



### *From the CEO*

San Francisco's reputation as a destination city is strongly tied to our flourishing arts and culture scene. On a given day, visitors can hop from modern art to ancient Asian ceramics; choose among ballet, opera, and theater; and learn the inside story of our world-class symphony from the Maestro himself on the radio.

Since its inception, Koret has been a proud supporter not only of the arts establishment but of smaller, more experimental arts organizations as well. We take special joy in helping arts organizations pursue innovative directions. San Francisco Opera's new Koret Media Suite, which brings opera simulcasts to public spaces and to the Internet, is an example of this commitment; the San Francisco Symphony's acclaimed radio program, *The MTT Files*, which we will support for the next three years, is another.

Our support for the arts in the Bay Area has surpassed \$44.6 million to date. We take pleasure in the arts just like everyone else; we invest in the arts to help strengthen the regional economy, which creates opportunity for us all. When our cultural scene is alive and well, our Bay Area economy thrives, reaping benefits for the entire community.

*Jeffrey A. Farber  
Chief Executive Officer*

## *San Francisco Opera: Beach Chairs, Blankets, and Butterfly*

More than 20,000 people enjoyed free opera under the stars last year thanks to a \$1.5 million grant to back an innovative alliance between the Koret Foundation and San Francisco Opera. With additional support provided by Tad and Dianne Taube, the Koret Media Suite uses digital media to create new ways of viewing and interacting with this very traditional art form to help expand and diversify San Francisco Opera's audience.

On May 27, 2006, an enormous 18-by-25-foot LED screen hung in front of San Francisco City Hall, and over 8,000 spectators gathered in Civic Center Plaza with blankets, beach chairs, and picnics to watch the free simulcast of the company's season opener, *Madama Butterfly*.

*Continued on last page*



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### **Please send us your e-mail address:**

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A \$1 million challenge grant awarded to the San Francisco Museum of Modern Art (SFMOMA) is supporting three major initiatives: the SFMOMA Oral History Project, exhibition support, and capacity-building efforts.

The SFMOMA Oral History Project captures observations, anecdotes, and milestones through the eyes of museum friends and colleagues, offering an incomparable glimpse into the museum's history and the Bay Area's role in shaping modern and contemporary art. Combined with the museum's existing

## SFMOMA: Oral History Project Captures Bay Area's Influence on Art



Photo courtesy Drew Altizer

SFMOMA Director Neal Benezra and art historian Maria Makela, his wife, stand in front of Brice Marden's painting *Cold Mountain 6 (Bridge)*, 1989-1991, from the SFMOMA collection.

archive of audio and video interviews with artists, curators, directors, collectors, and donors produced since the 1970s, the Oral History Project conveys the unique history and influence of the West Coast's first modern art museum.

Accessible through computer kiosks and screenings in the Koret Visitor Education Center; SFMOMA's Research Library; the Bancroft Library of the University of California, Berkeley; the SFMOMA website; and the University of California, Berkeley's Regional Oral History Office, the interviews will be included in SFMOMA's 75th-anniversary exhibition and its companion catalogue in 2010.

Three major exhibitions have also been made possible through the Koret challenge grant. "The Surreal Calder" (March 3–May 21, 2006) drew 280,000 visitors to explore Alexander Calder's roots in the Parisian surrealist movement. In "Picasso and American Art" (February 23–May 28, 2007), over 150 works from American artists were displayed next to Pablo Picasso's canvases to show the influence the Spanish painter had on this country. The exhibition "Matisse: The Painter as Sculptor" (June 9–September 16, 2007) showcases the amazing forms created by an artist best known for his color-filled paintings.

Perhaps most importantly, this timely grant has allowed the museum to further develop its major gifts program, attracting new and increased gifts of \$5,000 and higher from individual donors. By providing matching funds to the Koret challenge grant, these gifts help ensure the steady growth of contributions to SFMOMA.

# San Francisco Symphony: Bringing Classical Music into the 21st Century

What does America sound like? How has Freud influenced the ballet? What can great orchestras learn from James Brown?

Michael Tilson Thomas, the Music Director for the San Francisco Symphony, delves into these issues in *The MTT Files*, a new series of radio broadcasts designed to bring classical music into the everyday lives of more Americans. Part of the Symphony's multiyear *Keeping Score* initiative, *The MTT Files* include eight one-hour episodes featuring Thomas in conversation with a number of special guests, including soul singer James Brown (recorded shortly before his death), ballerina Natalia Makarova, and others. Thomas, a past winner of the Koret Prize, uses musical selections drawn from live recordings of the San Francisco Symphony throughout the episodes to illustrate points and explore the influence of this music on our culture.

