

**CAL PERFORMANCES AT UC BERKELEY
2017/18 SEASON
Berkeley RADICAL**

**GUSTAVO DUDAMEL AND THE NATIONAL YOUTH ORCHESTRA OF
VENEZUELA** open the season September 21 at the Greek Theatre

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**THIRD BERKELEY RADICAL SEASON
GOES BEYOND PERCEIVED BORDERS**
Three Strands of Artistic Exploration –
**JOINING GENERATIONS, BLURRING BOUNDARIES,
VAULTING WALLS**

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BLURRING BOUNDARIES

Artists dissolving the boundaries of their art forms across cultures, disciplines, time, and space, including **GUSTAVO DUDAMEL AND THE NATIONAL YOUTH ORCHESTRA OF VENEZUELA** performing selections of music from the Americas, **RAGAMALA DANCE COMPANY's** *Written in Water*, **CIRCA's** *Il Ritorno*, **THE SAINT PAUL CHAMBER ORCHESTRA WITH JONATHAN BISS AND JOSHUA WEILERSTEIN**, **COMPANY WANG RAMIREZ's** *Borderline*, and **JULIA BULLOCK** in recital

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JOINING GENERATIONS

Exploring the work of four generations of African-American Choreographers with **REGGIE WILSON/FIST AND HEEL PERFORMANCE GROUP's** *Moses(es)*, **CAMILLE A. BROWN's** *BLACK GIRL: Linguistic Play*, **ALVIN AILEY AMERICAN DANCE THEATER's** 50th Anniversary at Cal Performances, and **DONALD BYRD AND SPECTRUM DANCE THEATER's** *A Rap on Race*

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VAULTING WALLS

Artists boldly challenging limitations of conventional thought, with **THÉÂTRE DE LA VILLE, PARIS' State of Siege**; **KRONOS QUARTET, RINDE ECKERT, AND VÂN-ÁNH VÕ** in **JONATHAN BERGER** and **HARRIET SCOTT CHESSMAN's** *My Lai*; **LUDOVIC MORLOT AND THE SEATTLE SYMPHONY** performing John Luther Adams' *Become Ocean* and the California premiere of his *Become Desert*, and **EX MACHINA** presenting **ROBERT LEPAGE's** *887*

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RICCARDO MUTI AND THE CHICAGO SYMPHONY ORCHESTRA
perform their Cal Performances debut residency
VALERY GERGIEV AND THE MARIINSKY ORCHESTRA perform two concerts
with pianist **DENIS MATSUEV**

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THE JOFFREY BALLET launches the first of three seasons
of a five-year Cal Performances residency

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Flutist **CLAIRE CHASE** performs six-hour solo flute marathon at the

**Berkeley Art Museum and Pacific Film Archive including the
West Coast premiere of 11 works, and Bay Area premiere of five works
from her *Density 2036* commissioning project**

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MARK MORRIS DANCE GROUP performs its holiday classic, *THE HARD NUT*

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**Berkeley Talks with MATT GROENING AND LYNDA BARRY, GARRISON
KEILLOR, and TONY KUSHNER AND SARAH VOWELL**

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Gala at the Greek at the Hearst Greek Theatre takes place on Saturday, April 21

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**2017/18 season presents a panorama of artists and artistic practices in classical,
contemporary, and traditional music, dance, and theater, from revered veterans and
fresh new talents, offering both familiar repertoire and new work**

Berkeley, CA, April 25, 2017—Cal Performances’ board of trustees co-chairs Helen Meyer and Susan L. Graham, and executive and artistic director Matías Tarnopolsky, today announce the 2017/18 season, featuring the third year of the organization’s Berkeley RADICAL programming initiative, which will explore the artistic, intellectual, and cultural implications of borders and boundaries. Under the banner of Berkeley RADICAL, artists, curators, UC Berkeley faculty, and other noted figures come together to create imaginative, immersive programs that enhance the commissioning, creation, and presentation mission of Cal Performances. One of the initiative’s key goals is to increase artistic literacy for the next generation and beyond. The 2017/18 season spans defined and emerging genres of live art and celebrates Cal Performances’ deep relationships with world-class performing artists, all featured in uniquely conceived presentations.

