The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. We fulfill this mission by presenting and producing outstanding performances and educational programs.
“For his first season as director of Cal Performances, Matías Tarnopolsky has executed a small programming coup—a three-concert residency by the Vienna Philharmonic—the first Bay Area appearances by the venerable orchestra since a 1987 concert in Davies Symphony Hall under Leonard Bernstein.”
Joshua Kosman, San Francisco Chronicle
“The cultural offerings on this campus have supplemented academic excellence here in a most important way. Events at Cal Performances offer all of us the opportunity to explore and engage with some of the most creative minds in the performing arts.”

Chancellor Robert J. Birgeneau
### SEPTEMBER 2010
- 09.24 Bayanihan Philippine National Dance Company
- 09.25 Fall Free for All
- 09.30 Mark Morris Dance Group

### OCTOBER 2010
- 10.01–03 Mark Morris Dance Group
- 10.07–10 Circus Oz
- 10.10 David Finckel, cello & Wu Han, piano
- 10.14 Alex Ross, Strictly Speaking
- 10.15 Jerusalem Quartet
- 10.22 Gamelan Çudamani
- 10.24 Jeremy Denk, piano
- 10.26–30 Benjamin Bagby's *Beowulf*
- 10.29–30 Hubbard Street Dance Chicago
- 10.31 Gidon Kremer, violin & Kremerata Baltica
- 10.31 Alfred Brendel: In Conversation

### NOVEMBER 2010
- 11.05 Buika
- 11.07 Ensemble Zellig
- 11.13–14 ZenNhina Theatre Company
- 11.20 Bryn Terfel, bass-baritone
- 11.21 Will Shortz, Strictly Speaking
- 11.26–28 Mummenschanz

### DECEMBER 2010
- 12.04 Christian Tetzlaff, violin
- 12.05 *Pomegranates & Figs: A Feast of Jewish Music*
- 12.05 Takács Quartet
- 12.11 John McLaughlin & 4th Dimension
- 12.12 Nicolas Hodges, piano

### JANUARY 2011
- 01.21 Tango Buenos Aires
- 01.22 Joshua Redman
- 01.23 Wallace Shawn, Strictly Speaking
- 01.26 Jean-Yves Thibaudet, piano

### FEBRUARY 2011
- 02.03–04 Kodo
- 02.09–10 Ex Machina: *Eonnagata*
- 02.12–13 Pinchas Zukerman & Zukerman Chamber Players

### MARCH 2011
- 03.03–05 Merce Cunningham Dance Company
- 03.04 Akademie für Alte Musik Berlin
- 03.06 Schubert Ensemble Berlin
- 03.06 Balé Folklórico da Bahia
- 03.11 Branford Marsalis & Terence Blanchard
- 03.13 Les Percussions de Strasbourg
- 03.13 Jonas Kaufmann, tenor
- 03.14 Eco Ensemble
- 03.18–19 Nederlands Dans Theater
- 03.20 Joyce Yang, piano
- 03.24–27 Castleton Festival Opera: Britten's *The Rape of Lucretia* & *Albert Herring*
- 03.26–27 The Tallis Scholars
- 03.29–31 Alvin Ailey American Dance Theater

### APRIL 2011
- 04.01–03 Alvin Ailey American Dance Theater
- 04.03 Jessica Rivera & Ensemble Meme
- 04.06 The Silk Road Ensemble with Yo-Yo Ma
- 04.11 Sarah Silverman, Strictly Speaking
- 04.19 Afro-Cuban All Stars
- 04.23 Kurt Elling

### MAY 2011
- 05.01 Les Violons du Roy with Ian Bostridge
- 05.03 Les Violons du Roy with Richard Paré
- 05.04–14 Druid: *The Cripple of Inishmaan*
- 05.31 The Royal Danish Ballet

### JUNE 2011
- 06.01–04 The Royal Danish Ballet
- 06.13 *Ojai North!*: Maria Schneider Orchestra
- 06.14 *Ojai North!*: Dawn Upshaw & The Australian Chamber Orchestra
- 06.16 & 18 *Ojai North!*: Dawn Upshaw & Peter Sellars
Dear Friends:

Our 2010–2011 season, my second as Director and the first I programmed, was an inspiring and thrilling journey. I am delighted to report that the quality of the performances on our stages also thrilled audiences, artists, Board and staff. Most importantly, in the 2010–2011 season, we expanded our programming based on three creative pillars: creating an orchestra residency; developing new creative partnerships; and growing Cal Performances’ audience.

Launching an orchestra residency with the Vienna Philharmonic announced from the start the ambition of our artistic vision. Their February concerts, conducted by Semyon Bychkov, multiple master classes, coaching sessions and free chamber music concerts, brought this extraordinary orchestra into the heart of our community. It was an incredible project for Cal Performances and one whose rigor and quality has set the standard—and whose resonances will be felt—for years to come.

