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## CAL PERFORMANCES ANNOUNCES 2014/15 SEASON

SEASON HIGHLIGHTS INCLUDE YO-YO MA PERFORMING SOLO BACH AT THE GREEK THEATRE; THREE-CONCERT RESIDENCY WITH SAINT PAUL CHAMBER ORCHESTRA; NETIA JONES' ACCLAIMED *CURLEW RIVER* FROM THE BARBICAN CENTRE; DVOŘÁK'S *STABAT MATER* WITH CONDUCTOR JIŘÍ BĚLOHLÁVEK; PREMIERE RUN OF GRAEME MURPHY'S *SWAN LAKE* WITH THE AUSTRALIAN BALLET; MIKHAIL BARYSHNIKOV AND WILLEM DAFOE IN ROBERT WILSON'S *THE OLD WOMAN*; SASHA WALTZ & GUESTS IN SCHUBERT'S *IMPROMPTUS*; AND PANDIT CHITRESH DAS' *SHIVA*

MAJOR PROJECTS EXPLORING THE INTERSECTIONS OF MUSIC, DANCE, AND THEATER WITHIN SOCIETY INCLUDE SOUTH AFRICA'S HANDSPRING PUPPET COMPANY; THE NILE PROJECT; MUSIC AND POETRY OF THE GREAT WAR WITH IAN BOSTRIDGE AND CANTUS; STEVEN SCHICK WITH SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS; AND PAUL DRESHER ELECTRO-ACOUSTIC BAND

Internationally acclaimed artists returning include The Tallis Scholars in two concerts; Christian Tetzlaff; Gidon Kremer; Audra McDonald; Kronos Quartet with Wu Man; Takács Quartet; Mark Morris Dance Group and Music Ensemble; and Théâtre de la Ville

### *PLUS*

Cal Performances debut appearances by pianists Pierre-Laurent Aimard, Olli Mustonen, Tamara Stefanovich, and Jorge Federico Osorio; jazz greats Mavis Staples, Cassandra Wilson, and Donal Fox Trio

Berkeley, CA, April 29, 2014—Executive and Artistic Director **Matías Tarnopolsky** today announced **Cal Performances'** 2014/15 Season, a year-long journey featuring the world's finest internationally acclaimed performers in music, dance, and theater.

Unique in the performing arts world, the breadth and scope of programming at Cal Performances is shaped by both its location at the heart of one of the world's greatest public universities and by the Bay Area's diverse community of cultural and creative thinkers. Intellectually curious audiences and collaborators, on campus and off, create an atmosphere

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where complex, deeply provocative works of art can be mounted in their most optimum light. Among the many presentations this season are **Benjamin Britten's *Curlew River*** co-commissioned with the UK's Barbican Centre; a three-concert residency with **Saint Paul Chamber Orchestra** focusing on the music of John Adams; **Jiří Bělohlávek** leading the **Czech Philharmonic Orchestra** and **Prague Philharmonic Choir** in Dvořák's *Stabat Mater*, a perfect pairing given the orchestra's long connection to Dvořák who conducted the ensemble's debut performance in 1896; **The Australian Ballet's** premiere run of Graeme Murphy's iconic *Swan Lake* set to Tchaikovsky's sumptuous score; Robert Wilson's production of *The Old Woman* starring **Mikhail Baryshnikov** and **Willem Dafoe**; **Théâtre de la Ville's** production of Pirandello's absurdist comedy, *Six Characters in Search of an Author*; renowned German choreographer **Sasha Waltz & Guests** returning after more than a decade in a program of Schubert's *Impromptus*; and **Pandit Chitresh Das' *Shiva***, a work by the world's premier practitioner of the classical *kathak* tradition of northern India.

The 2014/15 Season features an unparalleled commitment to contemporary music with more than 20 compositions of varying styles, instrumentation, and subject matter premiering in Berkeley. Cal Performances collaborates with **Steven Schick** and the **San Francisco Contemporary Music Players** to bring *Project TenFourteen* to Hertz Hall over four evenings throughout the season. (Watch an exclusive video.) Interspersed with other modern masterpieces, new works from ten composers, including George Crumb, Ken Ueno, Du Yun, Agata Zibel, and Gabriela Ortiz, will receive their premieres. Those works will be presented alongside contemporary masterpieces from Harrison Birtwistle, Edgard Varèse, and Luciano Berio. Schick returns to Berkeley in June 2015 as Music Director of **Ojai North** in the fifth season of Cal Performances' collaboration with the legendary Ojai Music Festival. **Paul Dresher** and **Amy X Neuburg** also perform newly commissioned pieces from ten composers in the world premiere of a multimedia work entitled *They Will Have Been So Beautiful: Songs and Images of Now*. Dresher's inspiration was an essay on the impact of art on the human soul written by a 29-year-old San Quentin inmate incarcerated for life. Cal Performances' Artists in Residence **Kronos Quartet** return with *pipa* virtuoso **Wu Man** in a program celebrating the 80th birthday of California maverick Terry Riley. **Eco Ensemble** presents a varied program at Hertz Hall, including a world premiere from Guggenheim Fellow and UC Berkeley alumnus Aaron Einbond in anticipation of their visit to the 2014

