When Sarah Bernhardt performed at the Hearst Greek Theatre on the University of California, Berkeley, in support of the victims of the 1906 earthquake, little did she know her appearance would mark the beginning of one of the largest fine arts presenters and commissioners on the West Coast. With an international reputation and over one hundred years of artistic excellence, Cal Performances has lived up to its auspicious beginning.

World, United States, and West Coast premieres are regularly presented by Cal Performances, along with more than 130 performances annually in classical music, jazz, world stage, dance, and theater, reaching more than 150,000 patrons. We frequently serve as the West Coast anchor for international artists touring the United States.
Cal Performances has nurtured the talents of emerging artists as well as presenting performers at the pinnacle of their careers, including Yo-Yo Ma, the Vienna Philharmonic, the Kronos Quartet, Mark Morris, Philip Glass, Gustavo Dudamel, Laurie Anderson, Esa-Pekka Salonen, Robert Lepage, Pina Bausch, and John Adams, among many others.

Alongside our artistic presentations, Cal Performances produces Education and Community Programs that encourage patrons, local schoolchildren, UC Berkeley students, faculty, and staff to engage in and discover the arts through residencies, collaborations, and partnerships. More than 40,000 people do so each season.

“Matías Tarnopolsky has brought a freshness, energy, and spirit of collaboration to Cal Performances. His energy has been welcomed across campus and many new partnerships have been formed, and doors opened.”
Musical America
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## 2011–2012 Season

### SEPTEMBER 2011

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<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>09.16–18</td>
<td>Mark Morris Dance Group: <em>Dido and Aeneas</em>, with the Philharmonia Baroque Orchestra and Chorale, Mark Morris, conductor</td>
</tr>
<tr>
<td>09.21</td>
<td>Herbie Hancock</td>
</tr>
<tr>
<td>09.25</td>
<td>Fall Free for All</td>
</tr>
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</table>

### OCTOBER 2011

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>10.02</td>
<td>Khmer Arts Ensemble: <em>The Lives of Giants</em></td>
</tr>
<tr>
<td>10.02</td>
<td>Calder Quartet with composer/pianist Thomas Adès</td>
</tr>
<tr>
<td>10.09</td>
<td>Kronos Quartet</td>
</tr>
<tr>
<td>10.11</td>
<td>Yefim Bronfman</td>
</tr>
<tr>
<td>10.14–16</td>
<td>Mariinsky Orchestra, Valery Gergiev, conductor: The Tchaikovsky Symphonies</td>
</tr>
<tr>
<td>10.21</td>
<td><em>The Infernal Comedy: Confessions of a Serial Killer</em>, starring John Malkovich</td>
</tr>
<tr>
<td>10.23</td>
<td>Cashore Marionettes</td>
</tr>
<tr>
<td>10.26–29</td>
<td>Toni Morrison, Rokia Traoré, and Peter Sellars’s <em>Desdemona</em></td>
</tr>
<tr>
<td>10.28</td>
<td>San Francisco Opera Orchestra, Nicola Luisotti, conductor</td>
</tr>
<tr>
<td>10.29</td>
<td>Keith Jarrett, Gary Peacock, and Jack DeJohnette</td>
</tr>
<tr>
<td>10.30</td>
<td>Philippe Jaroussky with Apollo’s Fire</td>
</tr>
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### NOVEMBER 2011

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>11.02</td>
<td>Lang Lang</td>
</tr>
<tr>
<td>11.13</td>
<td>Davitt Moroney</td>
</tr>
<tr>
<td>11.13</td>
<td>Abraham Inc.</td>
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<tr>
<td>11.17–20</td>
<td>Gate Theatre of Dublin: Samuel Beckett’s <em>Endgame</em> and <em>Watt</em></td>
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<tr>
<td>11.18</td>
<td>Trey McIntyre Project</td>
</tr>
<tr>
<td>11.19</td>
<td>Compañía Flamenco José Porcel</td>
</tr>
<tr>
<td>11.19</td>
<td>An <em>Evening of Images and Conversation with Roz Chast</em></td>
</tr>
<tr>
<td>11.25–27</td>
<td>Tomáš Kubínek</td>
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DECEMBER 2011
12.02–03 Tanztheater Wuppertal Pina Bausch: Danzón
12.04 Takács Quartet
12.10 Handel's Messiah, Philharmonia Baroque Orchestra, Nicholas McGegan, conductor