Our second pillar, developing new creative partnerships, led us to Ojai North!, another artistic highlight of the season. Long recognized as a world-class music festival, the Ojai Music Festival is renowned for its adventurous programming and its distinguished musical heritage. Together we commissioned Music Director Dawn Upshaw’s vision and creation, with Peter Sellars, of George Crumb’s song cycle The Winds of Destiny. This was a heart-wrenching interpretation and a centerpiece of Ojai North! Alongside it we welcomed brilliant performances by the Australian Chamber Orchestra, Maria Schneider and her orchestra, and Afghan rubab virtuoso Homayoun Sakhi. Our first year of Ojai North! opened our minds, ears and hearts to a new and stunning range of programs.

Cal Performances Director Matías Tarnopolsky and Board Chair Patricia A. Theophilos
Our third pillar, broadening Cal Performances’ reach was achieved in exciting and ambitious fashion with our Fall Free for All, an open embrace of our community, inviting everyone to explore and enjoy Cal Performances’ musical, dance and theatrical presentations. We threw open our doors—both literally and figuratively—for this day-long celebration with performances in four indoor venues and on numerous outdoor stages, all free to the public. The response was overwhelming: more than 13,000 enthusiastic people attended. It was a great day in Cal Performances’ history, and we are committed to continuing this ambitious new event as a focal point of our future programming.

These three creative pillars rest on a foundation of education, one that we invest in and strengthen annually. In addition to our artistic presentations, Cal Performances offers a vast array of Education & Community Programs, reaching more than 40,000 people of all ages. We introduce young audiences to the performing arts, often for the first time. We educate teachers and give them tools to bring their students closer to the performances. Lectures and interviews give audiences deep and direct insights into the artists we present and the works they perform. Further on in this report, you will read in more detail about the breadth of programming we dedicate to education. These programs are central to our mission.

FINANCIAL ENVIRONMENT
We ended the 2010–2011 season with a balanced budget, our second in a row, and presented a balanced budget for the 2011–2012 season to the Board in our June 2011 meeting. From an organizational perspective, we continue to make progress toward longer-term budget stability by the end of 2014. These are challenging times, and we have made some difficult choices in order to maintain and evolve our artistic profile, and attract new audiences, while remaining financially sustainable over the long term. Our campus subsidy is diminishing, currently running at approximately 4% of our budget. We continue to monitor and control expenses and to focus on revenue-generating opportunities.

On the revenue side, ticket sales surpassed $4.7 million. Our strong fundraising efforts have delivered contributed income exceeding projections. All of these factors contributed to creating our current financial stability, with confidence from our Board, the campus leadership and the cultural and funding community. To all of these supporters and to our staff, I am deeply grateful.

THE FUTURE
Cal Performances is an organization in healthy evolution. We know that in order to present the artists we believe in and to be the kind of organization we want to be, we need to evolve. Our digital and physical infrastructure must be upgraded. The ability to create a sustainable year-on-year budget will give us the financial freedom to plan ambitious programs to attract an ever wider audience, and to do so in a fiscally responsive, responsible manner.

I have often spoken about being guided by the principles of Artistic Excellence, Advocacy and Accessibility. These are words we live by, and in our work, both on stage and off, the whole is always greater than the sum of its parts—be it through partnerships or in the community, or through the support of our remarkable Board and the many individuals, foundations and corporations who support our work financially and in other meaningful ways.

Finally, I would like to recognize the excellent work of the Cal Performances’ staff, whose professionalism, energy and enthusiasm make possible all of the performances and educational programs we bring to our audience.

All best wishes,
Matías Tarnopolsky
“The Vienna Philharmonic’s time in residence at Cal Performances was a great experience for all of us. It gave us the possibility to present our orchestra not only with three different programs—a chance we normally have outside of Vienna and Salzburg just in Lucerne, New York and Tokyo—but also with master classes, and chamber music, and lectures regarding our history and presence. In addition, spending several days on a campus was a new and thrilling experience for most members of our orchestra. Together with the great atmosphere within the audience, all these facts made our time in residence unforgettable. We hope to return as soon as possible and meet our friends in Berkeley again.”

Professor Dr. Clemens Hellsberg
Chairman, Vienna Philharmonic
Dear Friends:

What a remarkable season we have just completed! It was the first season programmed by Cal Performances’ new Director, Matías Tarnopolsky, and it was a season to remember.

In the midst of continued economic uncertainty throughout the world and reduced financial support from the University, we presented an inspired and vigorous season, featuring both new partners and old friends bringing extraordinary artistic excellence in music, dance and theater to our stages. Audiences enthusiastically welcomed back Mark Morris Dance Group, Yo-Yo Ma and the Silk Road Ensemble, Alvin Ailey American Dance Theater, the Tallis Scholars and Bryn Terfel. Among our new partners were Lorin Maazel and the Castleton Festival Opera, thrilling critics and audiences alike. Music-lovers embraced the Vienna Philharmonic Orchestra for a three-performance residency that included master classes with UC Berkeley students and pre-performance Sightlines talks.