Venice Biennale. In addition, pianist **Pierre-Laurent Aimard**, a founding member of Pierre Boulez's groundbreaking Ensemble Intercontemporain will debut at Cal Performances, with pianist Tamara Stefanovich, to perform Boulez's complete works for solo piano and his four-hander, *Structures*.

Following the success of the 2013/14 Season's World War I exploration, several major projects in the 2014/15 Season illuminate the connection of the performing arts to society, politics, and culture, deepening understanding of issues such as the environment, incarceration, immigration, and reconciliation. Demonstrating this point, **The Nile Project** brings together more than a dozen instrumentalists and vocalists from Sudan, Egypt, Eritrea, Ethiopia, and Uganda to create a new body of music and understanding. Finding common ground is one of the first steps to overcoming an intractable problem: the lack of sustainability in the Nile ecosystem. Curated by San Francisco-based ethnomusicologist **Mina Girgis**, The Nile Project explores how music can inform and inspire audiences. Cal Performances participates as a co-commissioner for the reconstruction of the **Handspring Puppet Company's** *Ubu and the Truth Commission*. Written by Jane Taylor, directed by William Kentridge, and featuring puppets by Adrian Kohler and Basil Jones, this landmark work from South Africa combines animation, live actors, music, and puppets to convey a story of the apartheid regime through the findings of the Truth Commission. The World War I focus continues until the end of this centenary year, with tenor **Ian Bostridge** giving a recital of songs and poetry, from pieces by soldier-composers to Britten's setting of poems about children in wartime. The nine-member vocal ensemble **Cantus** performs *All Is Calm*, a work that recalls Christmas Day, 1914, when Allied forces and German soldiers laid down their arms for an impromptu holiday truce.

Nurturing lifetime relationships with performing artists and exploring the many facets of their musical and broader artistic lives is a long-held value at Cal Performances. Continuing the journey next year are artists **Yo-Yo Ma**, who returns twice, once in recital at the Greek Theatre and once as part of the inaugural season of Cal Performances' Berkeley Talks speaker series; **Jordi Savall**, in a program exploring 17th century Sephardic and Armenian musical traditions; Cal Performances' Award of Distinction in the Performing Arts winner **Mark Morris**, with a program featuring five Bay Area premieres, one West

Coast premiere, and an encore performance of *Spring, Spring, Spring*, which received its world premiere at Cal Performances in June 2013; the **Takács Quartet** with pianist **Marc-André Hamelin**; **Alvin Ailey American Dance Theater**, a company beloved to Berkeley audiences since the 1960s; and two evenings with **The Tallis Scholars**, including one featuring *Spem in alium*, directed by Peter Phillips, with a UC Berkeley student choir performing the work alongside The Tallis Scholars. Throughout the years, Cal Performances' audiences have had the joy and privilege of being a part of these artists' bodies of work from the newest ventures to established masterpieces. Violinist **Jennifer Koh**, who performed in Berkeley in 2012 as the first woman to play the title role in *Einstein on the Beach*, will make her second appearance on campus in a recital that includes a new Cal Performances co-commission by Pulitzer Prize-winning composer John Harbison.

The 2014/15 Season marks the fifth year of **Ojai North**, Cal Performances' annual partnership with Ojai Music Festival. The 2015 Festival will explore the musical interests of percussionist, conductor, teacher, and author **Steven Schick**. He collaborated on the production of George Crumb's *The Winds of Destiny* at the 2011 Festival as well as on John Luther Adams's *Inuksuit* at the 2012 Festival. The upcoming 2014 Ojai Music Director is pianist, writer, MacArthur Fellow, and Avery Fisher Prize-winner **Jeremy Denk** known for his multi-faceted musical curiosity. The festival centerpiece will be the Bay Area premiere of a new comic opera, co-commissioned by Cal Performances, *The Classical Style: An Opera (of Sorts)* by Pulitzer Prize-winning composer Steven Stucky to a libretto by Denk, conducted by Robert Spano (June 19-21).

