

CONTACT:
Christina Kellogg 510.643.6714
ckellogg@calperformances.org
Joe Yang 510.642.9121
jyang@calperformances.org

FOR IMMEDIATE RELEASE: April 23, 2013

Cal Performances Announces 2013/14 Season

**WORLD PREMIERE OF MARK MORRIS'S ACIS AND GALATEA;
THREE-CONCERT ORCHESTRA RESIDENCY BY VIENNA PHILHARMONIC;
JEREMY DENK CURATES OJAI NORTH!; EMANUEL AX SALUTES
BRAHMS WITH YO-YO MA AND ANNE SOFIE VON OTTER;
AND KRONOS QUARTET CELEBRATES 40 YEARS WITH
TWO CONCERTS, INCLUDING WORLD PREMIERE
TOP CAL PERFORMANCES' 2013/14 SEASON**

**WORLD, WEST COAST, AND BAY AREA MUSIC AND DANCE PREMIERES FROM
ANDERS HILLBORG, EDMUND CAMPION, BRETT DEAN, MISSY MAZZOLI,
NICO MUHLY, JONATHAN LESHNOFF, DAVID BRUCE, MICHEL VAN DER AA,
NED ROREM, ALEKSANDRA VREBALOV, PAUL LIGHTFOOT AND SOL LEÓN,
PHILIP GLASS, TERRY RILEY, AND TREY MCINTYRE**

**2013/14 Season Features the Return of Stephanie Blythe, John Malkovich, Takács Quartet,
Yefim Bronfman, Philippe Jaroussky, Wu Man, Jordi Savall, Zakir Hussain, Keith Jarrett,
Mariza, Jonathan Biss, Apollo's Fire, and Martha Graham Dance Company
PLUS**

**Debuting Artists Gerald Finley, Mitsuko Uchida, Iestyn Davies, Kelley O'Connor,
Danish String Quartet, Shanghai Ballet, Estrella Morente, and Barefoot Divas**

Season Kicks Off with Fall Free for All on September 29

BERKELEY, CA—Highlights of Cal Performances' 2013/14 season, announced today by Director **Matías Tarnopolsky**, include the world premiere of a new, fully staged opera production of Mozart's arrangement of Handel's *Acis and Galatea* choreographed and directed by **Mark Morris**; 40th birthday celebrations for the **Kronos Quartet**, including *A Meditation on the Great War*, a world premiere commission from composer **Aleksandra Vrebalov** and filmmaker **Bill Morrison**; more than a dozen multiperformance residencies, including the return of the legendary **Vienna Philharmonic** for three concerts with three stellar conductors; **Emanuel Ax**'s personal journey into the music of Johannes Brahms with colleagues **Yo-Yo Ma** and **Anne Sophie von Otter**; **John Malkovich** exploring the legend of Casanova; **Jeremy Denk** curating the fourth season of **Ojai North!**; seven of the finest early music ensembles and musicians, including **Jordi Savall** and **Hespèrion XXI** and **Stephanie Blythe** with **Les Violons du Roy**; the Bay Area's **Marcus Shelby Jazz Orchestra** in a salute to Duke Ellington; and the otherworldly vocals of the **Barefoot Divas** bringing alive the indigenous music of Australia, New

Zealand, and New Guinea. A commitment to new work and collaborations remains a hallmark of Tarnopolsky's tenure, with two major world premieres anchoring a season that brings more than 20 new works to the Bay Area from prestigious commissioning partners, including Carnegie Hall, the Los Angeles Philharmonic, and the Ojai Music Festival.

The **Kronos Quartet**, Cal Performances' Artists-in-Residence and arguably the most well-known contemporary string quartet in the world, celebrates 40 years of innovation and adventure with two concerts in Berkeley. The first concert brings the ensemble full circle, featuring the work that inspired its founding: George Crumb's astonishing *Black Angels*, a haunting work evocative of the Vietnam War and its aftermath. The concert also features music by Terry Riley and the extraordinary *pipa* virtuoso **Wu Man** (featured in two concerts this season) in a Bay Area premiere by Philip Glass. Later in the season, Cal Performances presents Kronos in the world premiere of *A Meditation on the Great War*—a multimedia commission from Serbian composer Aleksandra Vrebalov, filmmaker Bill Morrison, and Iraq War veteran-turned-visual artist Drew Cameron of the Combat Paper Project. Kronos continues its exploration into works that offer reflection and solace in the wake of profound events in modern history with this new work centered on war and its consequences. Morrison, known for his artistic signature collages of rare archival footage, will draw on seldom seen World War I film from the Library of Congress.

The 2013/14 season launches on September 29, 2013, with Fall Free for All—a free, daylong festival initiated by Tarnopolsky to introduce new audiences to Cal Performances' impressive range of music, dance, and theater presentations. Since its inception in 2010, Fall Free for All has featured more than 500 artists and ensembles performing for audiences totaling more than 30,000 people. Highlights of the 2013 Fall Free for All include the **New Century Chamber Orchestra**, **La Tania Baile Flamenco**, **Theatre of Yugen**, **Los Cenzontles**, **Pete Escovedo Latin Jazz**, a family stage with percussionist **Keith Terry**, and much more.

