

dance music theater

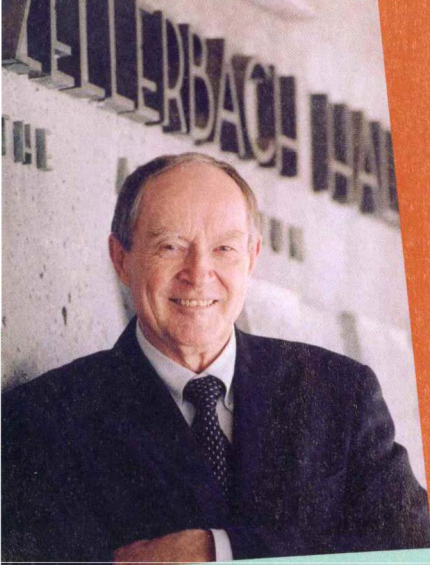
Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



1906
Centennial Season
2006

2005-2006 Season



dance music theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

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DEAR FRIENDS

Welcome to the Centennial Season at Cal Performances! For 100 years, we've been proud to be an integral part of the tradition of excellence here on the UC Berkeley campus and I'm pleased to say that our 2005/06 season is more than a fitting tribute to that legacy. For this important milestone, we've put together a schedule of events that fully demonstrates Cal Performances' commitment to bringing you the widest range of high quality, live performances by today's most exceptional artists.

I invite you in particular to look to our Centennial Series on pages 8 & 9 as a wonderful illustration of what we've stood for as an organization over the years. You'll find the incomparable Cecilia Bartoli, a mezzo-soprano who stands at the very pinnacle of operatic perfection and just one of the highly successful artists who have made important debuts here at Cal Performances. We'll combine our festivities with those of the Mark Morris Dance Group, celebrating its 25th year this season. Having embraced Berkeley as their official "home away from home," the peerless choreographer and his ensemble have premiered many of their most acclaimed works on our stage, and have performed at Zellerbach Hall more than any place else in the world. You'll also have the opportunity to experience one of the most renowned spectacles in dance and theater on any stage anywhere, as the magnificent Kirov Ballet & Orchestra returns with its beloved signature production of *The Sleeping Beauty*.

I'm pleased to tell you that we'll have additional cause to celebrate when the Zellerbach Hall seat replacement is completed in time for the start of the Centennial Season. Thanks to generous funding from the Zellerbach Foundation, and with the support of the University, our main auditorium will sport comfortable new chairs that will enhance your experiences throughout the season and for many years to come.

I hope you'll be with us when we mark this momentous occasion, because perhaps the most important factor in our success over the past century has been you—our eclectic, adventurous, and ever-supportive audience. Thank you!

Sincerely,

Robert W. Cole
Director

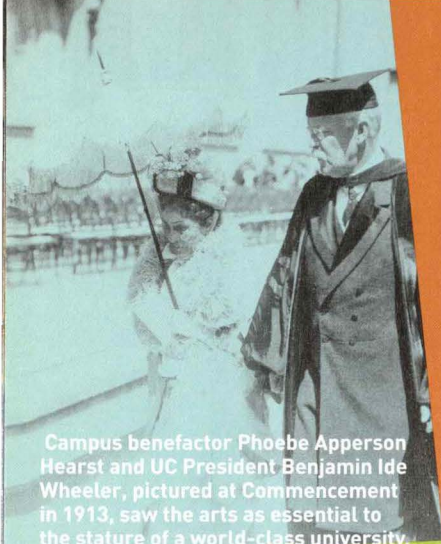
Join the celebration

1906
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Join us as Cal Performances commemorates its 100th year of connecting the world's greatest artists with the world's greatest audience! In this season of 70 exhilarating, first-rate events, we'll demonstrate why today we stand proudly as an undisputed leader in the world of dance, music, and theater and as a prestigious destination for some of the most creative people on the planet. We'll introduce you to new faces and original ideas, from the eagerly awaited debuts of emerging artists to the premieres of internationally lauded productions. We'll reunite you with your favorite performers as some of our nearest, dearest, and most highly acclaimed artistic friends return. We'll take you on a whirlwind trip through a vast array of cultures from around the globe with our 20-event World Stage Series. We've assembled an incomparable collection of chamber and recital musicians to perform music that is old, new, and in between. And as always, we'll bring you even closer to the creative process through expanded Education and Community events—including our popular *Sightlines*, *SchoolTime* and *Key Notes* programs—designed to enrich your Cal Performances experience [see pgs. 34 & 35 for details].

