet**, last at Hertz Hall in 2006, returns with a concert of "firsts": the first published string quartets of Brahms and Janáček, and Mozart's D major Quartet, K. 575, the first of his celebrated "Prussian" Quartets (Oct. 15). **Kremerata Baltica**, the adventurous, Grammy Award-winning chamber ensemble founded and led by violinist **Gidon Kremer**, makes its Cal Performances debut with an eclectic program of music by Arvo Pärt, Raminta Šerkšnytė, Michael Nyman, Georgs Pelecis and Lera Auerbach, as well as the string orchestra arrangement of Beethoven's sublime String Quartet in C-sharp minor, Op. 131 (Oct. 31). No chamber music series at Cal Performances would be complete without the indisputable monarch of string quartets, the **Takács**, which closes the fall series in a survey of the quartets of Haydn, Mendelssohn and Beethoven (Dec. 5).

Chamber Music continues in the New Year when **Pinchas Zukerman** brings his **Zukerman Chamber Players** to Cal Performances for two concerts highlighting the chamber

literature of Brahms. Founded in 2002 when the renowned artist and teacher teamed up with four of his protégés, the ensemble has an impressive international touring record of over 110 concerts (Feb. 12 & 13). The following month brings the **Scharoun Ensemble Berlin**, a chamber ensemble founded in 1983 by members of the storied Berlin Philharmonic. The group will perform its signature work, Schubert's translucent and joyful Octet, in addition to a new work by UC Berkeley's Ken Ueno (Mar. 6).

As summer begins, the Ojai Music Festival, recognized around the world for adventurous programming, artistic excellence and as a haven for creative collaboration, brings its innovative spirit to the Bay Area for the inaugural **Ojai North!**, a multi-year music partnership with Cal Performances. The first Ojai North! spotlights two important women in American music: four-time Grammy-winning soprano Dawn Upshaw, who serves as Music Director of the 2011 Ojai Music Festival, and two-time Grammy-winning composer Maria Schneider, a musician who "has become entrenched among the ranks of America's leading composers" (*Down Beat*). In its three-day residency, Ojai North! will include premieres by Schneider, a new co-production by director Peter Sellars featuring Upshaw, and performances by the Maria Schneider Orchestra and the Australian Chamber Orchestra. "It has been a long-held dream of mine to broaden the reach of the Ojai Music Festival," states Artistic Director Thomas W. Morris. "In launching this partnership with Cal Performances—a colleague organization acclaimed for its commitment to musical adventure—we make this dream a reality" (June 13–15).

OPERA

Recently completing a seven-year tenure as Music Director of the New York Philharmonic, the distinguished **Lorin Maazel** brings his **Castleton Festival Opera** and **The Britten Project**. Maazel will conduct fully staged performances of Britten's chamber operas *The Rape of Lucretia* and *Albert Herring*. Thirteen years ago, Maazel began selecting talented young singers from around the world to rehearse and perform in a retreat-like setting on his beautiful Castleton, Virginia, farm. Now, music lovers who would have had to travel to Virginia to enjoy Castleton's productions can hear them for the first time on the West Coast. "When Matías raised the prospect of inviting our Castleton opera productions to Cal Performances, I immediately felt confident that this would be an ideal context in which to showcase the work that we have created at our burgeoning summer festival," comments Maestro Maazel. "Bringing

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these marvelous Britten chamber operas to the Zellerbach Hall stage will enable us to share the exceptional work our young singers, designers and stage director have created, in productions that convey the superb theatrical and musical qualities of both pieces” (Mar. 24–27).

EARLY MUSIC

The Early Music series opens with the return of one of Germany’s finest period-instrument ensembles, **Akademie für Alte Musik Berlin**, performing masterworks of the German Baroque by Telemann, Handel and Bach, including the enduring *Brandenburg Concerto No. 5* (Mar. 4). A highlight of Cal Performances’ 2010/11 season will be a residency by **Peter Phillips** and **The Tallis Scholars** in an exploration of the music of 16th-century Spanish composer Tomás Luis de Victoria, sometimes referred to as the Spanish Palestrina. Six of Victoria’s beautiful and brilliant works, plus compositions by his predecessors, will be performed in this two-concert celebration of the Spanish Renaissance entitled *The Victoria Cycle* (Mar. 26 & 27). Conductor **Bernard Labadie** leads two concerts with **Les Violons du Roy**, his Quebec-based chamber orchestra known for performing a vast repertoire of chamber music on modern instruments but in an historically accurate style. The first concert features tenor **Ian Bostridge** singing music by Handel, Vivaldi, Boyce, Geminiani, Gasparini and Caldara, followed by an all-Bach orchestral program with harpsichordist **Richard Paré** performing the Concerto for Harpsichord in D minor, BWV 1052 (May 1–3).