The music of Schubert, Brahms, and Beethoven is presented on the programs of many artists and series. **Pinchas Zukerman** on violin and viola joins forces with pianist **Yefim Bronfman** for a recital program featuring all three of these master composers: the duo will

perform Schubert's Sonatina in A minor; Beethoven's Sonata in C minor, Op. 30, No. 2; and Brahms's Viola Sonata in F minor. Two celebrated artists make their Cal Performances debut this season in programs that feature Schubert: pianist **Mitsuko Uchida**, praised by *The New York Times* for her "transporting brilliance," performs the Sonata in G major, D. 894, and baritone **Gerald Finley**, widely known for his exceptional performance as Robert Oppenheimer in the world premiere of John Adams's *Dr. Atomic* at San Francisco Opera, performs Schubert's haunting *Winterreise*, accompanied by pianist **Julius Drake**. **Richard Goode** brings the Austrian master's Sonata in A major, D. 959. **Shai Wosner**, whose performance at the 2012 Fall Free for All received an enthusiastic ovation, offers a program that combines *Drei Klavierstücke*, the Sonata in A major, D. 664, and the Sonata in B-flat major, D. 960, with a work by the brilliant German composer Jörg Widmann, whose *Idyll and Abyss: Six Schubert Reminiscences* was written specifically to precede the Sonata in B-flat. The **Calder Quartet** brings "Death and the Maiden" Quartet, Schubert's masterful rumination on mortality.

Three soloists and two ensembles offer audiences a chance to experience varied, distinct, and critically acclaimed viewpoints on Beethoven. **Mitsuko Uchida** performs his *Diabelli Variations*; **Paul Lewis**, whose recording of Beethoven's sonatas was chosen as *New York Times* critic Anthony Tommasini's number-one pick, performs Op. 27, Nos. 1 and 2 ("Moonlight"); and **Jonathan Biss**, in the midst of a nine-year project to record Beethoven's complete sonatas, returns to play two of them, Op. 90 and Op. 53 ("Waldstein").

Anchoring the exploration of Brahms is pianist **Emanuel Ax**'s major project, *Brahms and Beyond*, offered over two evenings with cellist **Yo-Yo Ma** and mezzo-soprano **Anne Sophie von Otter**. In addition, **Jonathan Biss** offers his interpretation of Brahms's *Klavierstücke*, and Andris Nelsons leads the Vienna Philharmonic in an evening featuring the composer's Third Symphony and his *Variations on a Theme by Joseph Haydn*. In speaking of the inspiration for his major project, Ax credits a statement attributed to the late Herbert von Karajan: "Brahms's music is like a deep well—you can keep drawing from it forever and never come to the bottom." To add a new dimension to the musical evenings, Ax sought out four very different composers—Anders Hillborg, Brett Dean, Missy Mazzoli, and Nico Muhly—and asked each to create a new work using the beautiful opening notes of the Third Symphony as an inspiration or motif. Von

Otter joins Ax for a program featuring Nico Muhly's new work for mezzo-soprano and piano, Brahms's *Four Serious Songs*, and selections from folksong and lieder repertoire. On the second evening, Ax performs Australian composer Brett Dean's new work for solo piano and Yo-Yo Ma performs Anders Hillborg's new cello sonata alongside Brahms's Cello Sonatas No. 1 in E minor, Op. 38, and No. 2 in F major, Op. 99. The new works were co-commissioned by Cal Performances, Carnegie Hall, Chicago's Symphony Center Presents, and the Los Angeles Philharmonic Association.

A remarkable number of contemporary works are interwoven in a similar way on programs throughout the season, including many United States, West Coast, and Bay Area premieres (see press kit for a complete list). With **Thomas Dunford** on the lute, countertenor **Iestyn Davies** makes his debut with a program that includes the West Coast premiere of another new work by Nico Muhly. Newly commissioned song cycles from Jonathan Leshnoff and David Bruce will be presented on a program featuring soprano **Jessica Rivera**, with the debut of mezzo-soprano **Kelley O'Connor** and an unusual chance to experience Atlanta Symphony music director **Robert Spano** in the role of accompanist. **Franz Welser-Möst** leads the Vienna Philharmonic in the West Coast premiere of *On Comparative Meteorology*, a work from contemporary Viennese composer Johannes Maria Staud. Premiered in 2010, the work is made up of six short pieces, which follow each other without pause and which are offset by fragments of text by the Polish Jewish visionary poet Bruno Schulz. Ned Rorem's *How Like a Winter*, William Bolcom's *Cabaret Songs*, and Michel van der Aa's *And how are we today?* (2012) are featured on mezzo-soprano **Christianne Stotijn**'s program of solo, duo, and trio works. Cal Performances supports UC Berkeley composer **Edmund Campion** in bringing two world premieres to Bay Area audiences: Campion's *The Ossicles* will receive its world premiere by the Berkeley Symphony in a co-commission with Cal Performances, and the **Eco Ensemble** performs the composer's new work for piano and electronics on one of the chamber group's two concerts featured on the 2013/14 season. The Eco Ensemble's concerts also feature works by Franck Bedrossian, György Ligeti, Pierre Jodlowski, Erin Gee, Jonathan Harvey, and Mei-Fang Lin. A key work from the early period of Danish composer Hans Abrahamsen will be given its West Coast premiere by the Danish String Quartet.

New work is also central to programming for Cal Performances 2013/14 Dance series. In addition to the world premiere of **Mark Morris's** *Acis and Galatea*, **Nederlands Dans Theater** brings West Coast premieres of Paul Lightfoot and Sol León's *Sehnsucht* and *Schmetterling*; **Trey McIntyre Project** performs a new work to be named; and **Cedar Lake Contemporary Ballet** brings three works, all new to the Bay Area. The **Shanghai Ballet** will perform *The Butterfly Lovers* for the first time to Cal Performances patrons, and **Alvin Ailey American Dance Theater** traditionally includes premieres in its Berkeley residency.