JANUARY 2012
01.14 Susan Graham
01.20–22 Peking Acrobats
01.21 Eco Ensemble
01.27 Europa Galante
01.28 Royal Philharmonic Orchestra, Charles Dutoit, conductor, Jean-Yves Thibaudet, piano
01.29 Alfredo Rodríguez

FEBRUARY 2012
02.03–04 The Polychoral Splendors of Renaissance Florence, Davitt Moroney, conductor
02.05 Kronos Quartet and Alim Qasimov Ensemble
02.11 Eco Ensemble
02.12 David Holt
02.12 Kirill Gerstein
02.17 The Assad Brothers
02.18 Ana Moura
02.19 An Evening with David Rakoff
02.19 Takács Quartet
02.21 An Evening with Seth Meyers
02.24–25 Bill T. Jones/Arnie Zane Dance Company: Story/Time
02.29 András Schiff

MARCH 2012
03.03 Irvin Mayfield and the New Orleans Jazz Orchestra
03.03 Takács Quartet
03.04 Wolfgang Holzmair
03.07 An Evening with Garrison Keillor
03.08 Danú

APRIL 2012
04.01 Keith Jarrett
04.01 Jonathan Biss
04.13 Quatuor Mosaïques
04.19 Seun Kuti and Egypt 80
04.22 Musicians from Marlboro
04.29 Sandrine Piau

MAY 2012
05.01 San Francisco Symphony, Jane Glover, conductor
05.04 Dianne Reeves
05.06 Word for Word Performing Arts Company
05.06 Sweet Honey in the Rock
05.08 Peter Serkin

JUNE 2012
06.02 Voices of Afghanistan with Ustad Farida Mahwash and Homayoun Sakhi
06.03 San Francisco Opera Orchestra, Nicola Luisotti, conductor
06.03–09 Berkeley Festival and Exhibition
06.09–10 Jordi Savall
06.12–14 Ojai North!
Dear Friends:

Our 2011–2012 season was an inspiring and illuminating journey through the full spectrum of the performing arts. I am delighted to report that the quality of the performances on our stages thrilled everyone: our audience, artists, Board, and staff. This season, Cal Performances considerably furthered our orchestra residencies, strengthened our artistic partnerships, and expanded our programming.

Cal Performances is a performing arts presenter in a special class. The largest university performing arts organization situated within a world-class public university, Cal Performances introduces our audiences and community to performing arts and artists in a way few other presenters can. Through our residencies, artistic partnerships, and academic integration, we provide a unique depth to our programs.

In the wake of its momentous inaugural season, our orchestra residencies moved from strength to strength, with a rigor and quality setting a new standard for such programs. In 2011–2012, two fine orchestras were in residence: the Mariinsky Orchestra of St. Petersburg under the direction of Valery Gergiev and the Baltimore Symphony Orchestra under Marin Alsop. The Mariinsky’s glorious performances of Tchaikovsky’s complete symphonies over three concerts were supplemented by a master class with Mr. Gergiev for the UC Berkeley Symphony Orchestra, a seminar on Tchaikovsky at the Osher Lifelong Learning Center, and pre-performance talks with Mr. Gergiev. Learning great music directly from world-class performers was a transformative experience for the UC Berkeley student musicians. The Mariinsky’s residency represented a perfect combination of conductor, orchestra, and repertoire, which provided unparalleled opportunities to connect with this magnificent music and to bring
these great Romantic masterpieces into the heart of our community. Marin Alsop and the Baltimore Symphony’s residency paired Copland’s Fanfare for the Common Man with Joan Tower’s Fanfare for the Uncommon Woman, and culminated in Richard Einhorn’s luminous Voices of Light, performed to accompany Carl Dreyer’s classic film The Passion of Joan of Arc and featuring the UC Choral Ensembles. Ms. Alsop also led a rewarding conducting workshop for UC students and a SchoolTime performance introducing 2,000 K–12 children to the joys of orchestral music.