We look forward to the opportunity to entertain you in style as we celebrate our one and only Centennial Season.





Campus benefactor Phoebe Apperson Hearst and UC President Benjamin Ide Wheeler, pictured at Commencement in 1913, saw the arts as essential to the stature of a world-class university. Wheeler Hall and performance auditorium bear his name.

The San Francisco Opera returned to the Greek Theatre on numerous occasions during the 20th century. Here, in September 1957, the company performed Puccini's *Turandot* starring Leonie Rysanek at the rededication of the Greek Theatre.



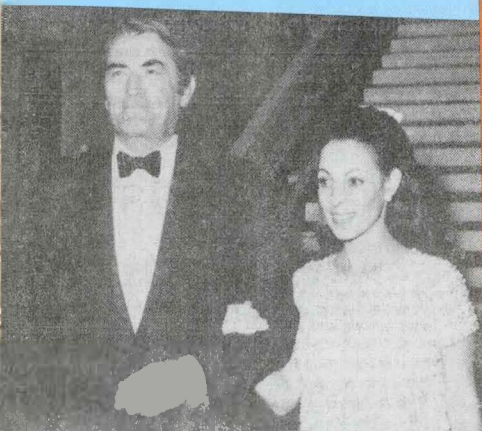
100 Years of Performing Arts on the UC Berkeley Campus

Sarah Bernhardt's landmark performance in Racine's *Phèdre* May 17, 1906, is an event that, in the words of theater director Samuel Hume, "placed the Greek Theatre definitely in the field of the commercial theatre." A month earlier, the San Francisco earthquake and ensuing fire had devastated the city and elevated the atmosphere of expectancy surrounding the appearance of "The Divine Sarah" in Berkeley, an expectancy rewarded by her decision to donate the proceeds to the Emergency Relief Fund.

So began what is today the internationally acclaimed presenting program known as Cal Performances. By all accounts, Bernhardt's *Phèdre* was earth-shattering, creating aftershocks that reverberated through people and places that have been a part of the performing arts tradition at UC Berkeley ever since. Great artists, from Luisa Tetrazzini and Margaret Anglin to Cecilia Bartoli and Mark Morris, have made the campus an epicenter of the performing arts for a century.

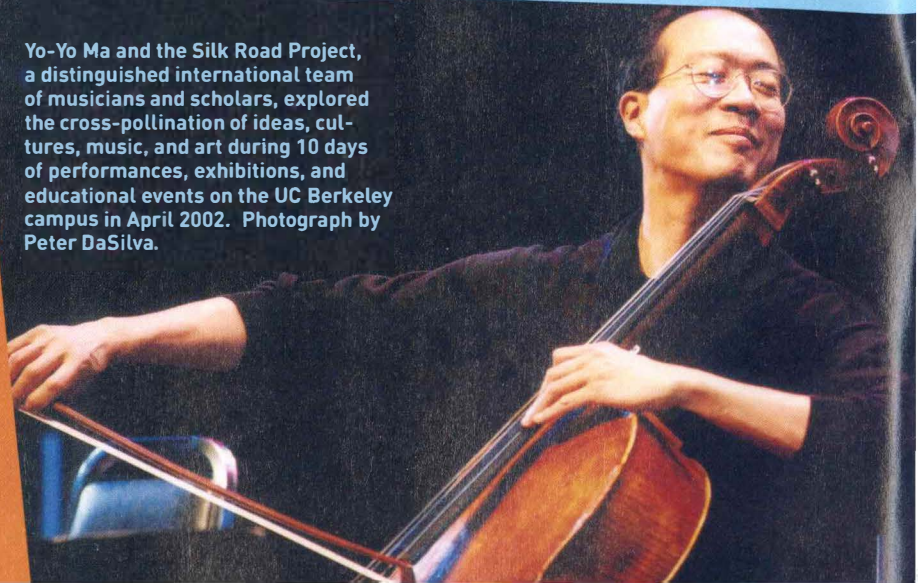
Performers needed space, and the ever-increasing cultural activity on the Berkeley campus created demand for performance venues. When William Randolph Hearst agreed in 1902 to underwrite the construction of the Greek Theatre, he set into motion incredible growth in quality and frequency of performing arts presentation at UC Berkeley. Next up was Wheeler Hall, completed in 1917, providing a new site for theater events. In 1958, the

An audience of 11,000 mobbed the Hearst Greek Theatre to see Margaret Anglin's terrifying performance in Euripides' *Medea* in August 1915. The Canadian-born star of the American stage appeared regularly at UC Berkeley in classic dramatic roles. *Medea* returned to the Greek Theatre in 2003 in a production by the National Theater of Greece.