Situated in the nation's finest public university and at the heart of campus life, Cal Performances brings the performing arts front and center with the academic experience. We are deeply committed to collaborations and partnerships that strengthen the relationships between great artists, the campus community of UC Berkeley, and the audiences of Northern California. To this end, Tarnopolsky inaugurated the annual Orchestra Residency in 2011 with the Vienna Philharmonic, and the Austrians return this season with conductors **Danielle Gatti**, **Andris Nelsons**, and **Franz Welser-Möst**. Over three evenings, this legendary orchestra will explore some of the finest music by Schubert, Mahler, Brahms, and Bruckner and introduce Staud's *On Comparative Meteorology*. A special symposium on the Vienna Philharmonic's history in the context of politics and culture and master classes with the University's student musicians further inform a wide variety of residency activities being planned. Another important partnership is the multi-year collaboration of Cal Performances and the legendary Ojai Music Festival, making possible annual reprises of Ojai concerts in Berkeley, as well as co-commissions and co-productions. More than a sharing of resources, Ojai North! represents a joining of artistic ideals and aspirations. The 2014 Music Director will be the renowned pianist **Jeremy Denk**.

Throughout the season, more than a dozen artists and ensembles, including **Alvin Ailey American Dance Theater**, the **Kronos Quartet**, the **Mark Morris Dance Group**, the **Shanghai Ballet**, the **Martha Graham Dance Company**, **Jordi Savall** with **Hespèrion XXI** and **Tembembe Ensemble Continuo**, and the **Venice Baroque Orchestra**, will spend an extended period working with the UC Berkeley community in lecture-demonstrations, master classes, school concerts, and symposia. Students and faculty benefit in numerous ways from Cal Performances' programs, including performance opportunities with world-class artists and

ensembles, fellowships and internships with the institution, opportunities to attend rehearsals and performances and to meet leading artists as part of coursework, significant discounts on performance tickets, performance opportunities through Student Musical Activities, and master classes designed and created specifically for University choral and instrumental ensembles.

“In this season we offer the opportunity to experience transformative performances by great artists from around the world—ranging across continents and genres, and spanning hundreds of years from the music of John Dowland to new projects born on our stages by such artists as the Kronos Quartet and the Mark Morris Dance Group,” said Tarnopolsky. “From the transcendent virtuosity of Mitsuko Uchida to the entirely unique vocal styling of Mariza, these artists and what they do are at the heart of Cal Performances. ‘Discover’ and ‘engage’ are the words we live by as we craft a season that stimulates the imagination and curiosity of our audiences.”

CAL PERFORMANCES’ 2013/14 SEASON BY SERIES

SPECIAL EVENTS

Cal Performances kicks off its season with its fourth annual **Fall Free for All**, a day of free performances showcasing music, dance, and theater on Sunday, September 29. Indoor and outdoor performance spaces on the UC Berkeley campus will be alive with a cavalcade of first-time concert-goers of all ages and seasoned arts lovers (see page 2). “Performances aside, there was something wonderful about Fall Free for All. This was an event that seemed to exist in gleeful independence of marketing and financial projections, one that made its own sense of community and its own statement about the value of art for art’s sake” (*Musical America*).

Birthdays are best celebrated amongst friends, and Cal Performances is honored to host the Bay Area’s 40th birthday concert for the **Kronos Quartet** (see page 2). Evocative of the innovation and adventure for which Kronos is famous, the program features *pipa* virtuoso **Wu Man** joining the ensemble for the Bay Area premiere of Philip Glass’s *Orion: China+*; Terry Riley’s *Another Secret eQuation* (also a Bay Area premiere); and in homage to David

Harrington's inspiration to form the quartet, George Crumb's *Black Angels* performed with riveting theatricality (Dec. 7). A second concert by Kronos is detailed on page 14.

"I have loved the music of Brahms since I was a teenager," says **Emanuel Ax**. "I have been studying and practicing his music for 40 years, and wish that I had another 40 to understand it better." This enduring love is the genesis of Ax's *Brahms and Beyond* project, duo recitals over two evenings pairing Ax first with mezzo-soprano Anne Sofie von Otter (Jan. 23) and then with his longtime musical companion, cellist Yo-Yo Ma (Feb. 26). The first program consists of folksong and lieder selections, to be announced, Brahms's *Four Serious Songs*, Op. 121, and two new works commissioned for the project by Missy Mazzoli and Nico Muhly; on the second program is Brahms's Cello Sonata No. 1 in E minor, Op. 38, and Cello Sonata No. 2 in F major, Op. 99, plus new compositions by Anders Hillborg and Brett Dean. In addition to being a brilliant and prolific composer, Brahms also edited the works of Schumann and Chopin, a tremendous undertaking that would amount to a full-time occupation for most talented musicians. He also encouraged his contemporaries, such as Dvořák, and would often anonymously help if they fell on hard times.

Cal Performances' annual Orchestra Residency enters its third season with the return of the Vienna Philharmonic (Mar. 7–9). The orchestra (see page 5) performs three concerts with three internationally acclaimed conductors, each performing in Berkeley for the first time. **Daniele Gatti**'s program opens the series, pairing Schubert's "Unfinished" and Mahler's Fourth symphonies with soprano **Juliane Banse** as soloist. The following evening, **Andris Nelsons** conducts a symphony by Haydn alongside Brahms's Third Symphony and *Haydn Variations*. The concluding concert has **Franz Welser-Möst** at the podium for symphonies by Mozart and Bruckner and the West Coast premiere of Staud's *On Comparative Meteorology* (2008–2010). Staud's composition was inspired by the writings of Bruno Schulz, a brilliant Polish Jewish writer who was shot to death in 1942 by a Gestapo officer; only a few pieces of his writing survive. *On Comparative Meteorology* is Staud's attempt to trace the mysterious world of Schulz's work.

