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Cal Performances Announces 2012–2013 Season

ORCHESTRAL RESIDENCIES WITH ESA-PEKKA SALONEN AND PHILHARMONIA ORCHESTRA AND GUSTAVO DUDAMEL'S SIMÓN BOLÍVAR SYMPHONY; WORLD PREMIERE OF *THE SECRET GARDEN*; WEST COAST PREMIERE OF *EINSTEIN ON THE BEACH*; THÉÂTRE DE LA VILLE'S PRODUCTION OF IONESCO'S *RHINOCÉROS* IN THE COMPANY'S FIRST U. S. TOUR; THIRD ANNUAL *OJAI NORTH!* FESTIVAL WITH MARK MORRIS AS MUSIC DIRECTOR; KRONOS QUARTET APPOINTED ARTISTS IN RESIDENCE; AND SIX PERFORMANCES OF *SWAN LAKE* WITH MARIINSKY BALLET & ORCHESTRA HIGHLIGHT CAL PERFORMANCES 2012–2013 SEASON

Mark Morris's Holiday Classic *The Hard Nut* and Rare Visits from Joffrey Ballet and Béjart Ballet Lausanne Headline an Extraordinary Dance Series Featuring Nine New Works from Eight Companies

2012–2013 Season Features the Return of Legendary Artists Yo-Yo Ma, Christian Tetzlaff, The Tallis Scholars, Handel and Haydn Society, Australian Chamber Orchestra, Wynton Marsalis, and Mummenschanz, and Debuts of Eric Owens, Leonidas Kavakos, Simon Trpčeski, Miloš, Les 7 Doigts de la Main Circus, Georgia's Ensemble Basiani and Fran Lebowitz

2012–2013 season kicks off with third annual Fall Free for All on September 30

BERKELEY, CA—Thirteen multiperformance residencies with important ensembles, including the **Philharmonia Orchestra** led by **Esa-Pekka Salonen** and **Simón Bolívar Symphony Orchestra of Venezuela** led by **Gustavo Dudamel**; the appointment of the **Kronos Quartet** as Artists in Residence; artistic collaborations with the **Ojai Festival** and **San Francisco Opera**; and contemporary masterpieces, such as *Einstein on the Beach* and **Théâtre de la Ville's** production of **Eugène Ionesco's *Rhinocéros*** define **Matías Tarnopolsky's** third season as Director of Cal Performances. An acknowledged leader in the international performing arts field, Cal Performances has brought the finest and most innovative performers from around the world to Northern California and the campus of UC Berkeley for more than a century. For Cal Performances' 107th season, Tarnopolsky further refines his programming philosophy, emphasizing artistic excellence, accessibility for all and the advocacy for vibrant and relevant performing arts.

Of the 113 artists and ensembles presented in more than 125 performances throughout the season, 35 make their debuts at Cal Performances including, **Eric Owens**, **Leonidas Kavakos**, **Miloš**, **Les 7 Doigts de la Main Circus**, **Afiara String Quartet**, **Georgia’s Ensemble Basiani** and **Fran Lebowitz**. **Yo-Yo Ma**, **Mark Morris**, **Laurie Anderson**, **Alvin Ailey American Dance Theater**, **Mariinsky Ballet & Orchestra**, **Emanuel Ax** and **Christian Tetzlaff** are welcomed back to Berkeley. Additionally, Cal Performances continues its explorations of the masterpieces of centuries past with encore visits from **The Tallis Scholars**; Bach specialist **Masaaki Suzuki** with the **Philharmonia Baroque Orchestra**; Boston’s **Handel and Haydn Society** with director **Harry Christophers** in two concerts, including the rarely heard Handel oratorio *Jephtha*; and UC Berkeley’s own distinguished early music expert, **Davitt Moroney**.

Cal Performances joins an international consortium of co-commissioners to bring the seminal work of legendary artists **Robert Wilson**, **Philip Glass** and **Lucinda Childs**—*Einstein on the Beach, an Opera in Four Acts*—to the campus of UC Berkeley for the only fully realized performances west of the Hudson River. Never performed fully staged in the United States outside of New York City, the five-hour opera will be presented three times in Zellerbach Hall.