NEW MUSIC

Although new music is interwoven throughout the 2010/11 Recital and Chamber Music series, two acclaimed new-music groups from France make their Cal Performances debuts next season with provocative programs, both featuring new works by UC Berkeley composer Edmund Campion. Making its United States debut, the **Ensemble Zellig**, founded in 1998 by composer and pianist Thierry Pécou, is renowned for its performances of music from Haydn to Lutosławski and beyond. For its Hertz Hall concert, the ensemble will premiere new works by American composers Don Freund and Gerald Shapiro and newly commissioned piece by Edmund Campion, in addition to compositions by Philippe Leroux and Pécou (Nov. 7). Approaching 50 years as Europe’s premier percussion ensemble, **Les Percussions de Strasbourg** will make its Cal Performances’ debut concertizing “The Evolution of Writing for Percussion,” guiding the audience from Edgard Varèse’s seminal *Ionisation* (1929–1931) to the latest compositional

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developments in works by Philippe Manoury, Raphaël Cendo, Yoshihisa Taira and Campion (Mar. 13). As part of **Ojai North!** (see page 9), Dawn Upshaw will perform a new work directed by Peter Sellars (June 16). A dynamic pairing, Upshaw and Sellars were last at Cal Performances in 2007 with *Kafka Fragments*.

WORLD STAGE

Cal Performances' World Stage series features a far-reaching roster of international talent. The series begins with the 50-year-old **Bayanihan Philippine National Dance Company**, the first folkloric dance company to perform at Lincoln Center and widely regarded as one of the best folk ensembles in the world (Sept. 24). Australia's madcap **Circus Oz** is the first of two awe-inspiring circus acts that bracket the season. "A bit punk, undeniably in your face, refreshingly progressive, unapologetically off-color and gleefully Australian" (*San Francisco Chronicle*), the troupe returns for five performances on the heels of sold-out engagements at Zellerbach Hall in 2007 and 2009 (Oct. 7–10). From Bali, **Gamelan Çudamani** brings *Bamboo to Bronze*, featuring 24 of the world's top Balinese dancers and musicians. The evening-length work concludes with a new composition combining Hindu, Islamic and Christian musical elements and devotional texts, co-commissioned by Cal Performances (Oct. 22). Hailed the "Flamenco Queen," Spain's **Buika** is equally acclaimed for her renditions of *coplas* (torch songs) and as a jazz singer inspired by Dinah Washington and Ella Fitzgerald. She makes her Bay Area debut on Nov. 5.

The Swiss mime troupe **Mummenschanz**—originators of an art form it can proudly call its own—transcends the barriers of language, nationality and age by turning everyday objects and materials into abstract forms. The company's newest production, *3x11*, is an inventive retrospective on 33 years of its unique brand of wordless wonder, an ideal treat for the whole family over the Thanksgiving weekend (Nov. 26–28). The holiday season also welcomes **Kaila Flexer's Pomegranates & Figs: A Feast of Jewish Music**, an audience favorite in December 2008 in the vein of Flexer's wildly popular *Klezmer Mania!* programs of the past. *Pomegranates & Figs* features three delicious musical courses: Winnipeg's North End Klezmer Project; the bass clarinet duo Sqwonk; and Teslim, with Flexer on violin and Gari Hegedus on *oud* and lutes, performing Sephardic and Eastern European music plus original compositions (Dec. 5).

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The New Year begins with the ever-popular **Tango Buenos Aires**. “Lean, clean, and mean,” hails *The Washington Post* of Argentina’s sensuous export. “The dancers boast skill and attitude in equal measure; and the musicians rock” (Jan. 21). The name **Kodo** derives from the Japanese word for both “heartbeat” and “children of the drum,” duly celebrated in this group’s pulsating, joyous and strenuous style of *taiko* drumming. From the 900-pound *o’daiko* drum to the tiniest hand cymbal, Kodo approaches its art with the focus of martial arts masters and the grace of dancers (Feb. 3 & 4). Then, **Balé Folclórico da Bahia** returns to Zellerbach Hall with its outstanding mix of choreography from Brazil’s African and South American traditions, slave dances, *capoeira*, samba and celebrations of Carnival (Mar. 6).