The second Ojai North!, Cal Performances’ artistic partnership with the venerable Ojai Music Festival, provided another highlight of the season. This year under the musical direction of Norwegian pianist Leif Ove Andsnes, Ojai North! explored the music-making of Dutch composer-performer Reinbert de Leeuw—who was in residence to perform his adaptation of Schubert’s song cycle Winterreise—and brought us the Bay Area premiere of John Luther Adams’s Inuksuit, a remarkable piece for percussion that was performed outdoors, bringing an otherwise tranquil area of campus audibly to life. The festival also featured music by Hafliði Hallgrímsson, Bent Sørensen, Leoš Janáček, and others, in stellar performances by Mr. Andsnes, the Norwegian Chamber Orchestra, mezzo-soprano Christianne Stotijn, and pianist Marc-André Hamelin. On the strength of its programming and performances, in just two years Ojai North! has established itself as one of the most important musical events in the Bay Area.

Cal Performances’ commitment to education is in our DNA, and we nourish and invest in that commitment every year. In addition to our artistic presentations, Cal Performances offers a vast array of Education and Community Programs, reaching more than 40,000 people annually. We expose 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 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.

Cal Performances continued to face a challenging financial environment throughout the 2011–2012 season, but we maintained our focus on the quality of our programming in a financially responsible way. I am pleased to report that in 2011–2012 we were able to continue cultivating broad support for our efforts, achieving record-breaking fundraising as a result of the generosity of our donors and Board.

I have often spoken about being guided by the principles of Artistic Excellence, Advocacy, and Accessibility. These are words we live by, be it through partnerships or in the community, or through the support of our Board and the many individuals, foundations, and corporations who support our work financially and in other meaningful ways.

In closing, I give whole-hearted credit to our audiences, whose passion and enthusiasm make our work meaningful every day. I would like to recognize the excellent work of Cal Performances’ staff, whose professionalism and dedication make possible all of the performances and educational programs we bring to our audiences.

All best wishes,
Matías Tarnopolsky
Artistic Partnerships and Collaborations

Establishing and sustaining partnerships with great artists is one way Cal Performances enables them to create—and our audience to experience—their best, most ambitious work.

In 2011–2012, Cal Performances strengthened its artistic relationships with two longstanding partners, the Mark Morris Dance Group and the Kronos Quartet, and one recent partnership with the Ojai Music Festival. Mark Morris first brought his modern dance troupe to Zellerbach Hall in 1987. Having hosted many premieres of his dances, for the 2011–2012 season we decided instead to present another aspect of his remarkable talent: Mark Morris, musician. We invited him to conduct the Philharmonia Baroque Orchestra in his classic 1989 setting of Henry Purcell's *Dido and Aeneas*, with mezzo-soprano Stephanie Blythe singing the title role. The result was a tremendous success, and *Dido and Aeneas* with Mr. Morris at the podium was subsequently performed in New York to great acclaim. More of Mr. Morris's musical ideas will be explored in 2012–2013, when he returns as music director of Cal Performances’ third annual Ojai North!, our partnership with the esteemed Ojai Music Festival. This collaboration makes possible annual repri ses of Ojai Festival concerts in Berkeley, as well as co-commissions and co-productions of new works. In June 2013, Ojai North! will host the world premiere of Mr. Morris’s new choreography on *The Rite of Spring*. 
Kronos Quartet, arguably the world’s most adventurous string quartet, has long been one of Cal Performances’ most enterprising partners. Kronos played Hertz Hall twice in 2011–2012: In October, they paid tribute to distinguished American composer Steve Reich on his 75th birthday, performing the Bay Area premiere of WTC 9/11 (2010) and the classic Different Trains (1988). In March, Kronos shared its program with musicians from Azerbaijan led by singer Alim Qasimov. Each group performed separately—with two Bay Area premieres by Kronos—before joining forces in arrangements of traditional Azerbaijani music. The musicians also gave a workshop for students in the UC Berkeley Department of Music. Kronos returns for the next two seasons as Cal Performances’ Artists in Residence.