Collaborations and partnerships, both local and international, are fundamental to Matías Tarnopolsky’s vision for Cal Performances. A collaboration with **San Francisco Opera** brings the world premiere of **Nolan Gasser** and **Carey Harrison**’s *The Secret Garden* to Zellerbach Hall, along with Music Director **Nicola Luisotti** and the **San Francisco Opera Orchestra** in their second visit in as many years; a campus-wide residency with the **Kronos Quartet** encompasses interaction with music students, a performance at Fall Free for All and a SchoolTime performance; a co-commission with Carnegie Hall makes possible a new work from composer **Harrison Birtwistle** for pianist **Nicolas Hodges**; a new work by **Alonzo King** from San Francisco’s **LINES Ballet** is featured on the programs of **Hubbard Street Dance Chicago** and **Béjart Ballet Lausanne**; and, for the third year, Cal Performances joins with the Ojai Music Festival to present *Ojai North!*, which focuses in 2013 on the singular artistic vision of longtime Cal Performances collaborator **Mark Morris**.

Cal Performances’ annual Orchestra Residency, designed to deepen the relationship

between the world's greatest orchestras and the Northern California cultural community and the UC Berkeley campus through lectures, master classes and extended programs, embarks on its third season with two internationally acclaimed conductors, each coming to Berkeley for the first time: **Gustavo Dudamel** and the **Simón Bolívar Symphony Orchestra of Venezuela** in a celebration of music from Latin America; and **Esa-Pekka Salonen** and the **Philharmonia Orchestra of London** performing three varied programs that include Berg's *Wozzeck*, Beethoven's Symphony No. 7, Berlioz's *Symphonie fantastique* and Mahler's Symphony No. 9. These residencies are highly valued by students on campus, and by audiences at large. Discussing her participation in the Vienna Philharmonic residency and echoing the sentiments of many students, UC Berkeley Symphony cellist Rachel Keynton—who participated in master classes, open rehearsals and concerts—proclaimed the musical interaction “an inspiring and once-in-a-lifetime experience.” The **Australian Chamber Orchestra** and **Richard Tognetti**, with two programs that include works by Prokofiev, Shostakovich, Haydn and Dvořák, will also be participating in an extended period on campus.

The 2012–2013 program also includes extended visits and rich offerings of events by **Jazz at Lincoln Center**, **Handel and Haydn Society**, **Mariinsky Orchestra & Ballet** and the **Kronos Quartet**, who serve as Cal Performances' first artists in residence. Robert Wilson, Philip Glass and Lucinda Childs will each engage with UCB students in workshops and classes. Artists from **The Joffrey Ballet**, **Trisha Brown Dance Company**, **Alvin Ailey American Dance Theater** and **Hubbard Street Dance Chicago** will teach in Professor **Lisa Wymore**'s modern dance classes. In partnership with San Francisco Opera, four family workshops will take place in conjunction with the world premiere of *The Secret Garden*. Prompted by the Simón Bolívar Orchestra's visit, Cal Performances will host a special “Forum on Music Education” on November 28. This UC Berkeley and Cal Performances sponsored event features international music educators and artists in a probing conversation about the successes of El Sistema and the state of arts education. Full details will be announced at a later date.

Begun at the start of his first season as Director, Tarnopolsky calls the **Fall Free for All**—scheduled to launch the season on September 30—“part of our DNA” and “perhaps the most important program we have to introduce the broader community of music lovers to the

wealth and transformative talent we bring to the campus each year.” The first two events each brought more than 13,000 people to Berkeley, drawing arts aficionados and first-timers from as far away as Palo Alto and Stockton.

“This season, we celebrate creative relationships with some of world’s greatest artists and ensembles, we welcome new talents to our stages, and we restage an iconic masterpiece of modernism,” said Matías Tarnopolsky. “Our engaged and enthusiastic audiences, throughout Northern California and here in our own University community, embrace challenging cultural experiences, and this season truly offers us a journey through the stories, sounds and emotions that can only come from the performing arts, performed live by world-class artists.”

Cal Performances, located on the campus of the nation’s finest public university, is a beneficiary of UC Berkeley’s renowned intellectual and cultural environment. Cal Performances receives around 3% of its budget from the University, generates a healthy 60% from ticket sales and other earned income, and relies upon the generous contributions of individuals, corporations and foundations to provide the remaining funds. Through this important private support—with generous leading gifts from Wells Fargo, The Andrew W. Mellon Foundation and Bank of America—Cal Performances is able to curate one of the world’s finest performing arts seasons and reach nearly 200,000 people each year through its programming and one of the most diverse Education & Community Programs in the country.

