

**CONTACTS:** Louisa Spier  
Cal Performances  
510-643-6714  
lspier@calperformances.org

Eric Latzky  
Culture | Communications NY  
212-358-0223  
[eric@elccny.com](mailto:eric@elccny.com)

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**CAL PERFORMANCES AT UC BERKELEY  
2016–17 SEASON  
#BerkeleyRADICAL**

**MARK MORRIS DANCE GROUP** to open season with  
World Premiere of *LAYLA AND MAJNUN*  
with music performed by **THE SILK ROAD ENSEMBLE**  
with **ALIM QASIMOV** and **FARGANA QASIMOVA**,  
sets and costumes by **HOWARD HODGKIN**, Cal Performances Co-Commission  
September 30–October 2

**ESA-PEKKA SALONEN** and **PHILHARMONIA ORCHESTRA OF LONDON**  
featuring five works by Stravinsky  
October 7–9

Second Berkeley RADICAL Season to embrace three strands of artistic exploration:  
**INCLUSION, INNOVATION, IMMERSION**

**INCLUSION**

**THE NILE PROJECT** musical communities gathered around shared water;  
**KRONOS QUARTET** performs Serbian and Armenian compositions;  
**BLACK ARM BAND**'s musical *DIRTSONG* deals with Aboriginal struggle;  
Mark Morris' *LAYLA AND MAJNUN* explores forbidden love

**INNOVATION**

Re-imagination, fresh ideas from established artists, future directions –  
**ROBERT WILSON** and **MIKHAIL BARYSHNIKOV** – *LETTER TO A MAN*,  
Cal-Performances Co-Commission and West Coast Premiere;  
**JOHN ADAMS** at 70 – *AVAILABLE LIGHT* restaging  
with **FRANK O. GEHRY** and **LUCINDA CHILDS**,  
Cal Performances Co-Commission;  
**STEVE REICH** at 80 – **ENSEMBLE SIGNAL** performs the US Premiere  
of *Runner*, Cal Performances Co-Commission;  
**KIDD PIVOT** and **ELECTRIC COMPANY THEATRE**: *BETROFFENHEIT*,  
collaboration of **CRYSTAL PITE** and **JONATHON YOUNG**

**IMMERSION**

Deep explorations of composers and musical genres –  
**BEETHOVEN** – **TAKÁCS QUARTET** and the complete String Quartet Cycle;  
**STRAVINSKY** – Five works with **ESA-PEKKA SALONEN**

and **PHILHARMONIA ORCHESTRA OF LONDON**;  
Season-long celebration of the Human Voice with 11 different choirs, ensembles,  
and soloists, including **JOYCE DIDONATO**, **ENSEMBLE BASIANI**, **MIAH  
PERSSON** and **FLORIAN BOESCH** with pianist **MALCOLM MARTINEAU**,  
**VIENNA BOYS CHOIR**, **THE NILE PROJECT**, **CAPPELLA SF**,  
**CHOIR OF TRINITY WALL STREET**, **CHOIR OF KING'S COLLEGE  
CAMBRIDGE**, **ANNE HAMPTON CALLAWAY**, **TALLIS SCHOLARS**, and  
**MAHMOUD AHMED & TRIO DA KALI** in **AFROPOP SPECTACULAR**

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**YO-YO MA** and **THE SILK ROAD ENSEMBLE**  
Hearst Greek Theatre, August 18, 2016

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**PHILHARMONIA BAROQUE ORCHESTRA** and **CHORALE**  
World Premiere production of Rameau's opera-ballet,  
***LE TEMPLE DE LA GLOIRE (TEMPLE OF GLORY)***  
Cal Performances Co-Production  
April 28–30, 2017

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Spectrum of additional performances, representing a range of genres, disciplines,  
and ideas, to be presented throughout the 2016–17 season including:

**MUSIC**

Julia Wolfe's ***ANTHRACITE FIELDS*** with **BANG ON A CAN ALL-STARS**;  
**WYNTON MARSALIS** and the **JAZZ AT LINCOLN CENTER ORCHESTRA** at  
Oakland's Paramount Theatre; **MYRA MELFORD & SNOWY EGRET**;  
**MARIA SCHNEIDER ORCHESTRA**; **ZAKIR HUSSAIN** with **NILADRI KUMAR**

Recitals by:

