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**CAL PERFORMANCES AT UC BERKELEY
2015–2016 SEASON**

INAUGURAL BERKELEY RADICAL SEASON
(Research And Development Initiative in Creativity, Arts, Learning)
THREE STRANDS OF ARTISTIC EXPLORATION
The Natural World, ReVisions, ZellerBACH
Berkeley RADICAL Digital Content to be Available on iTunes
#BerkeleyRADICAL

PREMIERE BERKELEY RADICAL ARTISTS IN RESIDENCE
September 22–26, 2015

**GUSTAVO DUDAMEL and the
SIMÓN BOLÍVAR SYMPHONY ORCHESTRA OF VENEZUELA**
Beethoven's Ninth Symphony at the Greek Theatre with Bay Area Choruses,
Symphonies Nos. 7 and 8, Family Performance, School Visits, and Master Classes,
Screening of Jamie Bernstein's *Crescendo: The Power of Music*
The Jan Shrem and Maria Manetti Shrem Orchestra Residency at Cal Performances

The Natural World: On the Centenary of the Founding of U.S. National Park Service

DAVID ROBERTSON and the ST. LOUIS SYMPHONY ORCHESTRA
Messiaen's *Des Canyons aux Étoiles* with **DEBORAH O'GRADY's**
Environmental Visual Essay Co-Commissioned by Cal Performances;
ECO ENSEMBLE with **KAIJA SAARIAHO** to Perform Her *Notes on Light*;
CLOUD GATE DANCE THEATRE OF TAIWAN in *Rice*;
Cal Performances' Artists in Residence **KRONOS QUARTET** to Give
Visually Enhanced Performance of **TERRY RILEY's** *Sun Rings*

ReVisions: Evolving Contemporary Performance Across Genres
ENSEMBLE INTERCONTEMPORAIN with **MATTHIAS PINTSCHER**
Rare Visit from Paris to Feature Pierre Boulez's *Sur Incises* and Music by
UC Berkeley Composers Franck Bedrossian and Edmund Campion,
With Video by Kurt Hentschläger;
RUDE MECHANICALS' Theatrical *Stop Hitting Yourself*;
TRAJAL HARRELL's Culture-Hopping Dance-Theater Work
The Ghost of Montpellier Meets the Samurai

ZellerBACH: The Master's Music in Multiple Performance Idioms

TWYLA THARP's 50th Anniversary Tour;

BRENTANO QUARTET;

GIL SHAHAM *Bach Six Solos* with Films by David Michalek;

BACH COLLEGIUM JAPAN with MASA AKI SUZUKI

Star Turns and Iconic Works

MARIINSKY BALLET AND ORCHESTRA in Ratmansky's *Cinderella*;

An Evening with RENÉE FLEMING;

ALVIN AILEY AMERICAN DANCE THEATER;

JAZZ AT LINCOLN CENTER ORCHESTRA with WYNTON MARSALIS;

MARK MORRIS's Masterpiece of Handel's *L'Allegro, il Penseroso ed il Moderato*

With the Philharmonia Baroque Orchestra and Chorale, Nicholas McGegan, Conductor

In Recital

LEILA JOSEFOWICZ; GARRICK OHLSSON;

YEFIM BRONFMAN; MURRAY PERAHIA; MATTHIAS GOERNE;

DAVID FINCKEL and WU HAN; PHILIPPE JAROUSKY

Two Quartets

TAKÁCS QUARTET and the DANISH STRING QUARTET

Music of Haydn, Adès, Beethoven, Andres, Nielsen, Shostakovich

And

MONTREAL SYMPHONY ORCHESTRA with KENT NAGANO;

SAVION GLOVER with the JACK DEJOHNETTE QUARTET;

YOUSSOU N'DOUR; IRA GLASS;

BUENA VISTA SOCIAL CLUB's *Adiós Tour*

Berkeley, CA—**Cal Performances'** Board Chair **Gail Rubinfeld** and Executive and Artistic Director **Matías Tarnopolsky** today announced the 2015–2016 season, the inaugural season of Berkeley RADICAL. Unveiled in February 2015, Berkeley RADICAL is a new framework in which Cal Performances artists will instigate substantive interactivity between Cal Performances commissioning, creation, presentation, documentation, and dissemination; UC Berkeley learning and scholarship; and the Bay Area public. With Berkeley RADICAL, Cal Performances begins a new and comprehensive institutional evolution in the 2015–2016 season.

