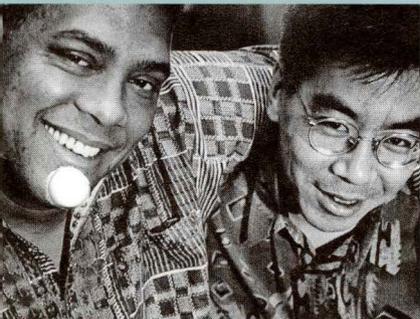


volume 7 > number 2 > winter 99



(L-R) COMPOSERS JAMES NEWTON AND JON JANG



THOMAS QUASTHOFF



MARK MORRIS DANCE GROUP

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 MODERATO

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A Luminous New Century

Jon Jang & James Newton, Kronos Quartet with Dawn Upshaw and Cecilia Bartoli are Just the Beginning

BY ROBERT COLE
 DIRECTOR, CAL PERFORMANCES

With the turn of the millennium approaching, many of us are deep in reflection, contemplating the changes in our various professions. Such contemplation naturally evolves into planning for the future. As we greet the new age, asking what makes art relevant, vital — even life-changing — illuminates the path. Cal Performances is a singular institution, dedicated to preserving the greatest artistic works of all time, while fostering an atmosphere in which composers, choreographers, and theater artists can do their most imaginative work.

These ideals have played themselves out on our stage in spectacular ways. The collective inspirations of modern dance choreographer Mark Morris, Baroque composer Jean-Philippe Rameau, and early music interpreter Nicholas McGegan yielded one of the most memorable events of the past decade: *Platée*. More innovative work followed with *Peony Pavilion*, when director Peter Sellars brought together a 400-year-old Chinese opera tradition with a most contemporary composer, Tan Dun.

Making the time, space, and funds available for artists and ideas to connect brings invaluable rewards. We see them when Laurie Anderson meets Herman Melville (*Songs and Stories from Moby Dick*, 1999); when Pina Bausch collides with California (*Nur Du*, 1996); and when the most current software technology makes way for Merce Cunningham's imaginings (*Biped*, 1999).

So it is with anticipation that Cal Performances has co-commissioned *When Sorrow Turns to Joy — Songlines: The Spiritual Tributary of Paul Robeson and Mei Lanfang*. The work grew out of Jang and Newton's 1994 visits to China and South Africa, and explores the profound aspirations and persecution of Robeson and Lanfang, two extraordinary artists. *When Sorrow Turns to Joy* makes its world premiere in Zellerbach Playhouse June 1-3.

Another exceptional pairing to look forward to is Kronos Quartet with soprano Dawn Upshaw, unveiling an ambitious new program on May 7 in Zellerbach Hall. *Tonight is the Night*, co-commissioned by Cal Performances, spans eight countries and musical traditions,

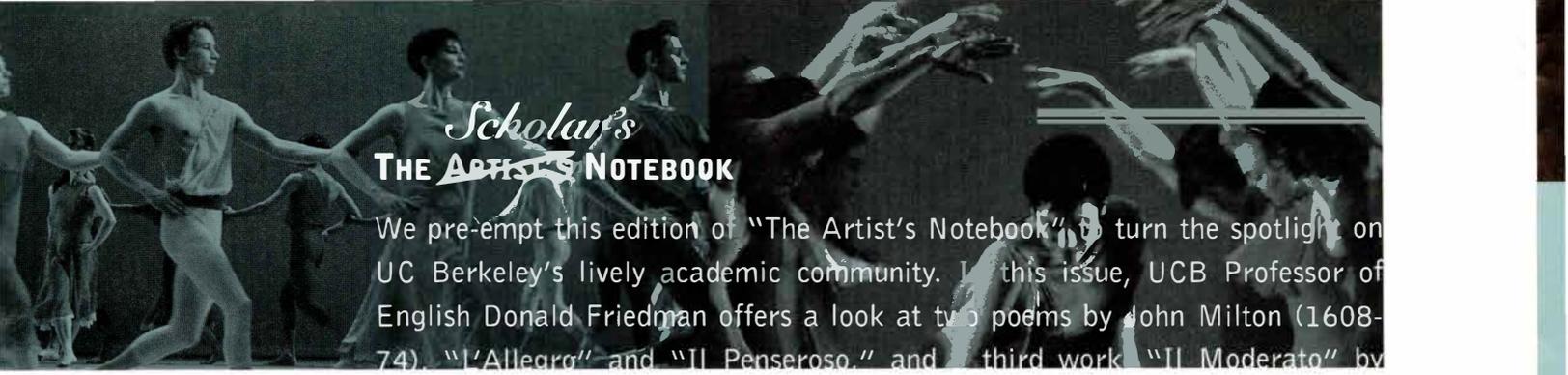
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Vocal Recital Series to Feature Thomas Quasthoff, Nicolle Foland

