

HILL AUDITORIUM | 100 YEARS



# UMS PROGRAM BOOK

WINTER 2013 | UNIVERSITY OF MICHIGAN, ANN ARBOR



A high quality of life is critical  
to attract talent, entrepreneurs  
and business growth.

We're partnering with communities  
to create the kind of places where workers,  
entrepreneurs,  
and businesses want to locate,  
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**PURE MICHIGAN®**  
Michigan Economic Development Corporation

# BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2013 Winter Season is full of exceptional, world-class, and truly inspiring performances.

**WELCOME TO THE UMS EXPERIENCE.  
WE'RE GLAD YOU'RE PRESENT.  
ENJOY THE PERFORMANCE.**



# driving a brighter future

Ford Motor Company



For opening minds and engaging the community,  
Ford salutes the University Musical Society Education  
and Community Engagement Program.

[www.community.ford.com](http://www.community.ford.com)



# WELCOME.

"Welcome to this UMS performance. Since 1879, the people of southeast Michigan, including our students, faculty, and staff, have experienced remarkable moments through UMS's presentations of the world's finest performers of music, theater, and dance. This season, we are proud to celebrate 100 years of UMS presentations in Hill Auditorium, a historic and prized venue on our campus. Enjoy the performance."



A handwritten signature in black ink that reads "Mary Sue Coleman".

Mary Sue Coleman  
*President, University of Michigan*

"With exceptional performances, the centenary of Hill Auditorium, and an amazing array of events that we hope will transform, elevate, and transcend, this 134th season of UMS is something truly special. Thank you for being present."



A handwritten signature in black ink that reads "Ken Fischer".

Kenneth C. Fischer  
*UMS President*

"I'm delighted to welcome you to this UMS performance as chair of the UMS Board of Directors. We thank you for being here and encourage you to get even more involved with UMS through participation in our educational opportunities, by making a gift, or by adding more UMS events to your calendar. Thank you."



A handwritten signature in black ink that reads "David J. Herzig".

David J. Herzig  
*Chair, UMS Board of Directors*



# SUPPORTING THE ARTS WHERE WE WORK, LIVE, AND PLAY

Honigman is pleased to support UMS. We believe the arts bring vibrancy, growth, and culture to our community. Honigman is a premier business law firm, working in perfect harmony with our communities and our clients in Ann Arbor and throughout the world.

**For more information, please contact David Parsigian at  
734.418.4250 or [DParsigian@honigman.com](mailto:DParsigian@honigman.com).**

---

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---

**HONIGMAN.**

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# CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

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# 2013 WINTER SEASON CALENDAR.

## JAN

- 8-13 National Theatre of Scotland: *The Strange Undoing of Prudencia Hart*  
 13 Detroit Symphony Orchestra - Leonard Slatkin, conductor  
 17-18 Gabriel Kahane & yMusic  
 21 *From Cass Corridor to the World: A Tribute to Detroit's Musical Golden Age*  
 25-26 Martha Graham Dance Company  
 27 Mariachi Vargas de Tecalitlán  
 31 Jazz at Lincoln Center Orchestra with Wynton Marsalis

## FEB

- 1 Angélique Kidjo with special guest Meklit Hadero  
 2 New Century Chamber Orchestra - Nadja Salerno-Sonnenberg, violin and leader  
 9 Berlin Philharmonic Woodwind Quintet with Martin Katz, piano  
 10 National Theatre Live: *The Magistrate*  
 14 The King's Singers  
 15 Kodo  
 16 Amjad Ali Khan with Amaan Ali Khan and Ayaan Ali Khan, sarods  
 17 The English Concert with David Daniels, countertenor: Handel's *Radamisto*  
 20-24 Propeller: Shakespeare's *Twelfth Night* and *The Taming of the Shrew*  
 23-24 New York Philharmonic - Alan Gilbert, conductor





To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit [www.ums.org](http://www.ums.org).

- MAR**
- 13 Artemis Quartet
  - 14 Anne-Sophie Mutter, violin
  - 16 Yo-Yo Ma and The Silk Road Ensemble (Ford Honors Program)
  - 23 Hamid Al-Saadi Iraqi Maqam Ensemble and Amir ElSaffar's Two Rivers
- APR**
- 4 Darius Milhaud's *Oresteian Trilogy*  
University Symphony Orchestra  
UMS Choral Union & U-M School of Music, Theatre & Dance Choral Ensembles  
Kenneth Kiesler, conductor
  - 6 Esperanza Spalding Radio Music Society
  - 10-14 1927: *The Animals and Children Took to the Streets*
  - 12 Takács Quartet
  - 18 Bobby McFerrin: *spirit you all*
  - 20 Alison Balsom, trumpet, and the Scottish Ensemble
  - 23 National Theatre Live: *People*
  - 24 Ragamala Dance: *Sacred Earth*
  - 27-28 SITI Company: *Trojan Women (after Euripides)*
- JUNE**
- 23 National Theatre Live: *This House*

Artists, programs, and dates are subject to change.  
Please visit [www.ums.org](http://www.ums.org) for an up-to-date season calendar.

Photo by Frank Stewart.





# WHAT CAN THE ARTS DO FOR YOU?

## EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season we offer a fun and fascinating lineup of workshops, artist Q&As, screenings, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.



**UMS EDUCATION & COMMUNITY ENGAGEMENT EXISTS TO CREATE A SPARK IN EVERYONE. WE INVITE YOU TO EXPERIENCE SOMETHING NEW, EXPLORE YOUR OWN CREATIVITY, AND GROW YOUR PERSONAL PASSION FOR THE PERFORMING ARTS.**

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Visit [www.ums.org/learn](http://www.ums.org/learn)



# CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 134th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.





## 100 YEARS OF HILL AUDITORIUM

This season, we are pleased to honor 100 years of the legendary Hill Auditorium. Hill Auditorium is remarkable not only because of its rich history and incredible acoustics, but also because of the role it plays in the cultural story of the entire state. Join us for special performances and educational activities commemorating 100 years of Hill Auditorium throughout the season, including UMS's Hill Auditorium Celebration, a free day-long exploration of Ann Arbor's most beloved concert venue on Saturday, February 2.

For more information on our venues, please visit [www.ums.org/venues](http://www.ums.org/venues).

# Congratulations, Ken Fischer.



2012 Winner of the  
Mariam C. Noland  
Award for Nonprofit  
Leadership

Thank you for your leadership  
of UMS, your contributions to  
the nonprofit sector and to the  
development of the next  
generation of leaders in our  
region and beyond.