Beyond stage performances, Cal Performances is equally focused on the University and the greater Bay Area communities, forging relationship between artists and audiences to extend the reach and power of the performing arts. A record number of planned artist residencies in the 2014/15 Season include the Saint Paul Chamber Orchestra; Britten's *Curlew River*; Mikhail Baryshnikov and Willem Dafoe in *The Old Woman*; The Tallis Scholars; Pandit Chitresh Das, and Alvin Ailey American Dance Theater. Each artist or ensemble will participate in various activities at UC Berkeley and in the community, including class visits, Artist Talks, lecture demonstrations, master classes, SchoolTime performances, and much more. For example, the *Ubu and the Truth Commission* residency is planned in partnership with

the University's Theatre, Dance and Performance Studies department and the Doreen B. Townsend Center for the Humanities. Playwright Jane Taylor and director and internationally-renowned visual artist William Kentridge will spend time on campus working with students. The Nile Project residency will stretch across campus with partnerships including one with The Center for Middle Eastern. This groundbreaking project will include courses, symposia, community workshops, a SchoolTime performance for Bay Area K-12 students, and Cal Performances in the Classroom school visits.

In another example of Cal Performances' commitment to creating unique arts experiences for UC Berkeley students, Spring 2014 ushered in four academic courses supported by a grant from the Andrew W. Mellon Foundation and based on Cal Performances' season. Professors from the Graduate School of Journalism and the departments of English, Music, and Theater, Dance, and Performance Studies have created new courses that integrate the performing arts into the curriculum that involves students attending a variety of performances. The five-year grant will allow hundreds of students to experience the performing arts in a deep and profound way, including transformative encounters with leading performers. Additionally, Cal Performances' commitment to the University's cultural and academic mission includes student fellowships and internships, opportunities to attend performances as part of coursework, significant discounts on performance tickets, performance opportunities through Student Musical Activities, and master class opportunities for music, dance, and theater students.

"We have a tremendous 2014/15 Season," said Matías Tarnopolsky. "Through its unforgettable performances, this programming truly emblemizes our values of Artistic Excellence, Accessibility, and Advocacy, taking audiences on a journey around the world of the performing arts in the company of great artists. These performances give voice to issues central to our wider world and society. Additionally, we continue our exploration of the different facets of great artists' work—be it Yo-Yo Ma performing solo Bach at the Greek Theatre in the summer and then delivering a lecture in the fall or Ian Bostridge as a recitalist and an opera singer, realizing Mina Girgis's The Nile Project or our focus on the music of John Adams. I believe that this kind of inspiring, deeply relevant work, is a central responsibility of Cal Performances."

## CAL PERFORMANCES 2014/15 SEASON BY SERIES

### SPECIAL EVENTS

Cal Performances' 2014/15 Season includes Special Events on both grand and intimate scales. Any concert by **Yo-Yo Ma** promises to be spectacular, but here, Ma performs the repertoire that made him a star more than 30 years ago—his recordings of Bach's unaccompanied cello suites that became an instant classic. He re-recorded them in a series of award-winning videos in 1997, and he returns to perform selections at the incomparable setting of the Greek Theatre (Aug. 12).

This season brings another rare opportunity for Cal Performances audiences to experience the theatrical creations of **Robert Wilson**, after the 2012 revival of *Einstein on the Beach*. A Cal Performances co-commission *The Old Woman* stars **Mikhail Baryshnikov** and **Willem Dafoe** in a surreal marriage of abstract storytelling and pitch-black comedy, based on an absurdist 1939 novella of the same name by Russian avant-garde author Daniil Kharms. "Bob [Robert Wilson] is very demanding," laughed Baryshnikov in an exclusive video interview for Cal Performances. "Willem and I helped each other. He helped me with delivery and certain dynamic suggestions, and I helped him a little bit with movement. We held each other's hands" (Nov. 21-23).

An acclaimed new Barbican Centre production of Benjamin Britten's 1964 opera *Curlew River*, starring British tenor **Ian Bostridge** and directed by renowned multimedia artist **Netia Jones**, makes its West Coast premiere in one of only three United States performances. Part *nob* theater and part medieval mystery play, *Curlew River* is a haunting work that explores themes of community, suffering, and redemption through the figure of a Madwoman and the loss of her child. The Barbican Centre premiere last fall earned five stars from every major London newspaper: "an involving, direct, unforgettable performance," said *The Guardian* (Nov. 14-15).

