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[Press Room](#)

**CAL PERFORMANCES PRESENTS REVISIONS:
PERFORMANCES OF CONTEMPORARY WORKS FEATURING
NEW MUSIC TITANS ENSEMBLE INTERCONTEMPORAIN,
THEATER COMPANY THE RUDE MECHS AND
CHOREOGRAPHER TRAJAL HARRELL**

**This series is part of the 2015–2016 season’s Berkeley RADICAL
Residency activities are planned on the UC Berkeley campus and in the community**

Watch an exclusive video with Trajal Harrell

BERKELEY, September 11, 2015—In programming the Cal Performances 2015–2016 season, Executive and Artistic Director **Matías Tarnopolsky** curated three thematic strands—ZellerBACH, The Natural World, and ReVisions—to draw connections between performances across artistic genres and to encourage the reimagining of conventional performing arts. The ReVisions strand features three artists whose multi-disciplinary work challenges genre stereotypes and performance practices; in doing so, it speaks uniquely to our cultural moment. The contemporary music laboratory [Ensemble Intercontemporain](#), led by Music Director **Matthias Pintscher**, makes a rare visit from Paris for the US premiere of UC Berkeley composer **Edmund Campion’s** *Cluster.X*, featuring video by **Kurt Hentschläger**, and the US premiere of a new work by fellow faculty member **Franck Bedrossian**, among other works by Boulez, Pintscher, and others. The innovative Texas-based theater group the [Rude Mechs](#) performs its acclaimed production *Stop Hitting Yourself* in its West Coast premiere. Finally, in his first national tour, dance-theater artist [Trajal Harrell](#) presents his multifaceted new work, *The Ghost of Montpellier Meets the Samurai*, in its West Coast premiere. **Ensemble Intercontemporain** performs on Friday–Saturday, November 6–7 at 8:00 p.m. in Hertz Hall. The **Rude Mechs** perform on Thursday–Saturday, November 19–21 at 8:00 p.m. and Sunday, November 22 at 3:00 p.m. in the Zellerbach Playhouse. **Trajal Harrell’s** work is performed on Friday, March 18 at 8:00 p.m. and Saturday, March 19 at 2:00 p.m. in the Zellerbach Playhouse. Harrell will also be in residence at Cal Performances November 12–16, where he will participate in activities with UC Berkeley’s Dance Studies Working Group and the Arts Research Center, among other activities.

In February 2015, Cal Performances unveiled Berkeley RADICAL (**R**esearch **A**nd **D**evelopment Initiative in **C**reativity, **A**rts, and **L**earning), its new project to cultivate the artistic literacy of future audiences and to connect the world's most innovative artists with the intellectual capital of the UC Berkeley campus. The three thematic strands—ZellerBACH, The Natural World, and ReVisions—merge traditional and contemporary genres, weaving intriguing ideas throughout the rich fabric of the season. Through carefully crafted public programs and creative artistic residencies, Berkeley RADICAL serves as a framework to expand the reach of Cal Performances by providing audiences with multiple access points to an artist or single work of art. Dissemination of the creative process, results, and ideas, in contemporary digital forms, is key to Berkeley RADICAL. Cal Performances original content will be available on iTunes with a dedicated destination (iTunes.com/calperformances), featuring exclusive Berkeley RADICAL podcasts and a selection of music from Cal Performances' artists.

In celebration of the 90th birthday of founder Pierre Boulez, the formidable **Ensemble Intercontemporain** makes a rare U.S. visit from its home in Paris with two programs that include modern masterpieces, recent contemporary works, and premieres by UC Berkeley faculty composers. The first program, on November 6, includes two U.S. premieres of new works by Franck Bedrossian, Associate Professor in the Department of Music, and his fellow faculty member Edmund Campion, whose *Cluster X* is a collaboration with Chicago-based Austrian media artist Kurt Hentschläger. The second program, on November 7, includes artistic director Matthias Pintscher's "mesmerizing and sophisticated" (*New York Times*) exploration of the Book of Genesis, *Bereshit* (2013), and Boulez's *Sur Incises* (1996/1998), the grand reimagining of his solo piano piece *Incises*, for three pianos, three harps, and three percussion.

In addition to the concerts, the Berkeley RADICAL residency includes a contemporary music symposium exploring the legacy of Pierre Boulez with Ensemble Intercontemporain (EIC) music director Matthias Pintscher; a talk by Maestro Pintscher; a look at new work led by UC Berkeley Music Professor Franck Bedrossian; and a reading of works by student composers by musicians from EIC. For more information and details, visit <http://calperformances.org/learn/berkeley-radical/programs.php>.

