

dance music theater

# Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

Centennial Celebration & Gala  
May 12, 2006



# Cal Performances Centennial Celebration & Gala

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# A Letter from the Director



Welcome to Cal Performances' Centennial Celebration & Gala. Tonight's concert is something we have been planning for a number of years, and in conceiving the program I had several objectives I hoped to realize.

First, I wanted to bring back to the stage some of the artists with whom we have enjoyed close and rewarding relationships during my 20 years at Cal Performances. Certainly, our partnership with Mark Morris and the Mark Morris Dance Group has been critical to our programming since we first presented the company here in 1987. For tonight's program, I asked Mark to return to Zellerbach Hall with one of his most extraordinary pieces, *V*, which was given its first performance here in 2001.

Our friendship with John Adams, who has become the most performed living American composer and who also lives in Berkeley, has played an important role in our musical identity. One of our chief collaborations with John was his song-play *I Was Looking at the Ceiling and Then I Saw the Sky*, directed by Peter Sellars and with libretto by June Jordan, which we commissioned and premiered in 1995 and from which we present choice excerpts tonight.

In addition, I wanted to remind us all of the long and fruitful affiliation between Cal Performances and two august Bay Area musical institutions, the San Francisco Symphony and San Francisco Opera, both with distinguished histories of performance on the UC Berkeley campus. I am grateful to Michael Tilson Thomas for taking part in tonight's program, in which he appears in a role different from that for which he best known, but one at which he is extremely accomplished—especially when he has the opportunity to perform with an exceptionally talented young artist like Lisa Vroman, whom you may be acquainted with from her work in *The Phantom of the Opera*. Maestro Tilson Thomas and Ms. Vroman have performed together at Davies Symphony Hall, and we thank them both for celebrating this special occasion with us tonight. For many years, San Francisco Opera presented fully staged productions at the Hearst Greek Theatre. While this is no longer the case, Cal Performances maintains a close association with the company and its director, David Gockley, and we look forward to many future collaborations. Tonight, for our concert finale, we are fortunate to be joined by members of the San Francisco Opera Orchestra.

Finally, my other important aim was to include UC Berkeley students and young people in this Centennial Gala concert. I felt that this could be achieved in a meaningful and dramatic way by assembling a large chorus and selecting excerpts from two operatic masterpieces, Boito's *Mefistofele* and Wagner's *Die Meistersinger von Nürnberg*, to showcase both the Orchestra and the Centennial Gala Chorus. Many talented UC Berkeley student singers, the Piedmont Children's Choir and, representing Cal's Student Musical Activities, members of the UC Alumni Chorus come together tonight in this impressive vocal ensemble.

Of course, my overarching goal in planning this special program was to make it as artistically strong as it is entertaining, and to honor our history. Tonight is also about looking toward the future, as Cal Performances takes this singular occasion to unveil the public phase of an ambitious and vital capital campaign that we hope will open doors to the many opportunities to present great art here in the years to come (see page 36). I thank you again for your support tonight and throughout the year, and I hope that this evening's event will be as memorable for you as it will be for us.

Robert Cole  
Director, Cal Performances

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# Centennial Gala Program

## Mark Morris Dance Group

Mark Morris, *artistic director*

Nancy Umanoff, *executive director*

*V (2001)*

*Choreography by Mark Morris*

*Music by Robert Schumann: Quintet for Piano and Strings in E-flat major, Op. 44 (1842)*

*Costumes by Martin Pakledinaz*

*Lighting by Michael Chybowski*

*Dedicated to the City of New York.*

*Previewed October 4, 2001, at Cal Performances.*

*Premiered October 16, 2001, at Dance Umbrella, Sadler's Wells, London, England.*

Craig Biesecker   Joe Bowie   Charlton Boyd   Elisa Clark<sup>†</sup>  
Amber Darragh   Rita Donahue   Lorena Egan<sup>†</sup>   Marjorie Folkman  
Lauren Grant   John Heginbotham   David Leventhal  
Bradon McDonald   Gregory Nuber   Maile Okamura   June Omura  
Noah Vinson   Julie Worden   Michelle Yard  
<sup>†</sup>*apprentice*

*with*

### MMDG Music Ensemble

Jesse Mills   *violin*  
Jennifer Curtis   *violin*  
David Cerutti   *viola*  
Wolfram Koessel   *violoncello*  
Steven Beck   *piano*

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*MetLife Foundation is the Official Sponsor of the Mark Morris Dance Group's 25th Anniversary National Tour.*

*Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JP Morgan Chase Foundation, The Howard Gillman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation and Target.*

*The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.*

# Alarm Will Sound: The Music of John Adams

Alan Pierson, *conductor & artistic director*

Nigel Maister, *staging director*

Gavin Chuck, *managing director*

John Adams (b. 1947) *I Was Looking at the Ceiling and Then  
I Saw the Sky* (1995) (excerpts)

"I Was Looking at the Ceiling and Then I Saw the Sky"

"¡Esté país! This Country!"

"Song About the Bad Boys and the News"

"Consuelo's Dream"

"Finale"

*Libretto by June Jordan*

*Direction by Nigel Maister*

*World premiere direction by Peter Sellars*

*World premiere, May 11, 1995, at Cal Performances*

Masi Asare	<i>Leila</i>
Caleb Burhans	<i>David</i>
Logan Coale	<i>bass</i>
Dennis DeSantis	<i>percussion</i>
Ryan Ferreira	<i>electric guitar</i>
Alan H. Green	<i>Dewain</i>
Clay Greenberg	<i>Mike</i>
Michael Harley	<i>Rick, keyboards</i>
Bill Kalinkos	<i>alto saxophone</i>
Evangelia Kingsley	<i>Consuelo</i>
Matthew Marks	<i>keyboards</i>
John Orfe	<i>keyboards</i>
Courtney Orlando	<i>Tiffany, keyboards</i>
Elisabeth Stimpert	<i>clarinet, bass clarinet</i>



**Michael Tilson Thomas, *piano***  
**Lisa Vroman, *soprano***

*Program to be announced.*

*INTERMISSION*

**The Cal Performances Centennial: Film**

**Jake Heggie, *narrator***

**Christina Kellogg, *director***

**Monica Lam, *videographer & editor***

*Special thanks to the Bancroft Library, Disher Music & Sound, Bob Elfstrom, David Farrell, Steven Finacom,  
John Kuoop, KQED, Pacific Film Archive, San Francisco Performing Arts Library & Museum,  
Richard Schwartz (author of Earthquake Exodus, 1906) and Sunset Magazine.*

**Centennial Gala Orchestra and Chorus<sup>†</sup>**

**Robert Cole, *conductor***

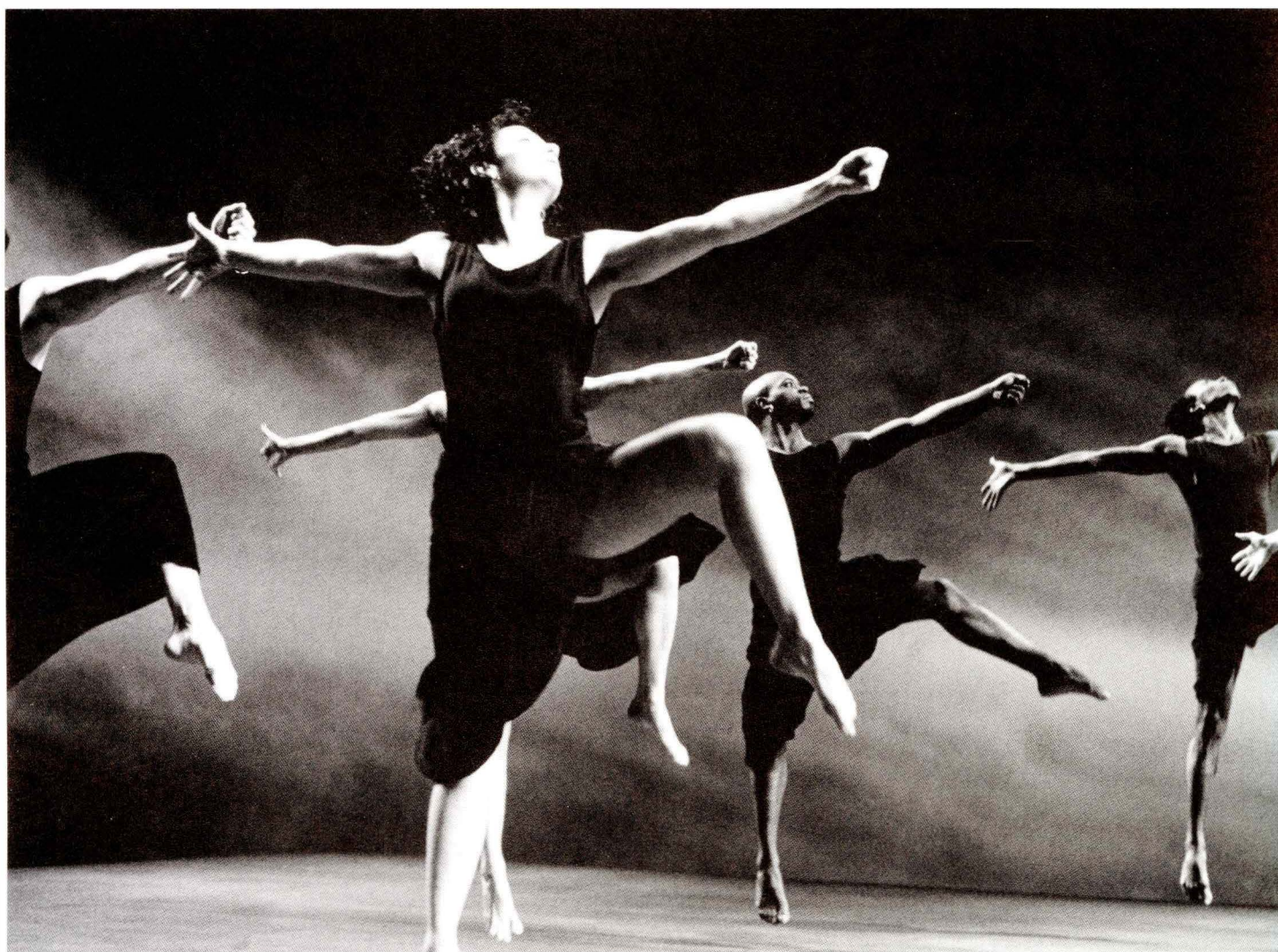
**Michael Hayes, *tenor***

<sup>†</sup> Members of the San Francisco Opera Orchestra  
University Chorus  
UC Alumni Chorus and UC Choral Ensembles  
Ensemble of the Piedmont Children's Choirs

Arrigo Boito (1842–1918)    *Mefistofele* (1862–1868; rev. 1875–1876),  
Prologue (excerpts)

Richard Wagner (1813–1883)    *Die Meistersinger von Nürnberg*  
("The Mastersingers of Nuremberg"),  
Act III, Scene V (1862–1867) (excerpts)

We salute CAL PERFORMANCES on its Centennial and congratulate Robert Cole for 20 years of unwavering dedication and inspired leadership.