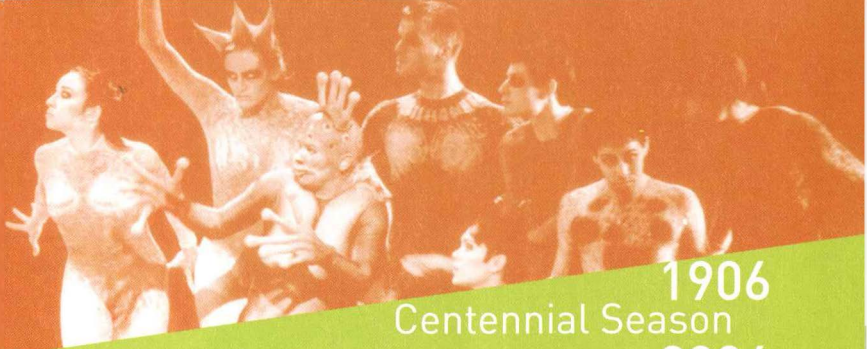


On May 21, 1948, the excitement of opening night and the presence of Igor Stravinsky made the long-awaited debut of Zellerbach Hall a memorable occasion in Berkeley's history. Alumnus Gregory Peck officiated at the inaugural event accompanied by his wife, Veronique.

Yo-Yo Ma and the Silk Road Project, a distinguished international team of musicians and scholars, explored the cross-pollination of ideas, cultures, music, and art during 10 days of performances, exhibitions, and educational events on the UC Berkeley campus in April 2002. Photograph by Peter DaSilva.



Mark Morris' extraordinary reinvention of *Platée*, Rameau's 18th-century *comédie-lyric*, produced by the Royal Opera House, Covent Garden, was the unbridled hit of the 1998 Berkeley Festival & Exhibition in its American premiere. Morris, who makes Cal Performances the second home of his New York-based company, has given more performances at Zellerbach Hall than at any other stage in the world. Photograph by Ken Friedman.



1906
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Cal Performances

acoustically superior Alfred Hertz Memorial Hall of Music was opened, a warm and inviting wood-paneled concert hall ideal for chamber music and recital programs. The variety of events and artistic personalities gathered to celebrate the opening of Hertz Hall inspired music critic Alfred Frankenstein to proclaim that "the University is now the citadel of musical creativeness in the United States."

Berkeley finally acquired a large indoor theater worthy of the campus' reputation when Zellerbach Hall opened on May 21, 1968, with Igor Stravinsky present to hear performances of his *Symphony of Psalms* and *Oedipus Rex*. With its 2,000-seat Auditorium and 500-seat multimform Playhouse designed by Vernon DeMars and John Wells, the ambitious project's realization was championed by UC Berkeley Chancellor and UC President Clark Kerr.

Cal Performances as an organization descends from a lineage of evolving committees and directors, all of whom have been committed to advancing the performing arts on the campus. When Sarah Bernhardt took the stage of the Greek Theatre in 1906, William Dallam Armes was Chair of the Musical and Dramatic Committee, which oversaw performances at that site. Main season and summer events, regardless of venue, came under the purview of Samuel Hume, appointed to the position in 1918. In the fall of 1924, the new Committee on Music and Drama was chaired by William Popper—a Professor of Semitic Languages and a natural arbiter of artistic excellence who expanded the presenting program with alacrity. In 1947, the Committee changed its name again, to Committee on Drama, Lectures and Music. Another restructuring created the Committee for Arts and Lectures—or "C.A.L."—in 1959. Betty Connors, who served as Director of the previous committee and newly identified CAL Performances for 35