Branford Marsalis and Joshua Redman headlined the jazz series, and we had audiences dancing in the aisles with the Afro-Cuban All Stars and Tango Buenos Aires. We partnered with San Francisco Opera to present the stunning tenor Jonas Kaufmann in recital, and we bid farewell to the Merce Cunningham Dance Company. At the close of the season we launched another new relationship with the Ojai Music Festival, co-commissioning a new production of a work by George Crumb that brought together Dawn Upshaw and Peter Sellars. We launched the season with another new signature program—our first annual Fall Free for All, which welcomed over 13,000 people to a day of free performances in Cal Performances’ venues.

Our exceptional Education & Community Programs brought more than 17,000 K–12 students into Zellerbach Hall. Before each performance, we provided substantial support materials and teacher training to enhance the students’ experiences. It was the tenth year for AlieyCamp, a tuition-free six-week summer program for middle-school children, completely supported by our Board of Trustees and staffed by professional creative and administrative instructors and assisted by a small army of volunteers.

As Chair of the Board of Trustees, I am particularly pleased to report that our standard of artistic excellence was matched by rigorous fiscal discipline, permitting us to achieve a balanced budget during the 2010–2011 fiscal year. Under Matías Tarnopolsky’s leadership, a combination of cost control, savings and increased private financial support led to this remarkable achievement. We rely on corporate, foundation and individual donations to make Cal Performances the internationally recognized arts organization it has become. On behalf of the Board, I want to especially thank the Andrew W. Mellon Foundation, Wells Fargo, the Zellerbach Family Foundation and Bank of America for their continued support and dedicated partnership with Cal Performances.

Sincerely,
Patricia A. Theophilos

FROM THE BOARD CHAIR

Violinist Christian Tetzlaff
PHOTO: ALEXANDRA VOSDING
Royal Danish Ballet’s Ulrik Birkkjaer performs in La Sylphide

PHOTO: HENRIK STENBERG
2010–2011 Operating Results

Cal Performances completed its 2010–2011 season with a balanced budget. The uncertain economy contributed to lower than expected ticket sales and third-party rental income. However, because of strict cost controls and other efficiencies, and increased fundraising, this gap was closed. Campus support continues to decline, representing a net of 4% of our total 2010–2011 operating budget.

During 2010–2011, we successfully extended our agreement for operation of the Greek Theatre, which will provide a stable annual income stream and funding for seismic repairs. We also continued to invest in backstage infrastructure projects to modernize Zellerbach Hall and improve operational efficiencies and artist amenities. Finally, staff additions in institutional fundraising and production will build capacity in each of these areas.

In this challenging economic environment, Cal Performances is committed to building an artistic program within a sustainable financial framework.
FINANCIAL SUMMARY

CAL PERFORMANCES
2010–2011 INCOME: $13.2 MILLION

- Ticket Sales $4.7 million 36%
- Rental Income $2.4 million 18%
- Individual Giving $2.0 million 15%
- Institutional Support $0.9 million 7%
- Other Earned Income $0.8 million 6%
- Endowment Income $1.4 million 10%
- Net University Support after Administrative Full Cost Assessment* $0.5 million 4%

*University withdraws 4% of Cal Performances’ income through an Administrative Full Cost Assessment. Therefore, Net University Support of Cal Performances for the 2010–2011 season was 4% or $0.5 million.
FINANCIAL SUMMARY

CAL PERFORMANCES

2010–2011 EXPENSES BY ACTIVITY: $13.2 MILLION

Presenting and Producing Costs
$8.6 million 65%

Education
$0.6 million 4%

Campus & Rental Events
$1.0 million 7%

Fundraising
$0.6 million 5%

Administrative & Facilities
$1.9 million 15%

University Administrative Full Cost Assessment*
$0.5 million 4%

*University withdraws 4% of Cal Performances’ income through an Administrative Full Cost Assessment. Therefore, Net University Support of Cal Performances for the 2010–2011 season was 4% or $0.5 million.
**FINANCIAL SUMMARY**

**CAL PERFORMANCES**

**2010–2011 OPERATING RESULTS (UNAUDITED)**

<table>
<thead>
<tr>
<th></th>
<th>2010–11 Actual</th>
<th>2009–10 Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INCOME</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned</td>
<td>$ 7,965</td>
<td>$ 6,080</td>
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<tr>
<td>Contributed</td>
<td>2,844</td>
<td>2,416</td>
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<tr>
<td>Endowment</td>
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<tr>
<td>University Support</td>
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<tr>
<td>Total Income</td>
<td>13,219</td>
<td>10,854</td>
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</table>

| **EXPENSES**         |               |               |
| Program Activities   |               |               |
| Salaries & Benefits  | 3,859         | 3,731         |
| Artist Related       | 4,195         | 2,912         |
| Other Program        | 2,094         | 1,466         |
|                      | 10,148        | 8,109         |
| Management Support   |               |               |
| Administration       | 1,628         | 1,339         |
| Facilities           | 309           | 224           |
| University Assessment| 485           | 349           |
|                      | 2,422         | 1,912         |
| Fundraising          | 638           | 611           |
| Total Expenses       | 13,208        | 10,632        |
| **TRANSFER TO CAPITAL**|              |               |
|                      | 0             | (200)         |
| **NET SURPLUS/(DEFICIT)**| $ 11       | $ 22          |