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# Notes on the Program

**Robert Schumann (1810–1856)**

## **Quintet for Piano, Two Violins, Viola and Violoncello in E-flat major, Op. 44 (1842)**

*Allegro brillante*

*In modo d'una marcia, un poco largamente*

*Scherzo molto vivace*

*Allegro ma non troppo*

Premiered on January 8, 1843, in Leipzig.

"I often feel tempted to crush my piano—it is too narrow for my thoughts," wrote Schumann in 1839 to Heinrich Dorn, his former composition teacher. Until that time (Schumann turned 30 that summer), he had produced only songs and small-scale works for solo piano, with the exception of an abandoned symphony in 1832, but within a year of his words to Professor Dorn, he received strong encouragement to act on his ambition to launch into the grander genres of music. The venerated Franz Liszt had recently taken up a number of his piano works, especially the brilliant *Carnaval*, and tried to convince his young colleague that he was capable of accomplishing bigger things. Liszt fired off several letters encouraging Schumann to forge ahead, even offering to arrange performances and seek out a publisher for him. "I think I have already expressed to you in one of my previous letters the desire I have to see you write some ensemble pieces—trios, quintets, septets. Will you forgive me for insisting again on this point? It seems to me that success, even commercial success, will not be denied them." Liszt was the brightest star in the European musical firmament at that time, and Schumann could hardly help but be swayed by his advice. Another source of encouragement for Schumann to broach the larger musical forms came from his beloved wife, Clara. Their long-hoped-for marriage finally took place in September 1840, and Clara, one of the greatest musicians and pianists of the century, was soon coaxing her new husband to extend his creative range. Her urging had an almost immediate effect. The year 1841 was one of enormous productivity for Schumann, during which he wrote not one, but two symphonies, the first movement of what became his Piano Concerto, a hybrid orchestral work called *Overture, Scherzo and Finale* (Op. 52) and sketches for a C minor symphony which was never completed.

In 1842, Schumann turned from the orchestral genres to concentrate with nearly monomaniacal zeal on chamber music. Entries in his diary testify to the frantic pace of his inspiration: "June 4th: Started the Quartet in A minor. June 6th: Finished the *Adagio* of the Quartet. June 8th: My Quartet almost finished. June 11th: A good day, started a Second Quartet. June 18th: The Second Quartet almost finished up to the *Variations*. July 5th: Finished my Second Quartet. July 8th: Began the Third Quartet. July 10th: Worked with application on the Third Quartet." Schumann's three String Quartets, published together under the single opus number 41, were completed in a frenzy of creative activity within just two months, after which he never wrote another work in the form. Having nearly exhausted himself, he and Clara took a holiday at a Bohemian spa in August, but he again threw himself into composition soon after his return: the Piano Quintet (Op. 44) was begun in September and the Piano Quartet (Op. 47) on October 24th; both were finished

before the *Phantasiestücke* for Piano, Violin and Cello (Op. 88) were created in December. Schumann, drained by three months of feverish work, then slumped into a state of nervous collapse, and was unable to compose again until the following February, though his achievement of 1842—the composition of six chamber music masterpieces in five months—stands as one of the greatest bursts of creative inspiration in the history of the art.

Schumann sketched the Quintet for Piano, Two Violins, Viola and Cello, the first work ever written for that combination of instruments, in just five days during September 1842 and completed the score only two weeks later. The work opens with a striding, heroic theme played by the full ensemble. A gentler motive is posited by the piano and the violin as a transition to the second theme, a lovely scalar melody initiated by the cello. A recall of the vigorous opening theme closes the exposition. The development section, led by the piano (as is most of the work—the keyboard has only six measures of rest in the entire composition), deals mostly with permutations of the main theme. The recapitulation provides balance and closure by recalling the earlier thematic material in appropriately adjusted tonalities. The second movement is in the mode and manner of a solemn funeral march into which are inserted two contrasting episodes. The first intervening paragraph is a lyrical effusion for the violin and cello in duet supported by a restless accompaniment from the inner strings and the keyboard. The second episode is a tempestuous passage of angry triplet rhythms which are not soothed until the lyrical melody from the earlier episode returns in a heightened setting. The funeral march, nearly exhausted, is heard one final time to bring the movement to a dying close. The Scherzo, called by one commentator "the glorification of the scale," is strewn with long ribbons of ascending and descending notes. Two trios, one sweet and flowing, the other impetuous and Gypsy-inspired, provide contrast. The finale, one of Schumann's most masterful formal accomplishments, begins in the shadow of defiant tragedy but, before its end, achieves a soaring, life-affirming proclamation through an expertly constructed double fugue based on the conjoined main themes of the finale and the opening movement.

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**John Adams (b. 1947)**

## ***I Was Looking at the Ceiling and Then I Saw the Sky* (1995)**

John Adams refers to his third stage work, written with the librettist June Jordan, as a "song-play," and this neutral designation seems to perfectly capture exactly what it is—not quite opera, not quite musical theatre, but rather a story told through a collection of songs. The story explores seven characters of varying social and ethnic backgrounds living in Los Angeles, and how they are forced to re-examine their lives and their relationships after an earthquake hits the city.

Although the vocal techniques and instrumentation are clearly drawn from the worlds of pop and musical theater, the work is still very much that of John Adams. As one reviewer writes, "Adams's



post-minimal musical language shines through the popular music disguise." But in truth, there are no disguises here. Adams is simply exploring the implicit connections between the pop and minimal worlds, but through the filter of his own, unique voice. What follows is Adams's own description of the songs and characters:

#### **"I Was Looking at the Ceiling and Then I Saw the Sky"**

The band sets the mood. It's a sunny morning on a street in L.A. A sequence of cameos by each of the cast puts his or her dilemma into play.

#### **"¿Esté país!/This Country!"**

Consuelo find Dewain in his prison room and begs him to escape, to go back with her to El Salvador. "This Country! It doesn't want you and it doesn't want me!" But Dewain knows that running away isn't the answer.

#### **"Song About the Bad Boys and the News"**

A break in the action while the three girls, Leila, Consuelo and Tiffany, forget about their troubles and apostrophize the glories of the opposite gender.

#### **"Consuelo's Dream"**

For Consuelo, a flashback to her first love in El Salvador. A knock on the door. Terror of foreboding. But it's not the soldiers. It's her lover, a hunted man, come to see her in the deep, dark, luxurious silence of the mountain night.

#### **"Finale"**

A slow, gentle passacaglia for all the characters, each singing his or her signature motif in a polyphonic web. Then follows a burst of daylight as the ceiling above yields to the sky beyond.

*Dewain:* A young Black man. Today he's feeling especially fine because he's out of jail and on his way to see his girlfriend Consuelo, the mother of his little baby girl. Dewain's brushes with the law have been pretty minor stuff, and after this most recent lockup he's determined to clean up his act and get his life on the right track.

*David:* In his late 20s, the minister of the neighborhood African-American Baptist church. Always smiling, smooth-talking, confident, handsome. He doesn't hesitate to enjoy the favors of the more attractive young women in his congregation. But no matter how hard he tries, he can't seem to make those charms work on:

*Leila:* A Black graduate student, now employed in a local Planned Parenthood clinic, where she's laboring, sometimes in near desperation, to counsel young kids of all ethnic backgrounds about birth control. Among her clients is:

*Consuelo:* An undocumented immigrant mother from El Salvador, where the father of her four-year-old boy was murdered by the death squads. Now living in Los Angeles, she ekes out a hand-to-mouth existence, an "illegal alien," whose only bright spot in life is her love for Dewain, the father of her second child.

*Mike:* A White rookie cop in the Los Angeles Police Department. He hasn't yet developed the cynicism and abrupt bearing that will be expected of him by his co-workers. In fact, he's something of an

activist, viewing his job as a way of helping to turn the neighborhood around and getting the kids on his beat out of gangs and off drugs. He's even worked with Dewain to develop a boys' neighborhood basketball league. But his inner conflicts, both social and sexual, are making life an unbearable mass of contradictions, not the least of which is his relationship with:

*Tiffany:* Prim, pert, airbrushed anchorwoman for a local TV station. With her matching purse, shoes and business suit, she's the model of televised perfection. Tiffany is a consummate professional, and her career is on course for even bigger things. The best part of her job, though, are those hours when she rides around with Mike in his police car, watching him patrol the neighborhood and do occasional busts on its inhabitants, all of which she captures on camera for weekly "crime-as-entertainment" show.

*Rick:* Born in L.A. of parents who were Vietnamese "boat people," he's just finished law school and is working as a public defender. Like Mike, he too hasn't lost his sense of idealism and still believes in the ability of the law to change things for the better. He's spent his last dollar on a snazzy Brooks Brothers suit (which he can ill afford), so that he can look good in court. Rick is about to receive a hard lesson in how the legal system really works.

### **Arrigo Boito (1842–1918)**

#### ***Mefistofele* (1862–1868; rev. 1875–1876), Prologue (excerpts)**

**Premiered on March 5, 1868, in Milan, conducted by the composer.**

Though Arrigo Boito is remembered primarily for the masterful librettos he created for Verdi's last two operas (*Otello* and *Falstaff*), he was a man of wide accomplishment. In addition to writing opera librettos for Catalani, Ponchielli and Bottesini, he was also a critic of repute, a poet and a champion of such younger composers as Puccini. His only musical works of importance are his two operas—*Mefistofele* and the unfinished *Nerone* ("Nero"). Boito first considered Goethe's *Faust* for operatic setting in the early 1860s and worked on the score until 1868, when it was staged at La Scala in Milan. The premiere was a failure, due to the inadequate performance under the direction of the composer (Boito's talents apparently did not extend to conducting), vocal deficiencies in the cast and the score's six-hour length. Boito undertook extensive revisions of the libretto and music, and *Mefistofele* enjoyed great success when it was restaged, in Bologna, in 1875. Boito's grand vision, in which he tried to encompass Goethe's characters and philosophy, is nowhere better seen than in the thrilling "Prologue in Heaven," one of the most imposing scenes in all of Italian opera.

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## Richard Wagner (1813–1883)

### *Die Meistersinger von Nürnberg*

(“The Mastersingers of Nuremberg”),

Act III, Scene V (1862–1867) (excerpts)

Premiered on June 21, 1868, in Munich, conducted by Hans von Bülow.

The composition of *Die Meistersinger von Nürnberg* was intimately bound to the ebb and flow of the most flamboyant period of Wagner's life. He first conceived an opera based on the singing guilds of old Nuremberg during the summer of 1845, while he was taking a rest cure at the spa town of Marienbad just after finishing *Tannhäuser*. A reading of Georg Gervinus's 1826 *History of German Literature* yielded ideas for both *Die Meistersinger* and *Lohengrin*, and rough scenarios for the two works were sketched by August. Wagner chose to tackle the serious *Lohengrin* first. Then came his political activism and expulsion from Germany in 1849, and the years of financial struggle and marital distress, and the awesome labor that yielded up the first two and part of the third *Ring* operas, and the composition of *Tristan und Isolde*—and *Die Meistersinger* had to wait for them all.

In 1859, with *Tristan* newly completed, Wagner fled to Paris, still barred from returning home to Germany. The impetus to begin serious work on *Die Meistersinger* may have come from the lifting of the German edict against him in 1861, a time when he had wanted to further his reputation and the performance of his works in his homeland. Once again allowed free travel, he visited Vienna, where he heard *Lohengrin* for the first time on May 31, 1861. After a thorough study of Johann Christoph Wagenseil's *Nuremberg Chronicle* of 1697 and Jakob Grimm's 1811 *Ueber altddeutschen Meistergesang*, he completed the libretto in Paris in January 1862.