To open the season on September 21 Cal Performances welcomes acclaimed conductor Gustavo Dudamel back to the UC Berkeley campus, this time with his National Youth Orchestra of Venezuela, for multifaceted musical activities with students and the community, and a concert in the Hearst Greek Theatre featuring Prokofiev’s Symphony No. 5 and music from Dudamel’s *Fiesta* project, an exploration of short works by 20th-century North and South American composers. Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela were the inaugural Berkeley RADICAL residency artists in the 2015/16 season, featuring multiple concerts and student and community engagement activities. (A video about the 2015/16 residency that launched Berkeley RADICAL can be

viewed [here](#).)

Throughout the 2017/18 season, Berkeley RADICAL thematic programming will address, examine, dismantle, and critique current ideas and perceptions of borders through three strands of artistic exploration: *Joining Generations*, *Blurring Boundaries*, and *Vaulting Walls*. The *Blurring Boundaries* strand of performances shines the spotlight on artists whose work dissolves the very boundaries of their art forms, creating performances that cut across cultures and disciplines, accepted definitions of classical and contemporary, and even notions of time and space. The *Joining Generations* strand explores the work of four generations of African-American choreographers who have expanded the boundaries of contemporary dance. Each speaks profoundly, deliberately, and uniquely to issues of identity. The *Vaulting Walls* artists boldly challenge audiences to stretch past limitations of conventional thought.

The ongoing Berkeley RADICAL approach to the performing arts includes main stage presentations at Zellerbach Hall, Zellerbach Playhouse, the Greek Theatre, and Hertz Hall, plus related programming in additional on- and off-campus venues. Each strand of artistic exploration joins traditional disciplines with contemporary forms, encouraging audiences to re-think and re-imagine conventional ideas of the theater or concert hall. The performances will be complemented with related public programs, education programs, and community interactions that connect Cal Performances with the singular learning environment of the University of California, Berkeley.

Says Cal Performances director Matías Tarnopolsky, “Borders, barriers, boxes—what separates us—are a constant subject today, a preoccupation in our society and in our daily lives. Music, dance, and theater cannot provide the answers to all things, but the arts do offer a vital catalyst for launching thoughtful conversation and consideration, and even for creating solutions. Cal Performances’ 2017/18 season, especially our third year of Berkeley RADICAL programming, is about transcending boundaries. Three groups of programs—*Joining Generations*, *Blurring Boundaries*, *Vaulting Walls*—bridge disciplinary lines, each accompanied by a wealth of related participatory opportunities that seek to create engagement. Whether within our own local community or the world community, the

performing arts open doors, unlock the unrealized potential of the human spirit, and point toward new horizons of understanding. Being in the audience at a live performance is among the most democratizing acts in our society. Cal Performances' 2017/18 season celebrates this precious act.”

The season is distinguished by visits from two great orchestras and their music directors.