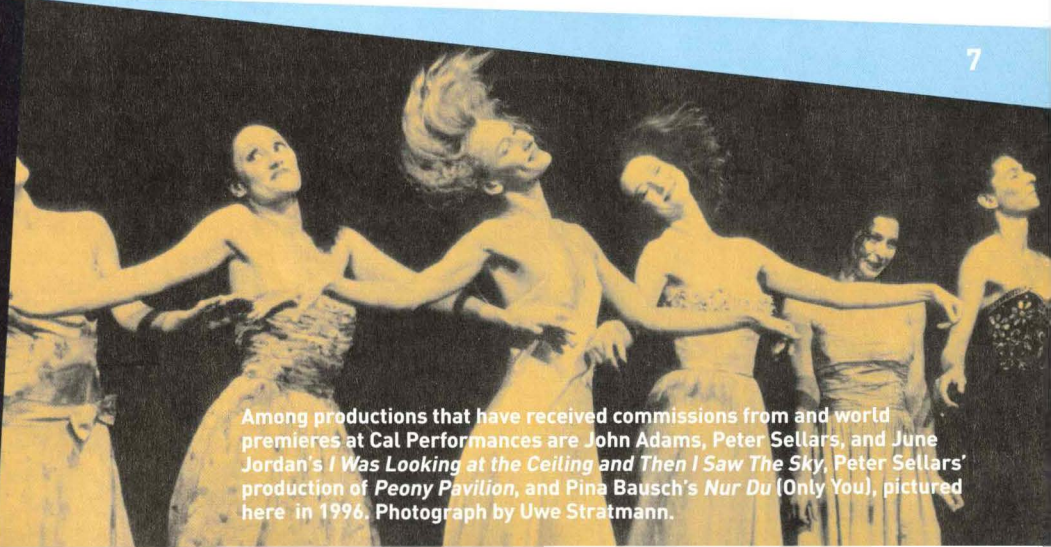
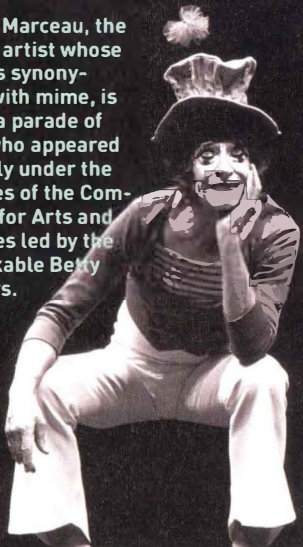
years, was so well-regarded by her peers throughout the United States that an award in her name was created by the Western Arts Alliance of performing arts professionals to honor an individual each year in recognition of their extraordinary service to the field.

For the past 20 years, the exceptional growth in arts presentation during Robert Cole's tenure as Director has positioned Cal Performances among the top presenting organizations in the world. Under his direction, the organization has expanded its mission to include the commissioning and production of new work from such notable artists as Mikhail Baryshnikov, composer John Adams, director Peter Sellars, and choreographers Pina Bausch and Mark Morris.

Variety has always been at the heart of performing arts presentation at Berkeley, and over the past century, the assorted incarnations of committees that would become Cal Performances have overseen production of a great range of attractions. "Half Hours of Music" and Elizabethan drama at the Greek Theatre in the first decades of the century, the Berkeley Festival & Exhibition of Early Music beginning in 1990, and appearances by such renowned performers as Maude Adams, Isadora Duncan, Ruth St. Denis, George Gershwin, Leontyne Price, San Francisco Opera, Dave Brubeck, Andrés Segovia, the Berliner Ensemble, Alvin Ailey American Dance Theater, Yo-Yo Ma, and the Bolshoi Ballet demonstrate that Berkeley continues to live up to its reputation as "The Athens of the West."

One hundred years after Sarah Bernhardt sent a shock wave through the Bay Area, exceptional cultural reverberations continue. We invite you to celebrate our Centennial with another season of outstanding performances.

Marcel Marceau, the French artist whose name is synonymous with mime, is one of a parade of stars who appeared annually under the auspices of the Committee for Arts and Lectures led by the remarkable Betty Connors.



Among productions that have received commissions from and world premieres at Cal Performances are John Adams, Peter Sellars, and June Jordan's *I Was Looking at the Ceiling and Then I Saw the Sky*, Peter Sellars' production of *Peony Pavilion*, and Pina Bausch's *Nur Du* (Only You), pictured here in 1996. Photograph by Uwe Stratmann.

celebrate centennial events

Series THREE PERFORMANCES

Mark Morris Dance Group
Sept 22

**Cecilia Bartoli, mezzo-soprano
& Zurich Orchestra La Scintilla**
Oct 6

**Kirov Ballet & Orchestra
of the Mariinsky Theatre**
Oct 12

\$115 \$165 \$270 \$375

For complete calendar of events
and prices, plus a hall locations key,
see pgs. 38-39.

Purchase your seat now for all three of these Centennial Events—sure to be the highlights of our season—and save 10% on single ticket prices! (Mark Morris Dance Group and Kirov Ballet & Orchestra may also be included as part of your Choose-Your-Own Series.)

Or, become a Cal Performances Subscriber or Donor at the \$500+ level before August 7, 2005, and you may purchase tickets for any of our Centennial Season Events before they go on sale to the general public! Donors at the \$500+ level also receive priority seating. (Please see p. 5 for additional Donor benefits.)