Hounded by creditors and eager to return to Germany, Wagner left Paris early in 1862, and found a small house along the Rhine at Biebrich. It was there, in March, that he began the music for *Die Meistersinger*. Just when his fortunes were at their nadir (he sneaked out of Vienna early in 1864 to avoid being thrown into debtors' prison), he received a summons from the 19-year-old Ludwig II of

Bavaria, who had mounted the throne only two months earlier. At their meeting in Munich on May 4, 1864, Ludwig, nearly insane with his worship of Wagner and his music, informed the composer that he wanted to be his patron. Wagner pounced immediately on the offer. In November 1865, Wagner, with munificent financial support from Ludwig, went to Geneva, where the first act of *Die Meistersinger* was completed in February 1866; the rest of the opera was finished early in 1868, more than two decades after the idea was conceived. The opera's premiere, conducted by Hans von Bülow in Munich on June 21, 1868, was a triumph.

The plot of *Die Meistersinger* centers around a song contest held in 16th-century Nuremberg on St. John's Day (June 24th). The winner is to marry Eva, daughter of the goldsmith Veit Pogner. Walther von Stolzing, a young knight from Franconia who has fallen in love with Eva, vows to win the contest and her hand, even though he is not a member of the guild of Mastersingers. He is granted permission to compete despite the attempts of Sixtus Beckmesser, the town clerk and also a contestant, to discredit him for not knowing the ancient guild rules governing the composition of a song. Eva and Walther communicate their love to the wise cobbler Hans Sachs, who remains their friend and adviser despite his own love for the girl. Sachs helps Walther shape his musical and poetic ideas, which bring a new freshness and expression to the staid ways of the guild. Sachs invites Walther to show how the verses should be sung, and the young knight is acclaimed the winner.

The final scene of *Die Meistersinger* is set in a meadow on the banks of the River Pegnitz outside Nuremberg, which has been richly bedecked for the singing contest between Walther and Beckmesser. The guild of Mastersingers arrives to judge the competition, and the burgers give a solemn greeting to Hans Sachs and to the dawning morn in the chorus *Wach auf!* (“Awake!”). In tonight's performance, this episode is linked directly to Walther's “prize” song, *Morgendlich leuchtend im rosigen Schein* (“Shining in the rosy light of morning”), the aria with which he wins the contest and Eva's hand in marriage. This is followed by the chorus that closes the opera, *Ehrt eure wahren Meister* (“Honor your true Mastersingers”), a jubilant paean to the power of music and to Nuremberg's beloved Sachs.

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# About the Artists

**Mark Morris** was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created six works for San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet, among others. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and The Royal Ballet, Covent Garden. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera, directing and choreographing productions for New York City Opera, English National Opera and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College and George Mason University. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris's L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

The **Mark Morris Dance Group**, now celebrating its 25th Anniversary, was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, the Dance Group was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the United States and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably Berkeley, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston, Massachusetts; Fairfax, Virginia; Seattle, Washington; Urbana, Illinois; at the Jacob's Pillow Dance Festival in Becket, Massachusetts; and at BAM in Brooklyn, New York. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003, and has since returned to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs*

and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut* and two documentaries for the UK's *South Bank Show*. In fall 2001, the Dance Group opened the Mark Morris Dance Center in Brooklyn, the company's first permanent headquarters in the United States, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages.

**MMDG Music Ensemble** was formed in 1996, and since that time has joined the Mark Morris Dance Group on tour throughout the United States, United Kingdom, Australia and Japan. The Ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. In addition, the Ensemble presents concerts at the Mark Morris Dance Center in Brooklyn and other venues, and participates in the Mark Morris Dance, Music and Literacy program in the New York City public school system. The Ensemble is under the direction of Wolfram Koessel.

**Steven Beck** (*piano*) was born in 1978 and is a graduate of The Juilliard School, where his teachers were Seymour Lipkin and Peter Serkin. He made his debut with the National Symphony Orchestra and toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur and the Virginia Symphony. Beck has performed as soloist and chamber musician at the Kennedy Center, Alice Tully Hall, Merkin Hall, Miller Theater, Steinway Hall and Tonic, as well as on WNYC; summer appearances include the Aspen Music Festival, Lincoln Center Out of Doors and the Woodstock Mozart Festival. He is an Artist Presenter and frequent performer at Bargemusic. He has worked with Elliott Carter, Henri Dutilleul and George Perle, and has appeared with ensembles such as Speculum Musicae, Sospeso, Friends and Enemies of New Music and Counterinduction, and is also a member of the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Monument and Annemarie Classics labels. He has played with the MMDG Music Ensemble since 2004.

**Craig Biesecker**, from Waynesboro, Pennsylvania, received a BS in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Craig joined the Mark Morris Dance Group in 2003.

**Joe Bowie** was born in Lansing, Michigan, and began dancing while attending Brown University, where he graduated with honors in English and American literature. In New York, he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



MARK MORRIS



DANCE GROUP



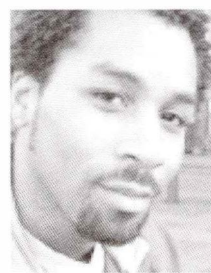
Mark Morris



Craig Biesecker



Joe Bowie



Charlton Boyd



Elisa Clark



Amber Darragh



Rita Donahue



Larena Egan



Marjorie Folkman



Lauren Grant



John Heginbotham



David Leventhal



Bradon McDonald



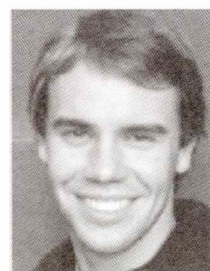
Gregory Nuber



Maile Okamura



June Omura



Noah Vinson



Julie Worden



Michelle Yard

**Charlton Boyd** was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company, and graduated from The Juilliard School. He went on to dance with the Limón Dance Company and appears in the *Jose Limón Technique Video, Volume 1*, among other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

**David Cerutti** (*viola*) performs internationally as violist and violist *d'amore*. A resident of New York, he enjoys a diverse musical life encompassing chamber music, recording, orchestral and solo performances. He appears regularly in the United States and abroad with groups such as Orpheus, the Metropolitan Opera Orchestra, and the Orchestra of St. Luke's. He is a founding member of Trigon, and has been a guest artist with the Brentano String Quartet, the Cygnus Ensemble and St. Luke's Chamber Ensemble. He is a regular participant in the Helicon Concert Series in New York, and this season appeared as soloist in the Double Exposure series at the Lincoln Center Chamber Music Society. His recording of the Mendelssohn and Gade octets, performed on Stradivarius instruments, can be heard on the Sony label.

**Elisa Clark** received her early training from the Maryland Youth Ballet and her BFA from The Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Clark has staged works by Robert Battle, David Parsons, Igal Perry and Adam Houghland on various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival and currently works closely with Carolyn Adams and the American Dance Legacy Institute, while serving on an advisory panel for Capezio. She first appeared with the MMDG in *L'Allegro, il Penseroso ed il Moderato* in August 2005.

**Jennifer Curtis** (*violin*), a recent graduate of The Juilliard School, gave her New York debut at Carnegie Hall's Weill Recital Hall on May 6, 2006. Jennifer recently performed Dutilleux's violin concerto, *L'Arbre des Songes*, in Alice Tully Hall with the Juilliard orchestra. Last fall, *The New York Times* recognized Jennifer's "fine solos" from her performance as concertmaster of the Juilliard Orchestra for Mahler's Ninth Symphony in Avery Fisher Hall. Jennifer is also a composer, and her music has been performed throughout the United States, Central America and Europe. Her recent endeavor, Tres Americas Project, began with a tour in Panama, where Jennifer performed several of her own works for violin, mandolin, guitar and vocals. In 2000–2001, Jennifer was the percussionist for Strong Current Dance Company in San Francisco. This is Jennifer's first season with the MMDG Music Ensemble.

**Amber Darragh** is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined the Mark Morris Dance Group in 2001.

**Rita Donahue** was born and raised in Fairfax, Virginia, and attended George Mason University, where she graduated with honors in dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson and joined the Mark Morris Dance Group in 2003.

**Lorena Egan** began her training at the Phoenix School of Ballet in Arizona. She graduated from The Juilliard School in 1998 and went on to dance with Buglisi/Foreman Dance and the Pascal Rioult Dance Theater (1999–2005). Lorena joined the Mark Morris Dance Group as an apprentice in 2005.

**Marjorie Folkman** graduated *summa cum laude* from Barnard College and has attended Columbia University's Graduate Program in American Studies. She has danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, Sara Rudner and the Repertory Understudy Group for the Merce Cunningham Dance Company. Marjorie began dancing with Mark Morris in 1996.

**Lauren Grant**, raised in Highland Park, Illinois, has danced with the Mark Morris Dance Group since 1996. She has appeared in 34 of Mark Morris' dances, originating 13 roles. She has played the role of Marie in *The Hard Nut* since 1998. At age 3, she began studying ballet and, later, character dance. She attended New York University's Tisch School of the Arts, graduating with a BFA. She teaches master classes in ballet and modern technique, as well as Mark Morris repertory, at schools and universities around the world, at MMDG's school in Brooklyn and for the company as well. She is married to fellow dancer David Leventhal.

**John Heginbotham** is from Anchorage, Alaska, and graduated from The Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse and Ben Munisteri, and he was a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and *Emergence* music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

**Wolfram Koessel** (*violoncello*) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994, and he has since performed as soloist and chamber musician in concert halls throughout the world. Based in New York City, Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and the Jupiter Symphony. As a soloist, Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra, which he co-founded in 1994, the Mannes Orchestra and the symphony orchestras of Cordoba, Mendoza, Costa Rica and Stuttgart. Multifaceted as a chamber musician, Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of "Sundays on the Island" (a chamber music series on New York's City Island). He served until recently as cellist with the award-winning Meridian String Quartet. His performance of Tchaikovsky's *Rococo Variations* was featured on WQXR's *Young Artists Showcase*. Upon completion of his master's degree at the Mannes College of Music,



he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played with the MMDG Music Ensemble since 2000 and was named its Music Director in 2004.

**David Leventhal**, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. He has appeared in 35 of Mark Morris's dances, including 11 premieres. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher and Ben Munisteri. He graduated with honors in English literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's Disease. He is married to fellow dancer Lauren Grant.

**Bradon McDonald** received his BFA from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined the Mark Morris Dance Group in 2000.

**Jesse Mills** (*violin*) graduated with a Bachelor of Music degree from The Juilliard School in 2001. He has performed as soloist with the Juilliard Pre-College Chamber Orchestra, the Teatro Argentino Orchestra in Buenos Aires, the New Jersey Symphony, the Sarah Lawrence College Symphony, the Plainfield Symphony, the Hudson Valley Philharmonic and Aspen Music Festival's Sinfonia Orchestra as winner of the Festival's E. Nakamichi Violin Concerto Competition. Mills received an Aspen Music Festival String Fellowship in 1997. As a chamber musician, Mills has performed at Lincoln Center's Alice Tully Hall, New York City's Merkin Concert Hall and Bargemusic, the Rising Stars series at Caramoor, the Ravinia Festival's Bennett-Gordon Hall and at the Marlboro Music Festival. He has performed chamber music with such artists as Richard Goode, David Soyer, Donald Weilerstein, Anton Kuerti, Peter Wiley, Miriam Fried, Claude Frank and Fred Sherry. He was a member of the FLUX Quartet from 2001 to 2003. Currently, Mills is a member of Nurse Kaya, an ensemble comprised of string quartet plus bass and drums which exclusively plays compositions written by its members. Mills is also a member of the Denali Trio, with cellist Sarah Carter and pianist Ashley Wass. This is his first season performing with the MMDG Music Ensemble.