“I am proud of our ongoing collaboration with Matías and Cal Performances; Matías is an excellent community partner, a dedicated and passionate leader of the arts, and a true colleague.”

David Gockley, General Director, San Francisco Opera
Commissioning New Works

Now in its 106th season, Cal Performances has commissioned many important new works. Recent projects with national and international partners include the reconstruction of Philip Glass and Robert Wilson’s seminal work *Einstein on the Beach, An Opera in Four Acts* (October 2012) and the American premiere of director Peter Sellars and Nobel laureate Toni Morrison’s *Desdemona*, which was a highlight of the 2011–2012 season.

*Desdemona* featured the music of Malian singer/songwriter Rokia Traoré and addressed issues of race, gender, power, culture, and love. *Desdemona* was their collective response to Shakespeare’s *Othello* and centers on a beyond-the-grave dialogue between Desdemona and her African maid Barbary, who raised and influenced her life, loves, and relationships. Morrison’s original prose was staged by Sellars and musically interpreted by Traoré’s haunting songs. Additionally, all three artists participated in an associated two-day symposium, public lectures, master classes, and more.

The U.S. premiere of *Desdemona*, part of Ojai North!, featured Rokia Traoré (left) at Zellerbach Playhouse

PHOTO: PETER DASILVA
Residencies: Engaging Artists and Audiences On Stage and Off

Bringing together the best of our artistic and educational pursuits, Cal Performances’ residencies allow both artists and audiences to explore complete cycles of music, complex choreography, or the range of an artist’s work. The annual Orchestra Residency continues to be a major highlight of the season, and in 2011–2012, we welcomed the Mariinsky Orchestra of St. Petersburg led by Valery Gergiev and the Baltimore Symphony Orchestra with conductor Marin Alsop in a series of master classes, workshops, and talks in addition to multiple main-stage concerts.

We continue to expand our residency model, and this season alone we presented eight additional artist residencies with the Mark Morris Dance Group, Khmer Arts Ensemble, Tanztheater Wuppertal Pina Bausch, Kronos Quartet, Bill T. Jones/Arnie Zane Dance Company, Irvin Mayfield and the New Orleans Jazz Orchestra, Alvin Ailey American Dance Theater, and Ojai North!, with Leif Ove Andsnes, Music Director.
“By bringing scores of artists to the Bay Area…this peerless organization has enriched the Bay Area beyond reckoning.”

San Francisco Chronicle
Fall Free for All

Six stages, 25 free performances, 100s of strollers, and over 13,000 new friends!

Not even a persistent morning rain could keep the crowds away from Cal Performances’ second annual Fall Free for All on Sunday, September 25, 2011. The Cal Band kicked off the festivities and an umbrella-covered crowd gathered to watch the student vocal group Noteworthy serenade early arrivals at Sather Gate. As the sun came out, the crowds grew to 13,000 strong as audiences enjoyed performances ranging from the Wayne Wallace Latin Jazz Quintet in the plaza tent to American Bach Soloists at Hertz Hall.

And there were strollers! Families flocked to special performances by puppeteers Fratello Marionettes and the hands-on Instrument Petting Zoo. Children of all ages were welcomed at all Fall Free for All events.

The event raised the curtain on Cal Performances’ 2011–2012 season and invited the San Francisco Bay Area community to share in the joy of live music, dance, and theater performances.