*Cal Performances is an academic department on the Berkeley campus of the University of California and maintains its financial records in accordance with UC policies. Cal Performances' financial statements have not been separately audited, but rather are audited as a part of the Regents of the University of California financial statement audit: http://www.universityofcalifornia.edu/finreports*
“Cal Performances audiences have consistently supported visionary, challenging, content-rich and culturally kaleidoscopic work—and they have hosted a kind of perpetual year-round avant-garde festival with inspired global and antiquarian streaks for the past two decades.”

Peter Sellars

CAL PERFORMANCES

STATEMENT OF NET ASSETS AS OF JUNE 30, 2011 (UNAUDITED)

$ Thousands

NET OPERATING ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Operating Assets, June 30, 2010</td>
<td>$ 22</td>
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<tr>
<td>2010–2011 Season Net Surplus/(Deficit)</td>
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<tr>
<td>Net Operating Assets, June 30, 2011</td>
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RESTRICTED OPERATING FUNDS HELD FOR FUTURE YEARS

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<tr>
<th>Description</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>The Andrew W. Mellon Foundation Grant (Classical Music Presentation)</td>
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</tr>
<tr>
<td>The William and Flora Hewlett Foundation Grant</td>
<td>$ 200</td>
</tr>
<tr>
<td>The Bernard Osher Foundation (Creative Venture Fund)</td>
<td>$ 178</td>
</tr>
<tr>
<td>Centennial Campaign Fund</td>
<td>$ 35</td>
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FUNDS HELD FOR CAPITAL IMPROVEMENTS

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zellerbach Hall Facility Improvements</td>
<td>$ 216</td>
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ENDOWMENT FUNDS

Funds Functioning as Endowment

<table>
<thead>
<tr>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Garret W. McEnerney Music, Drama, and Arts Fund</td>
</tr>
<tr>
<td>George Clement Perkins Fund*</td>
</tr>
<tr>
<td>Melville F. Phillips and Lillian M. Rose Fund</td>
</tr>
<tr>
<td>William A. Settles Cal Performances/AileyCamp Fund</td>
</tr>
<tr>
<td>Ida Abrams Endowment Fund</td>
</tr>
<tr>
<td>Cal Performances Endowment Fund</td>
</tr>
<tr>
<td>Robert W. Cole Endowment Fund</td>
</tr>
<tr>
<td>D. J. Cragun Fund (Arts Education)</td>
</tr>
<tr>
<td>Furrey Endowment Fund</td>
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</tbody>
</table>

True Endowment

<table>
<thead>
<tr>
<th>Description</th>
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<tbody>
<tr>
<td>Cal Performances Endowment Fund</td>
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<tr>
<td>Robert W. Cole Endowment Fund</td>
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<tr>
<td>D. J. Cragun Fund (Arts Education)</td>
</tr>
<tr>
<td>Furrey Endowment Fund</td>
</tr>
</tbody>
</table>

*$Systemwide fund, payout for which is distributed equitably across all UC campuses.
Fall Free for All
Sunday, September 25, 11am–6pm
Free and open to the public
Four stages at UC Berkeley came alive with a full day of free music, dance and theater events, providing an exciting preview of the artistic residencies and collaborations throughout the year.

ZELLERBACH HALL
Kronos Quartet
Diamano Coura West African Music and Dance
Mark Morris Dance Group: *Looky* (watch & participate)
Linda Tillery and the Cultural Heritage Choir

LOWER SPROUL PLAZA
Melanie DeMore Community Sing (watch & participate)
UC Jazz Ensembles
John Santos Sextet

HERTZ HALL
Marc Teicholz, classical guitar
SF Opera Adler Fellows: sopranos Leah Crocetto and Sara Garlind, tenor Brian Jagde and pianist Tamara Sanikidze
Pacific Mozart Ensemble
Philharmonia Baroque Chamber Players

WHEELER AUDITORIUM
Teslim: Kaila Flexer and Gari Hegedus
Word for Word Theater Company in *Gary the Rooster*
Melody of China

Plus outdoor performances across campus by Student Musical Activities groups; an instrument petting zoo; and meet-and-greet sessions with the artists. To learn more, watch our Fall Free for All video.