**EMANUEL AX**, **DENIS MATSUEV**, and **LUCAS DEBARGUE**;  
**JEFFREY KAHANE**; **MILOŠ**; **DAVID FINCKEL** and **WU HAN**

Early Music:

**JORDI SAVALL** and **HESPÈRION XXI**;  
**AKADEMIE FÜR ALTE MUSIK BERLIN**;  
**NICOLA BENEDETTI** and **VENICE BAROQUE ORCHESTRA**

**DANCE**

**SCOTTISH BALLET**'s ***A STREETCAR NAMED DESIRE***;  
**CULLBERG BALLET** presents Deborah Hay's ***Figure a Sea***;  
**ALVIN AILEY AMERICAN DANCE THEATER**;  
**BALÉ FOLCLÓRICO DA BAHIA**;  
**LES BALLETS TROCKADERO DE MONTE CARLO**;  
**RIOULT DANCE NY**

**BEYOND**

**FILTER THEATRE** in association with the **ROYAL SHAKESPEARE COMPANY**;  
**HAVANA CUBA ALL-STARS**;  
**SHANGHAI ACROBATS OF THE PEOPLE'S REPUBLIC OF CHINA**;  
**KODO**; **THE 7 FINGERS (LES 7 DOIGTS DE LA MAIN)**

Berkeley, CA: April 19, 2016—**Cal Performances'** board of trustees chair **Gail Rubinfeld** and executive and artistic director **Matías Tarnopolsky** today announce the 2016–17 season, featuring two world premieres, four co-commissions, return engagements with world-class performing artists, and the second season of Berkeley RADICAL. Under the banner of Berkeley RADICAL, artists, curators, UC Berkeley faculty, and other noted figures create imaginative, immersive programs to enhance the commissioning, creation, and presentation mission of Cal Performances with the aspiration to increase artistic literacy for the next generation and beyond.

To open the 2016–17 season, September 30–October 2, 2016, Cal Performances presents the world premiere of *Layla and Majnun*, the next major, full-length work by choreographer **Mark Morris**, with sets and costumes by British artist **Howard Hodgkin**, and music performed by **The Silk Road Ensemble** joined by Azerbaijan's leading *mugham* vocalists, **Alim Qasimov** and **Fargana Qasimova**. *Layla and Majnun* is a classic story of forbidden love most notably expressed by the great Persian poet Nizami Ganjavi. Cal Performances is proud to serve as the lead commissioner for *Layla and Majnun*, and as the Mark Morris Dance Group's longtime West Coast home—this production marks the company's 13th world premiere presentation at Cal Performances. One week later, October 7–9, 2016, Cal Performances welcomes back, from London, **Philharmonia Orchestra** and its principal conductor and artistic advisor, **Esa-Pekka Salonen**, for a three-concert residency including performances of five Stravinsky works over two nights.

Berkeley RADICAL's three strands of artistic exploration—INCLUSION, INNOVATION, and IMMERSION—will traverse the full range of Cal Performances' 2016–17 season, including main stage presentations at Zellerbach Hall, Zellerbach Playhouse, and Hertz Hall, plus related programming at additional on- and off-campus venues. Each strand of artistic exploration joins traditional disciplines with contemporary forms, encouraging audiences to re-imagine conventional ideas of the performing arts. The performances will be complemented with related academic symposia, public programs, education programs, and

## Cal Performances 2016–17 Season Announcement

community interactions that connect Cal Performances with the singular learning environment of the University of California, Berkeley.

Addressing one of the most immediate issues in our society today, the INCLUSION strand embraces the idea that in an idealized world of the arts, no person, group, or art form is excluded. In our concert halls and theaters we are all equal; sharing a performance is among the most democratizing acts in our society. Four programs, from across oceans and genres, tell stories about diverse worlds through the lenses of distinct artistic disciplines. **The Nile Project**, February 18, 2017, draws musical communities together around a shared, precious resource: water; **Kronos Quartet** presents commissioned works by three diverse composers from its *Fifty for the Future* commissioning project, for which Cal Performances is a Legacy Partner, December 3, 2016; from Australia, **Black Arm Band** places the Aboriginal struggle at the center of a musical theater work, *Dirtsong*, February 12, 2017; **Mark Morris’ Layla and Majnun** considers the universal theme of love and desire, September 30–October 2, 2016.