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# LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.



## UMS LEADERSHIP DONORS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2012-2013 season. UMS is deeply grateful for these annual gifts.

### ANONYMOUS

“UMS’s presentation of *Einstein on the Beach* was both the most pleasurable for me and the most memorable I have experienced since I arrived in Michigan in September 1949...I can see now how a performance can be life-changing.”



**DTE Energy  
Foundation**



### DTE ENERGY FOUNDATION

#### Fred Shell

*Vice President, Corporate and Government Affairs,  
DTE Energy, and President, DTE Energy Foundation*

“The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community.”



**Ford Motor Company Fund  
and Community Services**

### FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

#### James G. Vella

*President, Ford Motor Company Fund and Community Services*

“Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support UMS and acknowledge the important role it plays in our community.”





## MAXINE AND STUART FRANKEL FOUNDATION

### Maxine and Stuart Frankel

“We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community—we want to ensure that students, faculty, and the community can experience world-class performances for generations to come.”



## MICHIGAN ECONOMIC DEVELOPMENT CORPORATION

### Michael A. Finney

*President and CEO,*

*Michigan Economic Development Corporation*

“The arts and economic development are two sides of the same coin. MEDC is proud to support the efforts of UMS because these endeavors greatly enrich the quality of place of communities where workers, entrepreneurs, and businesses want to locate, invest, and expand.”



## UNIVERSITY OF MICHIGAN

### Mary Sue Coleman

*President, University of Michigan*

“The University of Michigan is proud to support UMS. Our partnership began 133 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS’s contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff.”



## UNIVERSITY OF MICHIGAN HEALTH SYSTEM

### Dr. Ora Hirsch Pescovitz

*Executive Vice President for Medical Affairs,*

*University of Michigan, and*

*CEO, University of Michigan Health System*

“When I was young, I contemplated becoming a concert pianist. Though I didn’t pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have UMS as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here’s to a great year!”



## UMS CORPORATE, FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

*Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial contributions to UMS between July 1, 2011, and November 1, 2012.*

### PRODUCER: \$500,000 AND ABOVE



### DIRECTOR: \$100,000-\$499,999

Association of Performing Arts Presenters  
Maxine and Stuart Frankel Foundation  
The Andrew W. Mellon Foundation



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Ford Motor Company Fund  
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### MAESTRO: \$20,000-\$49,999

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## VIRTUOSO: \$10,000-\$19,999

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Mohamed and Hayat Issa/Issa Foundation  
University of Michigan Center for Chinese Studies



## CONCERTMASTER: \$5,000-\$9,999

Rosalie Edwards/Vibrant Ann Arbor Fund  
GlaxoSmithKline Foundation  
Eugene and Emily Grant Family Foundation

Pfizer Foundation  
Sarns Ann Arbor Fund  
The Seattle Foundation







## UMS BOARD OF DIRECTORS

*The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.*

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*Chair, National Council*

Eileen Thacker,  
*Chair, Advisory Committee*



## UMS SENATE

*The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.*

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## UMS STAFF

*The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.*

### ADMINISTRATION & FINANCE

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## UMS NATIONAL COUNCIL

*The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.*

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## UMS CORPORATE COUNCIL

*The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.*

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James G. Vella  
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## UMS STUDENTS

*Students in our internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.*

Brendan Asante  
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At Toyota,  
we celebrate  
differences.  
And the people  
who make them.

Toyota is proud to support the University Musical Society and their commitment to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

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## UMS TEACHER INSIGHT

*Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.*

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Jeff Gaynor

Neha Shah  
Cynthia Page Bogen  
Karen McDonald

Melissa Poli  
Rebeca Pietrzak  
Mark Salzer

## UMS ADVISORY COMMITTEE

*The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.*

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# Non-local banks think UMS is a brand of antacids.

At Bank of Ann Arbor, we know Ann Arbor inside and out. We use that knowledge to provide the products and services the people of Ann Arbor need. 734-662-1600 or [boaa.com](http://boaa.com).

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*Join us in supporting the University Musical Society.*

# THE EXPERIENCE.



## GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the theater that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Clearing your mind and connecting with what an artist or ensemble has to share is a very special gift, a gift which comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

# PRELUDE DINNERS.


Enjoy a delicious meal and learn more about the evening's concert at Prelude Dinners. Park early, dine with fellow patrons, and hear about the artist, the performance, or the history of the work from our renowned guest speakers. Each evening begins at 5:30 pm with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

## PRELUDE DINNERS


New York Philharmonic  
Saturday, February 23, 5:30 pm  
Speaker: Mark Clague, Associate  
Professor of Music, U-M School of Music,  
Theatre & Dance

Alison Balsom, trumpet, and the  
Scottish Ensemble  
Saturday, April 20, 5:30 pm  
Speaker: TBD

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## PLEASE CONSIDER THE FOLLOWING:

- ✂ Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.
- ✂ Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.
- ✂ **Wear what you want** to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.
- ✂ **Unwrapping candies** and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.
- ✂ Think about whether it is necessary to wear your favorite **perfume** tonight. Chances are that the folks sitting around you may appreciate an unscented experience.
- ✂ *The Good News*: most of our performance spaces — especially Hill Auditorium — have world-class acoustics. *The Bad News*: that means that when you **cough or sneeze** without first covering your mouth, you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union event and please consider bringing cough drops with you to our other events.
- ✂ Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and repertoires are subject to change at a moment's notice.
- ✂ Programs with **larger print** are available by asking an usher.
- ✂ We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. If you arrive after a performance has begun, we will get you inside the theater and to your seat as soon as it is appropriate. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.



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# THE EVENT PROGRAM.

THURSDAY, JANUARY 17 THROUGH  
SATURDAY, JANUARY 27, 2013

**03 GABRIEL KAHANE & yMUSIC**

Thursday, January 17, 7:30 pm

Friday, January 18, 8:00 pm

Arthur Miller Theatre, Walgreen Drama Center

**07 *FROM CASS CORRIDOR TO THE WORLD:  
A TRIBUTE TO DETROIT'S MUSICAL GOLDEN AGE***

Monday, January 21, 7:30 pm

Hill Auditorium

**MARTHA GRAHAM DANCE COMPANY**

**23** Friday, January 25, 8:00 pm

**31** Saturday, January 26, 8:00 pm

Power Center

**41 MARIACHI VARGAS DE TECALITLÁN**

Sunday, January 27, 4:00 pm

Hill Auditorium

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.





