



**BERKELEY SYMPHONY PRESENTS
REAL BERKELEY EPISODE 3: *AUDACIOUS PERFORMANCES*
FEATURING GUEST ARTISTS JOHN ADAMS, ROBERT DEKKERS AND POST:BALLET
JUNE 13**



Berkeley, CA – Tuesday, June 1, 2021 – Berkeley Symphony continues its REAL Berkeley film series on **Sunday, June 13 at 4:00 p.m. PDT** with episode 3, *Audacious Performances*. Showcasing the audacious artistry of some of Berkeley’s finest, this episode will bring together Berkeley Symphony musicians and Post:Ballet dancers for a performance of John Adams’s *Shaker Loops* for string septet conducted by the composer and choreographed by Post:ballet Artistic Director Robert Dekkers. All episodes of REAL Berkeley are streamed free of charge via the Berkeley Symphony YouTube channel and can be viewed at any time thereafter. The fourth and final episode of the series is scheduled for July 25 with full details to be announced at a later date.

Produced by Berkeley Symphony Artistic Director René Mandel in partnership with Music Director Joseph Young and Bay Area-based media company Reneff-Olson Productions, *REAL Berkeley* highlights unique aspects of the city that have a significant impact on both the orchestra and the community. Building on its award-winning programming of both contemporary works and music from the classic repertoire, Berkeley Symphony pairs engaging footage of chamber works performed by members of the orchestra with imagery and videography from locations throughout Berkeley.

This third episode of REAL Berkeley will mark John Adams’s first time conducting in more than a year. Over the past two decades, Berkeley Symphony have championed numerous works by John Adams such as *El Dorado*, Violin Concerto featuring Jennifer Koh, Choruses from *The Death of Klinghoffer* and *Fearful Symmetries*, *Gnarly Buttons* and *The Chairman Dances*. *Shaker Loops* was written in 1978 for a string septet of three violins, viola, two celli and double bass. While it was later arranged for full orchestra in 1983 and would become one of Adams’s most frequently performed works, *Audacious Performances* will feature *Shaker Loops* in its original string septet format. Adams writes of the piece, “the four sections, although they meld together evenly, are really quite distinct, each being characterized by a particular style of string playing. The outside movements are devoted to ‘shaking,’ the fast, tightly rhythmicised motion of the bow across the strings.”

Renowned dancer and choreographer Robert Dekkers serves as Artistic Director of both Post:ballet and

Berkeley Ballet Theater. Hailed by the *San Francisco Chronicle* as a company that is “inventive, focused, sophisticated, and anything but risk averse,” Post:ballet has performed at Jacob’s Pillow, SF International Arts Festival, Against the Grain Festival, and Palm Springs International Dance Festival, among others. Post:ballet was founded in 2009 Robert Dekkers with a vision to experiment with eclectic artists, using dance as a means for creative expression that takes chances, pushes boundaries, and challenges social norms.



CALENDAR EDITORS, PLEASE NOTE:

Berkeley Symphony Presents

REAL Berkeley

Episode 3: Audacious Performances

Sunday, June 13 at 4:00 p.m. PDT on YouTube

John Adams, conductor

Post:Ballet

Robert Dekkers, Post:ballet Artistic Director

John Adams: *Shaker Loops* for string septet

Helen Kim, violin

Dan Flanagan, violin

Stephanie Bibbo, violin

Alexandra Leem, viola

Isaac Pastor-Chermak, cello

Chloé Mendola, cello

Michel Taddei, bass

All episodes will be streamed free of charge on the Berkeley Symphony YouTube channel and will remain available for viewing after the initial release date.