The second season-long strand, INNOVATION, tracks and joins a group of established innovators, some celebrating key milestones, by exploring their new ideas and gaining insights into novel directions in contemporary performance. Part celebration of trailblazing artistic discovery, part retrospective, the INNOVATION events encompass new commissions and a major restaging, and a rare collaboration by two visionary theater artists. Contemporary legends **Robert Wilson** and **Mikhail Baryshnikov** unite for a new creation, co-commissioned by Cal Performances, *Letter to a Man*, based on the diaries of Vaslav Nijinsky, in its west coast premiere November 10–13, 2016; to celebrate **John Adams’** 70th birthday, the composer’s 1980s collaboration with architect **Frank O. Gehry** and choreographer **Lucinda Childs**, *Available Light*, is revived in a Cal Performances co-commissioned restaging, February 3–4, 2017; **Steve Reich**, at 80, presents fresh ideas with **Ensemble Signal’s** American premiere performance of *Runner*, January 29, 2017, co-commissioned by Cal Performances; Canadian choreographer **Crystal Pite** and her company **Kidd Pivot** join with theater artist **Jonathon Young** and his **Electric Company Theatre** in the shattering *Betroffenheit*, March 10–11, 2017.

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The third strand, IMMERSION, embraces in-depth connection through the creative experience of a single composer or musical genre. By diving deeply into an artist’s work over time, or experiencing a broad view of a single genre, new perspectives on classical forms emerge. From Beethoven, there is the complete String Quartet Cycle, performed by the **Takács Quartet**, (October 15–16, 2016; March 4–5; and April 8–9, 2017); and from Stravinsky, five symphonic works brought to life by **Esa-Pekka Salonen** and **Philharmonia Orchestra of London**, during their residency October 7–9, 2016. The orchestra performs *The Rite of Spring*, *Symphonies of Wind Instruments*, and *Agon* on October 8, and on October 9, a recreation of one of the very first concerts that opened Zellerbach Hall in May of 1968—of Stravinsky’s *Symphony of Psalms* and *Oedipus Rex*—when the composer himself was in attendance.

As part of the IMMERSION strand, Cal Performances celebrates the human voice, with contributions from a wide range of international artists and styles, reflecting the range of human experience. In addition to vocally-driven projects such as The Nile Project, *Le Temple de la gloire (Temple of Glory)*, *Layla and Majnun*, and *Anthracite Fields*, four internationally acclaimed choirs visit for the Choral Festival, including two all-male choirs—Georgia’s **Ensemble Basiani**, October 21, 2016, and the **Choir of King’s College, Cambridge**, March 24, 2017—plus **Cappella SF** performing works by 20th-century masters, April 22, 2017; and holiday season programs by the **Vienna Boys Choir**, November 26, 2016, and the **Choir of Trinity Wall Street** and **Trinity Baroque Orchestra** (Handel’s *Messiah*), December 10, 2016. Renowned mezzo-soprano **Joyce DiDonato** sings Baroque arias with **Il pomo d’oro**, December 4, 2016; and the **Tallis Scholars** return on April 7, 2017. Soprano **Miah Persson** and tenor **Florian Boesch** sing Schumann with pianist **Malcolm Martineau**, March 19, 2017, and jazz/cabaret vocalist **Ann Hampton Callaway** sings Sondheim, April 13, 2017. The latest edition of the **Afropop Spectacular**, November 4, 2016, features Mali’s all-star *griot* ensemble, **Trio da Kali**, and renowned Ethiopian vocalist **Mahmoud Ahmed**.

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“Through Berkeley RADICAL Cal Performances reaches deeply into our 2016–17 season with a spirit of adventure and discovery—a portal into a dynamic, evolving future of the performing arts,” commented executive and artistic director Matías Tarnopolsky. “Over the past year we have considered the possibilities and platforms, and all aspects of our artistic and administrative process, to bring Berkeley RADICAL to life. Inherent in Berkeley RADICAL is the drive to join Cal Performances’ creations and presentations with the extraordinary academic and intellectual resources of UC Berkeley, and open more doors to the greater Bay Area communities—to encourage artistic literacy and connect anew with our constituencies, and to ignite fresh excitement for the performing arts for the next generation. Beauty, form, inquiry, classical masterpieces, new ideas, and more come together throughout the 16-17 season at Cal Performances, yielding fresh perspectives and new points of entry.”

In addition to the artists and works featured in the Berkeley RADICAL strands, Cal Performances will present leading innovators and artists from the diverse worlds of music, dance, and theater, as well as productions that blend performing arts genres.