FALL FREE FOR ALL

Cal Performances kicks off its season by opening its doors to the community with **Fall Free for All**, a full day of free performances showcasing dozens of musical, theatrical and dance groups on Sunday, September 30. With more performances on more stages, **Fall Free for All** features an impressive lineup of artists that includes student and faculty performers from campus alongside stars from international and local stages. Among the artists to appear are **Kronos Quartet**, pianist **Shai Wosner**, **Chitresh Das Dance Company**, **Cypress String Quartet**, harpsichordist **Davitt Moroney**, storytellers **Diane Ferlatte** and **Eth-Noh Tec**, shadow puppets with **Daniel Barash**, **Gamelan Sekar Jaya**, **Kitka**, **Lily Cai Dance Company**, **Pamela Rose’s Wild Women in Song**, **Marcos Silva’s Brazilian jazz**, **Shotgun Players’ Songs from**

Sondheim's *Assassins* and **San Francisco Taiko**, plus ensembles from **UC Berkeley's Departments of Music and Theater, Dance, and Performance Studies, Student Musical Activities** and the **Cal Band**. For the first time this year, Cal Performances presents *Afterglow*, a special ticketed picnic with artists from the Fall Free for All, with proceeds supporting future Fall Free for Alls and Cal Performances' season-long Education & Community Programs.

CAL PERFORMANCES 2012–2013 SEASON BY SERIES

SPECIAL EVENTS

Widely recognized as one of the great theatrical achievements of the 20th century, *Einstein on the Beach, An Opera in Four Acts* is the first of five Special Events. Defying the rules of conventional opera, Philip Glass chose to compose the work for synthesizers, woodwinds and voices of the Philip Glass Ensemble. Designed and directed by **Robert Wilson**, *Einstein on the Beach* uses a series of powerful recurrent images shown in juxtaposition with equally powerful dance sequences created by legendary American choreographer **Lucinda Childs**. An opera consisting of four acts connected by a series of short scenes that carry the audience through time and space, *Einstein* is a brilliant work of art—not only for its inherent power and beauty but also for the way it suspends the passage of time for the audience. In its almost five-hour duration, there are no traditional intermissions; yet the creators encourage audience members to create their own intermissions by entering and leaving the theater at times of their choosing. John Rockwell, who reviewed the 1976 world premiere for *The New York Times*, called *Einstein on the Beach* “timeless” and “an experience to cherish for a lifetime” (Oct. 26–28).

From London comes the **Philharmonia Orchestra**, long considered one of the United Kingdom's foremost musical pioneers. The company boasts an extraordinary legacy of recordings and enjoys a strong reputation for its innovative approach to audience development, residencies and the use of new technologies in reaching a global audience. The Philharmonia makes its Cal Performances debut in three concerts under acclaimed principal conductor and former Los Angeles Philharmonic Music Director **Esa-Pekka Salonen**. *Helix* by Salonen, internationally recognized as both a composer as well as a conductor, is featured on the first program that also includes Berlioz's *Symphonie fantastique* and Beethoven's Symphony No. 7.

Alban Berg's monumental *Wozzeck*, considered by many to be the greatest opera of the 20th century, is heard in a concert version on the second evening, featuring a cast led by Johan Reuter as Wozzeck and Angela Denoke as Marie. The Philharmonia closes its residency with Mahler's epic Symphony No. 9 (Nov. 9–11).

Later that month the **Simón Bolívar Symphony Orchestra of Venezuela** makes its Cal Performances debut in two concerts under the direction of its music director **Gustavo Dudamel**, also music director of the Los Angeles Philharmonic. The first concert features symphonic music with a Mexican connection: Carlos Chávez's exotic *Sinfonía india*; Julián Orbón's *Tres versiones sinfónicas*; and *La noche de los Mayas* by Silvestre Revueltas. The second program focuses on South American composers, represented by Argentine master Alberto Ginastera's *Dances from Estancia*, Op. 8; the great Brazilian Heitor Villa-Lobos's *Chôros* No. 10; and Venezuelan composer Antonio Estévez's *Cantata Criolla*. Comprising more than 200 young musicians, the Simón Bolívar Symphony Orchestra is the flagship of the music education program El Sistema, the State Foundation for the Venezuelan System of Youth and Child Orchestras. Highly successful and world-renowned, El Sistema has become a model of music education and cultural development, serving 250,000 young people—75 percent of whom live below the poverty line—across a system of pre-school, children's and youth orchestras. As part of their residency, the orchestra and Dudamel will highlight the importance of music education, with participation in workshops, a SchoolTime performance for Bay Area students, and a "Forum on Music Education" (see page 3) (Nov. 29–30).

Yo-Yo Ma's multifaceted career is a testament to his pervasive curiosity and desire to find new ways of understanding music and communicating with his audience. "There is hardly any virtuoso of any instrument who is as complete, profound, passionate, and humane a musician as Ma" (*Boston Globe*). He returns to Zellerbach Hall with pianist **Kathryn Stott** (Jan. 24).