**Gregory Nuber** graduated from Arizona State University, where he studied acting and dance. He danced with Pascal Rioult Dance Theatre for three years; appeared as a guest artist with New York City Opera, Cleveland Opera and Tennessee Repertory Theatre; and worked with numerous New York-based choreographers. Gregory began working with the Mark Morris Dance Group in 1998 and became a company member in 2001. He is on the faculty at the School at the Mark Morris Dance Center and teaches master classes in the United States and abroad.

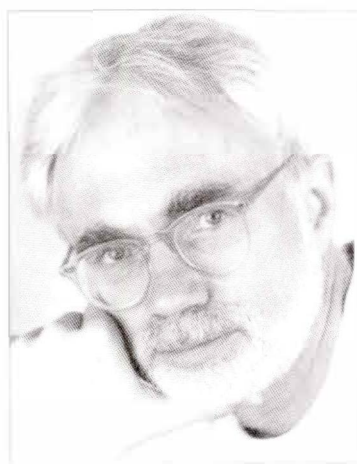
**Maile Okamura** is originally from San Diego, California. She was a member of Boston Ballet II in 1992–1993 and Ballet Arizona in 1993–1996. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner and Gerald Casel, among others. Maile began working with the Mark Morris Dance Group in 1998 and became a company member in 2001.

**June Omura** is originally from New York City and grew up in Birmingham, Alabama. She graduated from Barnard College in 1986 with honors in dance and English; she first performed with Mark Morris that summer, as a workshop student. In 1988, June joined the Mark Morris Dance Group, and in 2005 she was awarded a New York Dance and Performance Award (Bessie) for her career with the company. June is also the proud mother of twin girls, born in 2003, and is grateful to her husband, her family and MMDG for their love and support.

**Noah Vinson** received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with the Mark Morris Dance Group in 2002 and became a company member in 2004.

**Julie Worden** graduated from the North Carolina School of the Arts and joined the Mark Morris Dance Group in 1994.

**Michelle Yard** was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation, she received the Helen Tamiris and B'nai B'rith awards. For three years, she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a BFA. Michelle joined the Mark Morris Dance Group in 1997. Mom, thank you.



**John Adams** (b. 1947) is one of America's most admired and respected composers. A musician of enormous range and technical command, he has produced works, both operatic and symphonic, that stand out among all contemporary classical music for the depth of their expression, the brilliance of their sound world and the profoundly humanist nature of their themes. His music has played a decisive role in turning the tide of musical aesthetics away from the theoretical principles of European modernism toward a more expansive and expressive language, so characteristic of his New World surroundings.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community



orchestras during his formative years. He began composing at the age of ten and heard his first orchestral pieces performed while still a teenager. The intellectual and artistic traditions of New England, especially the Boston Symphony Orchestra and Harvard University, helped shape him as an artist and thinker. After earning two degrees from Harvard, he moved to Northern California in 1971 and has ever since lived in the San Francisco Bay area.

Adams taught for 10 years at the San Francisco Conservatory of Music before becoming Composer in Residence with the San Francisco Symphony (1982–1985) and the creator of the orchestra's highly successful and controversial *New and Unusual Music* series. Several of Adams's landmark orchestral works were written for and premiered by the San Francisco Symphony, including *Harmonium* (1981), *Grand Pianola Music* (1982), *Harmonielehre* (1985) and *El Dorado* (1992).

In 1985, Adams began a collaboration with the poet Alice Goodman and stage director Peter Sellars that resulted in two operas, *Nixon in China* and *The Death of Klinghoffer*, worldwide productions which made them among the most performed operas in recent history. These operas were followed by two further stage works done with Sellars, the 1995 "song-play" *I Was Looking at the Ceiling and Then I Saw the Sky*, with libretto by June Jordan, and *El Niño*, a multilingual retelling of the Nativity story composed for the celebration of the Millennium and first performed in Paris in December 2000.

*Doctor Atomic*, based on the physicist J. Robert Oppenheimer and the scientific and moral crises surrounding the creation of the world's first atomic bomb in 1945, premiered on October 1, 2005 at San Francisco Opera. Adams's newest and largest opera, *Doctor Atomic* has a unique libretto developed by Peter Sellars from original historical sources, including declassified government documents, firsthand personal narratives and descriptions of the making of the first plutonium bomb. Future productions are scheduled for Chicago, Amsterdam and London.

In 2002, Adams composed *On the Transmigration of Souls* for the New York Philharmonic, a work written in commemoration of the first anniversary of the World Trade Center attacks. This work received the 2003 Pulitzer Prize for Music, and the Nonesuch recording won a rare "triple crown" at the Grammys, including Best Classical Recording, Best Orchestral Performance and Best Classical Contemporary Composition.

In April and May 2003, Lincoln Center presented a festival entitled *John Adams: An American Master*, the most extensive festival ever mounted at Lincoln Center devoted to a living composer. Other international festivals of his music have been presented recently in London, Rotterdam and, in November 2005, Stockholm.

In 2003, a film version of *The Death of Klinghoffer*, Adams's second opera, directed by Penny Woolcock for Channel Four, was released in theaters, on television and on DVD. The film, for which the composer conducted the London Symphony Orchestra, made its American debut at the Sundance Film Festival and went on to win several international prizes, including the Prix Italia and the Vienna TV Award for 2004.

Among other recent works are *The Dharma at Big Sur*, for electric violin and orchestra, inspired by literary impressions of the California landscape by such writers as Jack Kerouac, Gary Snyder and Henry Miller, and *My Father Knew Charles Ives*, an evocation

of Adams's boyhood in central New Hampshire. A recording of the latter with the composer conducting the BBC Symphony Orchestra will soon be released by Nonesuch.

Adams was awarded the Centennial Medal of Harvard University's Graduate School of Arts and Sciences "for contributions to society" during Commencement week in June 2004. In the same year, he became the first-ever recipient of the Nemmers Prize in Music Composition. The \$100,000 prize includes four weeks of residency and teaching at Northwestern University during the following two years.

Adams, who is the subject of three documentary films, has also served as Music Director of the Cabrillo Festival, as Artist-in-Association with the BBC Symphony and as Creative Chair of the Saint Paul Chamber Orchestra, and has been awarded an honorary doctorate by Cambridge University in England, as well as an honorary membership in Phi Beta Kappa. In April 2000, he was given a proclamation by the Governor of California for his distinguished service to the arts in his home state.

Adams is currently working on a book of memoirs and commentary on American musical life. Due for publication in 2006, it will be released by Farrar Straus & Giroux in the United States and by Faber and Faber Ltd in the UK.

Currently Composer in Residence at Carnegie Hall, John Adams maintains an active life as a conductor, appearing with the world's greatest orchestras and with programs combining his own works with composers as diverse as Debussy, Stravinsky, Bartók and Ravel to Zappa, Ives, Reich, Glass and Ellington. As a guest conductor and as director of music festivals in the United States and Europe, he has appeared with orchestras that include the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the Concertgebouw Orchestra of Amsterdam and the London Symphony. As Artist-in-Association with the BBC Symphony, he regularly appears with that orchestra as conductor in concerts in London's Barbican Centre and at the annual Albert Hall Proms concerts.

The music of John Adams is published by Boosey & Hawkes and Associated Music Publishers.

**Peter Sellars** is one of the leading theater, opera and festival directors in the world today. He is particularly well known for his re-envisioning of classic works—by, for instance, Mozart, Shakespeare, Aeschylus, Sophocles and the 16th-century Chinese playwright Tang Xianzu—to engage contemporary social and political issues. Sellars is also the driving force in the creation of new works (with choreographer Mark Morris), such as John Adams's and Alice Goodman's *Nixon in China* and *The Death of Klinghoffer* and, with poet/librettist June Jordan, Adams's *I Was Looking at the Ceiling and Then I Saw the Sky*, an "earthquake/romance." A graduate of Harvard University, he studied in Japan, China and India before becoming Artistic Director of the Boston Shakespeare Company. At 26, he was made Director of the American National Theater at the Kennedy Center in Washington, D.C. He has been a recipient of the MacArthur Prize Fellowship and was awarded the Erasmus Prize for his contributions to European culture.

A frequent guest of the Salzburg and Glyndebourne festivals, Sellars first came to prominence through his radical productions of Mozart operas and has specialized in 20th-century works, among

them operas by Messiaen, Hindemith, Ligeti, Saariaho and Golijov. He has been closely associated with the American composer John Adams and, in addition to the above-mentioned productions, has directed Adams's *El Niño*, a Nativity oratorio. His recent projects include Tan Dun's composition *Peony Pavilion*; a new version of Stravinsky's *The Story of a Soldier*; the premiere production of Kaija Saariaho's opera *L'Amour de Loin*; and *For an End to the Judgment of God/Kissing God Goodbye*, a production of Antonin Artaud's radio play and the poetry of the late June Jordan, staged as a United States Department of War press conference. Between 2002 and 2004, his new production of Euripides' play *The Children of Herakles*, focusing on contemporary refugee experience, has been presented at many venues internationally. In April 2005, Sellars, in collaboration with video artist Bill Viola and conductor Esa-Pekka Salonen, premiered a new production of Wagner's *Tristan und Isolde* at the Paris Opera. Peter Sellars is also a cultural activist and festival director. In 1990 and 1993, he was Artistic Director of the Los Angeles Festival, a large-scale, grassroots, international, intercultural and interdisciplinary initiative mobilizing the arts. In 2002, he was director of the Adelaide Festival in Australia. He is currently the Artistic Director of "New Crowned Hope," a citywide festival in Vienna in 2006 celebrating the 250th anniversary of Mozart's birth. Sellars is a Professor of World Arts and Cultures at UCLA, and a lecturer in the Graduate School of Journalism at UC Berkeley. He is the subject of a new documentary by filmmaker Marina Goldovskaya.

**June Jordan** (1936–2002) was an award-winning poet, teacher and activist. Jordan became one of the most published African American writers, known for reviving black English as a medium of black literature. She published dozens of books of poetry, librettos and operas, children's books, a screenplay and gutsy and eloquent columns about political and personal causes in *The Progressive* and other publications.

Born in Harlem to parents who were immigrants from the West Indies—her mother was a nurse, her father a postal worker—Jordan grew up in a Brooklyn ghetto. She attended Barnard College and the University of Chicago, but never earned a degree.

In 1966, she became a poet-in-residence at Teachers & Writers Collaborative and then taught on the English faculties at Connecticut and Sarah Lawrence colleges before joining the English Department at Yale University in 1974. Jordan came to UC Berkeley as a lecturer in 1986, remaining there until her death at her Berkeley in 2002. She taught in the departments of English, African American Studies and Women's Studies.