The human voice is perhaps the most uniquely personal and affecting of all instruments. Some of the world's greatest singers in recital, interpreting classic poetry and texts, make Cal Performances' vocal series a highlight of any season — and this year, we offer recitals by some very special artists. In March, we present German bass-baritone Thomas Quasthoff with pianist Justus Zeyen in Quasthoff's Bay Area recital debut, at Hertz Hall March 12. Soprano Nicolle Foland, whom many of you may have heard in her recent San Francisco Opera and San Francisco Symphony appearances, makes her Cal Performances debut with pianist and composer Jake Heggie on January 23 in Hertz Hall. And a much-anticipated delight is mezzo-soprano Frederica von Stade's recital on December 5 in Zellerbach Hall.

Thomas Quasthoff's superlative voice and inspiring personal story make this event one of the most eagerly awaited of our season. Since his 1988 victory in a Munich music competition, Quasthoff has been sought after and engaged by the world's leading orchestras and conductors, including performances with the Berlin Philharmonic and Claudio Abbado; the Vienna Philharmonic; the London Philharmonic with Msistlav Rostropovich; the New York Philharmonic with Sir Colin Davis; and the City of Birmingham Symphony, led by Sir Simon Rattle. Quasthoff's program for the March 12 recital includes Brahms' *Lieder*, Op. 32; Liszt's *Tre Sonetti di Petrarca*; Debussy's *Trois Ballades de François Villon*, and Ravel's

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Scholar's
THE ARTIST'S NOTEBOOK

We pre-empt this edition of "The Artist's Notebook" to turn the spotlight on UC Berkeley's lively academic community. In this issue, UCB Professor of English Donald Friedman offers a look at two poems by John Milton (1608-74), "L'Allegro" and "Il Penseroso," and a third work, "Il Moderato" by Charles Jennens. These texts are the basis of Handel's glorious choral work *L'Allegro, il Penseroso ed il Moderato* (1740), the piece that inspired Mark Morris's dance of the same name. Mark Morris Dance Group returns to Cal Performances March 1-5 to perform *L'Allegro* with the Philharmonia Baroque Orchestra led by Nicholas McGegan.

BY PROFESSOR DONALD FRIEDMAN

"L'Allegro" and "Il Penseroso" came into being as rather ill-sorted twins (very obviously fraternal), and since then have been accompanied by puzzles and debates. For example, we don't know when they were written, and this is odd because Milton was usually excessively careful to indicate when his poems were composed.

The form of the two poems suggests a connection with the academic debates Milton had participated in as part of the curriculum at Cambridge; in a remnant of scholastic learning, students were required to argue opposing sides of a given issue. But Milton's imaginings of the psychic landscapes of the cheerful and the thoughtful personalities are not in conflict with each other, but are, rather, explorations of ways of perceiving and motives for choosing that all human beings experience at times. Milton's world is filled with the things, the activities, the pleasures that are desired by all temperaments; in fact, he begins each of his poems by exorcising the distorted, exaggerated, pathological form of its "other" — "loathed" melancholy and "vain deluding joys," not "divinest" melancholy or "heart-easing" mirth.

