

**CAL PERFORMANCES AT UC BERKELEY
2018-19 SEASON
Outgoing Executive and Artistic Director
Matías Tarnopolsky's Final Season of Programming**

**Berkeley RADICAL
CITIZENSHIP and WOMEN'S WORK
Two Thematic Strands Explore Urgent Contemporary Issues in Artistic Context**

**CITIZENSHIP
Artists Working in Multiple Genres Address Issues of Identity, Belonging, Home**

**DANIEL BARENBOIM and the WEST-EASTERN DIVAN ORCHESTRA
Israeli, Palestinian, and Other Arab Musicians Perform Together
WEST COAST DEBUT – November 10**

***DREAMER* – An Oratorio Inspired By Undocumented Youth By
COMPOSER JIMMY LÓPEZ and LIBRETTIST NILO CRUZ
Co-commissioned by Cal Performances
World Premiere**

**PERFORMED BY ESA-PEKKA SALONEN and
PHILHARMONIA ORCHESTRA, LONDON
As part of a three-concert residency, March 15–17**

**JORDI SAVALL Traces *THE ROUTES OF SLAVERY*
An Epic Musical Journey Featuring More than Two Dozen Performers
from 15 Countries on Three Continents, November 3**

**From Berlin's Schaubühne Theater
DIRECTOR THOMAS OSTERMEIER
A Radical Reimagining of Ibsen's Exploration of Personal and Social Responsibility
AN ENEMY OF THE PEOPLE
October 12–13**

**A FUEL THEATRE, NATIONAL THEATRE,
and WEST YORKSHIRE PLAYHOUSE CO-PRODUCTION
BARBER SHOP CHRONICLES
Rituals, Urban Banter, Black Male Identity, the Urban Barber Shop, October 26–28**

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**WOMEN'S WORK
Visionary Artists: The Voices of Women as Artistic Creators
Public Forums Address Women's Visions in a Range of Disciplines**

From Berlin
SASHA WALTZ & GUESTS – *Körper (Bodies)*
October 20–21

From Toronto
QUOTE UNQUOTE COLLECTIVE
Two Women, Uncensored: *Mouthpiece*
March 22–24

BIG DANCE THEATER—17C
Conceived and Choreographed by ANNIE-B PARSON
December 13–16

“QUEEN OF RANCHERA” AIDA CUEVAS
with MARIACHI JUVENIL TECALITLÁN
A Tribute to Juan Gabriel
October 6 at Oakland’s Paramount Theatre

VIOLINIST NICOLA BENEDETTI
with pianist Alexei Grynyuk
Music by Bach, Prokofiev, Strauss, and Wynton Marsalis
January 27

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JAZZ AT LINCOLN CENTER ORCHESTRA with WYNTON MARSALIS
To Open the Season—September 23
GALA AT THE GREEK
Celebrating the Music of Duke Ellington
WITH SPECIAL GUEST JON BATISTE

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YO-YO MA PLAYS THE COMPLETE BACH CELLO SUITES
in the HEARST GREEK THEATRE, September 30

•
MARK MORRIS DANCE GROUP Performs *PEPPERLAND*
50th Anniversary Tribute to the Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band*
A Cal Performances Co-Commission
September 28–30

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COMMITMENT TO ARTISTIC LITERACY
Cal Performances Continues Multifaceted Public Learning Experiences

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A BROAD RANGE OF
INTERNATIONAL MUSIC, DANCE, AND THEATER
IN THE 2018–19 SEASON

Berkeley, CA, April 17, 2018—Cal Performances’ board of trustees co-chairs Helen Meyer

and Susan L. Graham, and executive and artistic director Matías Tarnopolsky, today announce the 2018–19 season, the final season curated by Tarnopolsky before he departs to become CEO and president of the Philadelphia Orchestra Association. Conceived around Cal Performances’ Berkeley RADICAL programming initiative, now entering its fourth year, the 2018–19 season will explore two key themes: *Citizenship* and *Women’s Work*. 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 creation, commissioning, 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 2018–19 season includes both defined and emerging genres of the live performing arts, celebrating and extending Cal Performances’ deep relationships with world-class artists, all featured in uniquely conceived presentations. Many of the artists presented during the season—including the West-Eastern Divan Orchestra, Berlin’s Schaubühne theater, and cellist Yo-Yo Ma—have chosen to make Cal Performances one of their few US tour dates despite extremely limited schedules. And others—including Jordi Savall with his *Routes of Slavery* performance, Kronos Quartet and its *Fifty for the Future* concert, and Silkroad Ensemble and its *Heroes Take Their Stands* project—are bringing ambitious, challenging new programs to Berkeley precisely because of their long relationships with Cal Performances and its audiences.