The Austin, Texas-based theater company the **Rude Mechs** makes its Cal Performances debut with a string of performances of its recent acclaimed work, *Stop Hitting Yourself*, an irreverent

rumination on modern decadence and human nature. The Rude Mechs (formerly the Rude Mechanicals) are among the country's most respected devised theater companies, with a more than 20-year history of creating original work in a collaborative model that circumvents the traditional playwright–director–actor hierarchy. In a presenting partnership with Z Space, the Rude Mechs' Bay Area visit also includes performances in San Francisco in the week preceding the group's Cal Performances run.

ReVisions offerings include a symposium in conjunction with UC Berkeley's Arts Research Center with **Lana Lesley**, **Thomas Graves** and **Shawn Sides** of the Rude Mechs and choreographer **Trajal Harrell** (see below), along with curators and critics exploring the making of new work, the role of experimentation and the inclusion of genre-crossing elements in works that are ultimately presented on stage. A conversation about contemporary theater with the Rude Mechs founders and playwright **Mac Wellman**, whose *Murder of Crows* is being produced by the Department of Theater, Dance and Performance Studies, will be held along with a Community Theater Class open to the public.

Choreographer **Trajal Harrell** “a thinking choreographer” (*The New Yorker*) known for creating “subtly brilliant” (*The Village Voice*) works that question the very nature of theatrical performance, combines dance with song and dramatic text to interrogate the past and relish the present. His new dance-theater work, *The Ghost of Montpellier Meets the Samurai*, explores the human passion for art through an imaginary meeting of three luminaries of the performance world: Tatsumi Hijikata, founder of *butoh* dance; Dominique Bagouet, leader of the *Nouvelle danse* in France; and Ellen Stewart, founder of La Mama ETC. *The Ghost of Montpellier Meets the Samurai* features eight dancers in a mixture of dance, song, and dramatic text.

More November 2015 and March 2016 Residency activities are to be announced on calperformances.org.

TICKET INFORMATION

Tickets for **Ensemble Intercontemporain** on Friday & Saturday, November 6 & 7 at 8:00 p.m. in Hertz Hall are \$76.00. Tickets for the **Rude Mechs** on Thursday–Saturday, November 19–21 at 8:00 p.m. and Sunday, November 22 at 3:00 p.m. in the Zellerbach Playhouse are \$76.00. Tickets for **Trajal Harrell** on Friday, March 18 at 8:00 p.m. and Saturday, March 19 at 2:00 p.m. in

the Zellerbach Playhouse are \$48.00. All ticket prices are subject to change. Half-price tickets are available for UC Berkeley students. Tickets are available through the Ticket Office at Zellerbach Hall, at (510) 642-9988, at www.calperformances.org, and at the door. For more information about discounts, go to <http://calperformances.org/buy/discounts.php>.

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Cal Performances' 2015-2016 season is sponsored by Wells Fargo.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Berkeley RADICAL

Time TBA

New Work Exploration

125 Morrison Hall, UC Berkeley Campus
Bancroft Way at College Ave, Berkeley

Program: A Department of Music event with professor and composer Franck Bedrossian and members of the Ensemble Intercontemporain (EIC). Free and open to the public.

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Berkeley RADICAL

Thursday, November 5, 11:00 a.m-1:00 p.m.

Student Composers

125 Morrison Hall, UC Berkeley Campus
Bancroft Way at College Ave, Berkeley

Program: Members of the EIC give a first reading of new works by UC Berkeley student composers. Free and open to the public.

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Berkeley RADICAL

Thursday, November 5, 3:30 p.m.

Artist Talk

125 Morrison Hall, UC Berkeley Campus
Bancroft Way at College Ave, Berkeley

Program: Maestro Pintscher talks about his work as a composer with Ed Campion and students at the UC Berkeley Department of Music. Free and open to the public.

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Berkeley RADICAL

Saturday, November 7, 2:00-5:00 p.m.

Symposium

Wheeler Auditorium, UC Berkeley Campus
Bancroft Way at Telegraph Ave, Berkeley

Program: Ensemble Intercontemporain founder Pierre Boulez is a formidable shaper of contemporary classical music. Now the EIC is in new hands with Matthias Pintscher at the helm. With music composed in the ensembles' beginnings included on their "traditional" programs, what has changed and what are the possibilities in new music today?

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Friday & Saturday, November 6 & 7, 8:00 p.m.