**Philharmonia Baroque Orchestra and Chorale** performs the world premiere of a fully staged production of Rameau’s rarely performed opera-ballet, *Le temple de la gloire* (*Temple of Glory*), with libretto by Voltaire, joined by leading proponents of period dance, the **New York Baroque Dance Company**, April 28–30, 2017. This Cal Performances co-production is the first complete production of Rameau’s original unpublished manuscript—acquired by UC Berkeley’s Hargrove Music Library—since its premiere at Versailles in 1745.

The 2016–17 season offers music that spans jazz, world, and new music, solo and chamber recitals, including virtuosi bringing fresh perspective to classic works, and innovators composing adventurous new music. Cellist **Yo-Yo Ma** performs with **The Silk Road Ensemble** in a special Greek Theatre concert on August 18, 2016, following in the tradition of presenting music at the outdoor theater that Cal Performances has resurrected in recent years. **Bang on a Can All-Stars** joins with **Cappella SF** for a performance of founding member **Julia Wolfe**’s Pulitzer Prize-winning oratorio, *Anthracite Fields*, February 26, 2017. And pianist **Myra Melford**—a Guggenheim fellow, Doris Duke artist, and professor in the

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UC Berkeley Department of Music—performs *Language of Dreams*, an immersive work of music, video, and narration, with her exceptional ensemble, **Snowy Egret**, November 19, 2016.

The Montenegrin guitarist **Miloš** is joined by a small ensemble for classical works, standards, and arrangements of Lennon and McCartney, March 25, 2017; and *tabla* virtuoso **Zakir Hussain** performs a duo concert with innovative *sitar* master **Niladri Kumar**, October 26, 2016. Cal Performances' audience favorites, cellist **David Finckel** and pianist **Wu Han** play classics of the repertoire, by Bach, Beethoven, and Rachmaninoff, November 20, 2016; and Catalan *gamba* player **Jordi Savall** and **Hespèrion XXI** explore the vibrant musical exchange of ideas in Europe in the 16th and 17th centuries, January 27, 2017.

Piano recitals this season include return visits by artists in imaginative programs: **Emanuel Ax** performs Chopin, Schubert, and a new work he commissioned from **Samuel Adams**, January 22, 2017; and **Jeffrey Kahane** matches Schubert with new and recent works by his son **Gabriel Kahane** and **Timo Andres**, March 12, 2017. **Lucas Debargue** makes his Cal Performances debut with a program featuring works by Scarlatti and Ravel, February 12, 2017; as does Russian pianist **Denis Matsuev**, in a program with Prokofiev at its center, October 23, 2016. **Saleem Abhoud-Ashkar** performs and four of Beethoven's piano sonatas April 21, 2017.

Two leading big bands headline the 2016–17 season's jazz programming. The **Jazz at Lincoln Center Orchestra**, led by trumpeter **Wynton Marsalis**, performs its fleet brand of hard swinging classic jazz at Oakland's historic Paramount Theatre, September 29, 2016, in a partnership that expands upon Cal Performances' long history of engagement with the Oakland community. Visionary bandleader and composer **Maria Schneider** brings her award-winning 17-member jazz orchestra to Zellerbach Hall on February 19, 2017.

Several accomplished ensembles breathe new life into beloved masterworks. Violin star **Nicola Benedetti** performs Vivaldi's *The Four Seasons* with the **Venice Baroque Orchestra**, February 24, 2017, and the esteemed **Akademie für Alte Musik Berlin** returns with an

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exuberant program of Baroque works, March 11, 2017. The powerful **National Symphony Orchestra of Ukraine** performs Prokofiev's Piano Concerto No. 3 with Ukrainian pianist **Alexei Grynyuk**, March 26, 2017.

The panoramic international dance world is represented this season through longstanding Cal Performance partners and first-time visitors. Brazil's famed folkloric dance and music ensemble, **Balé Folclórico da Bahia**, honors the African roots of Brazilian culture March 5, 2017. Sweden's **Cullberg Ballet** perform *Figure a Sea*, the by acclaimed choreographer **Deborah Hay** for 21 dancers, October 22–23, 2016, with a score by **Laurie Anderson**. **RIOULT Dance NY** devotes an entire evening to works set to the music of Johann Sebastian Bach, May 6–7, 2017. And **Scottish Ballet** performs its riveting new take on Tennessee Williams' Southern Gothic melodrama, *A Streetcar Named Desire*, choreographed by **Annabelle Lopez Ochoa** with direction by **Nancy Meckler**, May 10–12, 2017.