Milton goes to some pains to show us the similarities between different visions of how one may see and move through time and the world. Both poems begin with an unusual passage of varying rhymes and line-lengths, and then settle into a fairly steady four-foot iambic line, a dance-like rhythm in itself. Both poems are intensely visual, not only in describing places and persons, but also in summoning mythological figures and personified virtues and powers. Perhaps most tellingly, both

poems build unerringly toward a "primal scene" of musical myth and significance: at the center of both is Orpheus, whose songs command nature. "L'Allegro" imagines Orpheus listening to a song that "might have" persuaded Pluto to free his lost Eurydice; but "Il Penseroso" believes that Melancholy can inspire Orpheus to sing "Such notes" as "made hell grant what love did seek."

For all the parallels and echoes that Milton wove into the fabric of the "Companion Poems," he is equally clear in distinguishing between them. For one thing, "Il Penseroso" is somewhat longer; for another, its music doesn't end with the vision of Orpheus, but moves forward to the imagining of a life of study and contemplation.

When composing his choral work *L'Allegro, il Penseroso ed il Moderato*, Handel turned to Charles Jennens to provide the libretto. Jennens also arranged texts for Handel's *Saul*, *Messiah*, and *Belshazzar*. He trimmed Milton's texts by about a third, and changed their form more radically by creating a new poem, alternating passages from each so that "L'Allegro" and "Il Penseroso" now seemed to revert to an academic debate. Most strikingly, Jennens wrote a third part for the work. Entitled "Il Moderato," it speaks with the voice of the Age of Reason, for whom excess of any kind, "enthusiasm" or "zeal" was suspect and even dangerous. So Milton's ranging and visionary wanderings are brought home by verses that declare: "So Truth does Fancy's Charm dissolve, / And rising Reason puts to flight / The Fumes that did the Mind involve, / Restoring intellectual Day." (Handel showed his good taste by shedding "Il Moderato" from later performances of the work, despite its initial favorable **CONTINUED ON PAGE 6 >**



Mark Morris Dance Group
L'Allegro, il Penseroso ed il Moderato

Wed-Sat, Mar 1-4, 8 pm
Sun, Mar 5, 3 pm
Zellerbach Hall
\$34/\$44/\$52

Sightlines
Pre-performance talk with Conductor Nicholas McGegan
Wed, Mar 1, 7-7:30 pm and Sun, Mar 5, 2-2:30 pm
Pre-performance talk with Wye Allanbrook, Chair, UC Berkeley Dept. Of Music, Sat, Mar 4, 7-7:30 pm

For a full 99/2000 season schedule, please visit our website at www.calperfs.berkeley.edu

November 1999

26-27 Fri-Sat ZH
Klezmer Mania!
28 Sun ZH
Fiesta Navidad featuring Mariachi Los Camperos de Nati Cano

December 1999

5 Sun ZH
Frederica von Stade, mezzo-soprano
11-19 Sat-Sun ZH
Mark Morris Dance Group
The Hard Nut

January 2000

1 Sun ZH
Cecilia Bartoli, mezzo-soprano & Il Giardino Armonico
21 Fri ZH
Bill T. Jones
23 Sun HH
Nicolle Foland, soprano & Jake Heggie, piano

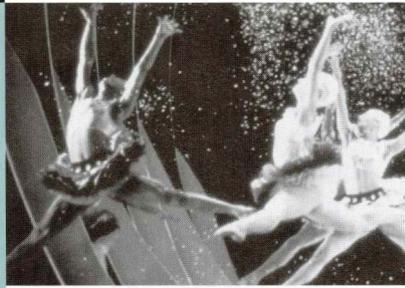
February 2000

4-6 Fri-Sun ZH
Kodo
8-13 Tue-Sun ZH
Dance Theatre of Harlem
13 Sun HH
Petersen Quartet
18-19 Fri-Sat FCC
Tallis Scholars
19 Sat ZH
Altan
1 Sun ZH
Emanuel Ax, piano

March 2000

1-5 Wed-Sun ZH
Mark Morris Dance Group
L'Allegro, il Penseroso ed il Moderato
10-11 Fri-Sat ZH
Trisha Brown Company
12 Sun HH
Thomas Quasthoff, bass-baritone
15 Wed ZH
Trevor Pinnock, harpsichord & The English Concert
Brandenburg Concertos
31 Fri FCC
Il Giardino Armonico