"These ... broadcasts offer an eclectic and often engrossing trip through the accumulated musings of a restless, probing musical mind," wrote *San Francisco Chronicle* music critic Joshua Kosman. Coproduced by the San Francisco Symphony and American Public Media, *The MTT Files* began national syndication in April 2007.

The \$1 million Koret grant will also underwrite the Symphony's nationally syndicated radio shows for three seasons beginning in 2007–08, during which the Symphony's 2006–07 season concerts will be aired around the country. Each broadcast reaches millions of listeners nationwide through syndication to over 300 radio stations—the largest radio distribution of any American orchestra. In addition, the Koret grant will support San Francisco Symphony local radio broadcasts for three seasons on KDFC beginning in January 2007.

"The San Francisco Symphony is known internationally not only for its artistic excellence but also for its innovations in the area of electronic media," said Koret President Tad Taube. "Koret is pleased to support these broadcast initiatives that will help bring San Francisco Symphony performances and programs to millions of people locally and around the country."



Michael Tilson Thomas asks what great orchestras can learn from James Brown.

These local and national broadcasts maintain a long tradition. The San Francisco Symphony has been heard on the radio since 1926, when its broadcasts were the first radio programs in North America to feature symphonic music.

"We are so pleased that the Koret Foundation shares the San Francisco Symphony's commitment to making classical music available to as many people as possible," said San Francisco Symphony President John Goldman. "Koret's investment in our radio initiatives will help ensure that music lovers around the Bay Area and across the country will have the opportunity to hear the artistry of the San Francisco Symphony for years to come."

## LISTENING IN THE BAY AREA

### The MTT Files

KQED (88.5 FM)  
Sundays at 7 p.m.  
April 1 – May 20

KALW (91.7 FM)  
Mondays at 8 p.m.  
April 2 – May 21

### The San Francisco Symphony Live

KDFC (102.1 FM)  
Tuesdays at 8 p.m.

# CATALYST

## SF Ballet: *Putting the City's Best Feet Forward*

During the past two decades, San Francisco Ballet has grown from a respected regional dance company into one of the leading ballet companies in the world. This growth has been made possible, in part, due to the generous annual unrestricted financial support provided by the Koret Foundation.

The Koret Foundation's financial investment, totaling more than \$750,000, has supported initiatives vital to the continued sustainability of San Francisco Ballet. These initiatives include the creation of new works, ongoing national and international tours, numerous education and outreach programs, and the San Francisco Ballet School, which provides sound training to aspiring dancers. Most importantly, Koret's investment supports the artistic vision of artistic director Helgi Tomasson, who has led the company for over 20 years.



Under Tomasson's direction, the company has achieved an international reputation as one of the preeminent ballet companies in the world. The first professional ballet company in America, and one of the three largest, San Francisco Ballet has a rich artistic heritage of "firsts" on which to draw. The company was the first to mount American productions of *Swan Lake* and *The Nutcracker*, as well as the first to perform the 20th-century American *Coppélia*. Tomasson has taken this strong heritage and added a few "firsts" of his own. In 2005, the Society of London Theatre presented San Francisco with the prestigious Laurence Olivier Award, its first, in the category of Outstanding Achievement in Dance for its 2004 London tour. In 2006, San Francisco Ballet was the first non-European company elected Company of the Year in *Dance Europe* magazine's annual readers' poll.

As San Francisco Ballet looks forward to its milestone 75th anniversary season in 2008, Koret is proud to remain a part of its family of dedicated patrons and supporters.



San Francisco Ballet was elected "Company of the Year" in *Dance Europe* magazine's 2006 readers' poll.

# Asian Art Museum: A Changing of the Guard at the Koret Foundation Korean Galleries

The Koret Foundation Korean Galleries at the Asian Art Museum of San Francisco have found a new guardian in Cheeyun Kwon, who has been appointed as their new curator. Kumja Paik Kim, the museum's longtime curator of Korean art, retired in June after a remarkable 17 years of service.

When she joined the museum in 1989, Dr. Kim was the first full-time curator of Korean art in any American museum. With the help of generous individuals and organizations like Koret, Dr. Kim more than doubled the museum's Korean holdings to create the most comprehensive collection of Korean art outside of Korea.

Last fall, the museum celebrated Dr. Kim's tenure by issuing a comprehensive catalogue of the collection she spent years preparing. The current collection consists of approximately 700 works of Korean art spanning 500 BC to the present and includes intricate gilt bronze sculptures, timeless ceramics, bold abstract paintings, richly colored textiles, and metalwork. The collection is especially noted for its Goryeo dynasty celadons, the glorious green ceramics that are admired worldwide. Dozens of these works are on permanent view in the museum's Korean galleries, and these treasures play an ongoing part in the museum's historical survey of Asian arts.