“Performances aside, there was something wonderful about Fall Free for All. This was an event that seemed to exist in gleeful independence of marketing and financial projections, one that made its own sense of community and its own statement about the value of art for art’s sake.”
Georgia Rowe, *Musical America*
AileyCamp

“Among the crown jewels of our educational programs is AileyCamp, designed for at-risk middle-school students who are struggling to find their way. Offered to underserved youth in Alameda and Contra Costa counties, AileyCamp targets students with academic, social and domestic challenges who otherwise have little opportunity to develop their artistic talents. This transformative program provides six weeks of intensive learning, tuition-free, for at least 50 participants annually. Each day, students attend professional-level classes in ballet, modern, jazz and West African dance. Personal development classes offer counseling in nutrition, conflict resolution, drug-abuse prevention, decision-making and goal-setting. Graduates of AileyCamp have gone on to higher education and to pursue additional studies in dance with Alvin Ailey American Dance Theater.”

Matías Tarnopolsky
AileyCamp exists because of our dedicated volunteers, to whom we owe a tremendous and heartfelt thank you.
Campus & Community Partnerships

Cal Performances taps into the academic and creative resources at UC Berkeley and beyond to produce uniquely insightful encounters with artists, scholars and specialists. These events are free and open to the public.

Artist Talk: Beowulf: The Epic in Performance
Early music specialist and performer Benjamin Bagby and musicologist Dr. Stefan Morent, University of Tübingen, Germany, discussed reconstruction and performance of medieval works. The event was presented in association with the UC Berkeley Committee on Medieval Studies and Center for British Studies.

Lecture/Demonstration: Zenshinza Theatre Company
Company members of the Zenshinza Theatre Company of Japan demonstrated a wide range of kabuki techniques, including makeup, costume and gesture. The event at the Berkeley Art Museum covered the history of kabuki; live performance of traditional music and sound effects; staged fighting; and the transformation of a male actor into a female onnagata character.

Film: Tacita Dean’s Craneway Event: Bay Area Premiere
In 2008, artist Tacita Dean filmed Merce Cunningham rehearsing with his company in Richmond’s historic Craneway Pavilion on his final visit to the Bay Area. Cal Performances and Berkeley Art Museum/Pacific Film Archive presented this work in honor of the company’s Legacy Tour.

Symposium: Silk Road Nexus
In conjunction with performances by the Silk Road Ensemble and cellist Yo-Yo Ma, the UC Berkeley Institute of East Asian Studies, Center for Buddhist Studies, the Departments of Music and Near Eastern Studies, and the Osher Lifelong Learning Institute presented a discussion about musical and cultural connections along the historic Silk Road.

Osher Lifelong Learning Institute (OLLI)
Cal Performances’ annual collaboration with OLLI featured fall, winter and spring term courses, incorporating dance, music and theater performances on our season.
Sightlines
The extraordinary artists on our stages and acclaimed scholars in our community provide programmatic insights in pre- and post-performance talks. Sightlines take place in the performance venue and are free to event ticket holders.

Jeremy Denk, piano
Post-performance talk with the artist and composer John Adams

Ensemble Zellig
UC Berkeley composer Edmund Campion discussed his work commissioned for this program

Christian Tetzlaff, violin
Pre-performance talk by musicologist Victor Gavenda

Takács Quartet
Pre-performance talk by Professor Nicholas Mathew, UCB Department of Music

Pinchas Zukerman, violin & Zukerman ChamberPlayers
Pre-performance talks by UCB musicologist Yael Braunschweig for two performances

Vienna Philharmonic Orchestra
Special one-hour talk by Professor Clemens Hellsberg and two pre-performance talks with other artists

Merce Cunningham Dance Company: The Legacy Tour
Discussion with MCDC historian David Vaughan and executive director Trevor Carlson

Akademie für Alte Musik Berlin
Pre-performance talk by musicologist Victor Gavenda

Les Percussions de Strasbourg
Pre-performance talk by composer Edmund Campion, UCB Center for New Music and Audio Technology and Department of Music

The Britten Project: Castleton Festival Opera
The Rape of Lucretia & Albert Herring
Pre-performance talks by director William Kerley

The Tallis Scholars
Pre-performance talks with artistic director Peter Phillips and Professor Davitt Moroney, UCB Department of Music

The Silk Road Project with Yo-Yo Ma
Pre-performance conversation with the artists and Cal Performances Director Matías Tarnopolsky

PHOTO: STEPHANIE BERGER
Key Notes: Pianism
Piano repertory, history and performance were explored with music department faculty Nicholas Mathew and James Davies along with students from their “Pianism” seminar. Hour-long Key Notes talks were presented in conjunction with Cal Performances’ piano recitals featuring Jean-Yves Thibaudet, Paul Lewis and Joyce Yang. The events are free and open to the public.
Lobby Talks

Audiences learned more about Cal Performances’ season and the artists presented in hour-long Lobby Talks, free to the public.