She was committed to numerous issues, ranging from black women's health to Palestinian rights, and to her students, earning a nickname of "the universal woman." In one of her courses, "The Politics of Childhood: UC Berkeley Students Redefine Abuse," the class formed a student group to inform others about children's rights and to help children resist abuse.

Her published books include the autobiography *Soldier: a Poet's Childhood* (1999), *Lyrical Campaigns: Selected Political Essays* (1989) and *Kissing God Goodbye* (1997). She and California political activist Angela Davis were the subjects of a British TV documentary, *A Place of Rage*.

As a professor of African American studies at UC Berkeley, Jordan founded and directed "Poetry for the People," a course in

which 150 undergraduates participated in marathon poetry readings before large audiences. They also studied the poetry of African Americans, Arabs and Arab Americans and many other groups Jordan considered generally overlooked in the classroom.

Jordan often awed listeners when she performed poetry readings on university campuses, before the United Nations and United States Congress, as well as at the Folger Shakespeare Library, Walker Arts Center, Guggenheim Museum, New York Public Library and on National Public Radio.

The many honors Jordan received include a special Congressional recognition for her outstanding contributions to literature, the UC Berkeley Citation, the American Institute of Architecture Award for the African Burial Grounds Project and Harvard University's President's Certificate of Service and Contribution to the Arts. Jordan also earned the PEN Center USA West Freedom to Write Award and Ground Breakers-Dream Makers Award by The Women's Foundation of San Francisco.



**Alarm Will Sound** is a 20-member band committed to innovative performances and recordings of today's music. Musical Artists-in-Residence at Dickinson College, they have established a reputation for performing demanding music with energetic virtuosity.

Alarm Will Sound may be heard on three CDs. The latest, *Acoustica*, features live-performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers. Transforming music written for computerized equipment into live performance is precisely the kind of original, genre-bending challenge Alarm Will Sound actively pursues.

Members of the ensemble began playing together while studying at the Eastman School of Music in Rochester, New York. With diverse experience in composition, improvisation, jazz and popular styles, early music and world musics, they bring intelligence and a sense of adventure to all their performances.

**Alan Pierson** (artistic director) began conducting studies while pursuing a physics degree at the Massachusetts Institute of Technology and a composition degree at the Eastman School of Music. He appears frequently as a guest conductor, leading such ensembles as the New World Symphony, the London Sinfonietta,

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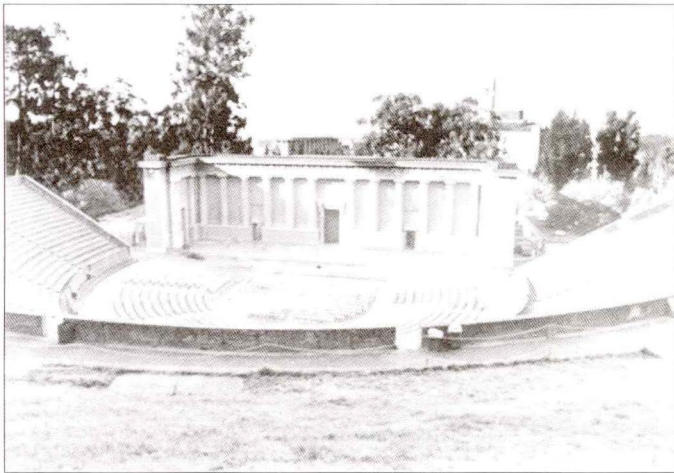
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# The Cal Performances Centennial



The Hearst Greek Theatre

Cal Performances marks its beginning from a landmark performance by Sarah Bernhardt in May 1906 at the Hearst Greek Theater. A month earlier, the San Francisco earthquake and fire had devastated the city and elevated the atmosphere of expectancy surrounding Bernhardt's appearance, an expectancy rewarded by her decision to donate the proceeds of her performance to the Emergency Relief Fund. But even before "The Divine Sarah" arrived, the University anticipated the advent of a prestigious performing arts program by building a grand theater.

Almost since its inception, the University of California, Berkeley, has been described as the "Athens of the West." The climate and landscape of California reminded early settlers of countries surrounding the Mediterranean Sea, and the University, carved into the hills and canyons of Berkeley, evoked the spirit of ancient Greece in many ways.

Campus architect John Galen Howard was charged with oversight of the building plan for campus. Howard, drawn to simple Greek architecture, noted a "likeness of conditions in California to those which obtain under the classic civilization" and felt the similarities extended beyond the topography to "the intellectual character of the community." How fitting, then, that one of the first campus buildings Howard designed was the Hearst Greek Theatre.

University President Benjamin Ide Wheeler, himself a classical scholar, welcomed the suggestion of an open-air theater modeled on those of ancient Greece. In 1902, Wheeler approached Phoebe Apperson Hearst, who in turn suggested to her son, William Randolph Hearst, that he might finance the project. The new theater would be constructed on the site a natural performance arena in the hills east of campus that had been used for Senior Class Day extravaganzas since 1893.

Howard presented his plans for the Greek Theatre in December 1902, proposing a semi-circular building of simple lines, including an orchestra, a stage backdrop with Doric columns, and upper and lower tiers of seats with different slopes, similar to the theater at Epidaurus, built in 310 BCE.

In February 1903, construction began on what would be the first Greek theater in the United States. By May 14, the theater was near enough to completion to be the site of the 1903 commencement exercises, at which President Theodore Roosevelt spoke to an estimated 8,000 people from a temporary stage. On

September 24, the Greek Theatre was dedicated in a ceremony that included a student presentation of scenes from Aristophanes' *The Birds*.

Wheeler's vision of the University of California as a cultural center took a giant leap on May 17, 1906, when Sarah Bernhardt arrived to perform the title role in Racine's *Phèdre*.

William Dallam Armes, then chair of the Musical and Dramatic Committee (Cal Performances' forerunner) had contracted Bernhardt to perform at the Greek Theatre long before the San Francisco earthquake of April 18 that year. Bernhardt, when she received news of the disaster in her favorite American city, gave a benefit performance in Chicago to aid the San Francisco Emergency Relief Fund, and did the same with the proceeds from her Greek Theatre performance.

Bernhardt was genuinely excited by the prospect of playing in the open air, and inspired by the building itself: "I shall play *Phèdre* as I have never played before," she enthused to Lucille Vivian Pierce in *Sunset Magazine*. "One must. It is Greece!"

And play it she did. At the close of the drama, Pierce wrote, "the place went mad.... Hundreds waited among the hills, packing close about the actress's carriage, and when she finally appeared... the crowd burst into cheers [and] all down the hill the University students pursued the carriage for a final glimpse." *Putnam's Monthly* called it "one of the great events in world dramatic history."



Sarah Bernhardt (center) in *Phèdre* at the Hearst Greek Theatre, 1911

While major stars like Sarah Bernhardt, Eugène Ysaÿe and Margaret Anglin brought notoriety to the campus through the Hearst Greek Theatre, the venue burnished their reputations, as well. In 1913, on the building's 10th anniversary, Armes reported:

A member of the faculty automobiling in Europe... was surprised to see a large picture of [the Hearst Greek Theatre] pasted on a billboard in a town in Southern France. On investigation he found that it was part of an advertisement of a performance of Racine's *Phèdre* that Sarah Bernhardt was to give in the remains of a Roman theatre in a neighboring town, and was used to show how she had produced the play in the Greek Theatre of the University of California in 1906.

The building of the Hearst Greek Theatre, combined with the success of Bernhardt's 1906 performance there (not to be her last), set in motion incredible growth and a tradition of excellence in



performing arts presentation at the University that continues to this day. Over the next 15 years, the vision of William Dallam Armes transformed UC Berkeley into a nationally renowned showplace for theatre, dance and music.

An 1882 graduate of the University of California, Armes joined the faculty two years later. During his tenure at the University, Armes was Associate Professor of American Literature, Director of the Greek Theatre and Chair of the Musical and Dramatic Committee. A friend and follower of Oscar Wilde, Armes was called Wilde's "brilliant young apostle."

The success of Sarah Bernhardt's performance in *Phèdre* at the Greek Theatre in 1906 confirmed Armes's belief that the public would flock to the venue if he engaged outstanding performers and that the University could provide important cultural resources to the community. In this way, the Cal Performances tradition was born.

Armes immediately signed top-flight artists who were eager to compete with Bernhardt in making their mark on the extraordinary new Greek Theatre. Acclaimed stars of the American stage like Maude Adams, W. H. Crane, Nance O'Neill, E. H. Sothern and Julia Marlowe regularly drew thousands to their notable productions. The music program under Armes expanded exponentially, with the University hosting a full complement of concerts by the University Orchestra and Chorus. He also initiated a tradition of Sunday Half-Hours of Music for the hundreds of weekenders who strolled the Berkeley hills. Renowned musical guests included Walter Damrosch and the New York Symphony Orchestra, the Chicago Symphony Orchestra, Sousa's Band, violin virtuoso Fritz Kreisler and no less a talent than the great Luisa Tetrazzini. In less than a decade, the Greek Theatre and the University of California had quickly become important players in the national stage scene.

No one did more to establish Berkeley as an important cultural center than actress Margaret Anglin, a star in the prime of her career when Armes first engaged her in 1910. The University was justifiably

proud of its association with the great actress, as reports of Margaret Anglin's Berkeley productions (between 1910 and 1928) spread around the world. Anglin had a keen understanding of the Hearst Greek Theatre's assets, as well as her own dramatic talent, and by exploiting both to their fullest extent she propelled her reputation to new heights.

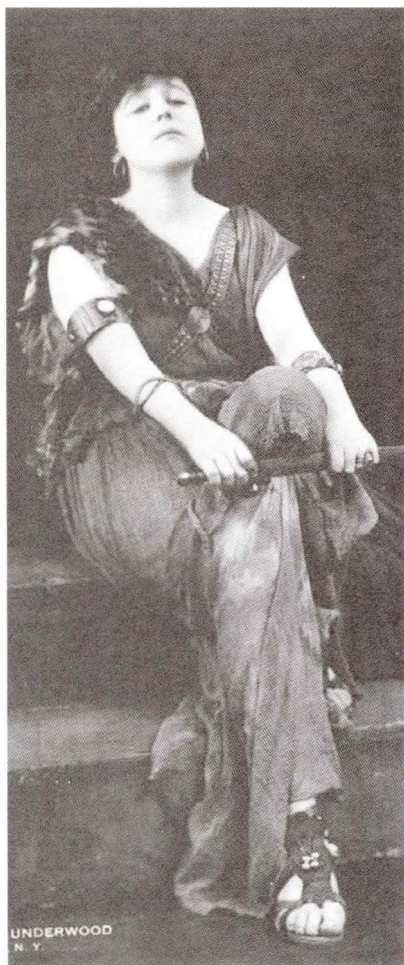
The Hearst Greek Theatre, which she considered "the most beautiful theatre in the world," so inspired the great actress that she turned her attention to the tragic heroines of Greek drama for a large part of her career. In 1910, Anglin began a 33-year association with the campus, to which she returned on numerous visits to parlay some of her best-known roles. Arresting productions of *Antigone*, *Electra*, *Iphigenia in Aulis* and *Medea*, which were rehearsed and first produced on campus, terrified and awed scores of spectators in Berkeley and New York, and on Anglin's national and international tours.