In January, Dr. Kwon began her tenure shepherding the future growth and development of this collection. She holds advanced degrees in East Asian and Korean art history from Princeton and had been lecturing on Korean art at universities in Seoul prior to her arrival at the museum.

"Following in the footsteps of Kumja and the wonderful legacy she created for the museum is an important responsibility," said Dr. Kwon. "However, I am very fortunate because I will always be able to find inspiration in the astonishing collection of artwork she helped establish at the museum."



Photo courtesy Kaz Tsuruta/Asian Art Museum

The Koret Foundation Korean Galleries have found a new guardian in Dr. Cheeyun Kwon.

## Koret Foundation Koret Fund

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and Communications*  
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# Pulling Back the Curtain at ACT



(From left) Allison Jean White, Ken Ruta, ACT Artistic Director Carey Perloff, and Marco Barricelli

With the Koret Visiting Artist Series, American Conservatory Theater (ACT) is celebrating the great artists who have been a part of its work for decades, and paying tribute to its audience members for their long-standing commitment to live theater in San Francisco.

The first in the series, entitled “In Good Company,” brought together 350 audience members and theater professionals on January 28 to discuss the joys and challenges of working in theater. “In Good Company” featured current and former members of ACT’s core acting company, including Ken Ruta (recently seen as Mr. Voysey in *The Voysey Inheritance*), Marco Barricelli (James Tyrone in *A Moon for the Misbegotten*), Steven Anthony Jones (*Gem of the Ocean*, *The Three Sisters*, *A Christmas Carol*), Joy Carlin (an original ACT company member and former associate artistic director), and the youngest addition to the company, Allison Jean White (*Travesties*, *The Circle*). The discussion was moderated by artistic director Carey Perloff.

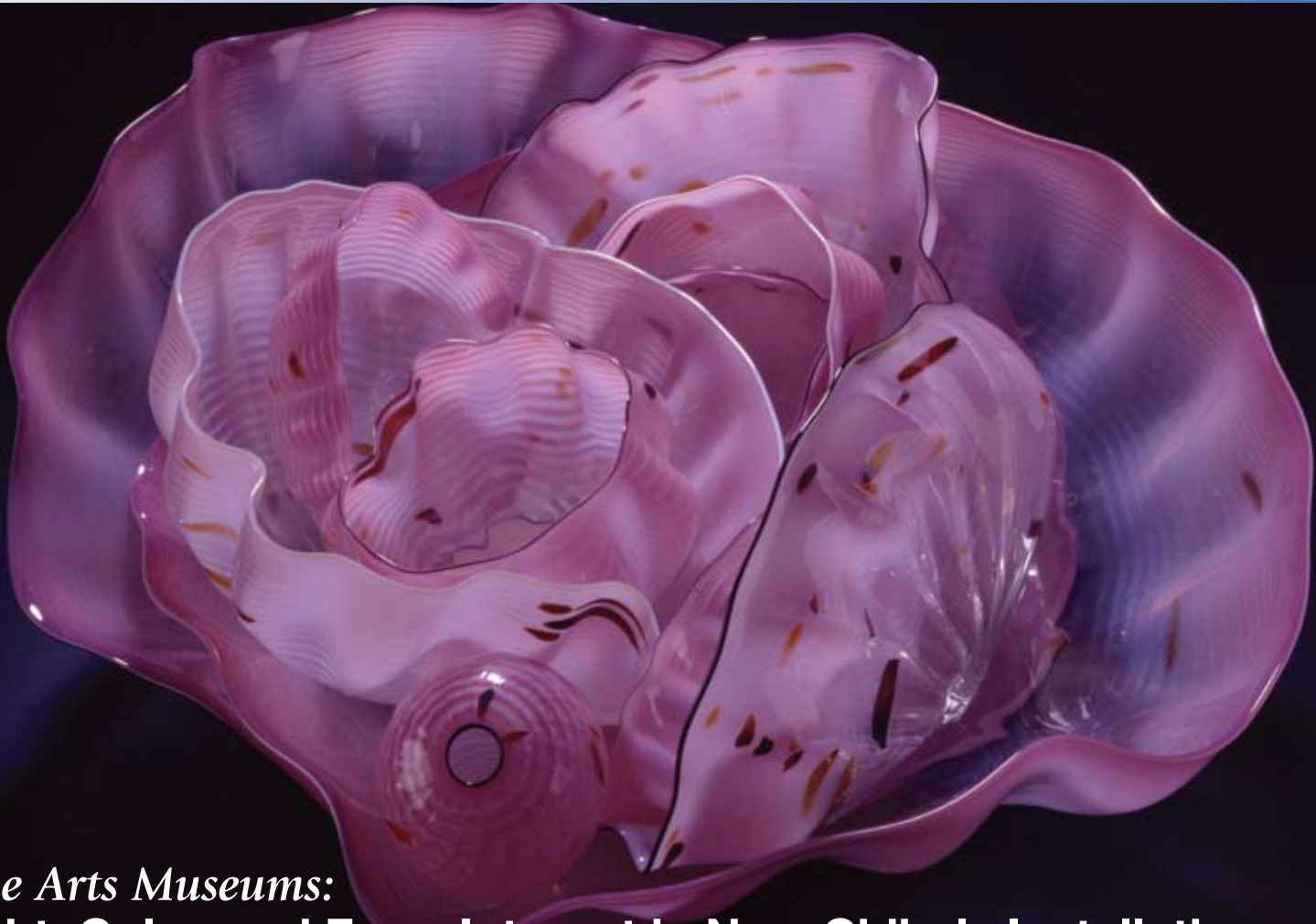
Creating a core acting company has been one of Perloff’s goals since her return as ACT artistic director in 2001, and the panel discussion and audience interaction were spirited.