### DANCE

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Cal Performances' 2014/15 Dance series mixes top American companies with choreographic innovators from overseas. The dance season opens when **Mark Morris Dance Group** (MMDG) brings two distinct programs to Berkeley. MMDG is a longtime favorite with Cal Performances' audiences who are often first to see Morris's new works. The company will perform five premieres that represent the best of Morris's recent output: *The Muir* (2010), *Festival Dance* (2011), *A Wooden Tree* (2012), *Crosswalk* (2013), and *Jenn and Spencer* (2013) (Sept. 25-28). In addition, the company will reprise *Spring, Spring, Spring*, Morris's take on Stravinsky's *Rite of Spring* as performed by jazz trio The Bad Plus—a work that had its world premiere in Berkeley at 2013's Ojai North. This engagement continues Cal Performances' support of a great dancer, choreographer, director, and conductor, most recently exemplified by the celebrated world premiere of Cal Performances co-commission, *Acis and Galatea* (2014).

**The Australian Ballet** brings its signature work, Graeme Murphy's *Swan Lake*, to the Zellerbach Hall stage and the West Coast for the first time, accompanied by the Berkeley Symphony. After its 2002 premiere, Murphy's take on this iconic ballet became "one of the crowning jewels of The Australian Ballet's repertoire" (*Australian Stage*), perhaps in part because it casts off the story's magical trappings and makes Odette, Prince Siegfried, and the Baroness von Rothbart emotional analogues for Princess Diana, Prince Charles, and Camilla Parker-Bowles (Oct. 16-19).

In the tradition of great German expressionism practiced by such dancemakers as Pina Bausch and William Forsythe, **Sasha Waltz & Guests** arrives with a large-scale creation, *Impromptus* (2004). Founded in 1993 by its namesake, the Berlin-based company is an international, evolving collaboration of choreographic, visual, and musical guests known for their fearless artistic vision. *Impromptus* was Waltz's first dance built on the structure of a piece of classical music—in this case, four songs for mezzo-soprano composed by Franz Schubert. It features seven dancers, with music performed live by pianist **Cristina Marton** and mezzo-soprano **Ruth Sandhoff** (Oct. 24-25).

Chicago's **Joffrey Ballet**, which has pushed dance boundaries for more than 50 years, demonstrates its impressive reach with a varied program that opens with *Episode 31*

(2011), choreographed by Alexander Ekman and featuring a multimedia projection that brings the Windy City's lively street scene to Berkeley. Also on the program: *Round of Angels* (1983), created for the Joffrey Ballet by co-founder Gerald Arpino and set to music from Mahler's Fifth Symphony; and the West Coast premiere of *Son of Chamber Symphony* (2012), created by Australia-born choreographer Stanton Welch and set to music by John Adams (Mar. 14-15).

Annual residency of **Alvin Ailey American Dance Theater** completes the Dance series. During his three years of leadership, **Robert Battle** has introduced new choreographers, stretching and challenging his remarkable company. The 2014/15 Season will see the company's trademark mix of new works and Ailey classics (Apr. 21-26).

### THEATER

In addition to Robert Wilson's *The Old Woman* (Nov. 21-23), the Theater series runs the gamut from Europe to South Africa to outer space. Paris's **Théâtre de la Ville** returns after critical success of its production of Eugène Ionesco's *Rhinocéros* at Zellerbach Hall. This time, the famed company performs its "captivating and disturbing" (Télérama) production of Luigi Pirandello's *Six Characters in Search of an Author*, led by Artistic Director Emmanuel Demarcy-Mota which features a roving band of characters abandoned by the author (Nov. 7-8).

**The Intergalactic Nemesis** lands on the Zellerbach Hall stage with the next installment of its live-action trilogy, *Book 2: Robot Planet Rising*. The players bring their signature hybrid of radio play featuring live music, hundreds of sound effects, hand drawn visuals, and lots of drama (Mar. 6).

A co-commission of Cal Performances', the revival of **The Handspring Puppet Company's** *Ubu and the Truth Commission* casts a "surreal light on the heart of darkness and still manages to leave you with hope" (*The Washington Post*). The play by Jane Taylor examines the apartheid regime through the findings of the Truth Commission, exploring justice and reconciliation in one of the world's most shameful crimes against humanity. It is presented in partnership with UC Berkeley's Theater, Dance, and

Performance Studies department and will be part of a series of on-campus events honoring the life of Nelson Mandela (May 1-3).