As the premiere Berkeley RADICAL Artists in Residence, **Gustavo Dudamel** and the **Simón Bolívar Symphony Orchestra of Venezuela** will visit Berkeley for a weeklong inquiry into Beethoven and the equation of music, youth, and community, September 22–26, 2015. The music of Beethoven is the organizing principle, culminating in an outdoor performance of the Ninth Symphony, but the greater purpose is the employment of the composer's ubiquitous works to bring young musicians, a broad public, and a range of ideas together.

Three strands of artistic exploration join together traditional genres with contemporary, less defined forms, encouraging Bay Area audiences to reimagine conventional ideas of the performing arts. Berkeley RADICAL strands in the 2015–2016 season are:

- **The Natural World:** Artistic responses to the natural world are featured in the context of global ecological concerns, and the centenary of the founding of the U.S. National Park Service, inspired by a 1915 conference at UC Berkeley. **David Robertson** and the **St. Louis Symphony Orchestra** present Olivier Messiaen's ode to natural beauty, *Des Canyons aux Étoiles*, with a visual essay by Berkeley photographer **Deborah O'Grady**, January 31, 2016. **Kaija Saariaho** and **eco ensemble**, **Cloud Gate Dance Theatre of Taiwan**, and the **Kronos Quartet** approach the subject from other perspectives throughout the season.
- **ReVisions:** As the concert experience evolves beyond 20th-century traditions, artists working in live classical music are turning to the idea of visual collaboration. In a groundbreaking collaboration with Cal Performances, **Matthias Pintscher** and the contemporary musical laboratory of which he is Music Director, the **Ensemble Intercontemporain**, visit from Paris, November 6 & 7, 2015, to give the American premiere of UC Berkeley composer **Edmund Campion's** *Cluster X*, with video by **Kurt Hentschläger**. Concurrent with the reimagining of what can happen inside a concert hall, performing artists in a range of disciplines are testing conventional notions of performance practice. The edge of the theatrical form is explored in **Rude Mechanicals' Stop Hitting Yourself**, November 19–22, 2015, while dance-theater artist **Trajal Harrell** moves beyond the idea of choreography in his *The Ghost of Montpellier Meets the Samurai*, March 18 & 19, 2016.
- **ZellerBACH:** Musicians often cite Bach as the nourishing well of all music. The music of Bach is experienced from multiple perspectives in the 2015–2016 season, including concerts by the **Bach Collegium Japan**, October 24, 2015, and the **Brentano Quartet**, April 10, 2016; and in modern dance from **Twyla Tharp**, celebrating her 50th anniversary as a choreographer, October 16–18, 2015. In a unique all-Bach recital by violinist **Gil Shaham**, of the Sonatas and Partitas, his visual accompaniment crosses Berkeley RADICAL strands to inspire new perspectives on classical art forms and possibilities for the future.

One purpose of this new Cal Performances framework is to help chart a future for the performing arts. Thus, Berkeley RADICAL works in tandem with the unique intellectual capital and capabilities of the world-class research university that is its home. A range of activities related to the Berkeley RADICAL strands, on and off campus, will be announced. Dissemination of the process, results, and ideas, in contemporary digital forms, will be key to this goal. Cal Performances content will be available on iTunes with a dedicated destination (iTunes.com/calperformances), featuring exclusive Berkeley RADICAL podcasts and a selection of music from artists performing at Cal Performances. The conversation will also come together across social media platforms at [#BerkeleyRADICAL](https://twitter.com/BerkeleyRADICAL).

“The 2015–2016 season at Cal Performances will be like none before it, and at once will be as rich, compelling, provocative, and engaging as every one preceding it,” said Matías Tarnopolsky. “The inaugural Berkeley RADICAL season welcomes you to the evolving present and exciting future of live art as warmly as ever. In the 2015–2016 season, we invite our audiences to consider the strands, the ideas woven throughout the rich fabric of the season: *The Natural World* delves into our ever-deepening relationship with our planet and life upon it; *ReVisions* considers new ideas of performance; and *ZellerBACH* explores the music of arguably the greatest ever composer, J. S. Bach. A range of extraordinary works, by a universe of international artists, stretching across all genres, and in some cases redefining them, will elevate the impact of seeing, of attending, of being part of this re-thinking of Cal Performances. The intoxicating charisma of Gustavo Dudamel and his Simón Bolívar Symphony Orchestra of Venezuela kick things off—in Zellerbach Hall, on and off the UC Berkeley campus, in our wider community, and in a blaze of Beethovenian glory at the Hearst Greek Theatre. We believe our audiences, here in one of the most intellectually engaged communities in America, will embrace Berkeley RADICAL.”