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All proceeds from the Ford Honors Gala support  
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A photograph of Gabriel Kahane sitting on a rooftop in New York City. He is wearing a dark jacket and has curly hair. In the background, there are several buildings, including the Empire State Building. The text 'UMS PRESENTS' is overlaid on the left side of the image.

UMS PRESENTS

# GABRIEL KAHANE & yMUSIC

**Gabriel Kahane, Vocals, Piano, Guitars, and Banjo  
and  
yMusic**

Rob Moose, *Violin and Guitars*  
Nadia Sirota, *Viola*  
Clarice Jensen, *Cello*  
Alex Sopp, *Flutes*  
Hideaki Aomori, *Clarinets*  
CJ Camerieri, *Trumpets and Horn*

*with*

Casey Foubert, *Bass*  
Matt Johnson, *Drums*

Thursday Evening, January 17, 2013 at 7:30  
Friday Evening, January 18, 2013 at 8:00  
Arthur Miller Theatre, Walgreen Drama Center • Ann Arbor

**31st and 32nd Performances of the 134th Annual Season**

Photo: Gabriel Kahane

## PROGRAM

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### I. Amuse Bouche

*Selections will be announced from the stage by the artists.*

yMusic

### II. Piano Karaoke

*Yotam Haber (b. 1976)*

#### **Once the Ocean Takes You**

*Ryan Adams (b. 1974)*

#### **Sylvia Plath**

*Traditional,*

*Arr. Benjamin Britten*

#### **O Waly, Waly**

*Robert Schumann (1810–1856)*

#### **Ich grolle nicht**

*Chris Thile (b. 1981)*

#### **The Only Interesting Thing...**

*Andrew Norman (b. 1979)*

#### **Don't Even Listen**

*Charles Ives (1874–1954)*

#### **Tom Sails Away**

*Jerome Kern (1885–1945)*

#### **The Folks Who Live on the Hill**

Mr. Kahane

## INTERMISSION

### III. Songs

*Composed by Gabriel Kahane. Selections will be announced from the stage by the artists.*

Mr. Kahane, yMusic, Mr. Foubert, and Mr. Johnson

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Media partnership is provided by WDET 101.9 FM.

The Steinway piano used in this evening's performance is made possible by the Steinway Piano Gallery of Detroit.

Mr. Kahane and yMusic appear by arrangement with First Chair Promotion, New York, NY.



- The first piece of music ever performed by yMusic was Gabriel Kahane's *For the Union Dead*.
- Gabriel Kahane's father, pianist Jeffrey Kahane, appeared under UMS auspices during the 2010-2011 season with the Takács Quartet.
- Gabriel Kahane gained early recognition for his song cycle *Craigslitlieder*, which uses postings from Craigslist as song text. Vocalist Audra McDonald performed selections from *Craigslitlieder* on her November 2011 UMS concert at Hill Auditorium.
- yMusic violist Nadia Sirota's sibling is Jonah Sirota, violist of the Chiara Quartet, who appeared under UMS auspices this past October.
- yMusic and Gabriel Kahane are classically trained musicians from conservatory backgrounds with equal influences from independent rock and popular music worlds.

## ARTISTS

**GABRIEL KAHANE** is a songwriter, singer, pianist, composer, devoted amateur cook, guitarist, and occasional banjo player. This year, he made his recital debut at Carnegie's Zankel Hall in a program devoted to his music. As a songwriter, he has released two albums, most recently the critically acclaimed *Where are the Arms*, hailed by *The New York Times* for its "extravagant poise and emotional intelligence".

As a composer of concert works, Mr. Kahane has been commissioned by Carnegie Hall, the Los Angeles Philharmonic, American Composers Orchestra, Kronos Quartet, The Caramoor Festival, and Orpheus Chamber Orchestra, with whom he tours this coming spring performing a new song cycle about the WPA. Other appearances this season include performances of his orchestral song cycle *Crane Palimpsest* with the Alabama and Waterloo-Cedar Falls

symphonies, a recital with Timo Andres at the Library of Congress, and this week's two-night stand at UMS with the new music ensemble yMusic.

Equally at home in divergent musical realms, Mr. Kahane has performed or recorded with artists ranging from Sufjan Stevens, Rufus Wainwright, Chris Thile, and Brad Mehldau to Jeremy Denk, Alisa Weilerstein, and composer/conductor John Adams.

The original cast recording of his musical, *February House*, which received its world premiere production at New York's Public Theater in May 2012, has just been released on the StorySound label.

A fellow of both the MacDowell Colony and Yaddo, Mr. Kahane makes his home in the historic Ditmas Park district of Brooklyn, New York, where he can often be found braising unctuous cuts of meat or stumbling through transcriptions of Mahler symphonies on his century-old piano.



UMS WOULD LIKE TO THANK

## ANNE AND PAUL GLENDON

FOR THEIR SUPPORT OF TONIGHT'S PERFORMANCE OF  
*FROM CASS CORRIDOR TO THE WORLD.*

can't

**H**ailed by NPR's Fred Child as "one of the groups that has really helped to shape the future of classical music," **yMUSIC** is a sextet of young performers equally comfortable in the overlapping classical and pop music worlds. The "six hip virtuosi" (*Time Out New York*) play a unique combination of instruments: string trio, flute, clarinet, and trumpet. This exciting orchestration has inspired an expanding repertoire of works by some of today's most important artists. Indie rock luminaries Annie Clark (St. Vincent), Shara Worden (*My Brightest Diamond*), and Ryan Lott (Son Lux) have crafted instrumental works specifically for the ensemble. On yMusic's debut album, *Beautiful Mechanical* (New Amsterdam), the group pairs these works with pieces by emerging composers Judd Greenstein, Sarah Kirkland Snider, and Gabriel Kahane, a result that was named *Time Out New York's* "#1 Classical Record of 2011."