Fall Free for All artists included New Century Chamber Orchestra, Kitka, San Francisco Opera Adler Fellows, Los Cenzontles, Sarah Cahill, and Axis Dance, among others.

Left: Members of the Cal Band
Following page: BareStage’s BareTroupe, UC Jazz Ensemble, American Bach Soloists, audience for actress Jane Lynch, Fratello Marionettes
PHOTO: PEG SKORPINSKI
Discovering and Engaging

Each year Cal Performances presents a series of free and open-to-the-public events that provide opportunities to participate with the arts on our stages. Our annual Fall Free for All opens our doors to community members young and old, long-time arts lovers, and first timers to the performing arts (see page 17). Artist talks, lecture-demonstrations, and open rehearsals offer a behind-the-scenes look into the creative process.

Equally compelling is our series of K–12 education programs serving more than 19,000 K–12 students and their teachers through professional workshops, artists in the classroom, field trips to performances at Zellerbach Hall, study guides, and AileyCamp, a six-week summer dance and life-skills camp.
SchoolTime and Cal Performances in the Classroom

The screams and applause of hundreds of schoolchildren welcomed Alvin Ailey American Dance Theater to the Zellerbach Hall stage on March 15, 2012. They oohed and aahed their way through selections of Ailey's masterpiece *Revelations*, cheered when the dancers where introduced, whispered such comments as, “This is better than movies,” and otherwise enjoyed the hour-long SchoolTime event. For many, this was their first live performing arts experience.

Cal Performances’ SchoolTime program is grounded in best practices in education and offers teachers the chance to bring the arts into their classrooms. Customized study guides spark students’ interest with information about the artists, the art form, the program, culture, and history. They offer exercises to help students prepare for and reflect on the performances and incorporate California academic standards in social studies, literacy, and the arts.
Many teachers expand upon the experience by first participating in a Cal Performances in the Classroom workshop, which provides tools to bring experiential, arts-based learning to their students. The teaching artists then conduct classroom sessions side by side with teachers to give students a hands-on preview of the art form they will encounter at Zellerbach Hall.

This program—developed by Cal Performances in partnership with the Berkeley Unified School District as a team of the John F. Kennedy Center for the Performing Arts National Partnerships Program—ensures that students are prepared to absorb, understand, and enjoy what they see on stage at Cal Performances.

**2011–2012 SchoolTime Performances**

Khmer Arts Ensemble  
Music and dance from Cambodia

Lang Lang  
Classical piano

Abraham Inc.  
Klezmer, funk, and hip-hop music

Peking Acrobats  
Circus arts from China

Danú  
Music from Ireland

Alvin Ailey American Dance Theater  
Modern dance

Baltimore Symphony Orchestra  
Music for symphony orchestras

Sweet Honey in the Rock  
_A cappella_ music

_Photography:_ BRITTANY APP PHOTOGRAPHY
“AileyCamp is arts education at its very best.”
Matías Tarnopolsky
AileyCamp

The tuition-free Berkeley/Oakland AileyCamp, founded by Alvin Ailey and produced locally by Cal Performances, is designed to instill self-discipline and self-confidence in youngsters through the art of dance. The same discipline necessary to succeed in the arts is also necessary in school, particularly for middle-schoolers who are at risk or struggling with academic, social, or domestic challenges. Six weeks of intensive learning for 50+ participants include daily classes in ballet, modern, jazz, and West African dance, plus meals and transportation. Personal development classes offer counseling in nutrition, conflict resolution, drug-abuse prevention, and decision-making. The Berkeley/Oakland camp is entirely tuition-free and is the only AileyCamp on the West Coast; we are proud to have affected more than 500 young people plus hundreds more in their families and communities. One camper, 13-year-old Portia Dixon, summed it up when she said, earnestly, “I really liked AileyCamp, but when I first came here I thought it was going to be easy. It was hard learning how to get along with everybody.”
The Cal in Cal Performances

IMPACT ACROSS CAMPUS

As a university-based performing arts presenter located at the finest public university in the United States, Cal Performances is in a unique position. Our work lies at the intersection of intellectually exciting ideas and the visceral power of performance. Audiences benefit from this interaction by gaining an appreciation of how art relates to their lives. When students are involved in this process, the results can be powerful and the impact long-lasting.