“The arts have always explored issues of consequence, common interest, and concern. But today, I sense a greater desire than usual for performances that are truly relevant—for music, theater, and dance that is not only transformational, but also engages vital issues affecting us locally, nationally, and internationally,” said Tarnopolsky. “This belief profoundly informs Cal Performances’ 2018–19 Season, as our powerful Berkeley RADICAL programming initiative addresses two consequential subjects—the idea of home, as expressed through the notion of citizenship; and the importance of securing an equal voice for half of humanity. There is a sense of vulnerability in the world right now, and we feel a responsibility to ask artists to lead the way in helping us navigate our challenging sociocultural moment. The exceptional and diverse international artists who comprise the 2018–19 Season—a schedule packed with beauty, ideas, vision, and brilliant virtuosity—

honor values I have encouraged and supported, in collaboration with the extraordinary Cal Performances team, over the past nine years. Please think of this season as my farewell gift to our inspiring cultural community.”

The season launches with two performances by veteran artists with deep connections to Cal Performances, each presented in the stunning outdoor setting of the Hearst Greek Theatre. On Sunday, September 23, the season opens with a gala performance by the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** and special guest **Jon Batiste**, pianist and music director of *The Late Show with Stephen Colbert*'s house band. Marsalis, a nine-time Grammy winner and Pulitzer Prize recipient, leads his orchestra in a rousing tribute to the music of Duke Ellington. The gala celebration that accompanies the concert directly supports Cal Performances' education and community programs. (Concert-only tickets are available beginning on June 12, in addition to tiered levels of gala sponsorship.) On Sunday, September 30, cellist **Yo-Yo Ma** transforms the Greek into a perfect—and surprisingly intimate—venue for his performance of the complete Bach Cello Suites.

In the same week, **Mark Morris Dance Group** returns to Cal Performances to celebrate the 50th anniversary of the Beatles' seminal *Sgt. Pepper's Lonely Hearts Club Band* album. *Pepperland*, which premiered in Liverpool in May 2017, is an exuberant new dance work by Morris with a score by **Ethan Iverson** that combines original music with inventive arrangements of music from the album (Sep. 28–30). *Pepperland* was co-commissioned by Cal Performances.

Berkeley RADICAL programming this season features two dedicated series of artistic exploration. The *Citizenship* strand explores the human need for belonging, reflecting the current sense of urgency and anxiety surrounding this issue. The artists in this strand share their unique perspectives on the responsibilities of citizenship and the forces that threaten it. The Berkeley RADICAL *Women's Work* programming strand focuses the spotlight on a selection of remarkable female directors, musicians, and choreographers. While Cal Performances has always presented women artists of the highest caliber, this season offers a focused opportunity to recognize the distinct artistry of women as principal creators across a wide spectrum of genres.

Performances are complemented by related public and education programs, as well as community interactions that connect Cal Performances and its audiences with the singular learning environment of UC Berkeley.

Berkeley RADICAL: *Citizenship*

The five programs that comprise the Berkeley RADICAL *Citizenship* strand provide opportunities to consider the personal, human side of the current polarized public conversations about immigration and nationalism. Two internationally renowned orchestras directly confront the notion of citizenship. Nearly 20 years ago, Berlin-based Argentine-Israeli conductor **Daniel Barenboim** and Palestinian scholar **Edward Said** founded the **West-Eastern Divan Orchestra**, inviting Israeli, Palestinian, and other Arab musicians to perform together as a model for cooperation across the divides of the Middle East. Barenboim, the revered pianist, conductor, teacher, activist, author, and director of the Berlin State Opera and the Staatskapelle Berlin, has formed close ties with the music world's most august institutions over his 60-year career, from the Chicago Symphony Orchestra to Teatro alla Scala. This West Coast debut performance, long a dream of Tarnopolsky's, is one of only five US concerts scheduled by the orchestra. Barenboim returns to Zellerbach Hall for the first time in nearly 50 years leading a performance of Strauss' *Don Quixote* and Tchaikovsky's Fifth Symphony (Nov. 10).