**Les Ballets Trockadero de Monte Carlo** returns with its brilliant form of cross-dressing ballet parody, March 3–4, 2017; and the beloved **Alvin Ailey American Dance Theater** continues its long and fruitful association with Cal Performances, a relationship now into its fifth decade, with its annual residency, March 14–19, 2017.

Events from a world of cultures, traditions, and aesthetics enrich the 2016–17 season. With *Cuban Nights*, the **Havana Cuba All-Stars** evoke the golden era of Cuban dancehalls, specializing in the vintage acoustic sounds of traditional Cuban *son*, November 18, 2016. From China comes the daring **Shanghai Acrobats of the People's Republic of China** in a colorful, kinetic spectacle, September 10, 2016; and **Kodo**, Japan's foremost *taiko* drumming ensemble, features the troupe's male drummers in *Dadan*, January 28–29, 2017.

Two companies this season infuse traditional theater with new energy and ideas. Britain's highly regarded **Filter Theatre** makes its West Coast debut with a radically re-imagined production of Shakespeare's *Twelfth Night*, commissioned by the **Royal Shakespeare Company**, March 22–26, 2017; and Montreal's **The 7 Fingers (Les 7 Doigts de la Main)**

exquisitely marries classical theater and circus arts in its latest production, February 9–11, 2017.

## **SUBSCRIPTIONS AND TICKET INFORMATION**

Subscription ticket packages for Cal Performances' 2016–17 season go on sale today at noon at [calperformances.org](http://calperformances.org), 510-642-9988, and at the Ticket Office in Zellerbach Hall. Tickets for individual Cal Performances events go on sale on August 9, 2016.

## **ARTISTIC LITERACY, EDUCATION, AND COMMUNITY EVENTS**

Through Berkeley RADICAL, Cal Performances supports artistic literacy on par with verbal and numerical literacy and promotes universal artistic literacy through all its community and education programming. With a unified approach, Cal Performances places audiences of all ages within the artistic process, inviting both the experienced and the neophyte to engage and connect meaningfully with works of art. Such programs populate the season in K–12 classrooms, community events, and campus residencies.

With support from and in collaboration with The Andrew W. Mellon Foundation, Cal Performances partners with UC Berkeley faculty to create innovative curricula in UC Berkeley classrooms. Through full-credit courses, performances during the season are integrated with academic disciplines, among them English and comparative literature, business, music, dance, global studies, and other disciplines.

In the K–12 education milieu, teachers, and students participate in the season through the Cal Performances Classroom, a selection of activities that includes SchoolTime performances, Cal Performances Teacher Workshops, AileyCamp, master classes with visiting artists, and multiple teaching artist classroom visits both before and after students attend performances at Zellerbach Hall. Lifelong learners find engagement in Cal Performances' free, community events and related activities.

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In October, as part of their Berkeley RADICAL residency and world premiere of *Layla and Majnun*, members of **Mark Morris Dance Group** and **The Silk Road Ensemble** will participate in a symposium about the challenges of performing a culturally specific work in a cross-cultural collaboration, and serve as the centerpiece of Cal Performances' semi-annual educators conference; and **Esa-Pekka Salonen** will share his responses to Stravinsky in performances, talks, and other forums. **The Kronos Quartet/ *Fifty for the Future*** presentation in December includes a composer forum and artist talk. In February, artists of **The Nile Project** host a community discussion and jam session, and in April, **Philharmonia Baroque Orchestra** and **New York Baroque Dance Ensemble** offer a listening party and symposium to complement its performances of Rameau's *Le temple de la gloire (Temple of Glory.)* Throughout its nine-month season, Cal Performances offers pre- and post-performance talks, panel discussions and symposia, community workshops and classes, master classes, artist-hosted events, WhimsiCAL pop-up surprise performances, and numerous opportunities for those interested in the performing arts to learn from and connect with the world's most significant artists.

Digital dissemination of music, harvested ideas, and learning will continue. On social media platforms, conversation can be found at #BerkeleyRADICAL. Visit Cal Performances on [Facebook](#), [Twitter](#), [Instagram](#), [YouTube](#), and at [calperformances.org](http://calperformances.org).

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