The 2013/14 season marks the fourth year of **Ojai North!**, Cal Performances' partnership with the venerable Ojai Music Festival. The 2014 Festival will explore the musical interests of pianist **Jeremy Denk**, known for his compelling and persuasive artistry (June 2014). Music Directors since the inauguration of Ojai North! have included Dawn Upshaw (2011) and Leif Ove Andsnes (2012). **Mark Morris**, the 2013 Music Director, has planned a festival featuring music by Lou Harrison, John Cage, Henry Cowell, Charles Ives, and John Luther Adams. Also included is the world premiere of Morris's new choreography to Igor Stravinsky's *The Rite of Spring* in a re-scoring of the explosive masterwork by The Bad Plus, who will perform live with the Mark Morris Dance Group (June 12–15, 2013).

DANCE

The Dance series opens with Europe's daring **Nederlands Dans Theater** with its trademark multinational ensemble "of such uniform physical perfection, [it moves] with a special mix of smooth plasticity and glittering precision" (*Independent*, London). The troupe will perform two West Coast premieres, companion pieces that explore parental loss, by resident choreographers Paul Lightfoot and Sol León. Lightfoot/León's *Sehnsucht* ("Longing") (2009), set to the music of Beethoven and choreographed for 14 male dancers, is dominated by male energy, while their *Schmetterling* ("Butterfly") (2010), relies on delicacy and intimacy and is set to music by Stephin Merritt of the Magnetic Fields (Oct. 23 & 24).

The **Shanghai Ballet** makes its Cal Performances debut with *The Butterfly Lovers*, the *Romeo and Juliet* of Chinese folklore. Dating from the Tang Dynasty, *The Butterfly Lovers* follows the ill-fated story of young lovers through earthly and supernatural worlds and is set to contemporary music by Gang Chen and Zhanhao He of the Shanghai Conservatory. A symposium on this significant work in Chinese history, the Cultural Revolution, and Chinese culture will accompany the performances (Nov. 1 & 2).

Modern dance pioneer Martha Graham (1894–1991) has inspired generations of dancers for almost 100 years. She first danced on the University campus at the Hearst Greek Theatre in 1916 at age 22 with Ted Shawn and Ruth St. Denis's troupe. The **Martha Graham Dance Company** returns to Berkeley after an absence of several decades with three Graham classics.

Appalachian Spring, considered one of her finest dances, premiered in 1944 and features a score by Aaron Copland—his “Ballet for Martha”—that earned Copland a Pulitzer Prize; Graham danced opposite Merce Cunningham. The program also includes *Cave of the Heart* (1946), based on the story of Medea, and *Maple Leaf Rag* (1990), a playful tribute to the ragtime music of Graham’s youth (Jan. 31 & Feb. 1).

Spring ushers in two dynamic young companies. First, **Cedar Lake Contemporary Ballet** comes to the Bay Area for the first time. Under the leadership of Paris-born artistic director and former Alvin Ailey dancer Benoit-Swan Pouffer, the company will demonstrate its impressive range and depth in three works premiering in Berkeley by a trio of choreographers: Jo Strømngren’s *Necessity, Again*; Crystal Pite’s *Ten Duets on a Theme of Rescue*; and Jiří Kylián’s *Indigo Rose* (Feb. 22 & 23). Next up is **Trey McIntyre Project**, one of America’s hottest contemporary dance companies. The Boise, Idaho-based troupe’s “trademark freewheeling energy and musicality marries polished balletic lines to a speedy intensity [that is] relevant to modern life” (*San Francisco Chronicle*). In addition to new works being planned, the company will dance (*serious*) to selections from Henry Cowell’s *Trio: Four Combinations for Three Instruments and Trio in Nine Short Movements* (Mar. 21 & 22).

Under the excitingly evolving leadership of **Robert Battle, Alvin Ailey American Dance Theater** returns for its annual weeklong residency that, per tradition, includes Ailey classics such as *Revelations* and new works by leading choreographers. Battle is making his mark on the storied Ailey organization by expanding its repertoire, respecting its treasured legacy, and extending its tradition of athletic, exuberant, uniquely American dance (Apr. 1–6).

A highlight of the 2013/14 season will be the final dance residency, the greatly anticipated world premiere of **Mark Morris**’s new production of Mozart’s arrangement of Handel’s *Acis and Galatea*, choreographed for his company. **Nicholas McGegan** leads the San Francisco-based **Philharmonia Baroque Orchestra and Chorale** for the three performances, with guest soloists including tenor Thomas Cooley (*Acis*), soprano Sherezade Panthaki (*Galatea*), and baritone Douglas Williams (*Polyphemus*). Longtime collaborators scenic designer Adrienne Lobel, costume designer Isaac Mizrahi, and lighting designer Michael Chybowski join

Morris. The tale of tenderness, rivalry, and eternal love focuses on a triangle tragically tested by the unrequited love of Acis, an Arcadian shepherd, Galatea, a sea nymph, and the cyclops Polyphemus, who jealously slays Acis (Apr. 25–27). In the spirit of other brilliant Morris dance/operas that have premiered at Cal Performances, *Platée* (U.S. premiere 1998) and *King Arthur* (U.S. premiere 2006), *Acis and Galatea* will be sung in English. Morris, who considers Cal Performances his West Coast home, has partnered with the organization for over two decades. In recognition of this significant, long-term collaborative relationship, Morris received the Cal Performances Award of Distinction in the Performing Arts in December 2012. *Acis and Galatea* is a Mark Morris/Cal Performances/Celebrity Series production; Cal Performances is lead co-commissioner.