Cal Performances taps the academic and creative resources of the University by working directly with faculty and students to facilitate encounters with artists in workshops, lectures, open rehearsals, special presentations, and master classes. Conversely, scholars come to us with ideas and projects seeking our producing experience. For example, Professor Davitt Moroney’s discovery of a long-lost 16th-century Mass by Alessandro Striggio, *Missa sopra Ecco si beato giorno* for 40 and 60 voices, resulted in our presenting the American premiere of the immense work in 2008 and a subsequent revival in 2012.
STUDENT INVOLVEMENT WITH CAL PERFORMANCES

Cal Performances has an important responsibility to students, the citizens of the future, to ensure that they are culturally aware and connected to the world around them. One vital element is accessibility to performances. We strive to achieve this through deeply discounted student tickets.

More than 6,800 students purchased a discounted ticket (50% standard student discount—a better rate of discount than at many other colleges and universities) or a $10 rush ticket. Over 500 students attended performances as part of their course work, which triggers a 75% curriculum discount. This season, 2,054 students have participated in free Cal Performances activities, including master classes, lectures, and open rehearsals. This is a 17% increase in student involvement over last season.

Annually, we employ more than 85 students, each of whom gains valuable professional experience in arts administration. Cal Performances committed more than $450,000 to student ticket discounts and employment in the 2011–2012 season.

“It has long been my desire that Cal Performances’ world-class artistic programs be as accessible as possible to our students, and well integrated into their academic lives. Matías’s efforts in this regard have already shown great results.”

Chancellor Birgeneau
ACADEMIC INTEGRATION

STUDENT MUSICAL ACTIVITIES

Cal Performances extends its connection to student musical life with Student Musical Activities (SMA), the 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.

These award-winning groups perform in over 500 events annually and provide musical education, performance experience, and leadership and arts management opportunities to 600 students, faculty, staff, and alumni from every academic discipline. SMA engages 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, a program dedicated to promoting and enriching music education for K–12 students in the Berkeley Unified School District.
Audiences

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 number of tickets sold: 84,830
Total number of concerts and artistic events: 133
Total number of companies/artists performing: 83
Total number of student discount and rush tickets: 6,870
Total number of education events: 131
“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.”

Peter Sellars

Venues

Cal Performances presents music, dance, and theater performances in five venues across the UC Berkeley campus and neighboring community. Zellerbach Hall is our main stage and the most used facility. Its deep stage and broad proscenium make it one of the most desirable dance venues on the West Coast.

<table>
<thead>
<tr>
<th>VENUE</th>
<th>SEATS</th>
<th>TYPE OF PERFORMANCE</th>
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<tr>
<td>Zellerbach Hall</td>
<td>2,014</td>
<td>Orchestra, jazz, world music, dance, theater</td>
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<tr>
<td>Zellerbach Playhouse</td>
<td>457</td>
<td>Theater, dance, lectures, symposia</td>
</tr>
<tr>
<td>Hertz Hall</td>
<td>700</td>
<td>Recitals and chamber music</td>
</tr>
<tr>
<td>Wheeler Auditorium</td>
<td>705</td>
<td>Recitals, world music, speakers, theater, films</td>
</tr>
<tr>
<td>The Greek Theatre</td>
<td>8,500</td>
<td>Pop music, theater, UC Berkeley activities</td>
</tr>
<tr>
<td>First Congregational Church</td>
<td>649</td>
<td>Early and chamber music</td>
</tr>
</tbody>
</table>

PHOTO: PEG SKORPINSKI

Fall Free for All audience at Zellerbach Hall
2011–2012 Operating Results*

Cal Performances completed its 2011–2012 season with an operating deficit of $118,000, or less than 1% of our $12.4 million total operating budget. This reflects management’s decision to proceed with several key stage, technology, and organization investment projects which will provide longer term operational efficiencies and improved artist and patron experiences.