Spring brings a whole lot of shaking with the return of **Juan de Marcos González**’s multigenerational **Afro-Cuban All Stars**. The All Stars play the full spectrum of Latin dance music, including mambo, cha cha, salsa, *rumba*, *son montuno*, *timba*, *guajira*, *danzón*, *abakuá* and bolero (Apr. 19). Finally, the “quick-witted and fast on its feet, funny, tuneful, irreverent” (*San Francisco Chronicle*) Montreal-based **Cirque Eloize** returns with *ID*, an all-new production set in a surreal futuristic city (Apr. 28–30).

JAZZ

Guitar innovator and jazz-fusion pioneer **John McLaughlin**, last heard here in spring 2009 with Chick Corea and the Five Peace Band, opens the 2010/11 Jazz series at Cal Performances when he performs in Zellerbach Hall with his electrified ensemble, 4th Dimension (Dec. 11). Grammy-nominated saxophonist and Berkeley native **Joshua Redman**, who has worked with many of the biggest names in jazz and is a virtuoso in his own right, returns to Cal Performances after a two-year hiatus (Jan. 22). Small-group acoustic jazz is in the spotlight in a dynamic double-bill of three-time Grammy-winning saxophonist **Branford Marsalis** and celebrated trumpeter and composer **Terence Blanchard** (Mar. 11). Marsalis, a versatile improviser, has collaborated with artists ranging from Miles Davis to Sting, and in recent years has been burning up stages around the world with his fiery Quartet. Blanchard, winner of both a Grammy Award and France’s Grand Prix du Disque, performs regularly with his eponymous Quintet but has devoted much of his musical attention to the composition of much-admired film scores, most notably for director Spike Lee (*Malcolm X*, *When the Levees Broke*). Next up is Chicago-based 2009 Grammy Award-winner **Kurt Elling**, who has been called “the most

influential jazz vocalist of our time” (*JazzTimes*) ([Apr. 23](#)). The 21-piece Maria Schneider Orchestra, part of **Ojai North!** (see page 9), winds up the series ([June 13](#)).

STRICTLY SPEAKING

A quartet of keen observers of art, thought and culture highlight Cal Performances' Strictly Speaking series in 2010/11. **Alex Ross**, music critic for *The New Yorker* and author of *The Rest Is Noise*, returns to Berkeley with a talk titled “Chacona, Lamento, Walking Blues: Bass Lines of Music History”—the title of chapter two of his latest book to be published in fall 2010. Ross promises an audio-rich “rapid-moving history of music told through bass lines” from Purcell to Led Zeppelin ([Oct. 14](#)). Celebrated pianist **Alfred Brendel** returns for his second address at Cal Performances, “Does Classical Music Have to Be Entirely Serious?” Assures Brendel, “Proof can be found in the compositions themselves.” The compelling storyteller will accompany his talk with his own musical illustrations ([Oct. 31](#)). **Will Shortz**, crossword editor of *The New York Times*, puzzle-master for NPR's *Weekend Edition Sunday* and the cruciverbalist's sex symbol, discusses his favorite puzzle-makers, the curious history of crosswords and his lifelong passion for puzzles on [Nov. 21](#). Recognized for his many film and television roles, **Wallace Shawn** is also a venerated playwright and essayist. He comes to Cal Performances to read from his own work and from the work of authors who have inspired him. In “Real World, Fake World, Dream World,” Shawn contrasts the world as he believes it really is and the fake world, he explains, “presented to us by those who would like to exploit our gullibility and our almost incurable drive toward self-deception” ([Jan. 23](#)).

EDUCATION AND COMMUNITY PROGRAMS

Each season, Cal Performances offers an array of campus and community education programs to enrich audiences' experiences, including pre- and post performance talks, master classes, lecture/demonstrations, performances for school children, professional development workshops for teachers, academic conferences and special sessions for UC Berkeley students. Education and Community programs associated with the performances of **Mark Morris Dance Group** ([Sept. 2010](#)), **Benjamin Bagby** ([Oct. 2010](#)), **Vienna Philharmonic Orchestra** ([Feb. 2011](#)), **Castleton Opera Festival** ([Mar. 2011](#)), **The Tallis Scholars** ([Mar. 2011](#)), **Merce Cunningham Dance Company** ([Mar. 2011](#)), **Silk Road Ensemble with Yo-Yo Ma** ([Apr. 2011](#)), **Druid** theatre company ([May 2011](#)), **Les Violons du Roy with Ian Bostridge** ([May](#)

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2011) and **Ojai North! with Dawn Upshaw** (June 2011), will be highlighted in the 2010/11 season; programs will be added throughout the year.