The *Citizenship* theme is explored in further depth as part of Cal Performances' annual major orchestra residency, when London's **Philharmonia Orchestra** returns, conducted by **Esa-Pekka Salonen**, with the world premiere of *Dreamer*, a new oratorio by composer **Jimmy López**. The work, co-commissioned by Cal Performances through a generous *Hewlett 50 Arts Commissions* grant, will explore the US immigrant experience, in particular the hopes, dreams, and fears of Dreamers—undocumented immigrants who were brought to the United States as children and whose deferred legal status is now in question. López, an immigrant from Peru, will compose the piece, informed by interactions with Bay Area and UC Berkeley undocumented communities, telling their stories through music and opening his process to audiences through a series of public programs. *Dreamer* also makes connections to the rich history of social activism and civic engagement on the Berkeley

campus. As a signature Cal Performances commission representing Tarnopolsky's vision for the continued relevance of orchestral music programming, *Dreamer* stands as a compelling example of how an evolved classical art form can amplify and illuminate pressing issues of our time. The oratorio is scored for orchestra, chorus, and soprano; the libretto is by Pulitzer Prize-winning playwright **Nilo Cruz**, a refugee from Cuba; and the soloist is Puerto Rican soprano **Ana María Martínez**. Philharmonia Orchestra performs three concerts that also include Stravinsky's *The Firebird*; Bartók's Concerto for Orchestra; Sibelius' *The Oceanides*; Bruckner's Seventh Symphony; Schoenberg's *Verklärte Nacht*; and Salonen's 2017 Cello Concerto, featuring Norwegian cellist Truls Mørk (Mar. 15–17).

Continuing the exploration of citizenship, a provocative international theater troupe mines a classic dramatic work, providing fresh insights into today's political climate and asking questions about how civic duty interacts with a sense of personal morality. Berlin's storied **Schaubühne** theater has chosen to spend one of its very few weeks away from its home base in residence at UC Berkeley, where it will present a radically revised adaptation of *An Enemy of the People*, Ibsen's 1882 drama about individual and social responsibility. The production, which will be performed in German with English supertitles, is directed by **Thomas Ostermeier**, for decades an influential figure in European theater. *An Enemy of the People* explores the perils of democratic capitalism, telling the story of a whistleblower in a small town whose efforts to speak truth to power are shut down by his self-interested neighbors (Oct. 12–13).

Two other works in the *Citizenship* strand—in theater and early-music performance—transcend genre in a discussion of how enslaved Africans and their descendants have played a major role in shaping the cultural identities of their adopted lands. For his massive and meticulously crafted *The Routes of Slavery (1444–1888)*, **Jordi Savall** brings together more than two dozen musicians from 15 countries on three continents to pay tribute to the contributions of the historically enslaved to world culture. Savall is well known to Cal Performances audiences for his mastery as a performer of the viola da gamba and for the deep scholarship he brings to his programs. In *The Routes of Slavery*, his most ambitious and complex work to date, he contextualizes the celebratory tone of the music through spoken historical readings (with English supertitles) intertwined with performances by

instrumentalists and vocalists from Mali, Colombia, Catalonia, Madagascar, Morocco, Europe, Mexico, Colombia, Brazil, and West Africa, along with the **Fairfield Four**, an acclaimed American gospel group (Nov. 3). And Nigerian-born, UK-based poet and playwright **Inua Ellams** explores male identity and the challenges of citizenship in his acclaimed *Barber Shop Chronicles*. The story takes place over a single day and follows the conversations and concerns of a group of African men as they interact in barbers' chairs situated in six cities throughout the African Diaspora—London, Lagos, Johannesburg, Accra, Kampala, and Harare. The work is a co-production of **Britain's Fuel Theatre**, **National Theatre**, and **West Yorkshire Playhouse** and was originally commissioned by Britain's National Theatre, an institution that shares Cal Performances' interest in stimulating, socially relevant works (Oct. 26–28).

Post-performance talks and mezzanine “Catharsis Café” receptions will take place in association with the *Citizenship* performances. Public forums will be presented in collaboration with UC Berkeley's **Haas Institute for a Fair and Inclusive Society**.

Berkeley RADICAL: Women's Work

The *Women's Work* programming strand includes five programs across several genres, created by trailblazing female theater artists, musicians, directors, and choreographers. Many of these works place traditional feminist thinking in conversation with a new wave of feminist thought, using imaginative narrative techniques and inventive blending of media. Two intensely physical, conceptually driven works offer new perspectives on the pressures that contemporary life exerts on our inner and outer selves. **Sasha Waltz**, former director of Berlin's Schaubühne and the soon-to-be co-artistic director of the Staatsballett Berlin, presents her signature work from 2000, *Körper*, which explores how medicine, commerce, technology, politics, and reproduction make demands on the human body. Set on 13 female and male dancers, the movement evokes a wide range of embodied experience through a series of epic and intimate living tableaux (Oct. 20–21). **Amy Nostbakken** and **Norah Sadava**, co-founders of Toronto's **Quote Unquote Collective**, are creators of *Mouthpiece*, a two-woman show acclaimed for its insightful portrayal of womanhood. *Mouthpiece* incorporates movement, spoken text, and *a cappella* music to dramatize a woman's life over the course of a single day as she struggles to find her voice (Mar. 22–24).