Riccardo Muti and the Chicago Symphony Orchestra (Oct. 13–15) perform the West Coast premiere of *All These Lighted Things* by their composer-in-residence, Elizabeth Ogonek, as part of their debut residency at Cal Performances, and **Valery Gergiev and the Mariinsky Orchestra** of St. Petersburg are joined by pianist **Denis Matsuev** (Nov. 4–5) for programs that feature Russian repertoire. These majestic orchestral programs are followed by two additional highlights of the season—a six-hour musical marathon presented by flutist **Claire Chase** at the Berkeley Art Museum and Pacific Film Archive (Dec. 2), and the return of **Mark Morris Dance Group's** *The Hard Nut*, Morris' anything-but-traditional take on *The Nutcracker* (Dec. 15–24). The Mark Morris Dance Group (MMDG) first performed at Cal Performances in 1987 and began its annual visits in 1994. Cal Performances presented the West Coast premiere of *The Hard Nut* in 1995 and officially became the company's West Coast home in 2002; it has hosted more performances by MMDG than any other organization in the world. This season **The Joffrey Ballet** launches a five-year collaboration with Cal Performances that places the artistic process and the creation of new work at center stage in a series of three immersive campus residencies (Nov. 17–18). The 2018 **Gala at the Greek** will take place at the spectacular Hearst Greek Theatre on April 21, with the headlining artist to be announced later this year. The Berkeley Talks series presents a selection of the brightest American thinkers, creators, and personalities, including cartoonists **Matt Groening and Lynda Barry** (Oct. 7), raconteur and radio host **Garrison Keillor** (Oct. 23), and playwright **Tony Kushner** and writer **Sarah Vowell** (Feb. 21). In addition, Cal Performances will present leading artists from diverse traditions in music, dance, and theater, as well as productions that blend performing arts genres.

Performances in the *Joining Generations* Berkeley RADICAL strand explore the socially engaged work of four generations of African-American choreographers who are responding to urgent issues of race, history, and cultural identity. In the evening-length *Moses(es)*, **Reggie**

Wilson/Fist and Heel Performance Group brings extensive research into African-American culture, movement, and spiritual traditions to a vernacular retelling of the biblical Moses story (Sept. 23–24). A community ring shout event—an ecstatic ritual in which participants move in a circle while shuffling, stomping their feet, and clapping—is planned as a companion to Wilson’s performance, inviting the public to experience and participate in a resonant African-American cultural practice that deeply informs the choreographer’s work. A 2016 Guggenheim Fellow, **Camille A. Brown** draws from the games girls play to tell a story of black female empowerment in her *BLACK GIRL: Linguistic Play* (Dec. 8–10). *A Rap on Race* is a collaboration between veteran choreographer **Donald Byrd** and playwright **Anna Deavere Smith** that reconstructs a conversation about race that took place between novelist, poet, essayist, and social critic James Baldwin and anthropologist Margaret Mead nearly 50 years ago. Byrd’s **Spectrum Dance Theater** performs the work (Feb. 9–10) in its California premiere. And **Alvin Ailey American Dance Theater** returns in its annual residency, celebrating the 50th anniversary of their first Cal Performances engagement with new works by leading choreographers and classics from the Ailey canon (Apr. 10–15). A series of intimate and informative video conversations with Wilson, Brown, and Byrd—as well as the Ailey’s artistic director, Robert Battle—will be produced and made available on the Cal Performances website, allowing audiences to prepare for, and reflect on, their experiences in the theater.

The *Blurring Boundaries* performance strand highlights the work of pioneering artists who are dissolving the boundaries of their art forms, creating performances that cut across cultures, disciplines, and even time and space. **Gustavo Dudamel and the National Youth Orchestra of Venezuela** open the season and launch the strand with Prokofiev’s Fifth Symphony, followed by a selection of short works by composers from North and South America (Sept. 21). The esteemed **Saint Paul Chamber Orchestra** (SPCO) and pianist **Jonathan Biss** return to Berkeley to share new works from their *Beethoven/5* collaboration—a five-year project to commission five composers to write new piano concertos, each inspired by one of Beethoven’s. The orchestra performs West Coast premieres of piano concertos by **Timo Andres**, and **Salvatore Sciarrino**, each commissioned to be paired with a companion Beethoven concerto. Also in its West Coast premiere the SPCO performs **George Tsontakis’** *O Mikros, O Megas* for String Orchestra (Feb. 9–11). The versatile young