The *Key Notes* lecture series for the 2010/11 season will focus on the piano and three specific concerts, to be announced. The talks will include artist interviews, lively conversation and inspiring commentary. Talks are free and open to the public; tickets must be purchased for the associated concerts.

SIGHTLINES TALKS

Cal Performances' engaging *Sightlines* talks are delivered by prominent artists and UC Berkeley resident or visiting scholars. *Sightlines* pre- and post-performance events are free to ticketholders for the designated performances, and include the following 2010/11 season events (additional talks are scheduled throughout the year):

- **Ensemble Zellig** pre-performance talk by UC Berkeley composer Edmund Campion, whose new work is commissioned for this concert (Nov. 7, 2–2:30 p.m.)
- **Christian Tetzlaff** pre-performance talk by UC Berkeley musicologist Victor Gavenda (Dec. 4, 5–5:30 p.m.)
- **Takács Quartet** pre-performance talk by Prof. Nicholas Matthew, UC Berkeley (Dec. 5, 2–2:30 p.m.)
- **Zukerman Chamber Players** pre-performance talks by UC Berkeley musicologist Yael Braunschweig (Feb. 12, 7–7:30 p.m.; Feb. 13, 2–2:30 p.m.)
- **Vienna Philharmonic** pre-performance talk with the artists (Feb. 25, 7–7:30 p.m.); Matías Tarnopolsky (Feb. 26, 7–7:30 p.m.); and with the artists (Feb. 27, 2–2:30 p.m.)
- **Merce Cunningham Dance Company** pre-performance talk with company historian David Vaughan and executive director Trevor Carlson (Mar. 4, 7–7:30 p.m.)
- **Academie für Alte Musik Berlin** pre-performance talk by UC Berkeley musicologist Victor Gavenda (Mar. 4, 7–7:30 p.m.)
- **Les Percussions de Strasbourg Ensemble** pre-performance talk by composer Edmund Campion, UC Berkeley Center for New Music and Audio Technology (Mar. 13, 2–2:30 p.m.)
- **Castleton Festival Opera** pre-performance talks by Dr. John Evans, editor of the Britten diaries (Mar. 24–26, 7–7:30 p.m.)
- **The Tallis Scholars** pre-performance talk with director Peter Phillips and Prof. Davitt Moroney, UC Berkeley (Mar. 26, 7–7:30 p.m. and Mar. 27, 2–2:30 p.m.)
- **Silk Road Ensemble with Yo-Yo Ma** pre-performance talk with the artists and Cal Performances Director Matías Tarnopolsky (April 6, 6–6:30 p.m.)
- **Les Violons du Roy** pre-performance talk with conductor Bernard Labadie and Cal Performances Director Matías Tarnopolsky (May 1, 2–2:30 p.m.)

TICKETS AND OTHER INFORMATION

Subscriptions go on sale at noon on **May 6, 2010**, and can be purchased by series in discount packages ranging from \$35.00 to \$600.00. Series subscribers save up to 15% off single ticket prices, and a 10% discount on additional single tickets purchased throughout the season. Patrons may also select Choose-Your-Own subscription packages of six or more events on a single order, receiving 10% off single ticket prices. The **Family Fare** series offers 50% off single ticket prices for children 16 and younger. Family Fare events for the 2010/11 season are **Circus Oz** (Sat., Oct. 9 at 2:00 p.m.); **Mummenschanz** (Sat., Nov. 27 at 2:00 p.m.); and **Cirque Eloize** (Sat., Apr. 30 at 2:00 p.m.). Subscription orders may be placed online at calperformances.org, mailed, faxed to Cal Performances' Ticket Office at 510.643.2359, or phoned in to 510.642.9988. Single tickets go on sale to **E-mail Club** members on **August 8** and to the general public on **August 15** and range from \$20.00 to \$100.00 (not including Special Events). UCB students receive a 50% discount on single tickets. Cal Alumni Association members, UCB faculty and staff, senior citizens, and other students receive a \$5.00 discount (Special Events excluded). Discounts are also available for Groups of 10 or more (Special Events excluded). For more information, call Cal Performances at 510.642.9988, e-mail a brochure request to tickets@calperfs.berkeley.edu or visit the web site at calperformances.org.

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Web link to 2010/11 season photos:

http://www.calperformances.org/season_announcement_1011/

Web link to 2010/11 online brochure:

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