Another theatrical work offers a feminist twist on male-dominated historical narrative.

Annie B-Parson of **Big Dance Theater** conceived, choreographed, and co-directed *17c*, which uses the diaries of Samuel Pepys, the outlandish 17th-century politician and obsessive self-documenter, as a springboard to explore the erasure of women's voices in historical texts. Parson puts Pepys' infamous romantic predations in a new context by giving his young wife a presence beyond Pepys' representations of her and by placing Pepys' words in conversation with a radical feminist work by his contemporary, Margaret Cavendish. The production weaves music, dance, video, and text, juxtaposing Pepys' writings with commentary by the cult of online annotators at pepysdiary.com (Dec. 13–16).

Also part of the *Women's Work* strand, two dynamic female performers at different stages of their careers and beloved in different corners of the music world, provide examples of how interpreters can also make powerful and lasting contributions as artists. Violinist **Nicola Benedetti** was the youngest-ever recipient of the Queen's Medal for Music in 2017, in recognition of her international career and work with music charities throughout the United Kingdom. One of the most sought-after violinists of her generation, Benedetti performs a recital of works by Bach, Prokofiev, and Strauss, along with the West Coast premiere of a new work by Wynton Marsalis (Jan. 27). Renowned Mexican vocalist **Aida Cuevas** this year became the first female singer to win a Grammy award in the mariachi genre and sings a program in Oakland's Paramount Theatre in tribute to her mentor and collaborator, songwriter **Juan Gabriel**. Cuevas, the only living artist with permission from Gabriel's estate to perform his music, is joined by Mexico City-based **Mariachi Juvenil Tecalitlán** (Oct. 6).

A series of public forums will connect audiences with artists in the *Women's Work* strand for conversations about the artistic process.

A Broad Spectrum of Music, Dance, and Theater in the 2018–19 season

Additional performances round out the 2018–19 season in the genres of Chamber Music, Recital, Dance, Theater, New Music, Early Music, Jazz, and World Stage, complementing special events and Berkeley RADICAL programming. The season's dance programming features **Compagnie Käfig's** *Pixel* (Nov. 16–17); **Pavel Zuštiak and Palissimo**

Company's *Custodians of Beauty* (Dec. 7–9); **Hubbard Street Dance Chicago** in two programs, one including the Bay Area premiere of a new work by **Emma Portner** and **Lil' Buck** (Jan. 18–20); the West Coast premiere and exclusive West Coast appearance of **Akram Khan** in his final solo dance work before his planned retirement as a performer, the Cal Performances co-commissioned *XENOS* (Mar. 2–3); **Alvin Ailey American Dance Theater's** annual residency (Apr. 9–14); and **Eifman Ballet's** new production of *Pygmalion* (May 31–Jun. 2). Additional theater performances include Polish troupe **Song of the Goat Theater's** performances of two works, *Songs of Lear* and *Hamlet: A Commentary* (May 11–12); **Théâtre National de Bretagne's** acclaimed production of *Julius Caesar*, directed by **Arthur Nauzyciel** (April 26–28); and *This American Life* radio host **Ira Glass's** *Seven Things I've Learned* (Mar. 23).

Recitals feature a selection of the world's most accomplished pianists performing canonical and contemporary works: **Pierre-Laurent Aimard** and **Tamara Stefanovich** with the Cal Performances co-commission of Harrison Birtwistle's *Keyboard Engine*, construction for two pianos (Nov. 1); **Shai Wosner** in an all-Schubert program (Dec. 2); **Yefim Bronfman** (Feb. 1); and **Murray Perahia** (Apr. 15). Additional recitals include cellist **David Finckel** and pianist **Wu Han** (Jan. 20); soprano **Joyce DiDonato** (Feb. 20); the trio of pianist **Nicolas Hodges**, violinist **Jennifer Koh**, and cellist **Anssi Karttunen**, performing a program of contemporary Finnish music (Mar. 10); violinist **Gil Shaham** with pianist **Akira Eguchi** (Apr. 29); cellist **Alisa Weilerstein** performing the complete Bach Cello Suites (May 1); and violinist **Michael Barenboim** (May 5). Chamber music during the season includes an all-sextet program by the **Jerusalem Quartet** with violinist/violist **Pinchas Zukerman** and cellist **Amanda Forsyth** (Oct. 13); the men's vocal ensemble **Cantus** in a concert program featuring a new work by composer **Libby Larsen** (Feb. 8); the **Danish String Quartet** (Feb. 17); and the **Takács Quartet** in its first Berkeley appearances with new second violinist **Harumi Rhodes** (Feb. 24 and Mar. 3). Early Music programming this season features the Bay Area premiere of **Peter Sellars's** staged production of Orlando di Lasso's *Lagrime di San Pietro (Tears of Saint Peter)*, performed by the **Los Angeles Master Chorale** (May 17); and *Music Inspired by the Sistine Chapel* with the **Tallis Scholars** (Apr. 4).