### RECITAL

The Cal Performances 2014/15 Recital series welcomes 13 returning or first-time superlative vocalists and instrumentalists to its stages. Mexican-born pianist **Jorge Federico Osorio**, one of the world's foremost interpreters of Spanish and Latin American piano music, makes his Cal Performances debut in a program that includes rarely heard works by the Spanish composer Isaac Albéniz and Mexican composer Ricardo Castro. Osorio also performs Schubert's final Sonata in B-flat major (Nov. 2); audiences will have an opportunity for full immersion in the composer's late piano works one week prior, when the peerless **Richard Goode** returns to perform all three final sonatas (Oct. 26). A truly original performer returns to the Bay Area after a long absence when Finnish pianist **Olli Mustonen** plays Bach's *Goldberg Variations* in his first Cal Performances appearance (Feb. 15).

An inventive programmer as well as compelling performer, violinist **Jennifer Koh** presents the third installment in her *Bach and Beyond* series in her first Cal Performances recital. The program includes the Berio *Sequenza* for solo violin and a new work by John Harbison, co-commissioned by Cal Performances (Mar. 15).

Many of the vocalists featured this season are rarely heard in intimate recital contexts. Famed mezzo-soprano **Susan Graham** is joined by pianist **Malcolm Martineau**, himself a campus favorite who will coach young singers and accompanists in the Department of Music on the art of recital (Mar. 1). Decorated soprano **Audra McDonald**, a showstopper as Bess in the recent revival of *The Gershwins' Porgy and Bess* lends her commanding voice to musical theater selections and contemporary concert works (Dec. 6).

Lyric tenor **Matthew Polenzani** was warmly received last season in the title role of Offenbach's *Tales of Hoffman* at San Francisco Opera, and here he sings Liszt's French songs set to poems by Victor Hugo, and Samuel Barber's *Hermit Songs* based on writings by medieval Irish monks (Jan. 31). Continuing last season's World War I theme, British tenor **Ian Bostridge** presents an artfully curated program exploring the music and poetry of the

Great War, including songs by soldier composers George Butterworth and Ivor Gurney, as well as Weill's cycle on Whitman's *Leaves of Grass* (Apr. 12).

Collaborative ensembles also figure prominently this season. Most notable is a marathon recital of Pierre Boulez's solo piano works, by veteran Boulez interpreter **Pierre-Laurent Aimard**. The recital, performed in three parts with two intermissions, includes Boulez's groundbreaking serial pieces of the 1940s and the rigorous duo *Structures*, performed with Yugoslav pianist **Tamara Stefanovich** (Mar. 12).

Latvian violinist **Gidon Kremer** is joined by pianist **Daniil Trifonov**, for Philip Glass's restlessly hypnotic Sonata for Violin & Piano (2008), and Kremer plays the great Soviet composer Mieczyslaw Weinberg's austere and melancholic third violin sonata of 1979, which Kremer ranks alongside Bartók's solo violin sonata as one of the masterpieces for the instrument (Jan. 13).

The duo of violinist **Christian Tetzlaff** and pianist **Lars Vogt** presents all three Brahms violin sonatas, plus Webern's Four Pieces, which they will perform twice in the program (May 10). The husband and wife duo of cellist **David Finckel** and pianist **Wu Han** returns for a program of 20th century Russian chamber works by Prokofiev, Shostakovich, and Rachmaninoff, plus Scriabin's Five Préludes for solo piano (Mar. 8).

### CHAMBER MUSIC/ORCHESTRA

Cal Performances' annual Orchestra Residency enters its fourth season with a visit by the **Saint Paul Chamber Orchestra** in a three-concert mini-festival celebrating the work of composer John Adams. A defining Adams work for chamber orchestra figures prominently in each night's program, as do arrangements of Beethoven and Mahler, and works by Stravinsky, Hillborg, and Mozart. Rising star conductor Benjamin Shwartz is familiar to Bay Area audiences as the former Resident Conductor of the San Francisco Symphony and former Music Director of that symphony's Youth Orchestra. Here, he leads the Saint Paul for Adams's *Chamber Symphony*, paired with an arrangement of Mahler's Fourth Symphony (Mar. 22); and Anders Hillborg's *Peacock Tales* (Mar. 20). Swedish clarinet virtuoso

**Martin Fröst** makes his Berkeley debut as a soloist for Hillborg's Concerto and for Mozart's Clarinet Concerto (Mar. 20).

For one performance only, conductor **Jiří Bělohlávek** leads the **Czech Philharmonic Orchestra** and **Prague Philharmonic Choir** in one of the towering choral masterworks of their homeland, Dvořák's *Stabat Mater*. The Czech Philharmonic has long had a special connection to Dvořák, who conducted its debut performance in 1896 at the Rudolfinum in Prague, and this is one of only two United States performances of this seminal work. The other will take place at New York's Carnegie Hall (Nov. 9).

