



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



Cal Performances

Presents Robert Cole

May 9, 2009



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2008-2009 Season

May 2009

| | |
|--|----|
| Board of Trustees | 2 |
| Welcome from the Board of Trustees | 3 |
| From Chancellor Robert Birgeneau | 4 |
| Cal Performances Presents Robert Cole | |
| Program | 6 |
| Menu | 7 |
| Hosts and Sponsors | 8 |
| About the Artists | 24 |
| Cal Performances Award of Distinction | 11 |
| Robert Cole Reflects: 23 Years at Cal Performances | 13 |
| Robert W. Cole Endowment Fund | 23 |
| Annual Support | 32 |
| Cal Performances Staff | 36 |

calperformances.org

Cal Performances Presents
ROBERT COLE

Saturday, May 9, 2009
Zellerbach Hall

PROGRAM

Reception Zellerbach Hall Mezzanine, 7pm

Dinner Zellerbach Auditorium Stage, 8pm

Welcome Pat Theophilos, *Chair, Board of Trustees*
Petra Michel & Maris Meyerson, *Event Co-Chairs*

Remarks & Toast George W. Breslauer, *Executive
Vice Chancellor & Provost*
Kathleen G. Henschel

Cal Performances Award of Distinction Robert Cole & Board Chairs Past and Present
William J. Zellerbach, *honoree*

Robert Cole Endowment Budd Cheit & Louise Gund

Musical Divertissements Introduction by Petra Michel & Maris Meyerson
Frederica von Stade, *mezzo-soprano*
Jake Heggie, *piano*
Robert Cole, *conductor*
Other special guests to be announced.

Closing Remarks Petra Michel & Maris Meyerson

Menu by Alice Waters, prepared by Olive Green Catering.

Event Design by Stanlee Gatti.

✿ MENU ✿

*Salad of Full Belly Farm asparagus
with spring onion & toasted almonds*



*Sonoma lamb shoulder and chop
with white wine risotto, peas & chervil*



Meyer lemon givré



Bonbons

*We wish to recognize the gracious generosity of the donors and vintners who have
provided the fine wines and beverages for Cal Performances Presents Robert Cole.*

| | |
|------------------------------------|------------------------------------|
| Dashe Cellars | Dashe Cellars Dry Creek Zinfandel |
| Hafner Vineyard, Alexander Valley | 2001 Hafner Cabernet Sauvignon |
| Kermit Lynch Vineyard | Kermit Lynch Côtes du Rhône |
| Navarro Vineyard | Navarro Premier Reserve Chardonnay |
| Shenandoah Vineyard & Sobon Estate | Sobon Estate Cougar Hill Zinfandel |
| Golden Star Tea Company | Golden Star Sparkling Tea |

A special note of thanks to Carol Jackson Upshaw, Trustee and first Producers Circle Member, for her donation of Schramsburg Blanc de Noir for the Toast, and to Trustee Pam Grossman and Elmer Grossman for their donation of Ca'Vittoria Prosecco.

ROBERT COLE REFLECTS

23 Years at Cal Performances

THROUGHOUT THIS SEASON, many of our audience members—some of whom I don't know by name but see often in the theater—have been stopping me to express their appreciation for the work we are doing and have done over the years. I am deeply gratified that there are so many people who value what Cal Performances brings to the campus and the community, and I view this outpouring as a demonstration of the depth of our audience's commitment to this organization.

As I look back on my time at Cal Performances, I feel it natural to pause and reflect on some of the highlights of the past 23 years. Certainly one of the greatest advantages that came my way was the good fortune to have been in this place at this time. In 1986, the careers of people like Mark Morris, Bill T. Jones, Cecilia Bartoli, Dawn Upshaw and Wynton Marsalis were on the rise; Mikhail Baryshnikov, Twyla Tharp and Philip Glass were entering revolutionary periods in their artistic ventures; and musicians like John Adams, Jorge Liderman, Sarah Cahill and Terry Riley lived in close proximity. I found myself in a community that had the theatrical and concert facilities to accommodate all of them. With the support of the international community of performing artists, our "artistic family" was formed, and they, most particularly, have made Cal Performances a special place. This artistic assembly comprises a broad spectrum of music, dance and theater artists from performance traditions and cultures around the world, and has enabled all of us at Cal Performances to indulge our many interests—interests that range from the earliest forms of written music to the latest, cutting-edge developments in experimental dance.