Mark Morris Dance Group

Thu, Sept 22, 8 pm, ZHA

The Mark Morris Dance Group celebrates the company's 25th anniversary with a program featuring both a world and West Coast premiere! For complete event information, see page 10.

Cecilia Bartoli, mezzo-soprano & Zurich Orchestra La Scintilla

Thu, Oct 6, 7 pm, ZHB

When Italian mezzo-soprano Cecilia Bartoli made her West Coast debut at a now-legendary 1991 recital at Cal Performances, the singer was little-known in the United States. But since then, Bartoli has scaled the heights of the music world, her appearances drawing standing-room-only crowds in the world's greatest opera houses and concert halls. In recent years, her Zellerbach Hall recitals have ranked as "red-letter days" in the Bay Area, those rare occasions when schedules *must* be adjusted and tickets obtained—not to be present is simply unthinkable. For this recital—a highlight of Cal Performances' Centennial Season—Ms. Bartoli will be joined by the esteemed Zurich Orchestra La Scintilla.

[This event is a Special Event. Not available for Choose-Your-Own Subscriptions. Subscriber add-on and single ticket discounts do not apply.]

Kirov Ballet & Orchestra of the Mariinsky Theatre

The Sleeping Beauty

Wed & Thu, Oct 12 & 13, 7 pm; Fri, Oct 14, 8 pm;

Sat, Oct 15, 2 pm & 8 pm; and Sun, Oct 16, 3 pm, ZHA

Few of life's experiences carry the rewards of seeing Russia's legendary Kirov Ballet and Orchestra in performance. So imagine the impact when the acclaimed company of 220 arrives at Cal Performances with *The Sleeping Beauty*, one of the crown jewels of Russian ballet. Created in 1890, the original production brought together the cream of St. Petersburg's art world in one of the most ambitious projects ever attempted by the company. Two men of unmatched genius—Tchaikovsky and Petipa—joined in a collaboration that to a large extent sums up the history of ballet in the 19th century. *The Sleeping Beauty* has undergone many changes over its remarkable history, but this 1952 version—with Petipa's choreography revised by Konstantin Sergeyev and sets and costumes by Simon Virsaladze—is one of the most popular in the Kirov's storied history.

This presentation is made possible, in part, by the generous support of Annette Campbell-White and Dr. Ruediger Naumann Etienne.

holiday

Mark Morris Dance Group

The Hard Nut—

The Nutcracker with a Twist

Members of Berkeley Symphony Orchestra

Robert Cole, *conductor*

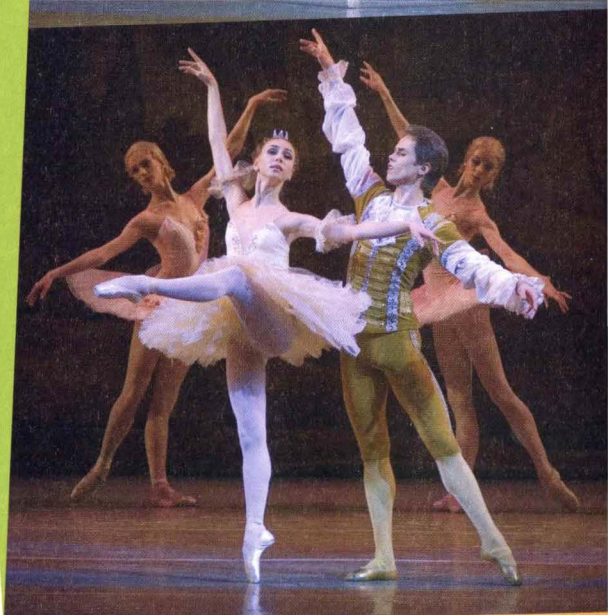
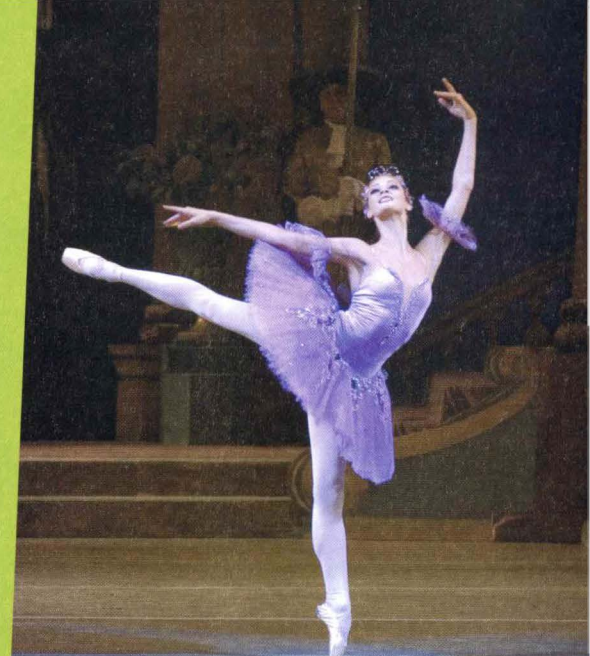
Fri, Dec 9, 8 pm; Sat, Dec 10, 2 pm & 8 pm; Sun, Dec 11, 3 pm; Thu & Fri,