Continued growth in fundraising support led by prominent institutional and individual funders will help stabilize our long-term financial model and provide the foundation to support our mission.

*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, available at: http://www.universityofcalifornia.edu/finreports/

Bill T. Jones in the West Coast premiere of his new work Story/Time at Zellerbach Hall
PHOTO: PAUL B. GOODE
FINANCIAL SUMMARY

CAL PERFORMANCES

2011–2012 INCOME: $12.4 MILLION

Ticket Sales
$4.0 million 32%

Rental Income
$2.1 million 17%

Other Earned Income
$0.4 million 3%

Individual Giving
$2.1 million 17%

Institutional Support
$1.0 million 8%

Endowment Income
$1.8 million 15%

Net University Support after Administrative Full Cost Assessment *
$0.6 million 5%

University Administrative Full Cost Assessment
<-$0.4 million> <3%>

*University withdraws 7% of Cal Performances’ earned income through an Administrative Full Cost Assessment. Therefore, Net University Support of Cal Performances for the 2011–2012 season was 5% or $0.6 million.
CAL PERFORMANCES

2011–2012 EXPENSES BY ACTIVITY: $12.5 MILLION

- Presenting and Producing Costs: $7.9 million (63%)
- Administrative and Facilities: $2.1 million (17%)
- Fundraising: $0.8 million (6%)
- Campus and Rental Events: $0.7 million (6%)
- Education: $0.6 million (5%)
- University Administrative Full Cost Assessment: $0.4 million (3%)
**FINANCIAL SUMMARY**

**CAL PERFORMANCES**

**2011–2012 OPERATING RESULTS (UNAUDITED)**

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<tbody>
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<td>$ 7,965</td>
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<td>University Support</td>
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<td><strong>Total Income</strong></td>
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<td>13,219</td>
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<td><strong>EXPENSES</strong></td>
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<td>Program Activities</td>
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<td>Salaries and Benefits</td>
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<td>Artist Related</td>
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<td>1,628</td>
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<tr>
<td>Facilities</td>
<td>216</td>
<td>309</td>
</tr>
<tr>
<td>University Assessment</td>
<td>392</td>
<td>485</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,523</td>
<td>2,422</td>
</tr>
<tr>
<td><strong>Fundraising</strong></td>
<td>753</td>
<td>638</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>12,473</td>
<td>13,208</td>
</tr>
<tr>
<td><strong>NET SURPLUS/(DEFICIT)</strong></td>
<td>$ (118)</td>
<td>$ 11</td>
</tr>
</tbody>
</table>

*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.*

The Gate Theatre of Dublin’s Barry McGovern in *Watt*

PHOTO: JEFF CLARKE
## Statement of Net Assets as of June 30, 2012 (Unaudited)

### Net Operating Assets

| Description                                                                 | Amount  
|-----------------------------------------------------------------------------|---------
| Net Operating Assets, June 30, 2011                                         | $ 33    
| 2011-2012 Season Net Surplus/(Deficit)                                      | (118)   
| Net Operating Assets, June 30, 2012                                         | $(85)   

### Restricted Operating Funds Held for Future Years

- The Andrew W. Mellon Foundation Grant (Academic Integration) $760
- The Andrew W. Mellon Foundation Grant (Classical Music Presentation) $209
- The William and Flora Hewlett Foundation Grant $101
- The Bernard Osher Foundation (Creative Venture Fund) $89
- The Bernard Osher Foundation (Simón Bolívar Symphony Orchestra of Venezuela) $61
- Walter & Elise Haas Fund (Fall Free for All) $50
- Centennial Campaign Fund $37