Cal Performances continues its commemoration of the centenary of the outbreak of World War I with *All is Calm: The Christmas Truce of 1914*, featuring the male vocal ensemble **Cantus** performing European carols and folk songs, recalling the hours on Christmas Day, 1914 when Allied forces and German soldiers spontaneously put aside their weapons and left their trenches to celebrate the holiday together (Dec. 4).

This year the **St. Lawrence String Quartet** celebrates 25 years as one of the premier American quartets. Their Cal Performances program features *Qobelet*, a haunting and meditative work inspired by *Ecclesiastes* that was composed for the St. Lawrence in 2011 by Argentine composer Osvaldo Golijov, as well as Haydn's *Emperor* quartet and Beethoven's String Quartet No. 14 in C-sharp minor, Op. 131 (Nov. 23). Perennial favorites, the **Takács Quartet** return for two concerts this fall, first with frequent collaborator, pianist **Marc-André Hamelin**, for a program that includes Franck's Piano Quintet (Oct. 12); and later in the season, for a late Beethoven quartet, No. 13 in B-flat major, Op. 130, and Mozart's String Quintet in G minor, for which they will be joined by violist **Erika Eckert** (Dec. 7).

The husband and wife duo of cellist **David Finckel** and pianist **Wu Han** returns for a program of 20th century Russian chamber works by Prokofiev, Shostakovich, and Rachmaninoff, plus Scriabin's Five Préludes for solo piano (Mar. 8).

## EARLY MUSIC

The artists performing in the 2014/15 Early Music series represent some of the most respected ensembles working today. Cleveland's celebrated **Apollo's Fire** returns, this time with **Apollo's Singers**, performing Monteverdi's *Vespers* for which their recordings have received wide praise (Nov. 13). For the second of their two concerts, **The Tallis Scholars** are joined by a choir of UC Berkeley students for two gems, Thomas Tallis' 40-voice motet *Spem in alium*, and Antoine Brumel's colossal *Missa Et ecce terrae motus* or 'The Earthquake' Mass, "one of the most breathtaking outbursts of the Renaissance imagination" (*The Independent*, London). This collaboration underscores the depth of artist interaction that Cal Performances offers UC Berkeley students (Apr. 10-11).

This season's Early Music programming further traverses the continents: **Les Arts Florissants** present a program of late 17th-century French *airs* by Lambert, Charpentier, Couperin and others, originally performed in the court of Louis XIV (May 1); and **Jordi Savall** returns with his ensemble Hespèrion XXI, joined by guests from Turkey, Armenia, Greece and Morocco, for selections drawn from *The Book of Science of Music*, a compilation of 17th Century Sephardic and Armenian music by Ottoman composer Dimitrie Cantemir (Feb. 20).

Richard Egarr directs the prestigious **Academy of Ancient Music** from the harpsichord for Bach's grand and graceful *Orchestral Suites* (Nov. 15). UC Berkeley professor and harpsichordist **Davitt Moroney** continues his multi-year exploration of Bach's keyboard works, this time with a program of fantasias and fugues, including his own completed version of the companion fugue to Bach's unfinished Fantasia in C minor (Mar. 28).

## NEW MUSIC

The Bay Area is a creative hotbed of contemporary music, with many gifted composers, several prominent ensembles, and a host of enthusiastic and educated listeners. **Steven Schick** and the **San Francisco Contemporary Music Players** will make four separate appearances in Hertz Hall as part of *Project TenFourteen*, a program of new compositions presented in partnership with Cal Performances. World premieres by ten composers—including new works by Ken Ueno of UC Berkeley, Laurie San Martin of UC Davis, and three pieces by the eminent George Crumb—are scheduled (Nov. 16, Jan. 25,

Feb. 22, Mar. 29).

**Paul Dresher Electro-Acoustic Band** and **Amy X Neuburg** celebrate 15 years of collaboration—and the 20th anniversary of the Electro-Acoustic Band—by commissioning new works from ten of their favorite composers, including Lisa Bielawa, Fred Frith, and Pamela Z. Each artist was asked to compose songs inspired by visual imagery, keeping in mind writer and photographer Diane Arbus’s quest “to discover the epic in what is more often seen as commonplace and mundane” (Dec. 5-6).

Cal Performances’ Artists in Residence **Kronos Quartet** returns with *pipa* virtuoso **Wu Man** in a performance that will include Terry Riley’s *The Cusp of Magic*. This groundbreaking work of modern music—steeped in rhythmic numerology as much as it is in polyphony—was commissioned by Kronos and Wu Man for Riley’s 70th birthday. Fittingly, Kronos’s appearance will mark both the 10th anniversary of the work’s first performance as well as the composer’s 80th birthday (Jan. 18).