Dec 15 & 16, 8 pm; Sat, Dec 17, 2 pm & 8 pm; and Sun, Dec 18, 3 pm, ZHA

Mark Morris' hip and heartwarming "re-take" on the *Nutcracker* tale returns to its favorite holiday home following its sensational London debut last December. Revealing the depth of Morris' unsurpassed talents in a seemingly endless display of creativity and masterful dancing, *The Hard Nut* will leave you laughing breathlessly one moment (with dancing Barbie Dolls, G.I. Joes, hilarious snowflakes, and waltzing flowers) and with a lump in your throat the next (a deeply moving *pas de deux*). "Morris reveals what pure choreography can do that narrative dance-theatre can't: make music visible, show what happiness looks like," said *The Guardian* (London) of this new holiday classic, set to Tchaikovsky's timeless score.

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celebrate dance

Series A

FOUR PERFORMANCES

Mark Morris Dance Group

Sept 23

**Bill T. Jones/Arnie Zane
Dance Company**

Jan 20

**Alvin Ailey American
Dance Theater**

Feb 28

Hubbard Street Dance Chicago

May 5

\$100 \$135 \$180

For complete calendar of events
and prices, plus a hall locations key,
see pgs. 38-39

Mark Morris Dance Group

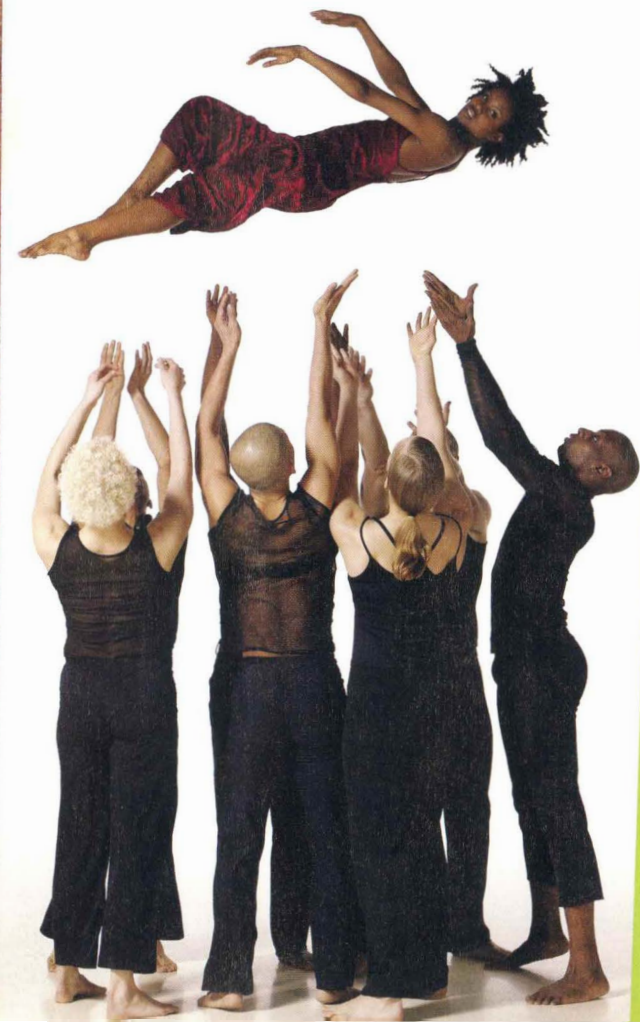
Thu-Sat, Sept 22-24, 8 pm, ZHA

Perhaps the most renowned dancemaker at work today—*The New York Times* has called him “the most successful and influential choreographer alive”—Mark Morris has lost none of his ability to create dances imbued with a delightful spark of youth. His company is celebrating its 25th anniversary, which amazingly enough has included 25 visits to Cal Performances! The first program of their Fall Berkeley residency will include the widely anticipated world premiere of a new work set to Stravinsky’s *Serenade for Piano in A Major* and the West Coast premiere of the entrancing *Somebody’s Coming to See Me Tonight*, set to a medley of Stephen Foster tunes. Performed entirely to live musical accompaniment, the program will also feature *Rhymes With Silver*, Morris’ “dazzling 45 minutes of rhythmic revelry and meditation” (*The Times*, London), set to music by Lou Harrison.