Hubbard Street Dance Chicago
Dance specialist Kathryn Roszak and artistic director Glenn Edgerton

Tango Buenos Aires
Chuy Varela, KCSM jazz radio music director, and special guests

Balé Folclórico de Bahia
Chuy Varela, KCSM jazz radio music director, and special guests

Branford Marsalis & Terence Blanchard
UC Jazz Ensembles Director Ted Moore and special guests

Nederlands Dans Theater
Dance specialist Kathryn Roszak and artistic director Jim Vincent

Royal Danish Ballet
Dance specialist Kathryn Roszak and artistic director Nikolaj Hübbe

“When choosing between UCB and NYU for graduate school, I feared the decision to come out West would mean I would no longer be able to follow contemporary dance closely, and I was absolutely delighted to be proven so wrong. Thank you for eight years of very enriching performances.”

Devrim Gürsel, PhD
“I learned that you can explain without having to use words at all.”
Sienna Torngy, student, Cornell Elementary School, Albany
SchoolTime
Our SchoolTime program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. SchoolTime has become an integral part of the academic year for teachers and students throughout the Bay Area. Seventeen thousand K–12 students attend SchoolTime performances annually.

2010–2011 SchoolTime Performances
Circus Oz
Circus arts from Australia

Gamelan Çudamani
Music and dance from Bali

Zenshinza Theatre Company
Kabuki theater from Japan

Mummenschanz
Theater from Switzerland

Kodo
Drummers from Japan

Balé Folclórico de Bahia
Dance and music from Brazil

Alvin Ailey American Dance Theater
Modern dance
EDUCATION & COMMUNITY PROGRAMS

“The children were touched, amazed and in awe of the artists.”
Monika Kochowiec, teacher, Meher School, Lafayette

AN EXAMPLE FROM A CAL PERFORMANCES IN THE CLASSROOM STUDY GUIDE

Aragato: a melodramatic style of kabuki acting with exaggerated gestures and vocals, typically used when portraying super heroes, villains and supernatural characters

Aristocrat: a usually wealthy person of noble blood and part of the upper class

Comedy: a type of light and funny play that usually has a happy ending

Dialogue: a conversation between two or more characters

Dispute: disagreement or argument

Drama: a theatrical production that tells a story with characters

Dynasty: a series of powerful rulers from the same family

Falsetto: a man who sings in an unnaturally high-pitched voice

Farcical: a type of comedy wherein the plot and humor hinge on the odd circumstances and ridiculous situations that occur

Jidaimonono: a type of kabuki drama featuring famous people and moments from history, especially feuds and wars

Kabuki: a highly stylized classical Japanese dance-drama known for its elaborate acting style and visual effects

Kyogen: a brief comedic play originally performed between Noh plays

Magistrate: a judicial official who administers the law

Mie: a powerful and emotional pose struck by an actor in kabuki

Onnagata: male actors who play female characters in kabuki using very stylized and feminine gestures coupled with falsetto speaking

Pirandellian: From the Italian playwright Luigi Pirandello, who wrote plays depicting art or illusion mixing with reality

Rendition: a different type of version or interpretation

Resolution: a final outcome

Sewamono: a type of kabuki drama that focuses on family and relationship issues among everyday people

Testify: to give evidence under oath, usually in court

Troupe: a group of actors who work and travel together

Wagoto: a “soft style” of kabuki acting that emphasizes realistic speech and gestures; typically used to represent tragic or romantic heroes

Jaclynn Trinidad at Berkeley/Oakland
AileyCamp at Cal Performances
PHOTO: MIRA OBERMAN

Students at a SchoolTime performance at Cal Performances
PHOTO: CRISTINA TACCONE
“Cal Performances’ SchoolTime series has had a tremendous, positive impact on our class this year. Each performance introduced our students to worlds they have not, or only minimally, encountered. The experience of coming to Cal Performances was an extraordinary addition to their academic program and to their lives. The students were engaged, and spoke enthusiastically about their experiences to parents, teachers and other students. Thank you so much for making this valuable program available to the young community.”

Kathleen O’Hara, teacher, Oak Hill School, San Anselmo
Cal Performances in the Classroom

Cal Performances in the Classroom infuses K–12 curriculum with the performing arts through dynamic professional development workshops for teachers, interactive classroom sessions with teaching artists, and a field trip to a SchoolTime performance. Designed to enhance understanding by giving students hands-on experience with an art form, this program was developed by Cal Performances with the Berkeley Unified School District as a team of the National Partnerships program of the John F. Kennedy Center for the Performing Arts.

2010–2011 Professional Development Workshops for Teachers

Universal Theater: Mummenschanz's Nonverbal Artistry
Subject Areas: Theater, Social Studies
The pantomime theater company Mummenschanz created an enchanting and surreal world on stage using only the performers’ bodies and several choice props. In this movement theater workshop led by teaching artists Jeff Raz (Cirque du Soleil) and Violet Juno (California College of the Arts), participants translated observations of human emotion and behavior into the stories, choreography, rhythms and gestures of interacting characters.