soprano **Julia Bullock**, who made her Cal Performances debut during *Ojai at Berkeley* last season, sings a diverse recital program that includes art and popular songs by Schubert, Barber, Fauré, Nina Simone, and Billie Holiday (Mar. 25). Minneapolis-based **Ragamala Dance Company** is known for its innovative take on the South Indian *bharatanatyam* classical dance form and here performs *Written in Water*, a work based on the ancient Indian board game Snakes and Ladders, with a live music score by trumpeter **Amir ElSaffar** and his ensemble (Dec. 2–3). A troupe that celebrates multiculturalism as much as the blurring of dance styles, **Company Wang Ramirez** makes its Cal Performances debut with the hip-hop-meets-*tanztheater* opus *Borderline*, featuring a cast of dancers hooked up to an aerial rigging system that allows them to defy gravity in an exploration of the complexities of human relationships (Feb. 24–25). And in a bold combination of early-music performance and circus arts, the psychological underpinnings of Monteverdi's 17th-century opera *Il ritorno d'Ulisse in patria* are explored by Australian performance troupe **Circa**, through the dramatic techniques and movement vocabulary of contemporary physical theater, in *Il Ritorno* (Feb. 3–4).

Artists represented in the *Vaulting Walls* thematic strand boldly challenge the limitations of conventional thought. The troupe of Paris' **Théâtre de la Ville** and director **Emmanuel Demarcy-Mota** return to Cal Performances with *State of Siege*, a new production based on Albert Camus' fantastical and frightening political allegory about resistance in the face of authoritarianism (Oct. 21–22). In *My Lai*, a fully-staged work that engages with history and the horrors of war, **Kronos Quartet**, **Rinde Eckert**, and **Vân-Ánh Võ** memorialize the day when American soldiers massacred hundreds of unarmed villagers during the Vietnam War. This powerful collaboration with composer **Jonathan Berger** and librettist **Harriet Scott Chessman** features the vocals of Rinde Eckert, traditional Vietnamese instruments played by Vân-Ánh Võ, and the Kronos Quartet (Mar. 4). The **Seattle Symphony** and its music director **Ludovic Morlot** visit with two programs that explore the natural world, each featuring a recent work by Pulitzer Prize winner **John Luther Adams**, a composer who has become adept at using symphonic music as a means of contemplating the wide world around us. The performances include the California premiere of Adams' *Become Desert* and a performance of his *Become Ocean*. A public forum is planned as part of the orchestra's visit (Apr. 7–8.) Theater artist **Robert LePage**'s latest work, the one-man *887*, explores

memory—collective and personal—through the use of movement, archival footage, shadow puppetry, and dollhouse-like miniatures (May 4–5) enhanced by the technical wizardry of his **Ex Machina** production company.

Inspired Collaborations

The 2017/18 season is distinguished by a series of compelling collaborations between composers, performers, and ensembles. Longtime duo partners and consummate masters pianist **Emanuel Ax** and cellist **Yo-Yo Ma** join with violinist **Leonidas Kavakos** in a trio performance that features two towering works in the piano trio repertoire—Schubert’s Trio No. 1 in B-flat Major, and Brahms’ Trio No. 1 in B Major, Op. 8 (Feb. 28). The Bay Area’s own **St. Lawrence String Quartet** performs an all-Adams program of works written for, and in close collaboration with, the ensemble: the First and Second Quartets by **John Adams**, and the String Quartet in Five Movements by **Samuel Adams** (Feb. 18). Pianist **Wu Han** and cellist **David Finckel** return this season with a program that includes works by Beethoven, Mendelssohn, and Grieg, as well as works composed for the duo by **Bruce Adolphe** and **Lera Auerbach** (Mar. 18). The beloved **Takács Quartet** returns with quartets by Mozart and Shostakovich, and with a new collaborator this season—pianist **Garrick Ohlsson**, who joins the ensemble for Brahms’ Piano Quintet in F minor (Dec. 10). New York Philharmonic principal clarinetist **Anthony McGill** joins four young string players of the **Musicians from Marlboro** touring program in a concert of chamber works that includes Penderecki’s Quartet for Clarinet and String Trio and Brahms’ Clarinet Quintet in B minor (Jan. 28).