Bill T. Jones/Arnie Zane Dance Company

Fri & Sat, Jan 20 & 21, 8 pm, ZHA

Since its first Berkeley visit in the early 1980s, Bill T. Jones/Arnie Zane Dance Company’s regular appearances at Cal Performances have offered an opportunity to witness the development of a true American original—or as the *San Francisco Chronicle* described the troupe, “one of the glories of American dance.” This visit offers more of Jones’ trademark fusion of dance and theater in two distinct programs. Friday evening’s program, entitled *As I was Saying*, spotlights the powerful solo dancing of Bill T. Jones himself in an evening of text, dance, and music performed by Jones, musician/composer Daniel Bernard Roumain, and two other dancers. Saturday’s program features the West Coast premiere of *Another Evening*, an ever-evolving full-length collage that interweaves new movement, excerpts from existing repertoire, original and traditional music, singing, and text in a vibrant, eclectic multimedia work. Daniel Bernard Roumain once again provides live music accompaniment and sound design through both acoustic and electronic violin, and a live DJ mix.



celebrate dance

Series B THREE PERFORMANCES

National Ballet of China
Sept 16

Mark Morris Dance Group
Sept 29

Tchaikovsky Perm Ballet & Orchestra
Apr 6

\$85 \$120 \$165

For complete calendar of events and prices, plus a hall locations key, see pgs. 38-39.

National Ballet of China

Raise the Red Lantern

Fri, Sept 16, 8 pm; Sat, Sept 17, 2 pm & 8 pm; and Sun, Sept 18, 3 pm, ZHA

With an unsurpassed repertoire that includes dozens of traditional classics, the National Ballet of China is one of the world's supreme ballet ensembles. *Raise the Red Lantern* (an adaptation of Zhang Yimou's award-winning film) is among the ensemble's most breathtaking accomplishments, displaying a uniquely Chinese style of ballet theater. This story recounts the fate of a young woman forced to marry an old feudal lord. His other wives, already jealous of each other, receive her unwillingly, and in the end, the tense family structure bloodily crashes down. "Exquisite beauty and impressive discipline.... Visually it is ravishing" (*Weekly Telegraph*, London).

Mark Morris Dance Group

Members of Berkeley Symphony Orchestra Members of American Bach Soloists

Thu & Fri, Sept 29 & 30, 8 pm; and Sat, Oct 1, 8 pm, ZHA

The Fall residency of the Dance Group concludes with a perfect opportunity to see why the Bay Area has fallen in love with Mark Morris and his ensemble of charismatic performers. This showcase of dances set to scores by three great 20th-century composers includes the first West Coast performance of a new work set to Darius Milhaud's *La Création du Monde* (which will premiere in June 2005 at Tanglewood); *All Fours*, set to Bartók's String Quartet No. 4; and Morris' whimsical and celebratory *Four Saints in Three Acts*, with music by Virgil Thomson and libretto by Gertrude Stein. First produced by the English National Opera, when it was last seen at Cal Performances, the *San Francisco Chronicle* called *Four Saints* a "lovable, outrageously original and moving vision of this uniquely American opera... a giddy triumph."

Tchaikovsky Perm Ballet & Orchestra

Natalia Makarova's *Swan Lake*

Thu-Sat, Apr 6-8, 8 pm; and Sun, Apr 9, 3 pm [FF], ZHA

American Ballet Theatre superstar Natalia Makarova thrilled the world as the preeminent Odette-Odile of her generation, her *Swan Lake* performances the stuff of legends. Now the great *prima ballerina* returns to Tchaikovsky's tale of immortal love, choreographing and directing a new and fully staged production showcasing the renowned Tchaikovsky Perm Ballet, accompanied by full orchestra, and with lavish sets and costumes by Peter Farmer and Galina Soloviova. Mention Russian ballet, and the Bolshoi and Kirov immediately spring to mind. But ballet fans the world over also sing the praises of the Perm, Russia's "third" professional ballet ensemble and one of today's most exciting dance companies. "One of the year's indispensable ballet experiences" (*Los Angeles Times*).