ABOUT BERKELEY SYMPHONY

Berkeley Symphony is unique among Bay Area and American orchestras for its commitment to innovation, community, and excellence. Founded in 1971 in the intellectual and artistic nexus of Berkeley, California, the Orchestra is committed to premiering and commissioning new music and champions women composers, sustained by the supportive musical environment of Berkeley, the East Bay, and the San Francisco Bay Area. From the outset, the people behind Berkeley Symphony’s culture and programming were attuned to the culturally diverse people and the heady creative climate of their home city. In the 2019-2020 season, Berkeley

Symphony entered a new era under the leadership of Joseph Young, the Orchestra's fourth Music Director in its nearly 50-year history, following a highly successful February 2019 debut that was acclaimed by critics and audiences alike. In addition to building on the Orchestra's artistic innovation, creativity and adventurous programming, Maestro Young is committed to amplifying the voices of underrepresented composers and artists as well as continuing to tell diverse stories that reflect the local Berkeley community.

For more information, please visit: <http://www.berkeleysymphony.org>.

ABOUT JOHN ADAMS

A composer, conductor, and creative thinker, John Adams occupies a unique position in the world of music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Works spanning more than three decades are among the most performed of all contemporary classical music, among them *Nixon in China*, *Harmonielehre*, *Doctor Atomic*, *Shaker Loops*, *El Niño*, *Short Ride in a Fast Machine* and *The Dharma at Big Sur*.

His stage works, all in collaboration with director Peter Sellars, have transformed the genre of contemporary music theater. Of Adams' best-known opera, the New Yorker magazine wrote "Not since *Porgy and Bess*' has an American opera won such universal acclaim as *Nixon in China*." Nonesuch Records has recorded all of Adams' music over the past three decades, with numerous Grammy awards among them. A new recording of the complete *Doctor Atomic*, with Adams conducting the BBC Symphony, was released in July 2018, timed to coincide with the Santa Fe Opera's new production.

As conductor, Adams leads the world's major orchestras in repertoire that from Beethoven and Mozart to Stravinsky, Ives, Carter, Zappa, Glass and Ellington. Conducting engagements in recent and coming seasons include the Concertgebouw Orchestra, Berliner Philharmoniker, the Cleveland Orchestra Symphony Orchestra, Los Angeles Philharmonic, Netherlands Radio Philharmonic, Wiener Symphoniker and BBC Symphony. He leads Rome's Orchestra of Santa Cecilia in his oratorio *The Gospel According to the Other Mary* in October 2018.

ABOUT ROBERT DEKKERS

Robert Dekkers, founder and Artistic Director of Post:ballet, was named "25 To Watch" by *DANCE Magazine* after the company's inaugural season in 2010. Since then, Dekkers has continued pursuing his passion for creating interdisciplinary collaborations that push the ballet envelope, presenting work at at Jacob's Pillow's Inside/Out Festival, San Francisco International Arts Festival, Vienna's Tanzsommer Festival, New York City's Ballet Builders Showcase, Seattle's Against the Grain Festival, San Francisco's Frameline Film Festival, and the San Francisco Dance Film Festival. Dekkers is also the Artistic Director of Berkeley Ballet Theater, the official school of Post:ballet, where he infuses his passion for collaboration into the training and performance opportunities for the students.

SF Chronicle praised Dekkers' work as "inventive, focused, sophisticated, and anything but risk averse,"

and *Huffington Post* called Dekkers' choreography "cerebral, cutting-edge creations – work that never seems to tread the same ground twice." Past commissions include Kansas City Ballet, Atlanta Ballet, Smuin Ballet, Grand Rapids Ballet (with co-choreographer Vanessa Thiessen), sjDANCEco, and Diablo Ballet, where he was resident choreographer from 2013-2018. He's also created new works for the dance departments at Stanford University, Southern Methodist University, and the University of Richmond.

Dekkers choreographed and directed a full-length production of *Firebird* set to an orchestrated score based on the music of Radiohead for Quixotic Cirque Nouveau in 2017, and was commissioned by the San Francisco Dance Film Festival for its 2017 Co-Laboratory program. His short film for this commission, *Coming Home*, led to numerous future film collaborations, including *Tassel* with The Living Earth Show; *Playing Changes* with violinist Helen Kim and San Francisco Symphony; and *Waltz of the Snowflakes* with cinematographer/editor Benjamin Tarquin, which has been viewed over 300,000 times on YouTube since its premiere in 2020.