Berkeley RADICAL contains a rich spectrum of artists, working across all performing arts genres and disciplines, whom Cal Performances embraces and presents each season. The 2015–2016 season also presents star turns from the **Mariinsky Ballet and Orchestra**, **Renée Fleming**, **Alvin Ailey American Dance Theater**, and the **Jazz at Lincoln Center Orchestra with Wynton Marsalis**. The **Mark Morris Dance Group**, which has a deep and long relationship with Cal Performances, will perform Morris’s masterpiece *L’Allegro, il Penseroso ed il Moderato*, with the **Philharmonia Baroque Orchestra** and maestro **Nicholas McGegan** performing Handel’s music.

Recitals and chamber music, with a special focus on quartets—including the **Takács Quartet** and the **Danish String Quartet**—also featured on the season. Artists include **Leila Josefowicz** with pianist **John Novacek**, **Garrick Ohlsson**, **Yefim Bronfman**, **Murray Perahia**, **Matthias Goerne** with pianist **Alexander Schmalcz**, **David Finckel** and **Wu Han**, and **Philippe Jaroussky**. Early music from **The Tallis Scholars** and new music from **eighth blackbird** bridge the centuries.

Events from a world of cultures, traditions, and aesthetics enrich Cal Performances' 2015–2016 season. Conductor **Kent Nagano** and piano virtuoso **Daniil Trifonov** return to Berkeley with the **Montreal Symphony Orchestra**. The **National Circus and Acrobats of the People's Republic of China** bring ancient circus arts to Cal Performances. Tap star **Savion Glover** ignites the stage in performance with the **Jack DeJohnette Quartet**. **Youssou N'Dour**, **Ira Glass**, **Mummenschanz**, and more, further the journey.

THE 2015–2016 SEASON

The **Simón Bolívar Symphony Orchestra of Venezuela** (SBSOV), with conductor **Gustavo Dudamel**, launches Berkeley RADICAL as premiere Artists in Residence, with concerts devoted to Beethoven. In its approach to music, community, and youth, the SBSOV is emblematic of the multilayered approach to the live arts to which Berkeley RADICAL aspires. Among other public events, the SBSOV's visit will include the orchestra interacting with students on and off the UC Berkeley campus, plus a screening of *Crescendo: The Power of Music*, a new documentary by Jamie Bernstein (daughter of Leonard Bernstein) about Venezuela's El Sistema music education program and its applications in the United States. For its first program, the orchestra performs Beethoven's Seventh and Eighth Symphonies, and the Overture to *Egmont*, in Zellerbach Hall (Sept. 24). The following evening, Dudamel conducts Beethoven's Ninth Symphony outdoors with a gathering of Bay Area choirs in the panoramic Greek Theatre, headlining Cal Performances' **Gala at the Greek** (Sept. 25).

This season, artists from across the globe explore man's relationship to the natural environment through immersive, probing works that connect music and dance with powerful visual imagery. In its first Berkeley visit, the **St. Louis Symphony Orchestra**, with Music Director and noted Messiaen interpreter **David Robertson** at the podium, performs Olivier Messiaen's *Des*

Canyons aux étoiles (1974), an evening-length work inspired by Utah’s majestic canyon lands (Jan. 31). To celebrate the centenary of the founding of the U.S. National Park Service in 1916, Cal Performances has co-commissioned a new visual component to Messiaen’s score, created by photographer **Deborah O’Grady** (co-commissioners include the Los Angeles Philharmonic, the St. Louis Symphony, Washington Performing Arts, and the Sydney Symphony Orchestra). A symposium is planned for audiences to connect more deeply with the process of creating this new visual companion to Messiaen’s composition (Jan. 30). The entire program is part of a 2015–2016 campus-wide reflection upon UC Berkeley’s historic role in launching and maintaining the national park system.

Esteemed Finnish composer **Kaija Saariaho** collaborates with UC Berkeley’s Music Department’s **eco ensemble**, directed by **David Milnes**, Professor of Music, as part of Saariaho’s semester-long appointment as a distinguished Bloch Professor in the Department of Music, with a chamber adaptation of her luminous cello concerto, *Notes on Light* (2006). The performance will feature Finnish cellist **Anssi Karttunen**, for whom the work was originally composed, as guest soloist, and will explore various aspects of light in its five movements: “Translucent, secret,” “On fire,” “Awakening,” “Eclipse,” and “Heart of Light” (Oct. 23).