### Funds Held for Capital Improvements

- Zellerbach Hall Facility Improvements $252

### Endowment Funds

- Funds Functioning as Endowment
  - Garret W. McEnerney Music, Drama, and Arts Fund $22,517
  - George Clement Perkins Fund* $8,829
  - Centennial Campaign for Cal Performances $1,430
  - Melville F. Phillips and Lillian M. Rose Fund $1,000
  - William A. Settles Cal Performances/AileyCamp Fund $51
  - Ida Abrams Endowment Fund $14

- True Endowment
  - Cal Performances Endowment Fund $5,903
  - Robert W. Cole Endowment Fund $181
  - D. J. Cragun Fund (Arts Education) $115
  - Furrey Endowment Fund $42

*Systemwide fund, payout for which is distributed equitably across all UC campuses.
Previous page: Alvin Ailey American Dance Theater in *The Hunt* with choreography by company artistic director Robert Battle.
PHOTO: PAUL KOLNIK

Above: Jazz great Herbie Hancock
PHOTO: COURTESY OF HERBIE HANCOCK

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33
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ReArrangements, Janice Weingrod
Saintsbury

Mezzo-soprano Susan Graham
PHOTO: DARIO ACOSTA
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PHOTO: COURTESY OF TOMÁŠ KUBÍNEK

*This gift is entirely or partially in support of Education and Community Programs.
Faculty Glade was the site of *Inuksuit*, a percussion work by John Luther Adams for 24 instrumentalists, part of Ojai North!

PHOTO: PEG SKORPINSKI
Donor Highlights

1. Trustees Charlie Linker and Gail Rubinfeld in newly renovated Rubinfeld and Linker Green Room at Zellerbach Hall
   PHOTO: COURTESY OF CAL PERFORMANCES

2. Maestro Valery Gergiev with Mariinsky Orchestra Patron Sponsors Trustee Annette Campbell-White and Dr. Ruediger Naumann-Etienne
   PHOTO: COURTESY OF CAL PERFORMANCES

3. Patron Sponsor Trustee Susan Graham Harrison and mezzo-soprano Susan Graham
   PHOTO: PEG SKORPINISKI

4. Greg and Liz Lutz, Patron Sponsors of Ojai North!, and Trustee Mary Catherine Birgeneau ready for Inuksuit to begin
   PHOTO: PEG SKORPINISKI

5. Jack Ziegler, Patron Sponsor Trustee Dayna Ziegler, Herbie Hancock, and Patron Sponsor John Ziegler post performance in the Zellerbach Room
   PHOTO: COURTESY OF CAL PERFORMANCES

6. Patron Sponsor Trustee Deb Van Nest with Peter Sellars backstage at Desdemona
   PHOTO: COURTESY OF CAL PERFORMANCES

7. Dr. Silvija Hoag with András Fejér of Takács Quartet and Trustee Dr. Roger Hoag at the Director’s Dinner
   PHOTO: PEG SKORPINISKI

8. Board Chair Pat Theophilos in Zellerbach Hall
   PHOTO: PEG SKORPINISKI

9. Host Trustee Mary MacRae with Alvin Ailey American Dance Theater Artistic Director Robert Battle and Matias Tarnopolsky at the “In Conversation with Robert Battle” event
   PHOTO: COURTESY OF CAL PERFORMANCES

10. Peter Sellars with Patron Sponsor Trustee Sara Wilson at Desdemona
    PHOTO: COURTESY OF CAL PERFORMANCES

11. Matias Tarnopolsky, Alice Waters, Mark Morris, and Bob Dixon, Volunteer of the Year
    PHOTO: COURTESY OF CAL PERFORMANCES
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PHOTO: JONAS LUNDOVIST
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PHOTO: ANDRZEJ LIGUZ
“I’m from a small rural community where about half the population is below the poverty line and most have never seen a concert of any kind. To come to Cal and have the opportunity to see the Bolshoi Ballet, the Castleton Opera, Druid Theater, and Circus Oz, among many others, has by far been the most enriching part of my experience.”

Kaileigh McCrea, UC Berkeley alumna