“I know that the idea of an ‘acting company’ is one of the reasons the Bay Area first fell in love with ACT,” says Perloff, “and a return to that principle has had a transformational effect on ACT’s artistic work and ongoing dialogue with our audience, which has revealed in these actors’ portrayals of radically different characters from one season to the next.”

The Koret Visiting Artist Series will continue throughout ACT’s 40th anniversary season. On March 3, many of the great artists who have been important in ACT’s history—including Stephen Bailey (*Grey’s Anatomy*) and Anika Noni Rose (*Dreamgirls*)—spoke about “making it after ACT.” In future discussions, artistic directors from the country’s leading regional theaters will discuss how communities and theaters interact, and new playwrights like Philip Kan Gotanda will describe the process of bringing plays to the stage.

In addition to the artist panel discussions, a series of audience exchanges will be held before and after select performances. Featuring those playwrights, directors, and actors whose work is presented at ACT, the exchanges will enable audience members to learn firsthand from the artists about their creative process, while gaining insights into each play.

Photo by SKevin Berne



## *Fine Arts Museums:* Light, Color, and Form Interact in New Chihuly Installation

*Dale Chihuly (b. 1941), Pink Seaform Set, 1982 - 1999. Partial gift of Dorothy and George Saxe to the Fine Arts Museums Foundation.*

Sunlight slides along the glass edges of geometrically improbable forms. The hard edges of glass seashells melt into the soft warmth of glass anemones. Impossibly light glass lily pads float on a pond beneath deep-green ferns.

Dale Chihuly's glasswork turns a delicate medium into an otherworldly element. One of the pioneers of blown glass, Chihuly creates works that range from single, fragile pieces to huge outdoor installations. He has had recent shows and installations at the Garfield Park Conservatory in Chicago; the Royal Botanic Gardens in Kew, England; the Tacoma Art Museum; and the New York Botanical Gardens. Now, thanks to a grant from the Koret Foundation, he will have a three-month installation at the Fine Arts Museums of San Francisco.

As part of a \$600,000 three-year grant, Koret will sponsor not only Chihuly's installations at both the M. H. de Young Memorial Museum and the Legion of

Honor but also two other exhibitions, including "The Sculpture of Louise Nevelson: Constructing a Legend." Organized by New York's Jewish Museum, this collection of 65 pieces will showcase the themes of Jewish migration, female identity, and modernism through the works of one of America's most innovative sculptors.

Since reopening in its new Golden Gate Park location, the de Young has experienced unprecedented growth. Attendance has increased fourfold, and the visitor demographic has become more gender balanced, young, and ethnically mixed. The membership base has increased to 81,000, up from 45,000 the previous year. This diversification and growth were due in part to support from Koret, and we look forward to continuing to support one of San Francisco's premiere art institutions.

# CATALYST

## *San Francisco Opera*

*Continued from front page*

On October 6, San Francisco Opera broadcast *Rigoletto* not only to the Civic Center audience but also at Stanford University's Frost Amphitheater. A large video screen in the open-air, tree-lined amphitheater received the high-quality images and sound via satellite. An additional 12,000 people—many of whom were first-time opera-goers—attended this performance.

The Koret Media Suite is believed to be the first in-house media suite project of its kind in the country. In the coming months, several other technical applications made possible by this investment will be unveiled. Koret is pleased to provide major support for this groundbreaking initiative in audience development and outreach.



### *Koret is pleased to support the following Bay Area arts organizations:*

Berkeley Repertory Theatre

Broadway by the Bay

Community Music Center

Judah L. Magnes Museum

Museum of the African Diaspora

Music@Menlo

Philharmonia Baroque Orchestra

San Francisco Conservatory  
of Music

San Francisco Jewish Film Festival

San Francisco Performances

San Jose Museum of Art

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UC Berkeley Art Museum  
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