So influential was Margaret Anglin that she is credited with renewing America's interest in classical drama from the vantage of the Hearst Greek Theatre. Following her interpretations of works by Euripides and Sophocles in Berkeley, "rumors began immediately to drift eastward that she had 'discovered' a couple of 'young authors' who promised, in due time, to be 'accepted' on Broadway," reported critic Clayton Hamilton. When the curtain came down on her performance of Sophocles' *Electra* at the Greek Theatre in 1915, Hamilton maintained, a crowd of 10,000 cheered while hundreds swarmed the stage to touch her, and "one old man, whose face was bathed in tears, tore his own hat into shreds and tossed the pieces high into the air.... That was what he wished to say in tribute to a dramatist who had been dead and buried for two dozen centuries."

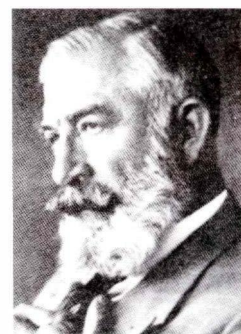
In 1918, following the death of William Dallam Armes, University President Benjamin Wheeler hired UC alumnus Samuel J. Hume to direct the Greek Theatre, chair the Musical and Dramatic Committee and serve as Assistant Professor of Dramatic Literature.

As a student, Hume had played one of the title characters in the performance of Aristophanes' *The Birds* that inaugurated the Greek Theatre in 1903, and had a small part in Bernhardt's 1906 production of *Phèdre*. He pursued further study in Florence, Italy, with stagecraft innovator Gordon Craig, and supervised Craig's designs at the Moscow Art Theater. Samuel Hume proved even more aggressive than Armes in his expansion of the Committee's work and the variety of events it presented.

His first order of business was to establish year-round programming for the Greek Theatre, Wheeler Hall (completed in 1917) and Harmon Gymnasium. Hume persuaded the San Francisco Chamber Music Society and the Players' Club of San Francisco, a professional theater troupe, to come to campus for a regular series of concerts; and in 1919 the first full-scale opera, *Aida*, was presented at the Greek Theatre. Hume created fall and spring seasons of modern and classic drama productions at Wheeler Hall and founded an annual state high school Shakespeare Festival and contest, as well as high school orchestral and choral competitions.



Margaret Anglin in *Medea*



Samuel J. Hume



To stimulate new work among California playwrights, he created the Prize Play Contest, and enlisted George Jean Nathan, Eugene O'Neill and Susan Glaspell to judge the entries. Hume also organized the Western Association of Art Museum Directors to route the touring of exhibits to the western states.

As a proponent of American Art Theater, Little Theater and New Movement dramatics, Hume was determined to draw the public ever closer to the work on stage. He achieved this by synthesizing professional, University and public talent drawn from surrounding communities in grand original productions at the Greek Theatre.



Ted Shawn and Ruth St. Denis in *Miriam, Sister of Moses*, 1919

The most successful of these, in the summer of 1919, was *Miriam, Sister of Moses*, a dance-music-drama spectacle that drew national recognition.

*Miriam, Sister of Moses* starred modern dancers Ruth St. Denis and Ted Shawn, with St. Denis assaying her first dramatic role.

Shawn trained community dancers for the large choruses, and the professional acting core was augmented by additional actors and chorus members from campus and community. The University Summer Session Orchestra provided accompaniment, and artist Maxwell Armfield created hand-dyed costumes in the courses he taught as a visiting instructor. Constance and Maxwell Armfield's script told the story of the Israelites' exodus from Egypt, and the production was conceived as a total work of art, in which acting, dancing, music, design and stagecraft fused to create a complete theatrical event. The two performances of *Miriam, Sister of Moses* in August 1919 drew capacity audiences to the Hearst Greek Theatre.

The program under Hume also deepened relationships with the professional musical organizations in the Bay Area. In March 1919, Hume arranged three concerts in Harmon Gymnasium by

the San Francisco Symphony. The experiment proved so successful that Hume and conductor Alfred Hertz put together fall and spring series with the orchestra, inaugurating a tradition that would continue nearly unbroken until 1980.

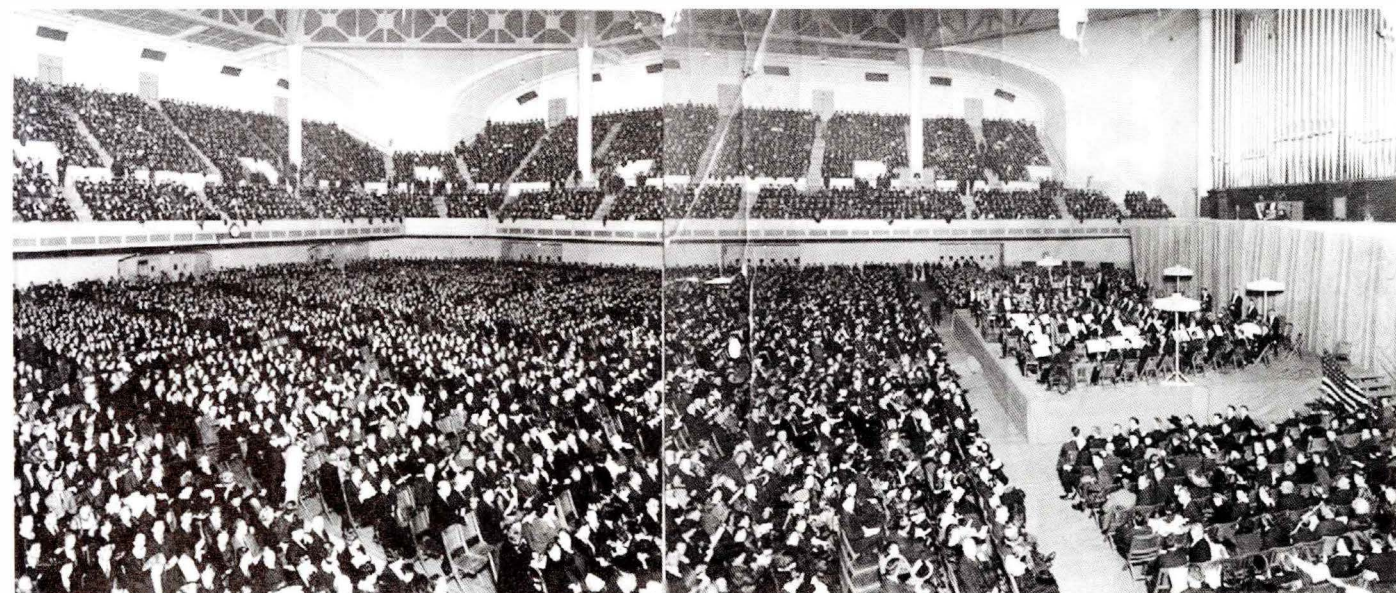
Hertz, who was deeply committed to educational ideals, would leave the balance of his estate to the University "to further the art of music in all its branches." His bequest further stipulated: "I do not desire that any of the income from this trust be used to foster mediocrity." His hopes were fulfilled with the opening of Hertz Hall in 1958. Designed by architect Gardner Dailey, the 700-seat concert hall is entirely wood-paneled and boasts superior acoustics, an ideal venue for chamber, vocal and recital music, but also capable of holding a full orchestra and chorus. Indeed, when Hertz Hall opened, music critic Alfred Frankenstein noted:

Alfred Hertz Memorial Hall should serve notice on the whole of the Western world, on Europe as well as America, that a place wherein music is to be performed should be designed in consultation with musicians...the University's music faculty was brought into the planning from the start. The result is by far the finest auditorium in California.

Ultimately, Hume did more than increase the quantity and frequency of performances. By pushing for grander and more adventurous programming, integrating the professional arts community and launching an arts education program, Hume fashioned an institution that, in scope and breadth, paved the way for Cal Performances today.

When Samuel Hume stepped down as Director of the Greek Theatre and Chair of the Musical and Dramatic Committee in 1924, the University merged the two bodies of artistic management to form the Committee on Music and Drama and selected William W. Popper, Professor of Semitic Languages, as chair.

Popper's tastes were broad and discriminating, his financial sense was keen and he kept campus arts presentation alive during the lean years of the Great Depression and World War II.



Alfred Hertz with the San Francisco Symphony at Harmon Gymnasium, ca. 1919



Early in his term, Popper saw the need to increase the use of Wheeler Hall by introducing a weekly recital series and a summer play series. In 1933, the Committee found its budget for the traditional Sunday Half-Hours of Music halved, but Popper kept the series thriving until 1942 by instituting a nominal 10-cent admission charge to help subsidize the program.

Among Popper's notable programming achievements was George Gershwin's performance in January 1937 as soloist with the San Francisco Symphony in Harmon Gymnasium, which proved to be one of the composer/pianist's last appearances. In 1939, the UC Symphony performed with pianist/composer Percy Grainger; violin virtuoso Yehudi Menuhin appeared in October of that year and again in 1941; and the great American contralto Marian Anderson graced the Berkeley campus twice, in 1942 and 1945. Twenty-five years after his first Berkeley concert, violinist Fritz Kreisler returned, in 1940; and in 1944 the Savoy Opera Company took the stage of the Hearst Greek Theatre to perform three Gilbert and Sullivan favorites: *H.M.S. Pinafore*, *Trial by Jury* and *The Pirates of Penzance*. Popper's record of presenting the San Francisco Symphony annually on campus was nearly unbroken during these years.



Marian Anderson

Although the number of major theatrical events was reduced during this period, Popper brought the eminent actress Margaret Anglin back to Berkeley in *Electra* (1926), *Antigone* (1928) and *The Riders* (1943), and hosted Sicilian stage sensation Mimi Aguglia in the Reginald Travers Repertory Players production of *Salomé* (1933) and stage and film star Blanche Yurka in her production of *Electra* (1937).

Most notable during Popper's tenure was the extravagant production of Max Reinhardt's *A Midsummer Night's Dream* that came to campus in October 1934. The production had earlier been mounted at the Hollywood Bowl (and would later be made into a film), but the German impresario's Berkeley production utilized the unique attributes of the campus environs and personnel: The first four acts were staged in the natural ambience of the Faculty Glade (outfitted with swimming pools and a woodland for the occasion), with the final act taking place at the Greek Theatre. The cast included two teenagers: 14-year-old Mickey Rooney as Puck and, as Hermia, an 18-year-old Saratoga resident, Olivia de Havilland, in her professional stage debut. The San Francisco Symphony and Community Chorus performed Mendelssohn's score, while 200 student extras in 17th-century French attire represented the royal court. Finally, 80 ushers and 150 torch-bearing University men escorted the audience to the Greek Theatre for the wedding scene of Act V.

Given his thoughtful financial management, it is no surprise that William Popper was the first Committee chair to suggest that an endowment be established to supplement the budget, in order to reduce the pressure for financial success and thereby encourage "the expression of artistic and educational ideals even when such

productions may not be financially self-supporting." Although the fulfillment of this recommendation was still a dozen years away, Popper was able to reserve enough income from concerts to be able to purchase a Steinway grand piano for the University, and was the first chair of the Committee to conclude his term with a budget surplus.