## JAZZ

The 2014/15 Jazz series includes master instrumentalists and vocalists covering a broad range of repertoire from jazz standards and show tunes to New Orleans groove and introspective piano jazz. Pianists **Herbie Hancock** and **Chick Corea** reunited as an acoustic duo for the first time in decades at last summer’s Umbria Jazz Festival for “a master class in musical conversation and *tabula rasa* improvisation” (*Downbeat*). Here, they present a free-form evening of improvisation that visits some of their classic tunes, along with music by former bandleader Miles Davis (Mar. 18). New Orleans trumpeter **Irvin Mayfield** returns with his sizzling 18-piece band for an evening of blues, gospel, jazz, and R&B (Nov. 16).

Iconoclastic vocalist **Cassandra Wilson** sings a tribute to one of her great musical inspirations in *Coming Forth by Day: A Celebration of Billie Holiday*, in a program showcasing Wilson’s fondness for intimate, stripped-down arrangements, delivered by a stellar backing band (Mar. 1). Pianist **Peter Nero**, founder of the Philly Pops and a veteran interpreter of the Great American Songbook, brings his trio for an all-Gershwin program (Feb. 8). Pianist and composer **Donal Fox**, rarely seen on the West Coast, has been praised for his uncanny fluency across musical genres, whether he is playing stride piano on Baroque repertoire or

blending the harmonic language of the New Viennese School with bebop. “Rarely do I hear [a pianist] whose playing, from the very first note, forces me to listen as irresistibly as Donal's does” (*New Music Box*) (May 8).

Gospel diva **Mavis Staples**, a prominent voice of the civil rights movement as a member of the Staple Singers, visits campus for the first time as part of UC Berkeley’s “On the Same Page” program in celebration of the 50th anniversary of the Free Speech Movement. Staples, whose long career has had a resurgence in recent years thanks to collaborations with alt-rock musician and producer Jeff Tweedy of the band Wilco, sings selections from her latest release *One True Vine* (Oct. 30).

### **BERKELEY TALKS**

**Berkeley Talks** is a new series of conversations hosted by UC Berkeley’s chancellor, **Nicholas B. Dirks**, bringing together international thinkers, public scholars, creators, and innovators to examine the distinctive issues of the times. Presented by Cal Performances, these luminaries will engage in dialogue at the sometimes surprising nexus between their area of expertise and the University’s core mission, celebrating the Chancellor's vision of a vibrant, active, and forward-looking campus culture. First on the series is **Art Spiegelman**, Pulitzer Prize-winning author of *MAUS* and the grandfather of modern comics. *WORDLESS!*, a multimedia presentation of slides, stories, history, and live jazz by Phillip Johnston, is Spiegelman’s personal tour of the wordless novels of the early 20th century that influenced him and generations of graphic artists to come (Oct. 10). Bestselling author **David Sedaris** writes funny personal stories and social commentaries of acerbic wit and bittersweet self-reflection. Sedaris is a favorite voice on NPR’s *This American Life* and a frequent contributor to the *New Yorker* magazine (Nov. 15). **Yo-Yo Ma** is a force of nature not only through his enormous musical output, but also his tireless work as an educator and arts advocate. Through genre-crossing collaborations with musicians all over the world, he has reinvented the way people think about classical music and musicians. In “Cultural Citizens,” Ma will reflect on the relationship between the arts and sciences in culture; he will illustrate his words with music (Dec. 10).

### **WORLD STAGE**

The 2014/15 World Stage line-up is replete with returning favorites, as well as a few new and surprising performers. The **Afropop Spectacular**, featuring a double bill of famed African *griot* **Bassekou Kouyate** (master of the *ngoni*, traditional West African lute) and the three-member Ethiopian band **Krar Collective** will shake-up Zellerbach Hall (Oct. 11).

Perennial audience favorites **Peking Acrobats** will showcase their family-friendly feats of flexibility along with mind-bending tumbling, juggling, balancing, and acrobatics. The troupe is accompanied by live musicians performing traditional Chinese music on ancient folk instruments (Jan. 24-25). A week later, the taiko drummers of **Kodo** will arrive from Sado Island, Japan, to raise the roof with their athletic and rhythmic art. Led by master Tamasaburo Bando, the Kodo ensemble combines centuries-old techniques with a vigorous, joyful vision of music, movement, and costume (Jan. 31-Feb. 1).