In addition to performing its own repertoire, yMusic serves as a ready-made collaborative unit for bands and songwriters. In the 2012-2013 season, yMusic launches new projects with Dirty Projectors, Gabriel Kahane, and Richard Reed Parry of Arcade

Fire. Past collaborations have included work with The National, St. Vincent, My Brightest Diamond, Aaron and Bryce Dessner, Ra Ra Riot, and Justin Vernon of Bon Iver. These affiliations have brought yMusic to prominent stages around the world including Amsterdam's Muziekgebouw, New York's Beacon Theater, and the Krannert Center in Urbana-Champaign. yMusic can be heard on Dirty Projectors' *Swing Lo Magellan*, Son Lux's *We Are Rising*, My Brightest Diamond's *All Things Will Unwind*, and a forthcoming record of compositions by Richard Reed Parry.

yMusic was created in 2008 to bring a classical chamber music aesthetic to venues outside the traditional concert hall. Its members have individually toured and recorded with artists such as Bon Iver, Bjork, Peter Gabriel, Antony and the Johnsons, Ryuichi Sakamoto, The National, Rufus Wainwright, Grizzly Bear, Meredith Monk, Yo-Yo Ma, The New York Philharmonic, David Byrne, and Sufjan Stevens.

*UMS welcomes Gabriel Kahane and yMusic, who make their UMS debuts this week.*





UMS PRESENTS

# FROM CASS CORRIDOR TO THE WORLD: A TRIBUTE TO DETROIT'S MUSICAL GOLDEN AGE

Featuring the  
**D-3 Trio**

Gerri Allen, *Music Director and Piano\**  
Robert Hurst, *Bass\**  
Karriem Riggins, *Drums*

*with special guests*

Marcus Belgrave, *Trumpet*  
George Shirley, *Tenor\**  
James Carter, *Woodwinds*  
Ali Jackson, *Drums*  
Dwight Andrews, *Woodwinds*  
Ralph Jones, *Woodwinds*  
Ralphe Armstrong, *Bass*  
David McMurray, *Saxophones*

Perry Hughes, *Guitar*  
A. Spencer Barefield, *Guitar*  
Marion Hayden, *Bass\**  
Rayse Biggs, *Trumpet*  
Vincent Bowens, *Saxophones  
and Flute*  
Vincent Chandler, *Trombone*  
Gayelynn McKinney, *Drums*

Joan Belgrave, *Vocals*  
Shahida Nurullah, *Vocals*  
Naima Shamborguer, *Vocals*  
Ursula Walker, *Vocals*  
Patrice "Kafi" Williams, *Harp*  
Gerard Gibbs, *Organ*  
Invincible, *Emcee*  
Stephen Grady, *Saxophone\**

*with the*

**University of Michigan MLK  
Day Choir\***  
*Eugene Rogers, Conductor\**

**Joe Billingslea's Contours  
The Original Vandellas  
and the**

**Motown Legends Gospel  
Choir**  
*Al Chisholm, Director*

\*denotes U-M School of Music, Theatre & Dance faculty, student, or ensemble

Monday Evening, January 21, 2013 at 7:30  
Hill Auditorium • Ann Arbor

**33rd Performance of the 134th Annual Season  
19th Annual Jazz Series**

Photo: Hanging Gardens Project, Cass Corridor, Detroit, Michigan.

## PROGRAM

### Welcome: Dr. King's "On the Importance of Jazz"

Professor George Shirley

### Tribute to Dr. Martin Luther King, Jr.

*Traditional*

#### Lift Every Voice and Sing!

Professor Shirley, D-3 Trio

U-M MLK Day Choir, Dr. Rogers, *Conductor*

*Mary Lou Williams*

#### I Have a Dream

Professor Shirley, Mr. Grady (solo in tribute to Professor Donald Walden), D-3 Trio

U-M MLK Day Choir, Dr. Rogers, *Conductor*

*Herbie Hancock*

#### I Have a Dream

Ms. Nurullah, Ms. Shamborguer, Ms. Walker, Ms. Belgrave, D-3 Trio

### Eastern Sounds: Celebration of Yusef Lateef

*Spiritual*

#### No Weary Yet

*Yusef Lateef*

#### You Got That Right

Mr. Carter, Mr. Andrews, Mr. Jones

### Modern Songs of Freedom

Ms. Nurullah, Ms. Shamborguer, D-3 Trio

### A Love Supreme: Tribute to Roy Brooks and Elvin Jones

*Roy Brooks*

#### Smart Set

Ms. Belgrave, Mr. Bowens, Mr. Biggs, D-3 Trio

#### Drum Duo

Mr. Riggins and Mr. Jackson

Mr. Carter, Mr. McMurray, D-3 Trio

### The Artist: Celebration of Gerald Wilson

*Gerald Wilson*

#### Nancy Jo

Mr. Belgrave, D-3 Trio

### Our Mentor: Celebration of Marcus Belgrave

*Marcus Belgrave*

#### Space Odyssey

Mr. Belgrave, D-3 Trio

### Presentation of King—Chávez—Parks Visiting Professor Award

Dr. Lester P. Monts,

*University of Michigan Senior Vice Provost for Academic Affairs*

## INTERMISSION

### **Generations: Celebration of Curtis Fuller and Harold McKinney**

*Harold McKinney*

#### **Juba**

Marion Hayden Quintet (featuring Ms. McKinney), Ms. Allen

*Curtis Fuller*

#### **Kachin**

Mr. Chandler, D-3 Trio

### **Finding the Right Notes: Celebration of Ron Carter**

Mr. Armstrong, Ms. Hayden, Mr. Hurst

### **Translinear Light: Tribute to Alice Coltrane and Dorothy Ashby**

Ms. Williams

### **Blue Notes: Celebration of Kenny Burrell**

*Harold Arlen*

#### **Last Night When We Were Young**

Mr. Barefield, D-3 Trio

*Kenny Burrell*

#### **Chitlins Con Carne**

Mr. Hughes, D-3 Trio

### **Innervations: Celebration of Stevie Wonder**

Ms. Walker, Mr. Hughes, D-3 Trio

### **Hallelujah! Celebration of Reverend C.L. and Aretha Franklin**

Mr. Gibbs and Mr. Carter

Motown Legends Gospel Choir, Mr. Ward, Mr. Hurst, Mr. Riggins

### **Motortown Revue**

The Original Vandellas, Joe Billingslea's Contours, D-3 Trio

### **"We say, 'The D:'" Tribute to James Yancey, a.k.a. J Dilla**

Invincible, Mr. Riggins, Mr. McMurray

### **Finale: Cass Corridor to the World**

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Tonight's concert is a co-presentation with the University of Michigan Office of Academic Multicultural Initiatives. Tonight's performance is supported by Anne and Paul Glendon.

Funded in part by a grant from the Community Foundation for Southeast Michigan.