Upon William Popper's retirement, UC Berkeley Department of Music Chair and orchestra leader Albert Elkus suggested that the campus have a distinct concert-presenting unit. In 1945, the University approved the position of Secretary (later Director) through the University Extension, the first salaried position devoted exclusively to the management of concerts on campus. The first person to fill the position was Betty Connors, a recent graduate of the UC Berkeley Department of Music. While still a student, Connors played viola in the University Orchestra and organized concerts in local venues like the YWCA and Le Bateau Lyre on Telegraph Avenue.

An astute manager who eagerly sought the advice of University faculty, Connors was responsible for unprecedented growth in the quantity and range of events that took place between 1945 and 1980. She worked with a newly formed committee of faculty advisors appointed by President Robert Sproul, chaired by UC Extension Director Baldwin Woods and later headed by a series of specialists, including University Librarian Donald Coney and Travis Bogard, Chair of the Department of Dramatic Art. Their mandate in selecting artists, according to Connors, was driven by the conviction "that every student should have the opportunity of seeing the best that is available at some time during his college career."



Betty Connors

The Committee changed its name to "Committee on Drama, Lectures and Music" in 1947, and through the 1950s Connors and her faculty advisors steadily increased the scope of arts presentation. Lectures by poets and writers, including Thomas Mann, Dylan Thomas and W. H. Auden, came to the fore, and the campus saw a broadening of musical tastes as represented by folk, jazz and early-music events. With the increased use of Harmon Gym, and later the building of both Hertz and Zellerbach halls, Connors arranged for performances by some of the world's greatest musicians. The Committee also celebrated a major renovation of the Greek Theatre in 1957 with a production of Puccini's *Turandot* by the San Francisco Opera, featuring soprano Leonie Rysanek. With the success of that event, Connors seized the opportunity to present the San Francisco Opera at the Greek Theatre annually for the next 12 years.

To strengthen campus music presentation, Connors and Elkus cultivated long-term relationships with musicians who contributed to the campus's artistic and educational profile, including American harpsichordist and scholar Ralph Kirkpatrick and the Griller Quartet, a noted British ensemble which served as quartet-in-residence from 1949 to 1961 and initiated a chamber music renaissance in Berkeley. German soprano Lotte Lehmann and the early-music ensemble Pro Musica Antiqua were regulars during the 1940s and 1950s, as was a series of Composer Forum concerts which showcased new music.

After Hertz Hall was erected in 1958, chamber music continued to flourish with visits by the Beaux Arts Trio, as well as the Borodin, Guarneri and Juilliard string quartets. Connors also brought such outstanding talents as the phenomenal Canadian pianist Glenn Gould to perform in Harmon Gym in 1959 and 1962.



Pianist Glenn Gould

In keeping with the growing presence of folk music and jazz on the American scene after World War II, beginning in the mid-1940s the Committee arranged annual concert series with folk artists from around the world, such

as Pete Seeger, Huddie Ledbetter ("Leadbelly") and John Jacob Miles, and their Berkeley residencies regularly included workshops, children's concerts and lectures. Among the jazz musicians to shake things up were pianist and composer Dave Brubeck, who began his association with UC Berkeley by giving a concert and workshop in Wheeler Auditorium (1949); Louis Armstrong (1952 and 1956); and the André Previn Trio, which made a live concert recording in Wheeler (1955). Indian sitarist Ravi Shankar arrived in Berkeley in 1957, ushering in the era of international cultural appreciation with the first of his regular appearances at the University.

In the 1960s, Connors worked with the concert managers in Los Angeles, Davis, Santa Barbara, Riverside, San Diego and Santa Cruz to bring touring professionals to the circuit of UC campuses. After the establishment of the Intercampus Cultural Exchange, the "purchasing power" of the Committee increased significantly. Connors's tenure occurred during a boom in campus construction that included the opening of Zellerbach Auditorium and Playhouse in 1968. With these new facilities at her disposal, she was able to expand performing arts presentation in general, bringing to the campus harpsichordist Gustav Leonhardt, cellist Mstislav Rostropovich, guitarist Andrés Segovia, sopranos Birgit Nilsson and Elisabeth Schwarzkopf, French mime Marcel Marceau, Alvin Ailey American Dance Theater, the Joffrey Ballet and Merce Cunningham Dance Company, among many others.

Zellerbach Hall was the last of the Berkeley Student Center projects to be built. The new theater was named in honor of Isadore and Jennie Zellerbach, whose Family Fund donated \$1 million of the \$7 million cost of hall. The Zellerbachs were well-known philanthropists who had given many gifts to the University of California for scholarships, medical research and other purposes.

Five concerts were scheduled from May 21 to 26, 1968, to open Zellerbach Hall as part of the Centennial Celebrations of the UC Berkeley campus. Four of the five concerts featured music by Igor Stravinsky, who was engaged to conduct at least one of the concerts; but at 86 he was recovering from a recent illness and passed the baton, as he occasionally did, to his assistant, Robert Craft. Craft conducted Stravinsky's *Symphony of Psalms*, *Oedipus Rex* and

*Les Noces* in performances that featured the University Orchestra and Chorus. On opening night, with Stravinsky in attendance, Hollywood glamour shone in the presence of actor Gregory Peck, a UC Berkeley alumnus, who acted as Master of Ceremonies.

Dramatic Art professor Travis Bogard joined the Committee for Arts and Lectures in 1956 and served as its faculty chair for many years. Bogard was instrumental in bringing a number of prominent theater and dance companies to campus for the first time. In the late 1950s, the Committee began annual presentations of the French theater companies Le Vieux-Colombier and Le Treteau de Paris, which explored the absurd and enchanted work of playwrights popular in that era, like Beckett, Ionesco, Cocteau, Giraudoux and Pinter.

The spirit of the time was evident as experimental theater made its way onto campus with Jerzy Grotowski's Polish Theatre Lab (1969), the Theater Laboratory of Denmark (1974), Mummenschanz (1974 on), The Black Light Theater of Prague (1978) and Peter Brooks's controversial production of *The Ik* in Zellerbach Playhouse (1976).

An important relationship that Bogard and Connors cultivated was with French actor/director Jean-Louis Barrault and actress Madeleine Renaud, who returned to campus on many occasions. Among the works La Compagnie Renaud-Barrault brought between 1969 and 1980 were Beckett's *Happy Days* (1969); Barrault's original take on the Renaissance scholar Rabelais, replete with counterculture rock score and strobe lighting (1970); and the exclusive U.S. performance of *Harold et Maude* (1980), adapted from the screenplay for Renaud.

Many stars of stage and screen appeared on UC Berkeley stages, among them Nicol Williamson, one of the most acclaimed Shakespearean interpreters of his day, in Tony Richardson's production of *Hamlet* (1970), and Julie Harris in *The Belle of Amherst* (1977). Marcel Marceau, widely considered the world's greatest mime, was so welcomed in Berkeley that he performed nearly annually from 1972 to 1992.

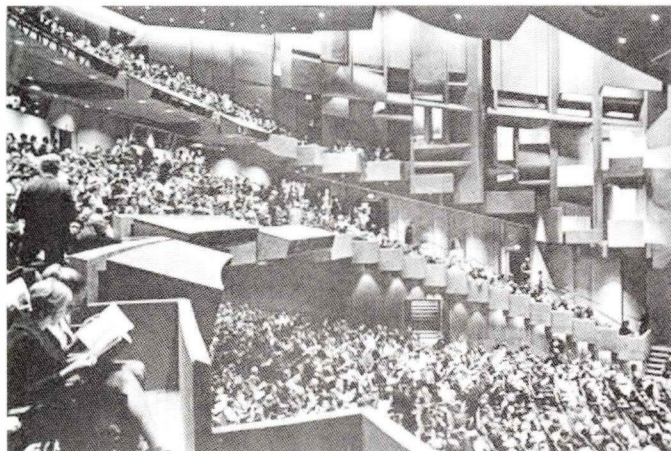
Connors and Bogard set about expanding dance presentation at UC Berkeley, using Harmon Gym, Wheeler and Hertz halls, and classroom space in Dwinelle Hall as performance venues. In the 1962/63 season, a significant increase in the number and genres of dance presented indicates that the era of dance "concert" programming had arrived. José Limón was one of the first post-World War II modern dance choreographers to venture into Wheeler Hall (in 1957), but it was the debut there in 1962 of Merce Cunningham Dance Company that marked a noticeable growth spurt in the arrival of modern dance masters. In 1968, Alvin Ailey American Dance Theater gave its first Berkeley performance



Marcel Marceau



in Wheeler Hall, returning to Cal regularly after the opening of Zellerbach Auditorium later that year, an event that catalyzed the growth in professional dance presentation on the campus.



Zellerbach Hall interior, 1968

Zellerbach Hall quickly became a favorite of dance companies around the world. By the mid-1970s, many major companies had performed here, among them the dance troupes of Paul Taylor, Robert Joffrey, Alvin Ailey, Merce Cunningham, Martha Graham and Maurice Béjart, as well as the Stuttgart Ballet, Dance Theatre of Harlem, and American Ballet Theatre. A poll taken by the Association of American Dance Companies during that period revealed that "Again and again, both modern and ballet dancers immediately singled out Zellerbach Hall as the best hall in the country," as they continue to do to this day.

When Betty Connors retired in December 1979, after 35 years of service, the Committee was approaching its 75th year of outstanding performing arts presentation. She was awarded the Berkeley Citation, given in recognition to those "whose attainments significantly exceed the standards of excellence in their fields and whose contributions to UC Berkeley are manifestly above and beyond the call of duty."

Robert Cole entered his 20th year as Director of Cal Performances in the 2005–2006 season. A conductor and instrumentalist by training, Cole has brought to Cal Performances a keen ear and eye for young talent as well as an aesthetic that has moved campus arts presentation to a new level. Under his direction, Cal Performances has become a destination for an international roster of music, dance and theater artists, and one of the foremost performing arts centers in the world. Cole's firm commitment to enhancing the university student's intellectual growth has resulted in a program that not only offers the very best in the world of performing arts, but also provides the greatest opportunity for the University community to engage with the artists and ideas generated by the work on stage and in the concert hall.

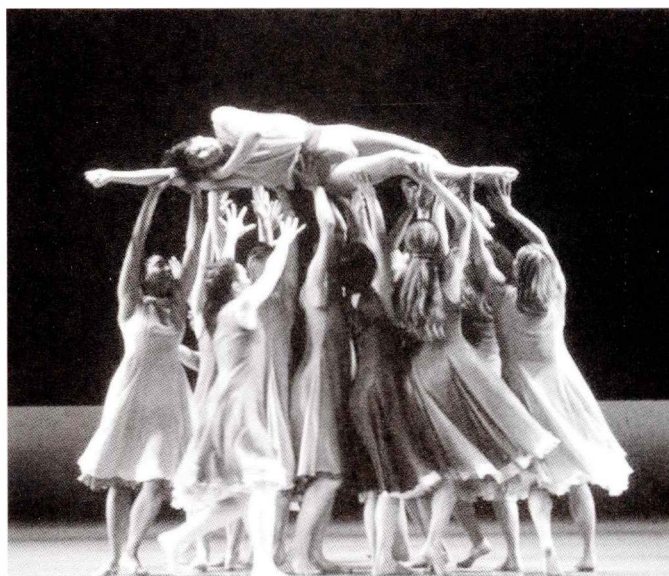
Prior to Cole's arrival in 1986, a committee of the Academic Senate had been appointed to review the presenting program. A healthy consensus determined that both the University and Cal Performances would best be served by the appointment of an individual with a specialty in the field, whose artistic integrity would inform a comprehensive program of the highest caliber.