Brazilian Folk Dance & Music
Subject Areas: Music, Dance, World Cultures
Balé Folclórico de Bahia performed authentic Brazilian folkloric dance and music based on a mix of indigenous, African and Portuguese influences. Dancer-choreographer Conceição Damasceno (BrasArte World Dance Center) and musician Jorge Alabê (California Brazil Camp) explored the rituals, traditions and folk tales of Brazil through its spirited rhythms and vibrant dances like the samba, maculele and capoeira.

The Music of Revelations
Subject Areas: Dance, Music, History
The inspired union of movement and African-American spirituals in Alvin Ailey’s modern dance masterpiece Revelations captures profound emotions that have kept the work relevant for 50 years. Teaching artists David McCauley, director of Cal Performances’ AileyCamp, and conductor-singer-musician Melanie DeMore combined their talents to reveal how the interplay of dynamic gesture and evocative song bring this transformative work to life.
For the UC Berkeley Community
Cal Performances supports the University’s educational mission by making it possible for artists and students to interact in workshops, lectures, open rehearsals, special presentations and master classes. The range of artists and opportunities made available to the UC Berkeley student community was rich, rewarding and generous in offering substantial access to the creative process. Artists and companies included:

Alex Ross
Alvin Ailey American Dance Theater
Benjamin Bagby
Castleton Festival Opera
Druid
Gamelan Çudamani
Hubbard Street Dance Chicago
Les Percussions de Strasbourg
Mark Morris Dance Group
Merce Cunningham Dance Company
Nederlands Dans Theatre
Ojai North!
Rufus Wainwright
Vienna Philharmonic Orchestra

“I am so grateful for Cal Performances bringing the Vienna Philharmonic here and setting us up in master classes. It was really, really inspiring and a once-in-a-lifetime experience.”
Rachel Kenton, UCB student and cellist
UC Berkeley Symphony
Student Musical Activities

Cal Performances extends its connection to student musical life with Student Musical Activities (SMA), a thriving center for extracurricular music on the UC Berkeley campus. SMA, a department within Cal Performances, is home to the University of California Marching Band, UC Jazz Ensembles and UC Choral Ensembles and is a focal point for student music-making.

These award-winning groups perform in over 500 events annually and provide musical education, performance experience, leadership and arts management opportunities to 600 students, faculty, staff and alumni from every academic discipline. SMA directors and groups engage in outreach activities by hosting clinics and workshops to visiting high school and college groups from around the country. They also participate in The Musical Connection, dedicated to promoting and enriching music education for K–12 students in the Berkeley Unified School District.
2010–2011 Highlights

UC CHORAL ENSEMBLES (UCCE)
285 members in nine groups: UC Men’s Octet, California Golden Overtones, Cal Jazz Choir, Perfect Fifth, UC Men’s Chorale, UC Women’s Chorale, Noteworthy, BareStage and the UC Alumni Chorus.

Performed at 280 events on and off campus.

Over 2,000 people attended UC Choral Ensemble’s critically acclaimed command performance of *Voices of Light* at Oakland’s Paramount Theatre. Cal Performances will present *Voices of Light* featuring UC Choral Ensembles and the Baltimore Symphony in the 2011–2012 season.

Kicked off both fall and spring semesters with overflow audiences at *Welcome Back to A Cappella* concerts.

THE CAL BAND
240 members.

Performed in 165 events with full band and straw-hat bands combined.

Performed with the San Francisco Symphony in July, led the San Francisco Giants Victory Parade in November, and collaborated in joint concerts with El Cerrito High School and the University of the Pacific.

Hosted 2,500 students from 30 high schools in its biennial sponsorship of High School Band Day.

UC JAZZ ENSEMBLES
70 members comprising eight small combos and a big band.

Performed in 65 events in 2010–2011.

Collaborated with the Department of Music for a concert in Hertz Hall, performed at the noted Oakland jazz club Yoshi’s, and hosted a group of musicians from Tokyo in a three-day residency of workshops and performances.
Cal Performances Partnerships 2010–2011

Alonzo King LINES Ballet
Arts Educators Brown Bag
Aspire Schools
Berkeley Art Museum/Pacific Film Archive, UC Berkeley
Berkeley City Ballet
Berkeley Symphony Orchestra
Berkeley Unified School District
Carnegie Hall
Castleton Festival Opera
Center for British Studies, UC Berkeley
Center for New Music and Audio Technology, UC Berkeley
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Freight & Salvage Coffee House
Irish Consulate of San Francisco
Japanese-American Cultural Community Center, Los Angeles
Jefferson Elementary School
The John F. Kennedy Center for the Performing Arts
Mills College
Oakland School for the Arts
Ojai Music Festival
On the Town, Cultural Adventures for Girls Institute
Osher Lifelong Learning Center
Oxford Elementary School
Prescott School Circus Arts Program
San Francisco Arts Research Center
San Francisco Opera
San Francisco Performances
San Francisco Symphony
Shawl Anderson Dance Studio
Street Side Stories
Teaching Artists Organized
Young Musicians Program, UC Berkeley