Mikhail Baryshnikov

With the support of the international community of performing artists, our "artistic family" was formed, and they, most particularly, have made Cal Performances a special place. This artistic assembly comprises a broad spectrum of music, dance and theater artists from performance traditions and cultures around the world, and has enabled all of us at Cal Performances to indulge our many interests—interests that range from the earliest forms of written music to the latest, cutting-edge developments in experimental dance.

Another very important factor of timing and location was that the University administration and faculty were poised to support the growth in Cal Performances' programming. I was encouraged and aided in pursuing important initiatives, both artistically—such as joining with the Department of Music to launch the Berkeley Festival & Exhibition of early music, and later the Berkeley Edge Fest of new music—and administratively, as in the formation of Cal Performances' first Board of Trustees.

As I have said many times, I believe that the best audience development strategy is to put something really exceptional on the stage. With Zellerbach Hall, one of the most well-appointed theaters in the United States, situated in a vibrant community anchored by the world's greatest public university, I saw a chance to engage the audience in new and interesting ways. One of the first things I did on arriving here in 1986 was to invite the great soprano Leontyne Price to perform in recital. She was at the top of a short list of important musicians—among them soprano Kathleen Battle and pianists Richard Goode, Murray Perahia and András Schiff—who I had hoped to bring to Cal Performances, and in the first few years, succeeded in doing so. Their participation in our program paved the way for expanded music programming.



Leontyne Price

Taking Risks

ONE OF THE JOYS of presenting a multidisciplinary performing arts program has been the opportunity, on occasion, to take risks, which in our case have largely been successful. I come from a background as a conductor and musician, with some experience running orchestras, a ballet company and several theaters. All of these



Cecilia Bartoli

skills served me well here, because they prepared me to seize opportunities when they presented themselves. In some cases, the risk takes the form of putting one's faith in an emerging artist, as we did when we first

presented the acclaimed mezzo-soprano Cecilia Bartoli. Always on the lookout for new talent, I sensed that the Cal Performances audience would recognize the special gifts that Cecilia possessed, and I wanted this audience to be among the first to hear her at the start of what has turned out to be a spectacular career.

In other cases, the chance we take is based on an idea. One that proved particularly rewarding was the world premiere of John Adams's song-play, *I Was Looking at the Ceiling and Then I Saw the Sky*, which we commissioned and presented in 1995. Not only were we pushing the envelope in undertaking such a project, since Cal Performances had never produced a work of that magnitude before,



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

but the artists involved took a leap of faith in us as well. UC Berkeley poet June Jordan provided the libretto, Peter Sellars directed, a cast of young, talented singers and actors signed on, and it took all of our resources and facilities to carry it off. *Ceiling/Sky* has gone on to productions around the world, and its success proved the risk to have been well worth it.

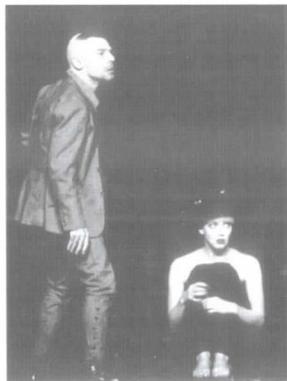
ANOTHER HIGHLY SUCCESSFUL "risk" that we took was in co-commissioning a world premiere by German expressionist choreographer Pina Bausch. It was particularly enterprising because it turned out to be a first in many ways. Although Pina Bausch's Tanztheater Wuppertal had made a name for itself the field of experimental dance and theater the world over, the company had never been to the West Coast. One of my goals when I came to Berkeley was to make sure that the audience had a chance to see her work, and when we did succeed in engaging Bausch and her company, we were fortu-



Pina Bausch's *Nur Du*

nate to be part of the creation of a new dance. *Nur Du* ("Only You") marked the choreographer's first work ever created outside Europe, and was based on Bausch's observations of and experience with American culture during a month-long residency in California and Texas. It took an unprecedented alliance among four university cultural presenters in the American West—Cal Performances, UCLA Center for the Performing Arts, the Performing Arts Center at the University of Texas, Austin, and Arizona State University Public Events—to provide financial and production resources to pull it all together, and after rehearsals in Los Angeles and Berkeley, the world premiere was presented at Zellerbach Hall in October 1996.

One last example that is very important to me was the Berliner Ensemble's performances in 1999. We had the opportunity to present this groundbreaking theater company in its long-awaited U.S. debut, 50 years after its founding by German playwright Bertolt Brecht. The prospect was not without its risks: the Ensemble would come to Berkeley and perform Brecht's drama *The Resistible Rise of Arturo Ui*, but could only do so over the July 4 weekend, a notoriously difficult time in which



The Berliner Ensemble in
The Resistible Rise of Arturo Ui

to fill a theater. Nevertheless, my confidence was high that there would be an audience for such a momentous theatrical event. It was a good thing, too, because

after its performances here and in Los Angeles, the Berliner Ensemble disbanded, ending a half-century reign as the most influential theater company of the postwar period. Had we not made the most of that opportunity, we would have missed an important piece of history.