The world premiere of Bay Area composer **Nolan Gasser** and librettist **Carey Harrison**'s *The Secret Garden*, commissioned by San Francisco Opera, is Cal Performances' third operatic collaboration with the Company (previous collaborations are *The Little Prince* and *Three Decembers*, both of which took place in 2008) and the final Special Event of the 2012–

2013 season. Director **Jose Maria Condemí** and Bay Area visual artist **Naomie Kremer** work with Gasser and Harrison to bring this beloved classic of children's literature, a familiar story of loss and redemption, to Zellerbach Hall as a fully staged opera. *The Secret Garden* is intended for children of all ages and their families and features discounted ticket prices for children age 16 and under (Mar. 1–10).

DANCE

The **Dance** series for 2012–2013 features eight diverse companies—including one that has not visited Cal Performances for decades—and nine new works demonstrating the range of innovative choreography today. The season opens with a classic: The **Mariinsky Ballet & Orchestra** (formerly known as the Kirov) and their signature 1950 production of *Swan Lake*. With Konstantin Sergeyev's choreography (after Petipa and Ivanov), Tchaikovsky's timeless music and the singular dancing of **Uliana Lopatkina**, this treasured production “remains a showcase for the Mariinsky's superb dancing” (*The Guardian*) (Oct. 10–14).

Mark Morris Dance Group's “seriously entertaining” (*San Francisco Chronicle*) take on *The Nutcracker*, *The Hard Nut*, returns to Berkeley. Featuring **Mark Morris's** imaginative and beautiful choreography, Adrienne Lobel's comic-book scenery, 32 dancers, 116 costume changes, robotic rats, thousands of flakes of fake snow and the complete Tchaikovsky score—performed live by the **Berkeley Symphony Orchestra**—*The Hard Nut* is a widely anticipated family holiday event and a dance touchstone for the Bay Area (Dec. 14–23).

The **Joffrey Ballet** will perform three works demonstrating its artistic breadth: Marin County native Edwaard Liang's sumptuous *Age of Innocence* (2008), a Joffrey commission set to music by Philip Glass and Thomas Newman; Christopher Wheeldon's inventive *After the Rain* (2005) to music by Arvo Pärt; and Kurt Jooss's *The Green Table* (1932), a pacifist work depicting the corruption of war, set to music by F. A. Cohen. *The Green Table* is featured in the 2011 documentary *Joffrey: Mavericks of American Dance* (Jan. 26–27).

“The very model of an American chamber dance troupe, with energy and intelligence to spare” (*San Francisco Chronicle*), **Hubbard Street Dance Chicago's** program features three

important new works never before seen in Berkeley, including a commissioned work from **Alonzo King** performed jointly by dancers from **LINES Ballet** and Hubbard Street. The program also includes *Too Beaucoup* (2011), a full-company work by Israeli choreographers Sharon Eyal and Gaï Behar and set to music by Ori Lichtik, and *Little mortal jump*, by HSDC resident dancer/choreographer Alejandro Cerrudo and set to music of Philip Glass, Andrew Bird, Max Richter, Beirut and others ([Feb. 1–2](#)).

Trisha Brown Dance Company makes its first Cal Performances visit since 2005, presenting three works by its namesake artistic director. *I'm going to toss my arms—if you catch them they're yours* (2011) was choreographed by **Trisha Brown** using music for piano and electronic tape by former Mills College composition professor Alvin Curran. *Les Yeux et l'âme* (2011), set to Jean-Phillipe Rameau's *Pygmalion*, and *Newark* (1987), with music by Peter Zummo, follow. In 2011, Brown was given the first New York Dance and Performance ("Bessie") Lifetime Achievement Award in recognition of "the influence of both her distinctive movement style and inquisitive choreographic drive" ([Mar. 15](#)).

The annual Cal Performances residency of the **Alvin Ailey American Dance Theater** will mark the company's second full season under artistic director **Robert Battle**. Of the company's dynamic 2012 appearance—the first with Battle at the helm—the *Contra Costa Times* raved that it was "a night of so much wow...soon jaws were on the floor." New works and selections from the company's beloved repertory will be on the program ([Apr. 23–28](#)).

Eifman Ballet of St. Petersburg and its artistic director **Boris Eifman** bring their new production of *Rodin* (U.S. premiere: March 2012), featuring music by Maurice Ravel, Camille Saint-Saëns and Jules Massenet. Telling the story of French sculptor Auguste Rodin and his lover and pupil Camille Claudel, "*Rodin* is a contemplation of the unreasonable price that geniuses have to pay for the creation of eternal masterpieces," Eifman has said ([May 10–12](#)).