Hertz Hall, UC Berkeley Campus
Bancroft Way at College Ave, Berkeley

New Music

Ensemble Intercontemporain

Matthias Pintscher, music director

Program A: Friday, November 6, 2015: Multimedia program

Franck Bedrossian/new work (US premiere)

Beat Furrer/*Linea dell'orizzonte* (2012)

Marco Stroppa/*Gla-Dya, études sur les rayonnements jumeaux* (2007, rev. 2010)

Edmund Campion/*Cluster.X* (US premiere), video and electronic sound component by Kurt Hentschläger

Program B: Saturday, November 7, 2015

Varèse/*Octandre* (1924), for eight instruments

Matthias Pintscher/*Bereshit* (2013), for ensemble

Matthias Pintscher/*Beyond (A System of Passing)*, for solo flute

Pierre Boulez/*Sur Incises* (1996/1998), for three pianos, three harps, and three percussion

Tickets: Priced at \$76.00 and subject to change. They are available through the Cal Performances Ticket Office at Zellerbach Hall, at (510) 642-9988, at calperformances.org, and at the door.

Berkeley RADICAL

Friday, November 20, 3:30 p.m.

Discussion

Durham Studio Theater, UC Berkeley Campus

Bancroft Way at Dana Street, Berkeley

Program: Lana Lesley, Thomas Graves and Shawn Sides of the Rude Mechs meet onstage with playwright Mac Wellman, whose *Murder of Crows* is being produced by the Department of Theater, Dance and Performance Studies to talk about contemporary theater, the boundaries and elasticity of narrative structure, explorations of time, and their current explorations.

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Berkeley RADICAL

Saturday, November 21, 1:00 p.m.

Community Workshop: Devised Theater

Venue TBA

Program: Members of the Rude Mechs present a workshop for community members. Visit calperformances.org for further information.

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Berkeley RADICAL
Monday, November 16, Time TBA
Rude Mechs/*Stop Hitting Yourself* and
Trajal Harrell/*The Ghost of Montpellier Meets the Samurai*
Symposium

The Magnes Collection
2121 Allston Way, Berkeley

Program: Bringing together Cal Performances' ReVisions theme with the Arts Research Center's ongoing interest in time-based art, this forum includes members of the experimental theater company the Rude Mechs and choreographer Trajal Harrell, with curators and critics to discuss making of genre-crossing new work, including the role of experimentation and curation.

Additional Rude Mechs Residency details TBA.

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Thursday–Saturday, November 19–21 at 8:00 p.m. Zellerbach Playhouse, UC Berkeley Campus
Bancroft Way at Dana Street, Berkeley

Theater
Stop Hitting Yourself
The Rude Mechs

Program: The Austin-based theater troupe the Rude Mechs makes its Cal Performances debut with *Stop Hitting Yourself*, a playful meditation on modern decadence and human nature. This genre-defying work premiered last season to rave reviews and made *Time Out New York's* Best of 2014 list. "The Rude Mechs perform with an ease and depth reflective of their 20-year history" (*The Village Voice*).

Tickets: Priced at \$76.00 and subject to change. They are available through the Cal Performances Ticket Office at Zellerbach Hall, at (510) 642-9988, at calperformances.org, and at the door.

Trajal Harrell/ *The Ghost of Montpellier Meets the Samurai*
More November 2015 and March 2016 Residency activities to be announced

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Berkeley RADICAL
Friday, November 13 at 4:00 p.m.
Round Table Discussion

Venue and time TBA

Program: A round table discussion with Trajal Harrell and the UC Berkeley dance community hosted by the Dance Studies Working Group. Open to the public.

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Berkeley RADICAL
Saturday, November 14, Time TBA
Round Table Discussion

ODC Theater
San Francisco

Program: A discussion with Trajal Harrell, San Francisco choreographers and dance community.

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Friday, March 18, at 8:00 p.m.
Saturday, March 19 at 2:00 p.m.

Zellerbach Playhouse, UC Berkeley Campus
Bancroft Way at Dana Street, Berkeley

Dance

The Ghost of Montpellier Meets the Samurai
Trajal Harrell

Program: In his latest work, the inventive and irreverent choreographer Trajal Harrell explores the human passion for art, through an imaginary meeting between a *butoh* dance pioneer, a leader of the French *Nouvelle danse* movement, and an influential New York theater impresario. *The Ghost of Montpellier Meets the Samurai* features eight dancers in a collage of dance, song, and dramatic text.

Tickets: Priced at \$48.00 and subject to change. They are available through the Cal Performances Ticket Office at Zellerbach Hall, at (510) 642-9988, at calperformances.org, and at the door.

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Details can be found at calperformances.org

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