Cloud Gate Dance Theatre of Taiwan, directed by celebrated choreographer Lin Hwai-Min, presents its meditative work *Rice*, a visually lush exploration of the cyclical nature of human–land interactions that resonates powerfully with this season’s programming that connects the arts and the natural world (Jan. 22 & 23). A symposium featuring Lin will address the work’s larger themes of land use, agriculture, and ecological rejuvenation (Jan. 23).

Terry Riley’s *Sun Rings* (2002), performed by Artists in Residence the **Kronos Quartet** with visuals by **Willie Williams**, explores the mysteries of the natural world far beyond Earth’s boundaries, its score and video inspired by NASA audio recordings of outer space (May 1).

In the 2015–2016 season, the ReVisions strand encompasses innovative artists and ensembles from a range of artistic disciplines, who bring fresh approaches to canonical repertoire and novel creative processes to established genres, and who are developing new cross-disciplinary languages for work that speaks uniquely to our cultural moment. In celebration of the 90th birthday

year of its 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 (Nov. 6) includes two U.S. premieres of new works by **Franck Bedrossian**, Associate Professor in the Department of Music, and fellow faculty member **Edmund Campion**, whose *Cluster X* is a collaboration with Chicago-based, Austrian media artist **Kurt Hentschläger**, exemplifying the spirit of invention and cross-disciplinary collaboration at the heart of ReVisions. The second program (Nov. 7) includes artistic director **Matthias Pintscher**'s 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. The ensemble's campus visit will be the impetus for a daylong symposium on the lasting influence of Pierre Boulez, and new directions in contemporary music.

The Austin, Texas-based theater troupe **Rude Mechanicals** makes its eagerly awaited 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 (as they are affectionately called) are among the country's most respected "devised" theater companies, for more than 20 years having created all-original work in a collaborative model that circumvents the traditional playwright–director–actor hierarchy (Nov. 19–22). For the company's Bay Area visit, the Rude Mechs perform in San Francisco at presenting partner Z Space, in the week preceding their Cal Performances run.

Choreographer **Trajal Harrell** creates works that question the very nature of theatrical performance, combining 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*, makes its West Coast debut as part of the ReVisions strand. In it, Harrell explores the human passion for art through the imaginary meeting of three luminaries of the performance world (Mar. 18 & 19). Harrell will also participate in an African-American choreographers' forum along with **Robert Battle** of Alvin Ailey American Dance Theater and tap dancer and choreographer **Savion Glover**, all of whom visit Cal Performances during the month of March.

Three-time Grammy winners, the Chicago-based new music ensemble **eighth blackbird**,

joins forces with the New York composers' collective **Sleeping Giant** for *Hand Eye*, a suite of new works by rising-star composers **Ted Hearne, Andrew Norman, Christopher Cerrone, Timo Andres, Robert Honstein,** and **Jacob Cooper** in a collaboration that upends the traditional composer–performer dynamic to create a work tailor-made for the ensemble (Feb. 14).

In *Bach Six Solos*, **Gil Shaham** plays Bach's complete Sonatas and Partitas for solo violin, set in conversation with projections by **David Michalek**, known for *Slow Dancing*, his outdoor video installation of hyper-slow-motion video portraits (Apr. 14). As a cross-media collaboration at the core of both the ReVisions and ZellerBACH strands, *Six Solos* offers new perspectives on some of the most cherished works in the canon by two of the world's leading lights in performance and visual art.

This season, the music of Johann Sebastian Bach resonates across the centuries, and across genres, as visionary artists like Shaham create new conversations around, and through, his timeless compositions as part of the ZellerBACH strand. In addition to Shaham's *Bach Six Solos*, American iconoclast **Twyla Tharp** celebrates a half-century of creating ambitious, complex dance works that embrace and extend the American vernacular with her 50th anniversary tour (Oct. 16–18), which includes a new work set to Bach's *The Well-Tempered Clavier*. The **Brentano Quartet** performs a series of arrangements of Bach fugues that pre-date the string quartet as a medium (Apr. 10).