Media partnership is provided by WEMU 89.1 FM, *Metro Times*, Ann Arbor's 107one, and WDET 101.9 FM.

Special thanks to music director Geri Allen for her vision, pride, and dedication to tonight's concert program.

Special thanks to the U-M School of Music, Theatre & Dance for their support of tonight's concert.

Special thanks to Mark Stryker and Mark Clague for their participation in events surrounding tonight's concert.

Special thanks to the Carr Center, Detroit, for providing rehearsal space for tonight's concert.

The Steinway piano used in this evening's performance is made possible by William and Mary Palmer.

Ms. Allen appears by arrangement with Ross Clayton Productions.

Mr. Riggins appears by arrangement with The JAE.B Group, Los Angeles, CA.

Mr. Carter and Mr. Gibbs appear by arrangement with American International Artists, Inc.

Mr. Jackson appears by arrangement with Robert Fleischmann Management.

Invincible appears by arrangement with EMERGENCE Media.



## FROM CASS CORRIDOR TO THE WORLD

It is indeed a great honor to collaborate with UMS and the University of Michigan in celebrating Dr. Martin Luther King Jr.

Dr. King's words have inspired tonight's music, and tonight we simultaneously acknowledge the innovative musical legacy of Detroit. *From Cass Corridor to the World* is a celebration of Detroit's internationally recognized gift to the world: great music.

Detroit's music community has a history of mentorship and collaboration across genre. Jazz, gospel, Motown, and classical musicians co-existed by intention. As a result of an exceptional Detroit Public School (DPS) music education and a rich and diverse world-class musical environment, many talented young Detroit music students were well prepared to make history upon their graduation from high school.

In remembrance of Dr. King's triumphant strides toward an equally superior education for all students, we pause to salute the music teachers of the DPS and the great Detroit community of master musicians who have generously shared their knowledge and passion for music with Detroit's youth from generation to generation.

Thank you to all the wonderful musicians from Detroit and to the faculty and students at the University of Michigan School of Music, Theatre & Dance, all of whom have worked so passionately to present tonight's performance.

Thank you for joining us for tonight's musical journey.

From Cass Corridor to the world,  
— Geri Allen, *Musical Director*

### TRIBUTE ARTISTS

*(Detroit artists celebrated throughout tonight's program, listed alphabetically)*

Harpist **DOROTHY ASHBY** was born in 1932 in Detroit. She attended Cass Technical High School and studied piano and music education at Wayne State University. After graduation, she began playing the piano in the jazz scene in Detroit; however, by 1952, the harp had become her main instrument. She recorded with Ed Thigpen and Frank Wess in the late 1950s and early '60s. Ashby's trio (including her husband, John Ashby) regularly toured the country, recording for several record labels. Extending her range of interests and talents, Ashby also worked with her husband on a Detroit-based theater

company, the Ashby Players, for which Dorothy often wrote the scores. In the late 1960s, the Ashbys settled in California where Dorothy began to record as a harpist through the help of Bill Withers. Ashby passed away in April 1986. Her recordings have proven influential in various different genres.

Drummer **ROY BROOKS** was born March 9, 1938 in Detroit and attended the Detroit Institute of Technology before dropping out to tour with Yusef Lateef. After time with Yusef Lateef, Brooks played with Beans Bowles and with the Four Tops in Las Vegas. From 1959 to 1964, he played with Horace Silver on the album *Song for My Father*; in 1963 he released his first album. Throughout the 1960s and early '70s,



he freelanced in New York City, playing with Yusef Lateef again, Dexter Gordon, and Charles Mingus. In 1970 he joined Max Roach's ensemble M'Boom, and, in 1972, put together the ensemble The Artistic Truth. In 1975, he returned to Detroit. In the 1980s, he gigged regularly in Detroit with Kenny Cox, Harold McKinney, and Wendell Harrison. Along with these Detroit musicians, he co-founded M.U.S.I.C. (Musicians United to Save Indigenous Culture). Brooks passed away in 2005.

Guitarist **KENNY BURRELL**, born on July 31, 1931 in Detroit, counts among his friends and band mates Tommy Flanagan, Pepper Adams, Yusef Lateef, Elvin Jones, and others. In 1951, Mr. Burrell made his recording debut on a combo session that featured Dizzy Gillespie, John Coltrane, Milt Jackson, and Percy Heath. Upon graduating from Wayne State University in 1955, he toured briefly with the Oscar Peterson Trio. In 1956, Mr. Burrell and Flanagan moved to New York City, performing with Tony Bennett, Lena Horne, and recording with musicians including John Coltrane and Kenny Dorham. He made his recorded debut in the 1956 Blue Note session *Introducing Kenny Burrell*. Beginning in the late-1950s, he recorded *The Cats*, *Midnight Blue* (featuring Stanley Turrentine), and *Guitar Forms* (with arrangements by Gil Evans). Mr. Burrell continues performing, recording, and teaching. He is the founder and director of the Jazz Studies Program at UCLA and President Emeritus of the Jazz Heritage Foundation.

Bassist and cellist **RON CARTER** was born in May 1937 in Ferndale, MI, and then moved with his family to Detroit, attending Cass Technical High School. He has recorded with musicians

including Tommy Flanagan, B.B. King, Bobby Timmons, Joe Henderson, and Miles Davis. In 1959, he graduated from the Eastman School of Music and received a MM degree in 1961 from the Manhattan School of Music. In the early 1960s, he performed with Jaki Byard and Eric Dolphy. In 1993, Mr. Carter received a Grammy Award for "Best Jazz Instrumental Group" for the Miles Davis Tribute Band and received a second Grammy Award in 1998. Mr. Carter is the recipient of two honorary doctorates – from the New England Conservatory of Music and the Manhattan School of Music – and was the 2002 recipient of the Hutchinson Award from the Eastman School at the University of Rochester. After 18 years on the faculty of The City College of New York, he is now Distinguished Professor Emeritus although, as a performer, he remains as active as ever. Mr. Carter's authorized biography, *Ron Carter: Finding the Right Notes* by Dan Ouellette, was published by ArtistShare in 2008.