Chancellor Michael Heyman endorsed the recommendation, which relieved the former faculty Committee for Arts and Lectures of programmatic responsibility and moved artistic authority to the newly hired Director of Cal Performances. Further, Chancellor Heyman established a new advisory committee to guide the incoming director, and asked Earl Cheit, former Executive Vice Chancellor and Dean of the Haas School of Business, to chair it.

For Robert Cole, one of the chief attractions of the position of Director of Cal Performances was the organization's proximity to the UC Berkeley Department of Music, among the most distinguished musicology programs in the United States. Cole was particularly enthusiastic about the opportunity to work with musicologists Joseph Kerman and Philip Brett, two scholars whose writings he had admired as a student himself. With such musicological muscle at hand, Cole made it a priority to seek the music faculty's advice in expanding the presenting program on campus and, in particular, enlisted their ideas to develop a festival of early music.

In 1990, Cole founded the Berkeley Festival & Exhibition of early music, a week-long festival presented in association with the UC Berkeley Department of Music, the San Francisco Early Music Society and Early Music America. Philip Brett, then Chair of the Department of Music, inaugurated that premier Festival by conducting the first concert, consisting of Monteverdi's *Mass and Vespers of the Blessed Virgin, 1610*. Research by UC Berkeley music historians has subsequently informed such projects as the first production in some 300 years of Alessandro Scarlatti's opera *L'Aldimiro* (1996), and the staging of the 1612 equestrian ballet created for the betrothal of Louis XIII, *Le Carrousel du Roi* (2000 and 2002).

In 2003, Cal Performances and the Department of Music joined forces again to create a festival of new music, the Berkeley Edge Fest, an event held on alternating years with the Berkeley Festival & Exhibition. The first Edge Fest highlighted the work of California composers Lou Harrison (featuring five world premieres for gamelan), John Adams, Ingram Marshall, Edmund Campion, Cindy Cox and Terry Riley, together with a program of improvisation with saxophonist Steve Lacy, trombonist George



Mark Morris. *L'Allegro, il Penseroso ed il Moderato*



Lewis and electronic musician David Wessel. In 2005, the Berkeley Edge Fest featured a program of scored and improvised work from composer John Zorn, a 70th-birthday tribute to Terry Riley and new compositions by Jorge Liderman and recent UC Berkeley Music Department alumni Fernando Benadon, Reynold Tharp, Keeril Makan and Adriana Verdie.

Cole's programmatic philosophy is reflected further in the relationship that Cal Performances has built with the Mark Morris Dance Group. Mark Morris was an emerging choreographer when Cole first encountered his work in 1985 at the PepsiCo Summerfare in Purchase, New York. Recognizing immediately that Morris had a major career ahead of him, Cole felt that if that career were nurtured and sustained by Cal Performances, then the Bay Area audience would be among the first to see some very exciting work. Since making its Cal Performances debut in 1987, the Mark Morris Dance Group has presented a string of world, U.S. and West Coast premieres at Zellerbach Hall, including the world premieres of *World Power* (1995) and *Rhymes with Silver* (1997) set to music by Lou Harrison, the West Coast premiere of *L'Allegro, il Penseroso ed il Moderato* (1994), the world stage premiere of Mark Morris and Yo-Yo Ma's *Falling Down Stairs* (1997) and the U.S. premiere of Morris's staging of Rameau's *Platée* (1998), among many others.

Cal Performances has commissioned or co-commissioned new work from theater/opera director Peter Sellars; choreographers Merce Cunningham, Twyla Tharp, Bill T. Jones and Pascal Rioult; the Kronos Quartet; actor/director Robert Lepage; and performance artist Laurie Anderson, to name a few. Cole is especially grateful to have had the opportunity to present the world premieres of John Adams's song-play *I Was Looking at the Ceiling and Then I Saw the Sky*, with libretto by UC Berkeley poet June Jordan, directed by Peter Sellars (1995), and of *Nur Du (Only You)* by German expressionist choreographer Pina Bausch and her Tanztheater Wuppertal (1996).

Making these premieres a reality has meant building relationships with major arts centers around the world. Cole has sought international commissioning and producing partnerships from Royal Opera Covent Garden, the Edinburgh International Festival, London's Barbican Centre, the English National Opera, the Vienna Festival, Hamburg's Thalia Theater, Lincoln Center in New York City and the Bobigny Theater in Paris, among others. Further cooperation comes from locally based international consulates, like the Goethe-Institut, the Istituto Italiana di Cultura, La Fondation Culturelle Franco-Américaine, Japan Society and the Canadian, Mexican, British, Russian and Taiwanese consulates. Exploring such relationships has helped to broaden the reach of international arts presentation to include major productions by Lyon Opera, Ballet and Orchestra (1995), the Royal Court Theatre (2004), the Grand Kabuki Theater of Japan (1990, 1996 and 2005), the National Ballet of China (1995 and 2005) and both the Kirov and Bolshoi ballets and orchestras (2002–2005).

Always on the lookout for new talent, Cole has exhibited acuity for identifying emerging artists with special gifts. A notable example is mezzo-soprano Cecilia Bartoli, in 1991 a little-known singer who did not fill the 700-seat Hertz Hall when she made her West Coast recital debut. Today she is perhaps the most sought-after

star on the opera stage. Among the artists Cole presented in their first U.S. or West Coast appearances early in their careers are Welsh bass-baritone Bryn Terfel, British tenor Ian



Robert Cole with Cecilia Bartoli

Bostridge, Russian violinist Maxim Vengerov, German bass-baritone Thomas Quastoff, German choreographer Sasha Waltz, Italian early-music ensemble Il Giardino Armonico and recently the New Zealand-born bass-baritone Jonathan Lemalu.

With the explosion of interest in music from all corners of the globe, Cal Performances has led the way with an international stage series that is the envy of arts presenters worldwide. Over the past two decades, Cole has brought leading musicians from more than 40 countries to the Bay Area. From Argentinian folk legend Mercedes Sosa, flamenco guitar virtuoso Paco de Lucia and Brazilian bossa nova mezzo Marisa Monte; to Senegal's master griot Baaba Maal, Malian singer/songwriter Salif Keita and Cape Verdean morna superstar Cesaria Evora; to Masters of Persian Classical Music, the sacred music of Drepung Loseling Tibetan monastery and Irish supergroup Altan—the most talented performing artists from around the world have flourished before the Bay Area audience.

Cole, a jazz musician from the very start, having performed as a teenager in the nightclubs of his native San Jose, regularly seeks out jazz masters like Pat Metheny, Keith Jarrett, Herbie Hancock,



Gate Theatre of Dublin. *Waiting for Godot*. 2000





Wynton Marsalis

Roy Haynes and Wynton Marsalis and the Lincoln Center Jazz Orchestra to enliven the Bay Area's jazz scene.

Among the leading theater companies that Cole has brought to campus in recent years is Japan's Grand Kabuki Theater, which Cole has made a point to engage on each of the company's rare United States visits (1990, 1996 and 2005), and the Suzuki Company of Japan, led by famed avant-garde theater artist Tadashi Suzuki, in *Dionysus*, Suzuki's riveting interpretation of Euripides' *The Bacchae* (2001). From India, under the direction of founder Ratan Thiyam, the Manipur-based Chorus Repertory Theater came to the United States for the first time in 2000, in the mesmerizing antiwar epic *Uttar-Priyadarshi (The Final Beatitude)*. And from Spain, Salvador Tavora and his La Cuadra de Sevilla brought its image-oriented, theatrical version of Gabriel García Márquez's *Cronica de una Muerte Anunciada (Chronicle of a Death Foretold)*, presented in association with Joseph Papp's famed Festival Latino in New York (1990).

Under Cole's aegis, a number of significant events have taken place in the realm of theater on the Berkeley campus. In July 1999, 50 years after its founding by German playwright Bertolt Brecht, the ground-breaking theater group The Berliner Ensemble made its long-awaited U.S. debut at Zellerbach Hall. Following performances of Brecht's drama *The Resistible Rise of Arturo Ui* in Berkeley and Los Angeles, The Berliner Ensemble disbanded, ending a half-century reign as the most influential postwar theater company. Then, in 2000, Cal Performances brought the Gate Theatre of Dublin to the West Coast for the first time. Inextricably linked to the work of Nobel laureate Samuel Beckett, Ireland's foremost theatrical writer of the 20th century, the Gate players performed two of the playwright's masterpieces—*Krapp's Last Tape* with stage and film actor David Kelly, and *Waiting for Godot*, featuring leading Beckett interpreters Barry McGovern and Johnny Murphy (which returns in fall 2006).

Cole has also made a point to increase the presentation of world theater designed to engage family interest and introduce audiences to other cultures. Offering classic stories and centuries-old art forms were productions like Montreal's puppet masters Theatre Sans Fil in *The Hobbit* (1994), Shenyang Peking Opera Company's *The Monkey King* (1997), Vietnam's Thang Long Water Puppet Theater (1997) and Gamelan Sekar Jaya's *Kawit Legong: Prince Karna's Dream* (2001 and 2003), as well as multiple appearances by the Peking Acrobats, National Acrobats of China and National Acrobats of Taiwan R.O.C.

University faculty routinely partner with Cal Performances to conceive in-depth cultural, historical and political investigations built around the performing arts program, designed to supplement graduate and undergraduate studies. For example,



Mongolian "long song" singer Ganbaater Khongorzul and cellist Yo-Yo Ma during the Silk Road Project residency, 2002

in 2002 performances by cellist Yo-Yo Ma's Silk Road Project inspired interdepartmental explorations of the economic, social and artistic significance of the Silk Road, with an emphasis on the transmission of musical ideas among cultures. The conferences brought Cal Performances and the Department of Music together with the Caucasus and Central Asia Program, the Institute of Slavic, East European and Eurasian Studies, the Department of Near Eastern Studies, and the Department of Art History, as well as the Berkeley Art Museum, the Townsend Center for the Humanities, the Electronic Cultural Atlas Initiative and the Consortium for the Arts. In addition, Cal Performances' K-12 educational programs—*School Time*, *Cal Performances in the Classroom* and *AileyCamp*—have been recognized nationally as models of presenter-school collaborations.

In recognition of his achievements, in 1997 UC Berkeley Chancellor Chang-Lin Tien awarded Robert Cole the Berkeley Citation, the campus's highest administrative award, bestowed on an individual who has "rendered distinguished or extraordinary service to the University." In 1998, Cole received the William Dawson Award for Programmatic Excellence from the Association of Performing Arts Presenters, and he was made Chevalier of the Order of Arts and Letters by France's Minister of Culture and Francophonie in 1995.

The entire history of Cal Performances can be read in *The Cal Performances Centennial, 1906–2006: 100 Years of Performing Arts Presentation on the UC Berkeley Campus*. The account is not only a history of one of the country's most vital cultural institutions, it is also a bird's-eye view of the public's evolving taste in performing arts during the 20th century. This commemorative book, which will delight all lovers of the performing arts, may be purchased for \$15 through the Zellerbach Hall Ticket Office or online at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu).

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