*Sequence 8*, the latest production by the Montreal-based circus **Les 7 Doigts de la Main** (literally, “seven fingers of the hand,” for the group’s seven founding members), is set on a precariously vertical canvas. It blends acrobatic dance and theater to explore human emotional dynamics sure to leave the audience “surprised and awestruck” (WGBH Boston). The circus features Bay Area local and founding member Shana Carroll (Feb. 4-7).

**The Nile Project** will throw a spotlight on the plight of Africa’s legendary river. The dozens of different cultures, languages, and peoples of the Nile River basin traditionally do not work together. Founder **Mina Girgis** hopes to establish common ground and inspire a new generation of artists, activists, and entrepreneurs to work cooperatively on behalf of the river (Feb. 19).

Two decades of South African democracy will be celebrated when two renowned artists and freedom fighters—**Hugh Masekela** and **Vusi Mahlasela**—come to Berkeley together for the first time. Masekela, a renowned flugelhornist, trumpeter, composer, and singer, has commanded the public’s attention and respect since his 1968 single, *Grazin’ in the Grass* topped the American pop charts, and in the years since his anti-apartheid activism has moved audiences as powerfully as his music has. Mahlasela’s anthemic and optimistic music,

delivered with distinctive and powerful singing, have earned him the title “The Voice” in his native land. The two will appear one night only (Mar. 11).

The Bay Area’s own **Chitresh Das Dance Company**, led by 70-year-old *kathak* dance master Pandit Chitresh Das, frequently tours the world to show the power and beauty of North Indian classical dance. In Berkeley the company will perform *Shiva*, which premiered in late 2013 and is a hypnotic paean to the Hindu deity of destruction and rebirth. It features charismatic dancer Rachna Nivas, director of the company’s Chhandam School of Kathak. Seven musicians, including percussionists and vocalists, accompany the dancers live (Mar. 28-29).

**Arlo Guthrie**, American folk music royalty, returns to Zellerbach Hall to carry on his family’s legacy in a concert that combine inspirational music with timeless stories steeped in social consciousness. *Alice’s Restaurant*, the hit song and record that launched Guthrie’s career almost 50 years ago—and then went on to become a Hollywood movie—will occupy a place of honor (Apr. 17).

After half a century performing together, brothers **Sérgio and Odair Assad** are perhaps the most celebrated classical guitar duo in the world, beloved for their impeccable technique and heartfelt performances. The brothers’ musical range spans from insightful arrangements of bossa nova and jazz tunes to intricate classical guitar repertoire and original compositions. “The Assads remain true to their Brazilian heritage—more about expression of spirit than any sort of purity” (NPR) (May 15).

## **DISCOVER, ENGAGE**

With a motto of “Discover, Engage,” Cal Performances’ Education and Community Programs connect artists, live art, and a wide range of audiences with programs designed to enhance the theater and concert going experience. Cal Performances uses its unique access to the University of California and the world class artists in its season to provide outstanding interactive opportunities for the public. Young audiences from pre-school through high school encounter music, dance, and theater through SchoolTime, Cal Performances in the Classroom, and AileyCamp, many for the very first time. UC Berkeley students have

unmatched access to an arts-integrated education with specially designed courses, exclusive discounts on tickets, and job opportunities. Student Musical Activities—home to the Cal Band, UC Jazz Ensembles, Bare Stage, and UC Choral Ensembles—is part of Cal Performances, while Student Ambassadors for the Arts organize their activities around Cal Performances' programs.

Each season, Cal Performances also offers pre-and post-performance talks, Artist Talks, symposia and other events that benefit from the creativity and intellectual power of visiting artists and UC Berkeley scholars. Together these events provide a rich context for audience members seeking to learn more.

### **TICKETS AND OTHER INFORMATION**

Subscription tickets, priced from \$63.00 to \$353.00, go on sale for the 2014/15 Season at 12:00 p.m. on Friday, May 2, 2014. 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 tickets at lower price points. Subscription series subscribers save up to 25% 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 four or more events on a single order, receiving up to 20% off single ticket prices. Orders may be placed online at [calperformances.org](http://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 August 5 and to the general public on August 13 and range from \$18.00 to \$175.00. UCB students receive a 50% discount on single tickets. For more information, call the Ticket Office at 510.642.9988, email [tickets@calperformances.org](mailto:tickets@calperformances.org), or visit the web site at [calperformances.org](http://calperformances.org).

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Web link to 2014/15 photos: [http://calperformances.org/season\\_announcement\\_1415](http://calperformances.org/season_announcement_1415)

Web link to 2014/15 online brochure: <http://calperformances.org/brochure>

Web link to videos: <http://calperformances.org/watch-listen>

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