The guitarist brothers **Sérgio and Odair Assad** form a trio with mandolin player **Avi Avital**, to play arrangements of works by Bach, Bartók, Ginastera, and Piazzolla, as well as music from the brazenly virtuosic Brazilian *choro* tradition (Feb. 25). NEA Jazz Master and 18-time Grammy winner, **Chick Corea** performs a rare concert as the leader of a big band, when he joins the hard-swinging **Jazz at Lincoln Center Orchestra** as special guest (Mar. 22).

International Pianists

A roster of three stellar pianists grounds the 2017/18 recital season. Conductor, composer, and pianist **Olli Mustonen** lends his balanced touch to Schumann’s *Kinderszenen*,

Beethoven's Sonata in A Major, and Prokofiev's tumultuous *Stalingrad* sonata (Oct. 22).

Richard Goode, who decades ago became the first American pianist to record the complete Beethoven sonatas, plays an all-Beethoven program, including the rarely heard Six Bagatelles and the monumental *Hammerklavier* Sonata (Apr. 22). Renowned pianist **Leif Ove Andsnes** matches lesser-known Sibelius piano pieces from the early 20th century with Beethoven's *Tempest* sonata, Carl Nielsen's Chaconne, works by Schubert, and Jörg Widmann's homage to Schubert, *Idyll and Abyss*, at First Congregational Church (May 4).

Singular Vocalists

Extraordinary vocalists versed in a wide range of musical traditions explore a kaleidoscopic range of repertoire in the 2017/18 season. Soprano **Dorothea Röschmann** is celebrated for her insightful interpretation of repertoire, which ranges from Mozart opera to Schumann lieder, and is joined by pianist **Malcolm Martineau** for a recital that includes Mahler's *Rückert Lieder* and Wagner's *Wesendonck Lieder* (Feb. 16). Jazz vocalist **Cécile McLorin Salvant** is credited with carrying on the legacy of legends like Ella Fitzgerald and Billie Holiday; her unique repertoire includes familiar jazz standards, forgotten folk songs, rare blues tunes, and her own compositions (Feb. 7). Raised in Minnesota and Oaxaca, Mexico, **Lila Downs** sings of a Pan-American social consciousness in performances that draw on folk and *ranchera* music of Mexico and South America, as well as American folk, jazz, blues, and hip-hop (Sept. 30). Heroic tenor **Simon O'Neill** is usually found singing music on an epic scale—as a principal artist with the Metropolitan Opera, he is best known in the title roles of Verdi's *Otello* and Wagner's *Lobengrin*—but here offers a rare opportunity to experience his artistry in the more intimate recital format (Dec. 3). The 35-voice-strong **Armenian State Chamber Choir** sings repertoire from the choral canon by Gabrielli, Bach, Brahms, and Schnittke, as well as contemporary works by Armenian composers (Apr. 14).

Commitment to Commissions and Premieres

The 2017/18 season underscores Cal Performances' commitment to commissioning new works and showcasing artists and companies that have developed singular voices through enduring relationships with living choreographers and composers. The season features 30 West Coast, California, or Bay Area premieres; two US premieres; and one world premiere.

True to its 60-year reputation for innovation, the Joffrey Ballet's three week-long visits over five years, beginning in the 2017/18 season, will connect the company's vibrant and prolific Chicago home base with the creative and academic life of the UC Berkeley campus and community. Each residency will feature choreographers working on-site to develop new commissions with company dancers, offering audiences, students, and fellow dancers insights into the creative process of internationally renowned choreographers; mentoring opportunities for professional and aspiring dancers alike; and culminating in performances and associated public programs designed to help audiences experience dance works in new and exciting ways. This project revives a long-standing relationship between Cal Performances and the Joffrey, which visited the campus each summer in the 1970s for a residency project called *The Berkeley Ballets*.