Cal Performances collaborated with many local artists and arts organizations during the 2010–2011 season. They included:

Jorge Alabe Brasarte
Diamano Coura
John Santos Sextet
Kronos Quartet
Linda Tillery and the Cultural Heritage Choir
Elouise Burrell and Rhonda Benin
Melanie DeMore
Marc Teicholz
Melody of China
Pacific Mozart Ensemble
Philharmonia Baroque Orchestra
San Francisco Opera Adler Fellows
Student Musical Activities
Teslim – Kaila Flexer and Gari Hegedus
Violet Juno and Jeff Raz, teaching artists
Word for Word Theater Company

“We perform in Berkeley more than we perform anywhere on Earth, because we’re valued and appreciated and attended. That’s a really big deal!”

Mark Morris, choreographer
Many of Cal Performances’ facilities—including Zellerbach Hall and Zellerbach Playhouse, Hertz Hall, Wheeler Auditorium and the venerable Hearst Greek Theatre, built in 1903—need updating. Some of the work is seismic; much of the work is simply to keep our buildings and audiences safe, and to be able to present state-of-the-art performances. Our operations team and the campus’s facilities and physical plant teams work together closely to maintain those venues that exist as shared responsibility.

A major objective of the 2010–2011 season was to address the seismic retrofit of the Greek Theatre. Cal Performances faced a $5 million cost for half of the required project. We negotiated with Another Planet Entertainment for an extension of their operating agreement at the Greek Theatre in exchange for a guarantee of payments on a loan to cover the cost of the retrofit. We welcomed this solution and the expansion of our partnership with Another Planet Entertainment.
Cal Performances’ diverse audience draws from the entire Bay Area with 60% from the East Bay, 35% from San Francisco, Marin County and the South Bay, and 5% from elsewhere.

Total attendance: 109,000
Total number of concerts/events: 125
Total number of companies/artists performing: 83
Total number of student rush & comp tickets: 2,000
Total number of education events: 162
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1. Opera sensation Jonas Kaufmann backstage with Patron Sponsors and Trustees Bernice Greene and Françoise Stone
   PHOTO: COURTESY OF CAL PERFORMANCES

2. Bruce Smith, Nadine Tang, Yo-Yo Ma, Barbara and Trustee Markus Trice, and Director Matías Tarnopolsky
   PHOTO: CRISTINA TACCONE

3. Patron Sponsor and Trustee Maris Meyerson with jazz great Joshua Redman, Harrison Reinisch and Harry Meyerson
   PHOTO: COURTESY OF CAL PERFORMANCES

4. Chancellor Robert Birgeneau with Trustee Louise and Wells Fargo Foundation Regional Vice President Randy Chun
   PHOTO: PEG SKORPINSKI

5. Patron Sponsor and Trustee Michelle Ü at the In Conversation With event featured violin virtuoso Christian Tetzlaff
   PHOTO: COURTESY OF CAL PERFORMANCES

6. Patron Sponsors Bill Falik and Trustee Diana Cohen backstage with Jean-Yves Thibaudet
   PHOTO: COURTESY OF CAL PERFORMANCES

7. Board Chair Pat Theophilos, Director Matías Tarnopolsky, Trustee Mary Catherine and Chancellor Robert Birgeneau, AileyCamp Director David McCauley, Sanford Weill and Alvin Ailey American Dance Theater Chair Joan Weill at the annual Director's Dinner, honoring Judith Jamison and Alvin Ailey American Dance Theater
   PHOTO: COURTESY OF CAL PERFORMANCES

8. Former Ambassador to Austria Kathryn Hall and Patron Sponsors for the Vienna Philharmonic residency Trustee Scott and Kathryn Mercer backstage
   PHOTO: COURTESY OF CAL PERFORMANCES

9. Trustees Maris Meyerson and Petra Michel toast the joyous AileyCamp final performance
   PHOTO: COURTESY OF CAL PERFORMANCES

10. Patron Sponsors Michael Harrison and Trustee Susan Graham Harrison enjoy a post-performance reception with Castleton Festival Opera Conductor and Music Director Lorin Maazel and Director Matías Tarnopolsky
    PHOTO: COURTESY OF CAL PERFORMANCES
“Without [Cal Performances], I would have never met Yo-Yo Ma or seen Alvin Ailey American Dance Theater perform! You are my favorite performing arts venue to this day. Thanks for instilling a lifelong appreciation of the arts in me.”

Wai Lin Yip, UC Berkeley student
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Previous Page: Audience members participate with Mark Morris Dance Group members at Cal Performances' Fall Free for All
PHOTO: PEG SKORPINSKI

Below: The Tallis Scholars
PHOTO: ERIC RICHMOND

Special thanks to Trustees Marian Lever and Gail Rubinfeld for the production of this Annual Report.