Harpist and pianist **ALICE COLTRANE** was born and raised in Detroit and began studying piano at the age of seven. She graduated from high school with a scholarship to the Detroit Institute of Technology and began playing throughout the city in music halls, choirs, and churches for weddings, funerals, and religious programs. After moving to New York City in the early 1960s, Alice met and married saxophonist John Coltrane. For more than five decades, the Coltrane name remains at the forefront of modern music. The musical offerings cover an eclectic variety of artistic expressions recorded on ABC Impulse, Warner Brothers, and Impulse-Universal. The innovative, futuristic sounds of the Coltrane musical heritage have resounded in the hearts of people

around the world, creating a legacy that will not soon be forgotten. The vision Alice and John shared became a bright effulgence of a universal sound, bringing clarity, understanding, and appreciation to music.

**ARETHA FRANKLIN** is one of the giants of soul music, and indeed of American pop as a whole. More than any other performer, she epitomized soul at its most gospel-charged. Her astonishing run of late-1960s hits with Atlantic Records including “Respect,” “I Never Loved a Man,” “Chain of Fools,” “Baby I Love You,” “I Say a Little Prayer,” “Think,” and “The House That Jack Built”—earned her the title Lady Soul, which she has worn uncontested ever since. Ms. Franklin’s roots in gospel run extremely deep. With her sisters Carolyn and Erma (both of whom would also have recording careers), she sang at the Detroit church of her father, **REVEREND C.L. FRANKLIN**, while growing up in the 1950s. In fact, she made her first recordings as a gospel artist at the age of 14. It has also been reported that Motown was interested in signing Aretha back in the days when it was a tiny start-up. In the late ’60s, Ms. Franklin became one of the biggest international recording stars in all of pop. Many also saw her as a symbol of Black America itself, reflecting the increased confidence and pride of African Americans in the decade of the civil rights movements and other triumphs for the African-American community.

Trombonist **CURTIS FULLER** was born in Detroit in 1934. He came to music late, playing the baritone horn in high school and switching to the trombone at age 16. Detroit, at the time, was the breeding ground for an astonishing pool of fresh, highly individual talent. Milt

Jackson and Hank Jones had already gone to New York and made their names. But coming of age in Detroit in the early 1950s were Mr. Fuller, Donald Byrd, Elvin and Thad Jones, Paul Chambers, Louis Hayes, Kenny Burrell, Barry Harris, Pepper Adams, Yusef Lateef, Sonny Red, Hugh Lawson, Doug Watkins, and Tommy Flanagan, who would make the mid-decade migration to New York and eventually international recognition. In 1953, Mr. Fuller left the local scene to serve his two-year stint in the army, where he met and played with Cannonball Adderley and Junior Mance. When he returned home, he began working with Yusef Lateef’s quintet. The Lateef quintet came to New York in April 1957 to record two albums for Savoy and a third produced by Dizzy Gillespie for Verve. Mr. Fuller is a relaxed professional who lifts every situation with his incredible sense of humor and a natural sparkle.

Drummer **ELVIN JONES** was born in September 1927 in Pontiac, MI, later moving with his family to Detroit. He began his professional career as a drummer in Detroit’s Grand River Street Club. He played in a house band led by Billy Mitchell, and in 1955, moved to New York City to play with Charles Mingus, Bud Powell, and Miles Davis. From 1960 to 1966, he was a member of the John Coltrane Quartet. Following his work with Coltrane, Jones led several small groups, some under the name The Elvin Jones Jazz Machine. His free-flowing style was a major influence on many leading drummers, including Christian Vander, Mitch Mitchell, and Ginger Baker. He produced many albums, including his first, *Together!*, featuring Philly Joe Jones, Hank Mobley, Paul Chambers, and others. Jones passed away in May 2004. He left much to his



legacy, however, including the title of “the world’s greatest rhythmic drummer” by *Life* magazine.

Saxophonist and flutist **YUSEF LATEEF** was born in October 1920 in Chattanooga, TN, and moved to Detroit in 1925. He is a Grammy Award-winning composer, performer, recording artist, author, visual artist, educator, and philosopher. Still very much active as a touring and recording artist, Yusef Lateef has incorporated the sounds of many countries into his own music. As a composer, Yusef Lateef has compiled a catalogue of works not only for the quartets and quintets he has led, but for symphony and chamber orchestras, choruses, and solo pianists. Yusef Lateef studied at Wayne State University before receiving his PhD in Education at the University of Massachusetts. In addition, he has published two novellas, two collections of short stories, and an autobiography. Yusef Lateef first began recording in 1956 for Savoy Records, and has since made more than 100 recordings. He has toured and recorded with the ensembles of Charles Mingus, Cannonball Adderley, Miles Davis, and Babatunde Olatunji. Through his publishing company, Fana Music, Yusef Lateef has published numerous scores for chamber ensemble, stage band, and symphony orchestra.

**HAROLD MCKINNEY** was a pianist, composer, and brilliant baritone singer. He was a graduate of Morehouse College in Atlanta and honed his jazz skills in the Detroit community. Mr. McKinney was part of a musical family including siblings Ray, a bassist, Carol, a saxophonist, and Kiane, a professional trombonist.

American trumpeter, composer, arranger, conductor, and educator

**GERALD WILSON** was born in September 1918 in Shelby, MS, and graduated from Cass Technical High School in Detroit. Mr. Wilson joined the Jimmie Lunceford Orchestra in 1939, contributing multiple numbers to the band’s book. Mr. Wilson has written arrangements for Sarah Vaughan, Ray Charles, Dizzy Gillespie, Ella Fitzgerald, Billie Holiday, Dinah Washington, and Nancy Wilson. In 1960, he formed a regular ensemble, recording for the Pacific Jazz label. Musicians in the band included Snooky Young, Richard Holmes, Bobby Hutcherson, Mel Lewis, and Mel Lee. Mr. Wilson is a retired faculty member at UCLA and was a recipient of that institution’s “Teacher of the Year.”

**STEVIE WONDER** was born in May 1950 in Saginaw, MI. He began to learn the piano at the age of seven and had also mastered drums and harmonica by the age of nine. After his family moved to Detroit in 1954, he joined a church choir; the gospel influence on his music was balanced by the R&B of Ray Charles and Sam Cooke being played on the radio. In 1961, an audition was arranged at Motown records. Berry Gordy immediately signed Mr. Wonder to the label, renaming him Little Stevie Wonder (the “Little” was dropped in 1964). In 1963, the release of the ebullient live recording *Fingertips (Part 2)* established his commercial success. In 1965, Mr. Wonder emerged with a sound that was much closer to the Motown mainstream, scoring a worldwide hit with the dance-orientated “Uptight (Everything’s Alright).” This began a run of US Top 40 hits that continued unbroken (apart from seasonal Christmas releases) for over six years. His contribution to worldwide social and political change is just as impressive, with Mr. Wonder championing the effort to make Martin

Luther King, Jr.'s birthday a national holiday.