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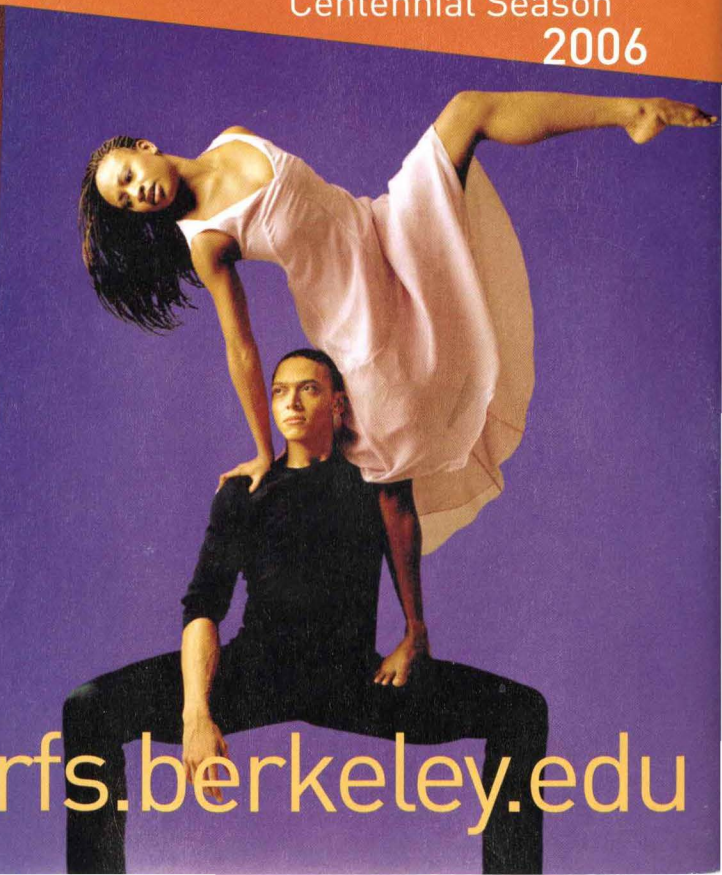
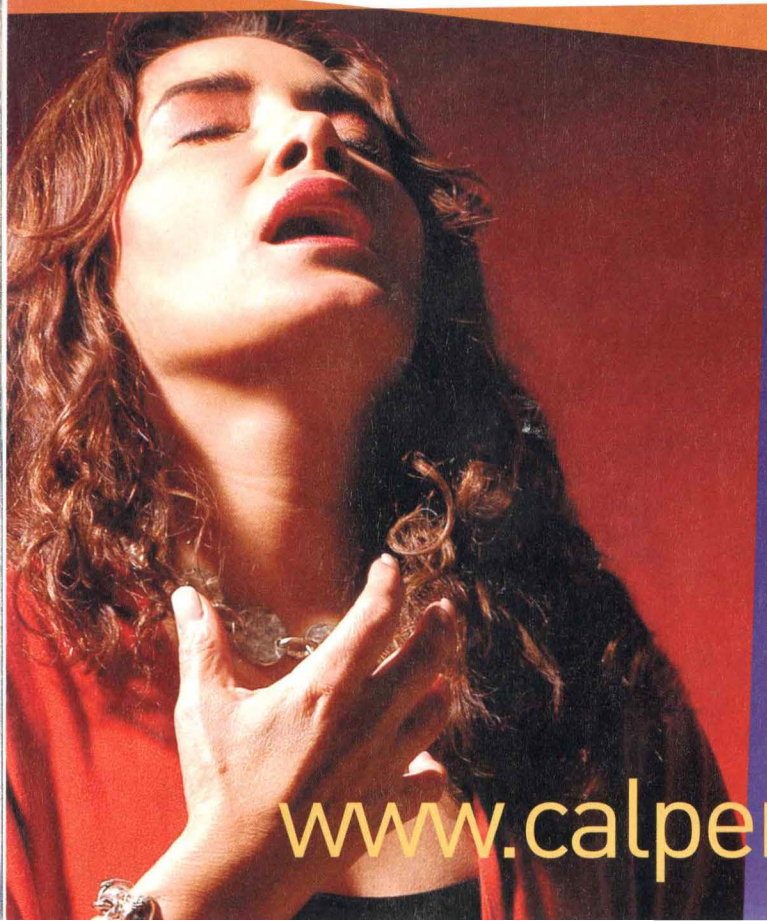
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