Making its first visit to Cal Performances since 1971, **Béjart Ballet Lausanne** will dance two programs, encompassing three works from the repertoire of its iconic founder, **Maurice Béjart**. A U.S. premiere from Alonzo King, who has created more than 170 ballets, will be

featured on a program along with Béjart's *Boléro* (1961), set to Ravel's stirring piece of the same name. The choreographer's setting of Stravinsky's *The Rite of Spring* (1959) will be matched with *Le marteau sans maître* (1973), to music by Pierre Boulez. Upon the choreographer's death in 2007, *The New York Times* wrote: "At his best, and often with an erotic subtext, Mr. Béjart created dynamic, exciting versions of an earlier avant-garde" (May 15–16).

THEATER

The first theater offering of the season is by a boundary-pushing artist known for her inventive performances. In *Dirtday!*, a multimedia production whose national tour starts in Berkeley, **Laurie Anderson** turns her storytelling and songwriting gifts to politics, theories of evolution, families, history and animals. An artist who is "always full of surprises" (*San Francisco Chronicle*), this is her third and last work in a series of solo events, including *Happiness* (2002) and *End of the Moon* (2004), both of which were presented by Cal Performances and caused the *Chronicle*'s "little man" to fall out of his seat in ecstasy (Sept. 18).

On its first tour to the United States, Paris's legendary **Théâtre de la Ville** brings its impeccable production of Eugène Ionesco's *Rhinocéros*. Acclaimed director Emmanuel Demarcy-Mota's 2004 production was hailed "a masterpiece" by *Le Monde*, and these performances reunite all of the key players, designers and director. In the play, often seen as a commentary on the conversion to fascism by the people of Ionesco's Romania before the outbreak of the Second World War, the inhabitants of a small, provincial French town turn into rhinoceroses, except for one Everyman character. *Rhinocéros* will be performed in French with English supertitles (Sept. 27–29).

RECITAL

Cal Performances begins its 2012–2013 **Recital** series with one of the finest musicians before the public today. Grammy Award-winning pianist **Emanuel Ax**—celebrated soloist, Juilliard faculty member and duo partner of Yo-Yo Ma and Isaac Stern—takes the Zellerbach Hall stage to perform two early sonatas by Beethoven (the "Pathétique" and Op. 2, No. 2) and Schubert's tragic B-flat major sonata, the composer's profound, final musical utterance (Nov. 13). **Christian Tetzlaff**, one of the most brilliant and inquisitive violinists, gave a

memorable concert of J. S. Bach's complete Sonatas and Partitas for solo violin at Zellerbach Hall in 2010. He returns to Cal Performances in a recital of virtuosic solo compositions by Paganini, Ysaÿe, Bartók and Kurtág, along with more music by Bach (Feb. 12). Renowned for his musical intelligence and probing imagination, violinist **Leonidas Kavakos**, who “might be the most deeply satisfying violinist performing today” (*Philadelphia Inquirer*), is heard in recital for the first time in Hertz Hall (Feb. 17). Montenegro-born guitarist **Miloš** recorded one of the bestselling classical CDs of 2011, his playing “shining a brilliant light on the entire heritage of his instrument” (*The Telegraph*, London). For his Cal Performances debut, he is heard in the intimate acoustics of Berkeley's First Congregational Church (Feb. 19).

Three major pianists give Hertz Hall concerts in 2013: After making his West Coast recital debut at Cal Performances in 2010, British pianist **Nicolas Hodges** returns in a wide-ranging program that includes the world premiere of *Gigue Machine* by towering British composer Harrison Birtwistle (a new work co-commissioned by Cal Performances in partnership with Carnegie Hall); a gigue by Mozart; both books of Debussy's Etudes; and Stravinsky's *Three Movements from Pétrouchka* (Jan. 20). The great American pianist and conductor **Jeffrey Kahane**, well known to Bay Area audiences, plays music of J. S. Bach, Chopin and Liszt's arrangements of works by Schubert, Chopin and Schumann, as well as Pavel Haas's Suite for Piano and four short works by Kahane's son Gabriel (Mar. 10). Acclaimed Macedonian pianist **Simon Trpčeski** makes his long-awaited Cal Performances debut in a program of Romantic masterworks, including Schubert's “Wanderer” Fantasy and Liszt's “Hungarian” Rhapsody No. 2 (Apr. 14).