This season, the Joffrey performs a program of new and recent works commissioned from **Annabelle Lopez Ochoa** (*Mammatus*) and **Justin Peck** (*In Creases*, performed live to a Philip Glass score), and the West Coast premiere of a Cal Performances co-commission by **Alexander Ekman** (*Joy*) performed to music by Brad Mehldau Trio, Django Django, Tiga, and Moby (Nov. 17–19). The company also workshops a new work by **Nicolas Blanc** as part of the residency, which will not be formally performed.

Two esteemed new-music performers, Finnish cellist **Anssi Karttunen** and British pianist **Nicolas Hodges**, make their Cal Performances debut as a duo (Oct. 29), performing a series of new commissions—a world premiere and Cal Performances co-commission by American composer **Sean Shepherd**; the US premiere of *Foldings*, by Iranian-born composer **Ashkan Behzadi**; and the US premiere and Cal Performances co-commission, *Slackline*, by French composer **Pascal Dusapin**. For the first concert of its campus residency, the **Korean National Gugak Center Creative Traditional Orchestra** performs the Bay Area premieres (the world premieres occur the night before, at UC Santa Cruz) of works by an international cohort of contemporary composers including UC Berkeley faculty member **Edmund Campion**, as well as **Shih-Hui Chen**, **David Evan Jones**, **Hi Kyung Kim**, **George Lewis**, **Chinary Ung**, and **Geon Yong Lee** (Oct. 28).

New piano concertos by **Timo Andres**, **Salvatore Sciarrino**, and **George Tsontakis** receive their West Coast premieres with **The Saint Paul Chamber Orchestra** (Feb. 9–11); as does **Elizabeth Ogonek's** *All These Lighted Things* with the **Chicago Symphony Orchestra** (Oct. 13). **John Luther Adams' *Become Desert*** has its California premiere with the **Seattle Symphony** (Apr. 7).

Claire Chase—MacArthur Fellow and founder of the International Contemporary Ensemble (ICE)—performs the West Coast premiere of selections from her *Density 2036* project, which sees her commissioning new work for solo flute each year for 22 years until the 100th anniversary of Edgard Varèse's groundbreaking flute solo, *Density 21.5* (Dec 2). Chase's ambitious multi-year project includes commissions from Steve Reich, Pauline Oliveros, Vijay Iyer, Tyshawn Sorey and 2017 Pulitzer Prize winner Du Yun, among others, 11 of which will receive their West Coast premiere and five their Bay Area premiere in this concert. **Dorrance Dance** performs the Bay Area premiere of the Cal Performances co-commissioned *Myelination*, choreographed by another MacArthur Fellow, Michelle Dorrance (Oct. 27); and Donald Byrd's **Spectrum Dance Theater** performs *Rap on Race*, Byrd's collaboration with Anna Deveare Smith, also in its Bay Area premiere (Feb. 9–10).

Theater, Expanded

Wildly imaginative contemporary theater troupes in the 2017/18 season are re-inventing the dramatic arts with puppetry, film, and novel uses of technology and design. The Chicago-based performance collective **Manual Cinema** uses shadow puppetry, live music, and immersive visual effects to tell the story of two elderly sister lighthouse keepers separated by death, in its New England gothic theater piece, *Ada/Ava* (Mar. 16–18). And **Imago Theatre** presents its latest production, *La Belle*—a steampunk love story inspired by the tale of *Beauty and the Beast*, and featuring both human actors and a cast of automaton and shadow puppet creations (Nov. 24–26).