The **Bach Collegium Japan**, directed by Masaaki Suzuki, is a Baroque chamber orchestra and choir that has pioneered period-instrument performance in its home country, and presents an all-Bach program, including the “Brandenburg” Concerto No. 5, the Concerto for Oboe d'amore in A major, the Trio Sonata from the *Musical Offering*, and a solo cantata, *Mein Herzze schwimmt im Blut* (Oct. 24).

Cal Performances also welcomes international stars and well-loved masterworks to its stages for the 2015–2016 season. Russia's **Mariinsky Ballet and Orchestra**, for generations a leading force in classical ballet, returns to Cal Performances with Alexei Ratmansky's acclaimed production of *Cinderella* (Oct. 1–4), which put him on the map as one of the most respected ballet makers of his generation. American soprano **Renée Fleming** visits with a recital drawing on a wide range of repertoire, from opera arias, *chansons*, and lieder, to favorites from the Great American Songbook

(Mar. 5). **Alvin Ailey American Dance Theater** makes its annual visit for an extensive residency, with seven performances of classic Ailey repertoire and recent works by a cast of stellar choreographers, programmed by Artistic Director Robert Battle (Mar. 29–Apr. 3). The **Jazz at Lincoln Center Orchestra with Wynton Marsalis**, arguably the world’s most well-known jazz band, returns to Cal Performances for a concert that traverses decades of jazz history (Sept. 18).

Cal Performances welcomes back the **Mark Morris Dance Group** in 2015–2016 with its frequent collaborators, the **Philharmonia Baroque Orchestra and Chorale**, to perform a signature work, widely considered a masterpiece of contemporary dance, *L’Allegro, il Penseroso ed il Moderato* (1988), set to the Handel oratorio of the same name. Morris’s opus returns to Cal Performances for the first time in six years (Mar. 11–13).

The 2015–2016 recital series includes Cal Performances firsts, as well as return visits by longtime Bay Area favorites. MacArthur Fellow, violinist **Leila Josefowicz** makes her Cal Performances debut with a program that demonstrates her close ties to some of the world’s most celebrated living composers, including Estonian composer Erkki-Sven Tüür’s *Conversio* (1994) and John Adams’s *Road Movies* (1995), one of Josefowicz’s signature pieces (Nov. 8). Pianist **Garrick Ohlsson** contrasts a masterpiece of the Spanish piano repertoire, Enrique Granados’s *Goyescas* (1911), inspired by the paintings of Goya, with works by Beethoven (Sonata No. 31 in A-flat major, Op. 110) and Schubert (“Wanderer” Fantasy) (Dec. 6).

Commanding pianist **Yefim Bronfman** returns to Cal Performances, after his duo recital with Pinchas Zukerman last season, to perform Prokofiev’s complete piano sonatas over the course of three concerts in winter 2016 (Jan. 24, Mar. 4, Mar. 6). And **Murray Perahia**, known for his seminal recordings of Bach, Beethoven, Mozart, and Chopin, returns for a recital of the Classical and Romantic works that built his decades-long career (Apr. 17).

German baritone **Matthias Goerne**, widely praised as having an “ideal” voice for lieder (*New York Times*), sings Schubert’s beloved song cycle, *Die schöne Müllerin*, in his much anticipated Cal Performances debut (Apr. 26). Cal Performances’ regulars, the bi-coastal chamber music ambassadors, cellist **David Finckel** and pianist **Wu Han**, perform *The Passionate Cello*, an international program of Romantic and modern works by Strauss, Messiaen, Glazunov, Albéniz, and

Chopin (May 7).

Star countertenor **Philippe Jaroussky** returns after his acclaimed performance with the Venice Baroque Orchestra in 2013–2014, this time with an inventive program that ventures out of familiar countertenor territory—a selection of wondrous late 19th- and early 20th-century French *mélodies*, by Reynaldo Hahn, Claude Debussy, Gabriel Fauré, and others (May 12).

The chamber music offerings for 2015–2016 include repeat visits by two superlative string quartets representing a rich cross-generational exploration of familiar repertoire and new and recent work. An essential component of nearly every Cal Performances season, the **Takács Quartet** makes two appearances: first with Schubert’s *Death and the Maiden*, Haydn’s Quartet No. 54 in B-flat major, Op. 71, No. 1, and Shostakovich’s String Quartet No. 3 in F major (Oct. 11); and later with a program that features the West Coast premiere of a new quartet by Brooklyn composer **Timo Andres**, along with Haydn’s Quartet No. 59 in G minor, Op. 74, No. 3 (“Rider”), and Brahms’s final string quartet, No. 3 in B-flat major, Op. 67 (Feb. 21).