Three distinguished vocalists, the first two for the first time, will grace Hertz Hall: **Eric Owens**—equally at home in concert, recital and opera performances—shares the power and beauty of his expansive voice, fresh from his Metropolitan Opera triumph as Alberich in Wagner's *Das Rheingold* (Feb. 10); soprano **Susanna Phillips**, recipient of the Metropolitan Opera's 2010 Beverly Sills Artist Award and praised for her portrayal of Musetta in the Company's *La bohème*, will sing songs by Copland, Schubert, Chausson, Granados and Messiaen (Feb. 24); and **Nathan Gunn**, one of the most in-demand lyric baritones of the day, who has ventured outside the standard classical repertoire with appearances in such productions

as *Showboat* at Carnegie Hall and in new works like André Previn's *Brief Encounter* and Tobias Picker's *An American Tragedy* (Mar. 9).

ORCHESTRA

Two very special **Orchestra Residencies** take place at Cal Performances in the month of November and both are Special Events. London's **Philharmonia Orchestra** with conductor **Esa-Pekka Salonen** (see page 5) (Nov. 9–11) and the **Simón Bolívar Symphony Orchestra of Venezuela** with conductor **Gustavo Dudamel** (see page 6) (Nov. 29–30). The **San Francisco Opera Orchestra** returns under the baton of its dynamic music director **Nicola Luisotti**, offering another rare chance to hear the Orchestra and Maestro Luisotti in concert performances on stage, performing Rota's Piano Concerto, Brahms's Symphony No. 3 in F major, Op. 90, and Puccini's *Capriccio sinfonico* (May 17).

CHAMBER MUSIC

Three outstanding chamber ensembles come to Cal Performances in the 2012–2013 **Chamber Music** series. The Naumberg Award-winning **Brentano String Quartet** returns to Hertz Hall to perform quartets by Beethoven and Bartók and a selection of Henry Purcell's Fantasias for Viols (Mar. 3). Winner of the 2010 Young Canadian Musicians Award, the **Afiara String Quartet**, a new ensemble poised on the edge of greatness, makes its Cal Performances debut in masterworks of Haydn and Beethoven, plus a new work by Boston composer Brett Abigaña (Mar. 17). A hit at *Ojai North!* 2011, violinist **Richard Tognetti** and his **Australian Chamber Orchestra** return with two programs: Prokofiev's *Visions fugitives* (arr. Barshai) and Shostakovich's Piano Concerto No. 1 and Prelude and Scherzo, Op. 11, at the first concert, followed by Haydn's Symphonies Nos. 4 and 49, Brett Dean's Concerto for Electric Violin (with Tognetti) and Dvořák's Serenade for Strings (Mar. 22–23). For the third annual *Ojai North!*, our collaboration with the legendary Ojai Music Festival, the role of music director will be filled by **Mark Morris**. He is well known to Cal Performances audiences as a supremely talented choreographer, director and conductor; full programming will be announced at a later date.

EARLY MUSIC

Programs in the 2012–2013 **Early Music** series range from solo recital to *a cappella*

voices to full, period-instrument orchestras. **Concerto Köln** of Cologne, Germany, an “intrepid adventurer in forgotten, 18th-century repertory” (*San Francisco Classical Voice*), will play a concert featuring Handel’s Concerto Grosso Op. 6, No. 1, along with three concerti by Vivaldi, a concerto by Telemann and two works by Italian composer Evaristo Felice dall’Abaco (1675–1742) (Nov. 3).

The superbly blended voices of **The Tallis Scholars**, led by **Peter Phillips**, are celebrated for flawless singing of Renaissance polyphony and occupy a special place in the hearts of Cal Performances patrons. In recent years, the group has “proved themselves equally adept in the idiom of the contemporary Estonian composer Arvo Pärt” (*The New York Times*), and will demonstrate that range when they mix motets by Palestrina, Tallis, Allegri, Praetorius and Byrd with three of Pärt’s sacred works (Mar. 23).

Intimacy is the theme when J. S. Bach’s treasured *The Art of Fugue* takes center stage in Hertz Hall, with UC Berkeley Professor and University Organist **Davitt Moroney** playing harpsichord (Apr. 7). The scale is larger when Boston’s **Handel and Haydn Society**’s period-instrument orchestra and chorus, led by artistic director and conductor **Harry Christophers**, perform Handel’s emotional last oratorio, *Jephtha*. The instrumentalists and chorus will be joined by tenor Rob Murray singing the role of Jephtha, mezzo-soprano Catherine Wyn-Rogers singing Storgé, soprano Joëlle Harvey as Iphis and countertenor William Purefoy as Hamor. The opening concert includes Vivaldi’s *The Four Seasons*, Corelli’s Concerto Grosso in D major, Op. 6, No. 4, and works to be announced by Geminiani and Handel (Apr. 26–27).