These are just a very few examples of great artistry that was new to the community. Not only did presenting them embolden us to do more of it, but doing so raised the level of our offerings.

Building on Relationships

ARGUABLY THE MOST IMPORTANT association that Cal Performances has formed with an up-and-coming artist is the one we enjoy with choreographer Mark Morris and the Mark Morris Dance Group. In 1985, I saw a young man leading his troupe of six to eight dancers at the PepsiCo Summerfare in Purchase, New York. Mark's immense talent was immediately apparent, and his choreography stood head and shoulders above the others' in the festival. I recognized right away that Mark had a major career ahead of him, and I felt that if that career were nurtured and sustained by Cal Performances, then our audience would be among the first to see some very exciting work. Others saw his great talent and, historically speaking, his rise was very rapid. It was serendipitous that his company was emerging just as I arrived here in Berkeley.

Since making its Cal Performances debut in 1987, the Mark Morris Dance Group has privileged us with nearly all of its prodigious repertory, and over the years we have presented all of Mark's large-scale productions, beginning with the West Coast

premiere of *L'Allegro, il Penseroso ed il Moderato* in 1994, a work he created in Brussels in 1988 while serving as Director of Dance at the Théâtre Royal de Monnaie. *Dido and Aeneas* in 1995, the West Coast premiere of *The Hard Nut* (which we have done every other year since 1996), the American premiere of Rameau's comic opera-ballet *Platée* in 1998, *Four Saints in Three Acts* in 2000, *King Arthur* in 2006—there has been no end to the incredible work we have seen. In 2002, Mark formally acknowledged Cal Performances as the West Coast home of the Mark Morris Dance Group, pledg-

ing to give our audience first sight of new works and comprehensive programming of the entire Morris canon. Looking back to that summer afternoon in 1985, I can say that although I saw that Mark had talent, I could not have imagined what he would do with it. After years of success in modern dance, Mark has gone on to choreograph many new ballets for San Francisco Ballet and is today one of the world's most sought-after opera directors.

My friendship with Merce Cunningham goes back several decades (a memorable occasion was at a theater in Buffalo, New York, in the mid-1970s when a stage fire broke out, was doused by a quick-thinking usher, and the show went on), and the campus's relationship with this icon dates to 1962, when his company first came to Berkeley, performing in Wheeler Hall. More than a decade ago, Cal Performances began to present the Merce Cunningham Dance Company nearly every season, in performance and in extensive campus residencies that engaged many departments and faculty members, further extending his work into the classroom. One of the most important dance events of the 1990s came our way with the American premiere of *Ocean*, the crowning achievement



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



Merce Cunningham's *Ocean*

of John Cage and Merce Cunningham's joint body of work. After this profoundly beautiful, 90-minute masterwork premiered in Brussels in 1994, Merce had difficulty finding an appropriate space stateside, until I suggested the Harmon Gym (now Haas Pavilion) on campus. *Ocean* was inspired by Joseph Campbell's notion that James Joyce might have written a work about water following *Finnegans Wake*. Cage and Cunningham conceived the production to be performed in the round on three levels (dancers on the floor, audience circling the stage and a 112-piece orchestra circumnavigating the audience above). It was the last event to take place in Harmon before it was closed for reconstruction.

Reaching 90 years of age has not diminished Merce's creative output. This past November 2008, another important relationship played a part in Cunningham's legacy at Cal Performances. Through our friendship with developer and former Cal Performances Trustee Eddie Orton, we were able to secure the use of the historic Ford Point, a former World War II jeep assembly plant in Richmond that was built by renowned architect Albert Kahn. Inspired by this 517,000-square foot waterfront beauty, Cunningham created one of his signature "events," a site-specific work where dancers, audience and musicians intermingled for two performances of a never-to-be repeated work.

The Faculty Factor

ONE INCREDIBLE ADVANTAGE I have benefited from here in Berkeley is the opportunity to work with the UC Berkeley faculty in interesting and stimulating artistic ventures. I saw by the faculty's enthusiasm that there was a great deal of room in the presenting program to allow for the kind of experimentation that should be a part of a university enterprise.