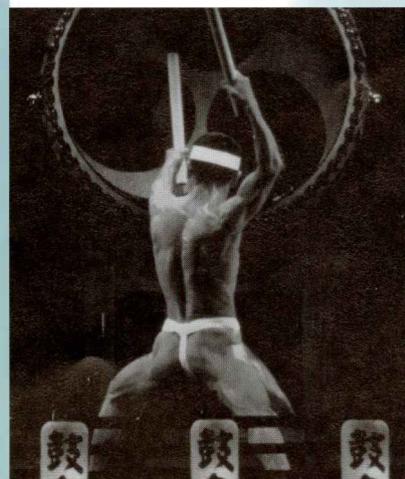
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FCC FIRST CONGREGATIONAL CHURCH
HH HERTZ HALL
ZH ZELLERBACH HALL



Mark Morris Dance Group

The Hard Nut
Members of Berkeley Symphony Orchestra
Robert Cole, conductor
Sat-Sun, Dec 11-19
Zellerbach Hall
\$24, \$36, \$48

What do you get when you combine a Christmas party filled with amusing (and rather unruly) guests, some unusual dancing snowflakes, and a show-stopping "Waltz of the Flowers" with Tchaikovsky's traditional *Nutcracker* score? *The Hard Nut* — Mark Morris's hip, hilarious, and utterly enchanting take on the traditional holiday ballet. A seasonal favorite for both young and old, Morris's universally acclaimed masterpiece resets the 19th century classic in 1960s suburbia — complete with go-go boots, the Twist, and Barbie Dolls — while remaining true to E.T.A. Hoffmann's heartwarming tale of Marie and Drosselmeier. Cal Performances' own Robert Cole leads members of Berkeley Symphony Orchestra in performing Tchaikovsky's glorious music live. For a holiday treat that combines artistic excellence with laugh-yourself-silly entertainment, *The Hard Nut* is "just the ticket to raise the spirits" (*Contra Costa Times*).



Kodo

Fri-Sun, Feb 4-6
Zellerbach Hall
\$20, \$30, \$40

Kodo was formed in 1981 by a community of people who settled on Sado Island in the Sea of Japan to devote themselves to the study of *taiko*, the traditional Japanese drum. Today, the members of Kodo are the undisputed masters of this ancient art, thrilling audiences around the world with their thunderous and compelling rhythms. The name Kodo means both "heartbeat," expressing the sound of a mother's heartbeat as heard and felt in the womb, and "children of the drum," reflecting the group's desire to play the drums purely with the heart of a child. Uniting instruments of assorted sizes, from wooden clackers to the majestic, 900-pound *o-daiko* drum, Kodo creates a powerful sound that simply takes your breath away. "Superlatives don't really exist to convey the primal power and bravura beauty of Kodo," says the *Chicago Tribune*. Special note: Children 16 and under receive 50% off regular ticket prices for the Sunday, February 6 matinee performance.

Trisha Brown Company

Fri & Sat, Mar 10 & 11
Zellerbach Hall
\$18, \$24, \$32

Known for her ability to infuse rigorous formal structure with elegance, eccentricity, wit, and lyricism, award-winning choreographer Trisha Brown has become a legend in contemporary dance, creating a vocabulary that is uniquely her own. Brown recently expanded her considerable international reputation by directing Monteverdi's historic opera *L'Orfeo*, which opened to overwhelming acclaim in Brussels in 1998 and recently received its U.S. premiere in New York. Brown returns to Cal Performances for the first time in many years with two West Coast premieres: *Canto/Pianto*, a series of dances drawn from *L'Orfeo*, and a

new work Brown developed in collaboration with jazz composer and trumpet player Dave Douglas and painter Terry Winters. The program will also include Brown's classic *Set and Reset*, performed to a score by Laurie Anderson with sets by Robert Rauschenberg.