Dekkers is also Director of Choreography for Art Haus, a Playa performance group whose first production featured a reimagined *Rite of Spring* with full orchestra and over 40 performers at Burning Man 2017. In 2018, Art Haus presented his contemporary work *We, Human* set to Steve Reich's *Eight Lines* and in 2019, performed his interpretation of *Firebird* on Playa with a full orchestra playing the original Stravinsky score.

He's choreographed and/or directed over a dozen new collaborations for Post:ballet, including evening-length productions such as *Do Be* and *Lavender Country*, and one-act works including *Milieu*, *Mine is Yours*, *When in Doubt*, and *ourevolution*. Post:ballet dance artists have been nominated for three Isadora Duncan awards for their performances with the company, and Post:ballet was named "Best New Dance Company" of San Francisco by *7x7 Magazine* in 2010 after the collective's premiere performances. Post:ballet was awarded "Best Ballet Company" of San Francisco by *Bay Area Reporter* in 2020 and continues to create new works on film and in person that use collaboration as a catalyst for creativity.

Dekkers danced professionally with Ballet Arizona, ODC/Dance, Company C Contemporary Ballet, and Diablo Ballet, where he was nominated for an Isadora Duncan award for "Outstanding Performance-Individual" in 2013. He danced leading roles in works by George Balanchine, Twyla Tharp, José Limón, KT Nelson, Val Caniparoli, Lar Lubovitch, Jodie Gates, Trey McIntyre, Dominic Walsh, Septime Webre, and Paul Taylor before transitioning fully into teaching, choreographing, and directing. He regularly teaches company class for LINES Ballet, Smuin Ballet, and ODC/Dance, and also holds a degree in business from Rio Salado College.

ABOUT POST:BALLET

Post:ballet was founded in 2009 by Artistic Director Robert Dekkers, named "25 to Watch" by *DANCE Magazine* after the company's inaugural season, with a vision to experiment with eclectic artists, using dance as a means for creative expression that takes chances, pushes boundaries, and challenges social norms. The company was recently named one of "10 Contemporary Ballet Companies You Should Be Obsessed With" by *Dance Spirit*, and Post:ballet's dancers were recognized by *San Francisco Chronicle* for being "among

the finest on the West Coast.”

Post:ballet is led by Dekkers and Resident Choreographer Vanessa Thiessen, whose collaborative approach to dance making gives all of the artists involved the opportunity to share in the investigation and contribute to the development of a new work, resulting in productions that are “decidedly daring and always beautifully performed” (*SF Arts Monthly*). Integrating the company’s classically trained dancers with diverse artists including composers, animators, architects, cinematographers, fashion designers, and sculptors, Post:ballet’s collaborations range from intensely intimate to wildly conceptual. *Critical Dance* exclaimed that Post:ballet’s “choreography and artistic collaborations are risky and challenging, yet they still cling to traditional technique in a very unique and genuine way.”

In 2010, after the company’s premiere, *7×7 Magazine* named Post:ballet ‘Best New Dance’ in San Francisco. Now in its 12th Season, Post:ballet has developed a reputation for being “a company that not only lives dangerously- it thrives on it” (*SF Chronicle*). The company’s work has been presented at the San Francisco International Arts Festival, Jacob’s Pillow’s Inside/Out Festival, Seattle’s Against the Grain Festival, SF Frameline Film Festival, and SF Dance Film Festival. From the company’s evening-length *Do Be* collaboration with electro-acoustic ensemble The Living Earth Show to its *Incandescent Body* production featuring singer/songwriter Star Amerasu, Post:ballet’s collaborations are consistently “inventive, focused, sophisticated, and anything but risk averse” (*SF Chronicle*). The Post:ballet dancers have been nominated for three Isadora Duncan Awards for their performances with the company, and Post:ballet’s *Lavender Country* collaboration with Patrick Haggerty and his Lavender Country band (noted for being America’s first openly queer country music ensemble) was nominated for “Best Dance Performance” in 2017 by *SF Classical Voice*.

PHOTO CREDITS

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