After its highly praised Cal Performances debut in the 2013–2014 season and subsequent world tours to sold-out halls, the **Danish String Quartet** is back for two weeklong Berkeley RADICAL residencies, with two programs reflecting its prowess working within the canon and on its contemporary margins. The quartet’s first visit (Nov. 22) includes Thomas Adès’s tour de force *Arcadiana* (1994), Haydn’s Quartet No. 42 in C major, Op. 54, No. 2, and Beethoven’s final quartet, No. 16 in F major, Op. 135. Their second visit (Feb. 28) brings an arrangement of Danish composer Carl Nielsen’s *Bohemian-Danish Folk Tune*, Schnittke’s String Quartet No. 2 (1981), and Beethoven’s middle-period String Quartet No. 8 in E minor, Op. 59, No. 2. The quartet’s concert appearances are part of wider campus residency activities, which include readings of work by student composers, master classes, and more.

Finally, Cal Performances’ 2015–2016 season offers opportunities to experience unique programs by visiting artists across the spectrum of the performing arts, who have risen to the tops of their fields as innovators and virtuosos.

Conductor **Kent Nagano**, beloved former director of the Berkeley Symphony from 1978 to 2009, returns to the Bay Area with the **Montreal Symphony Orchestra** for one performance only (Mar. 26), with a program of early 20th-century works, including Debussy's *Jeux* and Stravinsky's *The Rite of Spring*. Pianist **Daniil Trifonov** returns after his highly successful Cal Performances debut with Gidon Kremer in the 2014–2015 season, this time joining the Montreal Symphony for Prokofiev's viscerally powerful Piano Concerto No. 3.

The **National Circus and Acrobats of the People's Republic China**, among the longest-running circus troupes in their home country, combine elements of Peking opera, martial arts, and Chinese and Western circus routines in their family-friendly performances (Sept. 11 & 12). Two masters of rhythm unite for a unique musical collaboration, when tap dancer **Savion Glover** meets the **Jack DeJohnette Quartet** (Mar. 20), and megastar Senegalese singer **Youssou N'Dour** brings his Super Étoile band for an evening of infectiously danceable *mbalax* music (Nov. 7).

This American Life radio host **Ira Glass** returns with choreographer **Monica Bill Barnes**, “the Tina Fey of dance” (*Washington Post*), and dancer **Anna Bass** for *Three Acts, Two Dancers, One Radio Host*, a joyful program of storytelling, dance, and humor (Dec. 12 & 13). Celebrating the golden age of Cuban dance music, the musicians of the **Orquesta Buena Vista Social Club** say goodbye to the road after 16 years, with an *Adiós Tour* that features many of the musicians who played on the landmark *Buena Vista Social Club* recording, including **Eliades Ochoa**, **Guajiro Mirabal**, **Barbarito Torres**, and the incomparable vocalist **Omara Portuondo** (Oct. 9).

RADICAL EMBRACES IN ARTISTIC LITERACY

Cal Performances values and promotes artistic literacy on a par with language and numerical literacy. Cal Performances' education and community programs are unified in an approach to artistic literacy that supports student and adult audiences to situate themselves in an artist's process, in order to engage and connect with each work of art on its own terms and in relationship to an individual's life experiences. Such programs populate the season in K–12 classrooms, community events, and on campus.

Through a partnership with The Andrew W. Mellon Foundation, Cal Performances partners with educators to create innovative curriculum in UC Berkeley classrooms. Through full-credit

courses, performances in our season are integrated with academic disciplines, including English and comparative literature, business, music, dance, and global studies, among others.

In the K–12 education community, teachers and students participate in the season through Cal Performances in the Classroom, an array of activities that includes SchoolTime performances, Cal Performances Teacher Workshops, AileyCamp, master classes with visiting artists, and multiple classroom visits both before and after a student’s visit to Zellerbach Hall. Lifelong learners find engagement in our free, hands-on community events and related activities.

Cal Performances also offers public events that engage the creativity and intellectual power of visiting and local artists, UC Berkeley scholars, and the community. In addition, UC Berkeley students find a home for the arts in Student Musical Activities at Cal Performances—Cal Band, UC Jazz Ensembles, BareStage Productions, and UC Choral Ensembles—while Student Ambassadors for the Arts organize their activities around Cal Performances’ programs.