THEATER

Cal Performances offers two hybrid theater productions this season. Legendary actor **John Malkovich** returns to Cal Performances with the West Coast premiere of *The Giacomo Variations*, the story of the notorious scoundrel and seducer Giacomo Casanova. Part play, part concert, this is the second collaboration between Malkovich and Austrian director Michael Sturminger, who brought *The Infernal Comedy: Confessions of a Serial Killer* to Berkeley in 2011. For this production, Sturminger has staged the work with Orchester Wiener Akademie and vocal soloists performing music from three classic Mozart operas: *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte* (Oct. 18 & 19).

“Totally nuts and tons of fun” is how *Intergalactic Nemesis, Book One: Target Earth* is described by *Austinist* (Austin, Texas). Audiences will be transported back in time by this radio play/graphic novel production. The story is set in the 1930s, when each art form got its start. The onstage cast includes a sound-effects artist, three actors creating dozens of voices, a keyboardist, and 1,200 graphic images. The science fiction plot is packed with pop culture references, and pits three heroes against an invading alien force (Nov. 14).

RECITAL

Solo piano recitals, distinguished vocalists, and remarkable musical collaborations mark Cal Performances 2013/14 Koret Recital Series. The season opens with several noteworthy

collaborative programs. Mezzo-soprano **Kelley O'Connor**, soprano **Jessica Rivera**, and pianist **Robert Spano** will share the intimate Hertz Hall stage, presenting new works by David Bruce and Jonathan Leshnoff (Oct. 13). Baritone **Gerald Finley** and pianist **Julius Drake** perform Schubert's emotionally layered song cycle, *Winterreise* (Feb. 2). Countertenor **Iestyn Davies** makes his debut on campus with a program that includes highlights from English Renaissance composers and the West Coast premiere of a new work by Nico Muhly. "Themes of love, loss, grief and an overbearing mood of melancholy resonate today no less than to the composers of [the 16th century]," explains Davies. He is accompanied by lutenist **Thomas Dunford** in the Robert W. Cole Emerging Artist Concert (Mar. 28). Internationally renowned soloists **Pinchas Zukerman** (violin and viola) and **Yefim Bronfman** (piano) make a rare Bay Area appearance together in a program of Schubert, Beethoven, and Brahms (Apr. 8); and Dutch mezzo-soprano **Christianne Stotijn**, a hit during 2012 Ojai North!, performs in concert with her double-bassist brother **Rick Stotijn** and pianist **Joseph Breinl** in an afternoon of music that includes works by Ned Rorem and Michel van der Aa (Apr.13).

Highlighting the exceptionally strong piano season at Cal Performances is **Mitsuko Uchida**, "among the most respected artists of our time" (*New York Times*), who makes her long overdue campus debut and her first appearance in the Bay Area in nine years playing Schubert and Beethoven (Mar. 25). As a longtime mentor to young musicians, Uchida's influence is felt particularly through her work with the Musicians from Marlboro, a program she has led for years (see page 12). Explorations of the music of Schubert and Beethoven are echoed in the programs of other visiting pianists. Two artists bring their distinct and critically acclaimed viewpoint on Beethoven: **Jonathan Biss** returns to play two Sonatas, Op. 90 and Op. 53 ("Waldstein"), along with works by Brahms, Kurtág, and Chopin (Feb. 16); and **Paul Lewis** performs Op. 27, Nos. 1 and 2 ("Moonlight"), in addition to Mussorgsky's epic *Pictures at an Exhibition* and music by Bach, Liszt, and Wagner (Nov. 3). **Shai Wosner** will play Schubert's final major work for the piano, the Sonata in B-flat major, D. 960, and **Richard Goode** will perform the Austrian master's Sonata in A major, D. 959, and works by Janáček and Debussy (Jan. 19).

CHAMBER MUSIC

Always on the lookout for emerging artists, Tarnopolsky first heard about the **Danish String Quartet** in 2011 and began listening to their recordings with much enthusiasm. “I was struck by the intensity and panache of their playing. It was gorgeous, and I extended an invitation to them immediately.” The quartet, First Prize-winners at the London International String Quartet Competition in 2009, debuts in Berkeley in a program that includes Beethoven’s String Quartet No. 15 in A minor, Op. 132, their interpretation of which having been praised by *The New York Times* as “one of the most powerful renditions...live or on a recording.” Mendelssohn’s String Quartet No. 2 in A minor, Op. 13; and Danish composer Hans Abrahamsen’s String Quartet No. 1, “Ten Preludes” (1973), will round out the concert (Nov. 17).

The **Musicians from Marlboro**—accomplished young artists selected by the prestigious Marlboro Music Festival’s artistic directors, Mitsuko Uchida (see page 11) and Richard Goode (see page 11)—lead with a program featuring two masterpieces in E-flat, Mozart’s String Quintet and Schumann’s Piano Quintet. Kodály’s Serenade for Two Violins and Viola completes the program. **Bella Hristova, Robin Scott, Dimitri Murrath, and Vicki Powell** are joined by cellist **Marcy Rosen** of the Mendelssohn String Quartet and pianist **Cynthia Raim** (Oct. 26).