The 2018–19 season's New Music programming features composer **Max Richter** with

American Contemporary Music Ensemble performing music from the album *Infra* and the HBO television series *The Leftovers* (Oct. 5); **Kronos Quartet** returning with its acclaimed *Fifty for the Future* commissioning project, for which Cal Performances is a legacy partner (Jan. 25); the **Silkroad Ensemble** with *Heroes Take Their Stands*, co-commissioned by Cal Performances (May 3); and **Sō Percussion** in a program titled *Mallet Quartets and the Keyboard Reimagined* (Apr. 7). Jazz artists this season include **Pat Metheny** with his quartet of **Antonio Sanchez**, **Linda May Han Oh**, and **Gwilym Simcock** in Oakland's Fox Theater (Oct. 25); **Charles Lloyd & The Marvels** with special guest **Lucinda Williams** and featuring **Greg Leisz**, **Reuben Rogers**, and **Eric Harland** (Dec. 8); and the **Monterey Jazz Festival on Tour 60th Anniversary Celebration Starring Cécile McLorin Salvant** (Apr. 3). World Stage programming includes **Sandeep Das and the HUM Ensemble** performing its *Delhi to Damascus* program (Oct. 7); the **Soweto Gospel Choir** with *Songs of the Free* in Oakland's Paramount Theatre (Oct. 14); Japanese *taiko* ensemble **Kodo's** One Earth Tour: *Evolution* (Feb. 2–3); circus troupe **The 7 Fingers** with its new *Reversible* production (Feb. 22–24); **Zakir Hussain and the Masters of Percussion** (Mar. 31); and the **Havana Cuba All-Stars** at the Paramount Theatre in Oakland (Apr. 13).

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 that create community through the shared experience of the performing arts.

In addition to the Berkeley RADICAL programming, extensive residency activities—including master classes, public forums, movement workshops, and open rehearsals—are planned throughout the season and will be announced in the fall.

UC Berkeley students, eligible for half-price tickets to all season performances, also benefit from the **Andrew W. Mellon Foundation**-funded **Cal Performances Courses**, an eight-year initiative that invites faculty members to propose new courses that include Cal Performances' programming at the center of their curriculum. Four Cal Performances-based courses are announced for the 2018–19 academic year: In the fall semester, Jesse Cordes Selbin will teach “Reliving the Past: Art and the Historical Imagination” in the English department and Katherine Mezure will teach the Comparative Literature course “Women Artists and Collective Art Labor: Staging/Performing Diversity.” In the spring, Serena Le will teach the English department’s “Rhythm, Riot, Revolution,” and Peter Glazer and Stan Lai will lead Letters and Sciences’ “Thinking Through the Arts + Design — Creativity, Migration, Transformation.” Cal Performances will also host hundreds of K–12 schoolchildren for a series of **SchoolTime** matinee performances in Zellerbach Hall as part of the **Cal Performances Classroom**. Planned artists in the series include Japanese *taiko* ensemble **Kodo** (Feb. 4), Canadian circus troupe **The 7 Fingers** performing *Reversible* (Feb. 25), and **Alvin Ailey American Dance Theater** (Apr. 10–11.)

About Cal Performances

Situated on the campus of the University of California, Berkeley, Cal Performances presents, produces, and commissions 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 created to connect with performances on the season. Under the leadership of Matías Tarnopolsky, the organization launched Berkeley RADICAL (Research and Development Initiative in Creativity Arts and Learning) in 2015 to cultivate the artistic literacy of future audiences and connect the most innovative artists in the world with the intellectual capital of UC Berkeley.

On Sale Dates

Subscription packages for Cal Performances' 2018–19 season go on sale Tuesday, April 24 at noon. Individual tickets for Jazz at Lincoln Center Orchestra with Wynton Marsalis and special guest Jon Batiste at the Greek Theatre on September 23 go on sale Tuesday, June 12 at noon. Single tickets for all other concerts go on sale on Tuesday, August 7 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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