Trevor Pinnock, harpsichord & The English Concert

Brandenburg Concertos
Wed, Mar 15
Zellerbach Hall
\$20, \$30, \$42

The year 2000 marks an important milestone in the world of classical music: the 250th anniversary of the death of one of the greatest composers of all time, J.S. Bach. Over the centuries, Bach's music seems to speak to each succeeding generation with increasing power, and countless listeners today agree with Wagner that Bach's compositions represent "the most stupendous miracle in all music." In commemoration of this once-in-a-lifetime anniversary, harpsichordist and pioneering conductor Trevor Pinnock and his preeminent period-instrument ensemble will perform all six of the composer's immortal *Brandenburg Concertos*, which they recorded to great acclaim for Deutsche Grammophon in 1979 and 1982.

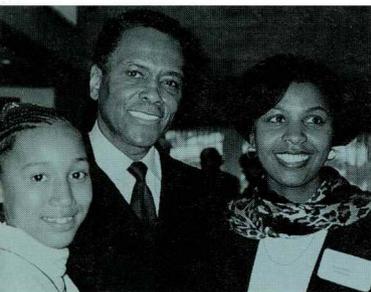
The perfect present! Gift Certificates

Include Cal Performances in your holiday planning. Gift certificates are the perfect present for the arts lover in your life. For more information, call the Ticket Office at (510) 642-9988.

PLEASE CALL 510.642.9988 TO PURCHASE TICKETS



**MARK MORRIS DANCE GROUP
225 LAFAYETTE ST RM 504
NEW YORK NY 10012-4015**



ABOVE (L-R) REGINA HUDSON, A STUDENT AT COLE PERFORMING & VISUAL ARTS MAGNET SCHOOL IN OAKLAND, DANCE THEATRE OF HARLEM FOUNDER AND ARTISTIC DIRECTOR ARTHUR MITCHELL, AND COLE SCHOOL PRINCIPAL SONJA NEELY-JOHNSON WERE FEATURED SPEAKERS AT THE 1998 *SCHOOLTIME* LUNCHEON.

Cal Performances' 8th Annual *SchoolTime* Luncheon To Be Held February 9

Each year, the Cal Performances Board of Trustees honors the many supporters who make our education programs possible at the Annual *SchoolTime* Luncheon. This season's event follows the 11 am *SchoolTime* performance of Dance Theatre of Harlem on Wednesday, February 9.

It's an excellent time for government, corporate, and foundation representatives to come together with Trustees, educators, students and performing artists to exchange ideas on important issues of arts and education in our community.

A highlight of the luncheon is the chance to hear leaders in the performing arts share their vision and know-how in arts education. One of the most stimulating of these is Dance Theatre of Harlem's artistic director Arthur Mitchell, who returns to the UC Berkeley campus for this year's address. The company Mitchell founded in 1969 as a school of the allied arts and professional dance company is a model institution, evident not only in the success of its dancers and the dance works created over the past 30 years, but also in its effort to bridge the gap created by extreme cultural and economic disparity. Arthur Mitchell has guided thousands of young people through the most challenging times of their lives, and inspired countless educators and arts presenters in shaping education programs for their own communities.

Cal Performances looks forward to the opportunity to publicly recognize the *SchoolTime* sponsors on February 9. To become a Cal Performances Arts and Education sponsor, contact Cam Stoufer, Associate Director of Development, Institutional Giving, at (510) 643-6713.

Wanted: Small Businesses and Community Service Organizations To Be Leaders in Cal Performances' "Friends of the Schools" Program

Cal Performances' *SchoolTime* is one of the few arts education programs which offer a ticket priced as low as \$3 per student. Even at that modest fee, not every school has the resources to expose its students to the exhilarating experience of the live performing arts. Beginning this year, we've established the "Friends of the Schools" program, designed to bring students in underserved areas to a performance at Zellerbach Hall. It's a wonderful way for your small business or community service organization to directly contribute to a young person's education by giving them a performing arts experience they wouldn't otherwise be able to afford. Your sponsorship is fully tax deductible to the extent permitted by law.

To learn more about Cal Performances' "Friends of the Schools," contact Hollis Ashby at (510) 643-5195.