**JAMES YANCEY, A.K.A. J DILLA**, was born on February 7, 1974 in Detroit. An American record producer, he emerged from the Detroit hip-hop scene in the mid-1990s. J Dilla produced critically acclaimed albums and tracks for A Tribe Called Quest, De La Soul, Busta Rhymes, Common, The Pharcyde, and Erykah Badu. He was a member of Detroit's Slum Village and produced their acclaimed debut album, *Fan-Tas-Tic (Vol. 1)*, and their follow-up *Fantastic, Vol. 2*. In the early 2000s he released *Welcome 2 Detroit* followed by an album with Madlib on Stones Throw Records. The two artists continued to collaborate and J Dilla relocated from Detroit to Los Angeles. In February 2006, three days after his 32nd birthday and the release of his seminal album *Donuts*, he passed away from complications related to a rare blood disease. J Dilla continues to be remembered as one of the most important figures of the hip-hop generation.

## ARTISTS

**G**ERI ALLEN (*music director, piano*), born June 12, 1957 in Pontiac, Michigan and raised in Detroit, is an internationally known composer and pianist. Since 1982, she has recorded, performed, or collaborated with artists as diverse as Ravi Coltrane, Dianne Reeves, Liz Wright, Simone,



Howard University's Afro Blue, Marcus Belgrave, Mary Wilson, the Supremes, and others. Ms. Allen has released a number of recordings that include: *The Nurturer*, *The Gathering*, *The Life of a Song*, and, most recently, *Timeless Portraits and Dreams*.

In 2008, Ms. Allen was invited by Ms. Jessye Norman to participate in Honor, A Celebration of the Legacy of African Music,

held at Carnegie Hall. She received the "Lady of Soul" Award in Jazz, the Danish Jazzpar Prize, and Howard University honored her with its Benny Golson Award. Ms. Allen is a 2008-09 Guggenheim Fellow for Musical Composition. A graduate of Cass Technical High School, she also studied at Howard University. Ms. Allen holds a master's degree in ethnomusicology from The University of Pittsburgh.

Ms. Allen has collaborated on works with the Classic Ellington, Americana recordings, Sir Simon Rattle, conductor; *Miles: Cool and Collected*; and *The Mary Lou Williams Collective* of which she is the musical director. Ms. Allen also contributed the original musical score to the filmed documentary *Beah: A Black Woman Speaks* which won a Peabody Award. Most recently, Ms. Allen collaborated with Trio 3, which includes Oliver Lake, Andrew Cyrille, and Reggie Workman, producing *At This Time*, released by Intakt Records.

Ms. Allen's work as a composer has been honored by performing rights organization SESAC, and her ability has won her commissions from Jazz at Lincoln Center, Music Theatre Group, American Music Theatre Festival, Stanford University, and, most recently, from The Walt Whitman Arts Center and Meet the Composer.

Ms. Allen serves on the faculty at the U-M School of Music, Theatre & Dance.

**M**ARCUS BELGRAVE (*trumpet*) is Detroit's internationally recognized jazz trumpet great. He came to prominence in the late 1950s, touring and recording with the late great Ray Charles' Orchestra. He was also mentored by Clifford Brown, and Clifford's early influence on the young Mr. Belgrave can still be heard in his tone.

Mr. Belgrave spent the early 1960s spearheading the modern jazz movement in New York, working and recording in the



bands of Charles Mingus, Eric Dolphy, and Max Roach. He moved to Detroit in the early 1960s to join Motown records as staff trumpeter. Mr. Belgrave was recently awarded the official Jazz Master Laureate for the City of Detroit, as well as the 2009



Kresge Eminent Artist award for his 46 years of service to the young musicians of Detroit.

His performances encompass the history of jazz musical styles from early New Orleans, to swing, bebop, and on to the latest contemporary sounds. Mr. Belgrave continues to tour and record in the world's major jazz centers. He was a featured soloist as part of the Detroit Jazz Master's concerts with the Jazz at Lincoln Center Orchestra at Frederick Rose Hall in New York.

Always the teacher, Mr. Belgrave continues to mentor the next generation of jazz musicians. His protégés include the who's who of young jazz musicians: violinist Regina Carter, bassist Robert Hurst, saxophonist Kenny Garrett, pianist Geri Allen, saxophonist James Carter, guitarist Ray Parker Jr., drummer Ali Jackson, and many more of Detroit's finest artists.

**ROBERT HURST** (bass) is a native Detroit and a well-praised composer, bassist, educator, recording artist, and business man. Mr. Hurst burst into national repute as a teenager in the late 1970s. He was only 15 when he started playing gigs around Detroit with his mentor, trumpeter Marcus Belgrave. He recorded with Out of the Blue in 1985 and worked with



Wynton Marsalis from 1986 to 1991. He then switched to Branford Marsalis, joining his band on the *Tonight Show with Jay Leno*. For more than eight years, Mr. Hurst performed, directed, composed, and arranged music for the television program and has scored original music for three films.

Mr. Hurst has toured for great length and been awarded Grammy Award recordings featuring: Charles Lloyd, Dave Brubeck, Harry Connick, Jr., Sting, Carl Allen, and Diana Krall. In 1993, he released his first album as a leader to critical acclaim, and has gone on to establish his own recording company, Bebob Music Inc. After decades based in Los Angeles, he has returned to Metro Detroit.

Over the years, Mr. Hurst has won four Emmy Awards, five Grammy

Awards, performed on several RIAA-Gold recordings, and has received top 10 and five-star recognitions around the globe. Mr. Hurst has scored original music for films including: *The Wood* (MTV/ Paramount Productions), *Brown Sugar* (Fox Films); and has performed music for: *Ocean's Eleven*, *Ocean's Twelve*, *Ocean's Thirteen*, and *Good Night, and Good Luck*, the soundtrack featuring Dianne Reeves. His recordings with Kenny Garrett and Diana Krall were each nominated for 2007 Grammy Awards.

Mr. Hurst has been involved with the education of jazz and jazz history from a very young age. He has taught master classes at the Thelonious Monk Institute of Music at the University of Southern California as well as at other institutions. Mr. Hurst now serves as associate professor at the University of Michigan School of Music, Theatre & Dance and on the Board of Directors for the John Coltrane Foundation.