Focus on Asian Arts

Classical music, traditional drumming, ancient acrobatic arts, rural folk music, and high court music and dance are all on display in a series of events showcasing Asian arts that cut across national boundaries. The **Asian Youth Orchestra** comprises the finest young musicians

from nearly a dozen countries, and here is joined by violinist **Sarah Chang** for Sibelius' Violin Concerto, as well as works by Beethoven and Strauss (Aug. 5). The **Peking Acrobats** combine the rigorous training of ancient folk arts with the technical savvy of the 21st century (Jan. 27–28). And Japanese *taiko* troupe **TAO** brings a centuries-old art form into the present with *Drum Heart*, a collaboration with award-winning Broadway director Amon Miyamoto (*Pacific Overtures*), in which TAO's musicians interact with *bunraku*-style puppets and evocative lighting and set design (May 6). *Pipa* virtuoso **Wu Man** is joined by the irrepressible **Huayin Shadow Puppet Band** (as seen in the 2015 feature-length documentary film about the Silk Road Ensemble, *The Music of Strangers*) which plays the gloriously raucous folk music of China's Shaanxi Province, telling stories with shadow puppets, lutes, fiddles, wooden clappers, and gongs (Mar. 11). In its day-long campus residency, the **Korean National Gugak Center Creative Traditional Orchestra** balances a new-music concert with a performance of traditional Korean court music and dance—a refined sound that unfolds in slow, hypnotic melodies played by winds, lute-like string instruments, zithers, and percussion (Oct. 28).

Other Voices in Dance

The 2017/18 season highlights the creative output of three world-class dance companies led by women choreographer/dancers, and introduces audiences to international dance traditions with profound cultural roots. **Michelle Dorrance's** company digs deep into the distinctly American art form of tap dance, here performing three of her recent works—*Three To One*, *Jungle Blues*, and the Cal Performances co-commission *Myelination*—that connect tap back to its roots in jazz and jump blues, and to the newer cadences of hip-hop and indie rock (Oct. 27). Led by another international dance star, **Eva Yerbabuena Company** returns this season with *¡Ay!*, an introspective and arresting flamenco work with Yerbabuena's fleet footwork at its center, featuring live musical accompaniment (Mar. 7). And the Bay Area's own **ODC/Dance** presents its recent *boulders and bones*, co-choreographed by artistic directors **Brenda Way** and **KT Nelson** and inspired by the shifting light, changing landscape, and natural materials of an Andy Goldsworthy installation (Oct. 11). Zoë Keating performs the solo cello score live, and Andy Goldsworthy is featured in a video made by Bay Area filmmaker RJ Muna.

Tango Buenos Aires presents its newest production, *The Spirit of Argentina*, an homage to one of the most prominent figures in the history of tango, the legendary baritone Carlos Gardel (Nov. 11). The **Festival of South African Dance** brings two groups—**The Gumboots** and **Pantsula Dance Company**— whose dances were born in the diamond mines and townships of Johannesburg under (and since) the Apartheid era (Nov. 12).

Landmark Works

A cohort of brilliant performers brings landmark musical works to life, through insightful interpretations and inventive productions. The French early-music ensemble **Les Arts Florissants**, known for reviving Baroque opera with a modern dramatic sense, presents Henry Purcell's opera *Dido and Aeneas* and Charpentier's pastoral *Actéon* (Nov. 9); and Cleveland's period-music ensemble **Apollo's Fire** returns to Cal Performances with a semi-staged production of Monteverdi's enduring *L'Orfeo* (Apr. 20). British tenor **Ian Bostridge** has a profound relationship with Schubert's most well-known song cycle, *Winterreise*, having performed it more than 100 times over his career—he returns with pianist **Wenwen Du** for a probing interpretation of the haunting musical allegory (Nov. 10). And the **Tetzlaff Quartet**, named for its famed violinist, Christian Tetzlaff, makes its eagerly anticipated Cal Performances debut in a program of works by Mozart, Schubert, and Berg.

Artistic Literacy, Education, and Community Engagement

The cornerstone of all of Cal Performances' educational and community programs is a commitment to artistic literacy and access, and the belief that the performing arts are essential and transformative for people of all backgrounds and in all stages of life. This season, Cal Performances continues, and extends, many of its pioneering engagement programs, which explore the dynamic intersections of creativity, arts, and learning. University students and off-campus audiences alike are invited to engage more deeply with works of art through carefully designed programs and events, and create community through the shared experience of the performing arts.