March hosts two renowned quartets, one making its third appearance at Cal Performances and the other having appeared here dozens of times. The **Jerusalem Quartet**, noted for “passion, precision, warmth, [and] a gold blend” (*Times of London*), performs an all-Shostakovich program, including Quartets Nos. 2, 4, and 12, on the heels of their complete Shostakovich cycle at the Chamber Music Society of Lincoln Center (Mar. 16). Unquestionably among the great chamber ensembles of our time, the **Takács Quartet**, recipients of the Cal Performances Award of Distinction in the Performing Arts, returns to campus with a treat for its legions of San Francisco Bay Area fans: the complete cycle of Bartók string quartets, performed over a weekend. Bartók’s quartets have been at the very heart of the Takács’s repertoire since the group was founded in Budapest in 1975, and it was a recording of those works that put Takács’s name on the international map. “This music is absolutely in their blood and under their fingers” (*Telegraph, London*) (Mar. 22 & 23).

EARLY MUSIC

Large and small ensembles, along with instrumental and vocal soloists, will traverse the oceans and the centuries to participate in Cal Performances' stellar 2013/14 Early Music series. The Canadian chamber group **Les Violons du Roy**, led by **Bernard Labadie** and known for using Baroque bows and techniques on contemporary instruments, will appear with American superstar mezzo-soprano **Stephanie Blythe**, an "uncommonly generous, communicative performer, one with an extraordinary ability to express the essence of music and text" (*San Francisco Classical Voice*). Blythe and the ensemble will perform works by Handel and Glück (Oct. 20). Harpsichordist and UC Berkeley professor **Davitt Moroney** will offer a recital of three partitas by J. S. Bach. *San Francisco Classical Voice* proclaimed that Moroney "is the rare scholar/performer who is as comfortable when speaking to an audience as he is when playing for them" (Dec. 1). **Apollo's Fire** (The Cleveland Baroque Orchestra), led by harpsichordist **Jeannette Sorrell**, performs Bach's "Brandenburg" Concertos Nos. 3, 4, and 5 and selections from Heinichen's "Dresden" Concertos. Sorrell has been praised for her "vibrant, life-affirming approach to the re-making of early music" by *BBC Music Magazine* (Nov. 9).

The **Philharmonia Baroque Orchestra and Chorale** join Cal Performances for multiple performances this season, chief among them the world premiere of Mark Morris's new dance/opera, *Acis and Galatea* (see page 9). Their first concert this season reaffirms a holiday tradition, when music director **Nicholas McGegan** leads the Orchestra and Chorale in Handel's beloved oratorio *Messiah*, featuring soprano Yulia Van Doren, countertenor Jay Carter, tenor Lawrence Wiliford, and baritone Philip Cutlip (Dec. 14).

For the first time in a decade, Cal Performances welcomes back the **Venice Baroque Orchestra**; the ensemble is joined by French countertenor **Philippe Jaroussky**, who sings with a "pure, boyishly radiant voice and admirable coloratura technique" (*New York Times*). Jaroussky will sing arias by Neapolitan Baroque composer Nicola Porpora, and the period-instrument orchestra will also play works by Veracini, Vivaldi, and Geminiani (Feb. 7). Spanish viola da gamba master **Jordi Savall** and his early music ensemble **Hespèrion XXI**—whose appearances at Cal Performances regularly sell out—stretch their musical arms across the Atlantic Ocean to embrace the musicians of Mexico's **Tembembe Ensemble Continuo**, a group that bridges

Hispanic Baroque music with traditional and contemporary Latin American music. The concert is called *Folias Antiquas & Criollas: From the Ancient World to the New World* (Mar. 1). Both events will be accompanied by academic symposia: Jarrousky's program will be explored through a discussion about countertenor repertoire, *castrati* and *travesti* roles, and the high male voice in today's pop music, while Savall's will spark an inquiry into Baroque arts and music in the New World. To complete the Early Music series, Germany's **Akademie für Alte Musik Berlin** explores music of the Bach family, including J. S., C.P.E., J. C., and W. F. (Mar. 29).

NEW MUSIC

New music is found throughout the 2013/14 season. Recital, Chamber, Orchestra, World Stage, Dance, and Theater series all boast such offerings, many of which are premieres. Our New Music series turns the spotlight on three ensembles. The **Eco Ensemble**, the Ensemble-in-Residence at UC Berkeley, continues to solidify its reputation as "a dream team of local musicians" composed of "some of the most talented and experienced players in the new music world" (*New York Times*). In two concerts mixing acoustic and electronic sounds, the group performs a wide range of music, including a classic by Ligeti and works by esteemed Berkeley faculty composers Edmund Campion and Franck Bedrossian, among others (Feb. 22 & Apr. 12).

Following Eco's February date, the **Calder Quartet** performs on a weekend devoted to contemporary music. The Los Angeles-based group is known for its ability to "generate energy as dangerously electric as a live wire" (*Hollywood Weekly*) and for concerts that mix modern and traditional repertoires. Their program does just that, when they juxtapose Schoenberg's seldom performed String Quartet No. 2 in F-sharp minor (soprano to be announced) with Schubert's "Death and the Maiden" Quartet (Feb. 23).

The **Kronos Quartet**'s second concert (see pages 2 and 6) features *A Meditation on the Great War*, co-commissioned by Cal Performances, and promises to be one of the season's most important new music offerings. The multimedia work is a collaboration of Iraq War veteran-turned-visual artist Drew Cameron of the Combat Paper Project, who works with war veterans to transform their uniforms and artifacts into paper, creating artistic work. "The story of the fiber, the blood, sweat, and tears, the months of hardship and brutal violence are held within those old uniforms," says Cameron. "The uniforms often become inhabitants of closets or boxes in the

attic. Reshaping that association of subordination, of warfare and service, into something collective and beautiful is our inspiration.” Composer Aleksandra Vrebalov infuses her music with firsthand experience of life in wartime during the Balkan conflict. The project commemorates the centennial of the outbreak of the First World War and includes a new film by Bill Morrison, known for his repurposing of rare archival footage ([Apr. 6](#)).