JAZZ

Cal Performances’ 2012–2013 **Jazz** series kicks off with trombonist and producer **Delfeayo Marsalis**’s evening-long *Sweet Thunder*, composed by Duke Ellington and Billy Strayhorn in 1957 and inspired by Shakespeare. The arrangements retain Ellington’s genius and scale it to Marsalis’s powerhouse octet (Oct. 16). The **Monterey Jazz Festival on Tour** opens the New Year by bringing the spirit of the festival to Berkeley in celebration of its 55th anniversary. The all-star sextet, fronted by jazz diva **Dee Dee Bridgewater**, is anchored by the rock-solid rhythm section of **Benny Green**, **Christian McBride** and **Lewis Nash**, and features

saxophone virtuoso **Chris Potter** and rising-star trumpeter **Ambrose Akinmusire**, an Oakland native and alumnus of the Berkeley High School Jazz Ensemble, in his Cal Performances debut. His “elegant yet explosive technique and command of an array of musical idioms” (*Los Angeles Times*) will be on display (Jan. 19). Grammy-winner and brother of Delfeayo **Wynton Marsalis**, keeper of the jazz tradition and one of the finest jazz musicians of his generation, returns to Cal Performances with his **Jazz at Lincoln Center Orchestra**, “the greatest large jazz ensemble working today” (*Chicago Tribune*). The band features a multigenerational lineup of the best New York pros performing big-band classics old and new (Mar. 17), and will stay on to perform a SchoolTime concert the next day.

WORLD STAGE

Cal Performances’ **World Stage** is among the largest and most diverse world music, dance and theater series in the United States. The 2012–2013 roster features five offerings that are new to the Cal Performances season. Making their debuts are: **National Circus of the People’s Republic of China**, one of the oldest and most distinguished circuses in all of China that has brought its awesome feats of juggling, acrobatics, contortionism and balancing to more than 80 countries (Sept. 15–16); **Georgia’s Ensemble Basiani**, a mighty male chorus charged by the Patriarch of Georgia with upholding the rich heritage of Georgian folk song (Oct. 20); one of the most illustrious artists in a country brimming with outstanding musicians, the great Cuban pianist **Chucho Valdés** brings his **Afro-Cuban Messengers**, “a septet on steroids” (*Chicago Tribune*), to Zellerbach Hall (Nov. 7); **Afropop Spectacular**, featuring genre-crossing Zimbabwean superstar **Oliver Mtukudzi** and Malian chanteuse **Fatoumata Diawara**, “the most beguiling talent to hit the world music scene in some time” (*Daily Telegraph*, London) (Mar. 30); and **Les 7 Doigts de la Main Circus**, a *nouveau cirque* troupe from Montreal that blends acrobatics, avant-garde dance, physical comedy, music and video, in a production titled *PSY*, a dazzling excursion into the surreal underworld of the human psyche (May 3–5).

Cal Performances’ returning favorites include: “Africa’s premier diva” (*Time*) **Angélique Kidjo** serves up her signature mix of powerful West African grooves, American R&B and sophisticated jazz harmonies (Nov. 16); **Kodo**, Japan’s dynamic drum and dance troupe, comes to campus under its new artistic director, Tamasaburo Bando (Feb. 3); Madrid-based **Noche**

Flamenco spotlights its celebrated lead dancer **Soledad Barrio**, considered one of the greatest performers of our time (Feb. 8); **Circus Oz** leaps into Zellerbach Hall with its zany, edgy and matchless style for three performances (Feb. 15–17); guitarists **Sergio and Odair Assad** and clarinetist **Paquito D’Rivera** demonstrate their scorching musical techniques that put them among the most innovative practitioners of Latin music (Apr. 10); and folk icon **Arlo Guthrie** pays tribute to his legendary father’s 100th birthday in an evening of his trademark storytelling and song (Apr. 18).

STRICTLY SPEAKING

The **Strictly Speaking** series brings four keen observers of American life to Zellerbach Hall. First up is a talk “for mature adults” by **Dan Savage**, highly respected for his “It Gets Better” video project on YouTube asking people to create and upload short positive videos about their experiences in the LGBT community in the hopes of lowering the suicide rate among gay teens. He is a *New York Times* bestselling author—his newest book is *It Gets Better: Coming Out, Overcoming Bullying and Creating a Life Worth Living*—and is well known for his unique brand of sex advice delivered in the internationally syndicated column “Savage Love” (Nov. 3). Also in November, author, journalist and social eyewitness **Fran Lebowitz** brings her forthright, irascible and unapologetically opinionated reflections to Berkeley for the first time. She offers insights on timely issues such as gender, race, gay rights and the media as well as her own pet peeves which include celebrity culture, tourists and strollers (Nov. 15).