A chief attraction of Cal Performances is the organization's relationship with the UC Berkeley Department of Music, which boasts one of the most distinguished musicology and composition programs in the world. Seeing an opportunity for fruitful collaboration, I sought the music faculty's advice in expanding our presenting program on campus and enlisted their ideas to develop a festival of early music. In 1990, the Berkeley Festival & Exhibition of early music, now a biennial week-long event presented in association with the Department of Music, the San Francisco Early Music Society and Early Music America, was formed. The late Philip Brett, then Chair of the Department of Music, inaugurated that premiere Festival conducting Monteverdi's *Vespers* of 1610.

One of the most ambitious and unusual recreations for the 2000 and 2002 Berkeley Festivals was *Le Carrousel du Roi*, an equestrian ballet originally created for the engagement

of King Louis XIII in 1612 and performed in the Place des Vosges in Paris. In the course of her own research for a book, Professor Kate van Orden of the Department of Music unearthed musical scores, historical reports and illustrations from the Bibliothèque Nationale de France, and, with the help of dressage experts, reconstructed the magnificent pageantry of the 17th-century French court, for performances by no



Le Carrousel du Roi

fewer than 21 horses and riders and an ensemble of shawms, sackbuts, trumpets and drums. In 2008, another unforgettable concert that was the result of academic research was mounted: the American premiere of Alessandro Striggio's colossal 40- and 60-part *Missa sopra Ecco si beato giorno*, the score for which had been lost for 400 years until the noted UC Berkeley musicologist Davitt Moroney discovered it lying mislabeled in a Paris archive and resurrected it for the glory of us all.

Cal Performances' association with the Department of Music has enriched the programming here in other ways still. Over the years, faculty composers John Thow, Andrew Imbrie, Cindy Cox, Edmund Campion, David Wessel and

Olly Wilson have premiered works during our season; and I was especially rewarded in my relationship with composer Jorge Liderman, without whose encouragement and guidance we would not have introduced the Berkeley Edge Fest of new music. In

furtherance of this interest in modern composition, the Berkeley Edge Fest became a showcase for new and contemporary works by composers who work here on the faculty, gifted graduates of the Department of Music's composition program who are establishing their careers across the globe, and such innovative thinkers as John Adams, John Zorn, Lou Harrison, Ingram Marshall and Terry Riley.



Jorge Liderman

An important role that Cal Performances plays on campus is in facilitating interaction between students and the community with professional dance, theater and music ensembles. Beginning in September 1989, we instigated a series of investigations into the creative process when Merce Cunningham and John Cage were the subjects of a two-week, in-depth campus residency entitled *Celebrating Merce Cunningham*. Those events have served as a model and inspired countless residencies and studies on campus that have made use of

Cal Performances' resources in innovative ways. Among the most successful collaborations with the Department of Theatre, Dance & Performance Studies was *Panorama: A Multimedia Event*, presented in Pauley Ballroom in November 2008. Inspired by the artistic and technological explorations that are hallmarks of the Cunningham/Cage legacy, *Panorama* was led by Dance Professor Lisa Wymore, who brought together a multidisciplinary cast of dancers and dance makers, artists, scientists, engineers, roboticists and digital game makers drawn from multiple departments and research centers across campus and beyond.

Leadership

TO CARRY OUT these the ambitious plans, it became clear to me early on that strong volunteer leadership was necessary to meet the growing presenting, commissioning and education programs. In 1996, with the support of the University and key patrons, the then-advisory committee of Cal Performances initiated the formation of a Board of Trustees to enable the organization to increase its fund-raising capacity and to provide the structure for long-term stability and continuity. Cal Performances' first Board of Trustees convened on the stage of Zellerbach Hall in December of that year for its inaugural meeting under the chairmanship of Dean Emeritus of the Haas School of Business, Earl Cheit. As a result of the dedication and hard work of our Trustees, who extend our mission into the community like no other body of volunteers could do, Cal Performances is organizationally and fiscally robust as it heads into what will certainly be a very bright future.

The last 23 years at Cal Performances have been an incredible gift for me, professionally as well as personally. Any congratulations that come my way as I step off this podium (and onto another), must be shared equally with the smart, talented and hardworking staff that has supported our mission. Our audiences have responded enthusiastically, and our donor base has grown exponentially. Cal Performances is now firmly established as a leader in the international arts scene where great careers are made—on stage and off—and that is a very gratifying coda to a wonderful opus.

CAL PERFORMANCES STAFF

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Laurel Skehen, Office Manager

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Ralph Edwards, Scene Technician
Mike Ferreira, Senior Scene Technician
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