JAZZ

Cal Performances’ 2013/14 Jazz series begins with a 30th anniversary performance by the renowned trio of pianist **Keith Jarrett**, bassist **Gary Peacock**, and drummer **Jack DeJohnette**, who continue to refine their telepathic chemistry and deep, thrilling explorations of classic jazz repertoire ([Oct. 4](#)). Homegrown Bay Area saxophone hero **Joshua Redman** performs selections from his latest CD release, *Walking Shadows*, with his longtime collaborators, pianist **Aaron Goldberg**, bassist **Reuben Rogers**, and drummer **Gregory Hutchinson** ([Nov. 16](#)). Performing together for the first time since 2008, 18-time Grammy winner **Chick Corea** and 15-time Grammy-winner **Béla Fleck** bring their acclaimed piano and banjo duo to Zellerbach Hall for an evening of inspiring, genre-spanning improvisation ([Jan. 18](#)). Led by the celebrated Bay Area bandleader and bassist, the **Marcus Shelby Jazz Orchestra** performs a concert of big band music celebrating *The Legacy of Duke Ellington: 50 Years of Swing!* ([May 2](#)).

WORLD STAGE

The Bay Area is a global community, and dozens of performing artists from around the world enrich our community even further by making Berkeley their temporary home during the 2013/14 World Stage season. We welcome the captivating Portuguese *fado* singer **Mariza**, appearing at Zellerbach Hall as part of a worldwide tour that mixes treasured favorites with new music ([Oct. 30](#)). The esteemed international musical collective **The Silk Road Ensemble** journeys to Berkeley with Persian *kamancheh* virtuoso **Kayhan Kalhor**, Galician bagpiper **Cristina Pato**, Japanese *shakuhachi* (flute) player and composer **Kojiro Umezaki**, and Indian *tabla* player and composer **Sandeep Das**, performing border-defying music, including Hong Kong-based composer Angel Lam’s *Empty Mountain, Spirit Rain* ([Oct. 27](#)).

Mariachi Vargas de Tecalitlán sets the gold standard for mariachi music and is perhaps best known for backing Linda Ronstadt on her Grammy-winning 1987 album *Canciones de Mi Padre*. The 13-member band, with more than 200 recordings, traces its roots to 1898 and is in its fifth generation (Nov. 3). From farther south—and east—comes **Unión Tanguera**, a French-Argentine contemporary tango ensemble from Lyon, France, and Buenos Aires, Argentina, to perform *Nuit Blanche*, an emotional blend of theater, dance, and live music described by Italy's *La Cornaca* as “a spectacle of full theatrical artistic dignity...tradition and experimentation are the two poles around which revolve the entire show” (Nov. 17).

“Thanks to **Wu Man**, the *pipa* is no longer an exotic curiosity, let alone a complete mystery,” stated *Musical America* when naming Wu Man its 2013 Instrumentalist of the Year. Such contemporary notables as Terry Riley and Philip Glass have written music specifically for her and her exotic-sounding, pear-shaped lute with a two-millennia history (Jan. 26). The six remarkable indigenous women of Australia, New Zealand, and Papua New Guinea, who collectively call themselves the **Barefoot Divas**, search for commonality of culture and heritage through music and song. Their program, *Walk a Mile in My Shoes*, includes a six-piece band blending roots music, jazz, Latin-infused soul, and R&B (Feb. 2).

With *Forty and Fierce*, the five a cappella singers of **Sweet Honey in the Rock**—longtime Cal Performances audience favorites—will mark four decades performing the thrilling music of the African Diaspora, ranging from original songs, spirituals, and music of the civil rights movement to reggae and hip-hop (Feb. 12). And, direct from South Africa, the powerful voices and rhythms of **Ladysmith Black Mambazo** will once again fill Zellerbach Hall with compelling music that brings listeners to their feet (Mar. 2).

Two renowned flamenco stars come to Berkeley for a Focus on Flamenco week filled with spirit-moving music and dance: the disarmingly powerful dancer **Eva Yerbabuena** with her company **Ballet Flamenco** (Mar. 12) and the Spanish vocalist **Estrella Morente**, heiress to a three-generation flamenco dynasty (Mar. 14). Later in the month, the genius global *tabla* master **Zakir Hussain** brings his **Masters of Percussion** to Zellerbach Hall for an evening of scalding rhythms played by renowned musicians on a dazzling range of instruments (Mar. 23). The World

Stage series concludes with the all-male drag ballet company **Les Ballets Trockadero de Monte Carlo**, affectionately known to their fans as the Trocks, who punish their toe shoes and bring cheers from the audience with their coy, inimitable take on ballet classics (Mar. 25).