Superstar storyteller **Ira Glass** returns to Cal Performances with “Reinventing Radio: An Evening with Ira Glass.” He takes the audience behind the scenes of his ever popular *This American Life* and reveals its secrets: what makes a compelling story, where he finds unique characters for his shows, and how he and his staff push broadcast journalism to do the unconventional. As a bonus, he plays funny and memorable moments from the series, and talks about what was behind their creation (Feb. 10).

Described as “the restless genius” by *The Wall Street Journal* and the “rightful heir to Thomas Edison” by *Forbes*, **Ray Kurzweil** is one of the greatest inventors of the past two centuries and a man of many firsts. Principal developer of the first CCD flatbed scanner, first

print-to-speech reading machine for the blind, first text-to-speech synthesizer, first music synthesizer capable of recreating the grand piano and other orchestral instruments, Kurzweil comes to Cal Performances for the first time. He is the author of six books, four of which have become national bestsellers, and a sought-after speaker for his insightful reflections on the future of technology and humanity ([Apr. 13](#)).

EDUCATION & COMMUNITY PROGRAMS

From the intimacy of a recital to the largest international production, the artistry presented in Cal Performances 2012–2013 season inspires rich and varied educational opportunities for the campus and greater Bay Area communities. **Education & Community Programs** are designed to make the performing arts accessible and rewarding. Working in collaboration with outside groups, schools and University departments, Cal Performances events are central to its mission of nurturing a lifelong appreciation for the performing arts. Kronos Quartet; *Einstein on the Beach* creators Robert Wilson, Philip Glass and Lucinda Childs; musicians from Venezuela's Simón Bolívar Symphony Orchestra and London's Philharmonia Orchestra with conductors Gustavo Dudamel and Esa-Pekka Salonen, respectively; *The Secret Garden's* Nolan Gasser; Handel and Haydn Society; Australian Chamber Orchestra; Wynton Marsalis and the Jazz at Lincoln Center Orchestra; and members of Alvin Ailey American Dance Theater, Joffrey Ballet, Trisha Brown Dance Company and Hubbard Street Dance Chicago, are among the many artists and companies already committed to spending extended periods of time on campus engaging with various communities in master classes, special performances, open rehearsals, lecture-demonstrations, academic conferences, and other associated events.

For families, Cal Performances has two series that encourage attendance by young people. The popular **Family Fare** series (see below) on the main stage provides half-price tickets for children 16 and under. **First Stage for Families**, begun in the 2011–2012 season, is a series of one-hour Sunday performances specially produced for young children and their grown-ups; the new season for First Stage for Families will be announced at a later date.

For students and teachers, Cal Performances' **SchoolTime**, **Cal Performances in the Classroom** and **AileyCamp** programs reach some 20,000 young people each year through complimentary or modestly priced tickets. We expand our series for youth this season with the

pilot of a new after-school initiative. The program focuses on in-depth musical experiences that culminate in young people creating their own performances as well as coming to Zellerbach Hall to attend Cal Performances main-stage events. More information will be available soon.

TICKETS AND OTHER INFORMATION

Subscriptions go on sale for the 2012–2013 season at 12:00 p.m. on **Friday, April 27, 2012**, and can be purchased by series in discount packages ranging from \$48.00 to \$450.00. Making arts and culture accessible to the broadest possible audience is a cornerstone of Cal Performances' mission. To that end, there are a number of ways to purchase discounted tickets. 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 2012–2013 season are the **National Circus of the People's Republic of China** (Sun., Sept. 16, at 3:00 p.m.); **Circus Oz** (Sat., Feb. 16, at 2:00 p.m.); **The Secret Garden** (Sun., Mar. 3, at 3:00 p.m.); and **Les 7 Doigts de la Main Circus** (Sat., May 4, 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 **Email Club** members on **July 29** and to the general public on **August 5** and range from \$20.00 to \$200.00. 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 and Exclusive Engagements excluded). Discounts are also available for groups of ten or more (Special Events and Exclusive Engagements excluded). For more information, call the Ticket Office at 510.642.9988, email tickets@calperfs.berkeley.edu, or visit the web site at calperformances.org.

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Web link to 2012/13 season photos: http://www.calperformances.org/season_announcement_1213

Web link to 2012/13 online brochure: <http://www.calperformances.org/brochure>