In addition to the Berkeley RADICAL programming outlined above, extensive residency activities—from master classes to public forums to open rehearsals—are also planned with artists of **The Joffrey Ballet**, **Alvin Ailey American Dance Theater**, the **Seattle**

Symphony, and the **Chicago Symphony Orchestra**. A series of conversations and panel discussions will explore the topic of new works in the context of traditional practices, reflecting on the Joffrey's relationship to new and classical ballet; **Ragamala Dance Company's** innovative take on an ancient South Indian dance form; **The Saint Paul Chamber Orchestra's** re-contextualizing of Beethoven's piano concertos; and the **Korean National Gugak Center Creative Traditional Orchestra's** contrasting performances of ancient court music and new music. Free and low-cost participatory events invite members of the community to engage with Cal Performances staff, each other, and visiting artists, whether through reading, discussing, dancing, drumming, eating, or singing. This season's offerings include artist talks, community dance classes, *Page & Stage* book discussions, pre- and post-performance talks, and a traditional Korean *gilnori* percussion street parade (with food trucks and socializing).

UC Berkeley students, eligible for half-price tickets to all season performances, are also the beneficiaries of **Andrew W. Mellon Foundation-funded Cal Performances Courses**, a eight-year initiative that invites UC Berkeley faculty members to propose new courses each spring, that include Cal Performances' programming at the center of their curriculum. Three courses are announced for the 2017/18 academic year: *Multiple Americas: Writing, Rewriting, and Performing*, taught by Alexandra Brostoff and Victoria Kahn in the Department of Comparative Literature; *Choreography, Solo and Duet Forms: What Does the Body Know?*, taught by Joe Goode in the Theater, Dance, and Performance Studies Department; and *Curation Through the Arts + Design at Berkeley*, taught by Shannon Jackson and Natasha Boas in Letters and Sciences. Cal Performances will also host hundreds of K-12 schoolchildren for a series of **SchoolTime** student matinee performances in Zellerbach Hall as part of the **Cal Performances Classroom**. Planned artists in the series include the **National Youth Orchestra of Venezuela**, conducted by **Gustavo Dudamel**; the **Festival of South African Dance**; the **Peking Acrobats**; **Imago Theatre**; and **Alvin Ailey American Dance Theater**.

About Cal Performances

Cal Performances is the performing arts presenter and producer of the University of

California, Berkeley, fulfilling its mission by presenting, producing, and commissioning renowned and emerging artists in music, dance, and theater. Cal Performances reaches more than 150,000 people annually through concerts and campus and community events, including talks, lecture demonstrations, and academic courses based on Cal Performances' season. Under the leadership of Matías Tarnopolsky, the organization launched Berkeley RADICAL (Research and Development Initiative in Creativity Arts and Learning) to cultivate the artistic literacy of future audiences and connect some of the most innovative artists in the world with the intellectual capital of UC Berkeley. The 2017/18 season is the third season for Berkeley RADICAL, and takes an in-depth look at artists, works, and ideas that expand boundaries of all types—of genre, of time, and of convention—through three strands of artistic exploration: *Joining Generations*, *Blurring Boundaries*, and *Vaulting Walls*. More information on Berkeley RADICAL can be found at calperformances.org/berkeley-radical.

On Sale Dates

Subscription packages for Cal Performances' 2017/18 season go on sale Tuesday, May 2 at noon. Individual tickets for the Asian Youth Orchestra with Sarah Chang at Zellerbach Hall on August 5 and Gustavo Dudamel and the National Youth Orchestra of Venezuela at the Greek Theatre on September 21 go on sale Tuesday, June 13 at noon. Single tickets for flutist Claire Chase's performance on December 2 and all other concerts go on sale on Tuesday, August 8 at noon. Tickets to Cal Performances are available through the Ticket Office at Zellerbach Hall, at (510) 642-9988, and at calperformances.org.

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