FOR FAMILIES

Appreciation for the arts starts at a young age, and Cal Performances encourages future audiences with inspired performances just right for young people and their grownups. A quartet of events featuring half-price tickets for ages 16 and under opens with the return of Portland's **Imago Theater**, an ensemble praised for the charm and wit of its productions and its "mastery of mime, dance and acrobatics" (*New York Times*). *Frogz* catapulted the group to two Broadway runs and earned reviews that raved, "Felliniesque mayhem" (*Variety*) (Nov. 23–24). The **Peking Acrobats** elicit gasps of trepidation and squeals of delight from Cal Performances audiences year after year. The superbly trained ensemble of tumblers, cyclists, jugglers, and clowns, accompanied by a live Chinese band, never fails to deliver an awe-inspiring performance of this ancient folk art (Jan. 25 & 26). Two new artists debut on our For Family series. In February, **Michael Cooper**, solo storyteller, mime, and mask maker, amazes young audiences with his *Mask Marvels and Wondertales*. Through the inspired use of a grade-school staple, papier-mâché, his awe-inspiring masks turns him into a giant, a baby, a jumbo sneezing nose, a bubble-blowing fish, and a galloping horse (Feb. 9). **David Gonzalez and the Yak Yak Band** perform *Aesop Bops!* Gonzalez reinvents classic tales such as "The Lion and the Mouse" and "The Fisherman and his Wife," incorporating rappers, trash-talkers, and investment-savvy characters keeping kids and parents entertained. Accompanied by a jazz pianist, Gonzalez brings the stories to life using a mash-up of song and dance (Apr. 6).

DISCOVER, ENGAGE!

Cal Performances both contributes to and is nourished by the vitality of UC Berkeley. Encouraging patrons to discover and engage with artists is a high priority which we address through a diverse line-up of **Education and Community Programs**. Key performances on the season provide inspiration for activities that are designed to amplify audience experience, including talks by top scholars and artists; exclusive master classes and performance opportunities for students; conferences and symposia that explore the most compelling

intersections of artists and intellectual ideas; and free opportunities for the public to attend lecture-demonstrations, open rehearsals, and workshops led by visiting artists.

For two years, the **Kronos Quartet** has been Artists-in-Residence at Cal Performances. This season finds them on campus during both fall and spring semesters. Kronos will interact with students at the Department of Music, including coaching student ensembles and working with student composers, along with many other activities still being developed. There will also be a forum commemorating the centennial of the outbreak of the First World War, the subject of the new multimedia work, *A Meditation on the Great War* (see pages 2 and 14), which was co-commissioned by Cal Performances.

The world premiere of **Mark Morris's** *Acis and Galatea* will be accompanied by a host of activities at the Department of Theatre, Dance, and Performance Studies (TDPS), including master classes and more. TDPS is also looking forward to the return of the **Martha Graham Dance Company**, since the UC Berkeley Dance program was founded by two Graham dancers, David and Marni Wood. Plans include a symposium on Graham's classic *Appalachian Spring*, with music by Aaron Copland and sets by Isamu Noguchi. Dance residencies will conclude with the annual visit of **Alvin Ailey American Dance Theater**.

The **Vienna Philharmonic's** second UC Berkeley residency features three days of campus events, including a two-day conference on the history of the orchestra in the context of the arts, culture, politics, and society in Europe and the United States, a chamber music concert by musicians from the orchestra, lectures, master classes, and a master class/rehearsal with Andris Nelsons conducting the UC Berkeley Symphony Orchestra, among many other activities. (Mar. 8 & 9).

Convenings are also planned in conjunction with **Jordi Savall** with **Hespèrion XXI** and **Tembembe Ensemble Continuo**; **Venice Baroque Orchestra** with **Philippe Jaroussky**; and the **Shanghai Ballet**. These events will be free and open to the public, and details will be announced in summer 2013.

Fourteen Sightlines pre-performance talks have been scheduled for select events. Sightlines take place in the performance venue one hour prior to curtain and are open to event ticket holders. Updates on all campus and community events will be made available on our website throughout the season.

Cal Performances believes that the arts are essential to the education of our children. Our K–12 Education Programs provide a vital link to the arts for thousands of children and their teachers each year. Cal Performances' hourlong SchoolTime performances in Zellerbach Hall and Cal Performances in the Classroom, a comprehensive arts integration program of professional development workshops for teachers and classroom visits from teaching artists, collectively reach some 18,000 young people annually. Each summer, the Berkeley/Oakland AileyCamp at Cal Performances teaches at-risk middle school students life skills through the art of dance. Our newest program, TEMPO (Teens Empowered by Music and Performance Opportunities), includes in-depth musical experiences, a visit to the theater, and a culminating musical performance for 50 students per year.

In addition, each year more than 600 UC Berkeley students gain valuable performance skills through Student Musical Activities' choral and instrumental ensembles, BareStage Theater Company, and the Cal Band. Cal Performances is also working to create the next generation of arts administrators by giving professional experience to over 100 UC Berkeley students each year through work/study programs, fellowships, and internships in arts administration.

TICKETS AND OTHER INFORMATION

Making arts and culture accessible to the broadest possible audience is a cornerstone of Cal Performances' mission. There are several ways to purchase tickets and take advantage of significant savings. Subscription packages, priced from \$52.00 to \$450.00, go on sale for the 2013/14 season at 12:00 p.m. on Monday, April 29. Series subscribers save up to 25% off single ticket prices and a 10% discount on additional single tickets purchased throughout the season. For Families series offers 50% off single ticket prices for children 16 and younger (see page 16). Orders may be placed online at calperformances.org, mailed, faxed to 510.643.2359, or phoned in to 510.642.9988. Single tickets go on sale to the general public on Tuesday, August 20, and

range from \$18.00 to \$200.00. UCB students receive a 50% discount on single tickets. For more information, call the Ticket Office at 510.642.9988, email tickets@calperformances.org, or visit our website at calperformances.org.

###

Cal Performances thanks Wells Fargo and The Andrew W. Mellon Foundation for their major support of the 2013/14 season.

###

Web link to 2013/14 season photos:

http://www.calperformances.org/season_announcement_1314

Web link to 2013/14 online brochure: <http://www.calperformances.org/brochure>

— Cal Performances —