**BORNIEM RIGGINS** (drums) first began his musical journey when he joined his father Emmanuel, a Motown Records session musician who performed with Grant Green, in the studio to play with instruments. He is best known as a jazz drummer and hip-hop producer for artists including Common, Slum Village, Talib Kweli, and The Roots.

Mr. Riggins studied music in high school in Southfield, Michigan and at Cass Tech in Detroit before moving to New York City in 1994. He played drums in Betty Carter's band *Jazz Ahead*. Mr. Riggins went on to perform



with and appear on recordings with jazz greats including Hank Jones, Donald Byrd, Cedar Walton, Bobby Hutcherson, Kenny Burrell, Benny Green, Mulgrew Miller, Ron Carter, Gary Bartz, and Diana Krall. He collaborated with Paul McCartney in concert and on *Kisses on the Bottom*, McCartney's latest studio release.

Mr. Riggins has made major accomplishments within the hip-hop world as a musician and producer. He produced album tracks for Common, Slum Village,



umslobbly

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Download a free QR code reader app on your smart phone, point the camera at the code, and scan to see multimedia content.

The Roots, and Erykah Badu. He toured with Common and produced his *Play Your Cards Right* for Paramount Picture's feature film *Smoking Aces*. He helped Kanye West demo theme songs for *Mission Impossible III* featuring Twista and Keyshia Cole. Mr. Riggins also proudly finished and produced J Dilla's last project, *The Shining*. More recently, Mr. Riggins has played drums and collaborated with Madlib for his *High Jazz* album. Mr. Riggins' solo recording *Alone Together* (released this past fall on Stones Throw Records) plants him firmly as a hip-hop producer.

**G**EORGE SHIRLEY (tenor) is in demand nationally and internationally as a performer, teacher, and lecturer. He has won international acclaim for his performances in the world's great opera houses, including the Metropolitan Opera (New York), Royal Opera (Covent Garden, London), Deutsche Oper (Berlin), Teatro Colón (Buenos Aires), Netherlands Opera (Amsterdam), L'Opéra de Monte Carlo, New York City Opera, Scottish Opera (Glasgow), Chicago Lyric Opera, San Francisco Opera, Washington Opera (Kennedy Center), Michigan Opera Theater, Glyndebourne Festival, and Santa Fe Opera. He has recorded for RCA, Columbia, Decca, Angel, Vanguard, CRI, and Philips, and received a Grammy Award in 1968 for his role (Ferrando) in the RCA recording of Mozart's *Così fan tutte*.



In addition to oratorio and concert literature, Mr. Shirley has, in a career that spans 49 years, performed in more than 80 operatic roles in major opera houses around the globe with many of the world's

most renowned conductors, including Solti, Klemperer, Stravinsky, Ormandy, von Karajan, Colin Davis, Boehm, Ozawa, Haitink, Boult, Leinsdorf, Boulez, DePriest, Krips, Cleva, Dorati, Pritchard, Bernstein, and Maazel.

Professor Shirley was the first African American to be appointed to a high school teaching post in music in Detroit, the first African-American member of the US Army Chorus in Washington, DC, and the first African-American tenor and second African-American male to sing leading roles with the Metropolitan Opera, where he remained for 11 years.

Mr. Shirley has served on three occasions as a master teacher in the National Association of Teachers of Singing Intern Program for Young NATS Teachers. He was also a member of the faculty of the Aspen Music Festival and School for 10 years.

**B**orn in 1969 and raised in Detroit, **JAMES CARTER** (woodwinds) grew up surrounded by music, soaking up everything from funk and fusion to rock, soul, and various strains of acoustic jazz. It was the late trumpeter Lester Bowie who first brought Mr. Carter to New York, inviting him to perform with his New York Organ Combo. The Bowie connection led to Mr. Carter's debut recording, 1993's *JC on the Set*, a quartet tour de force that announced the arrival of a new talent equally expressive on alto, tenor, baritone, and soprano saxophones.

In 2000, he released two albums simultaneously that seemed to proclaim everything fair game: *Chasin' the Gypsy*, inspired by the timeless collaboration between Django Reinhardt and Stephane Grappelli, and the groove-laden *Layin' in the Cut*, which combines harmolodic freedom with deep funk. He explored the music of alt-



rock band Pavement (on 2005's *Gold Sounds*), and paid loving tribute to Billie Holiday (on 2003's *Gardenias for Lady Day*).

Mr. Carter has reinvented the organ combo with 2005's *Out of Nowhere*, in 2009 with John Medeski on *Heaven and Earth*, and in 2011 with *At the Crossroads*. Featuring the lithe and muscular keyboard work of Detroit's B3 star Gerard Gibbs and the propulsive drum support of Leonard King Jr., *At the Crossroads* marks the 10th anniversary of the multigenerational James Carter Organ Trio. A sensational follow-up to the saxophonist's Emarcy release *Caribbean Rhapsody*, Mr. Carter's 15th album documents his trio's combustible chemistry, with a Detroit-centric cast of special guests.

**DWIGHT ANDREWS** (woodwinds), a native of Detroit, Michigan, is an associate professor of music theory and African American music at Emory University and senior minister of First Congregational United Church of Christ in Atlanta. He received his bachelor's and master's degrees in music from the University of Michigan. He continued his studies at Yale University, receiving a master of divinity degree and a PhD in music theory. Dr. Andrews served as music director for the Broadway productions of August Wilson's *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *Fences*, *The Piano Lesson*, and *Seven Guitars*. Dr. Andrews' film credits include PBS Hollywood's *The Old Settler*, directed by Debbie Allen, and Louis Massiah's documentary films, *W.E.B. DuBois: A Biography in Four Voices*. In addition, he has served as a multi-instrumentalist sideman on over 25 jazz and new music albums with various artists including Anthony Braxton, Anthony Davis, James Newton, and Jay Hoggard. Dr. Andrews is the recipient of numerous awards, including a 2005 Lexus "Leader of the Arts" Award, a Mellon Fellowship, and Emory University's "Distinguished Teacher" Award.

**A. SPENCER BAREFIELD** (guitar), a native Detroiter, has received grants for compositions from ArtServe Michigan-MCACA, Meet-the-Composer/NEA Commission USA, Lila Wallace/Reader's Digest, National Endowment for the Arts, Michigan Council for Arts, and Arts Midwest. He has toured and recorded in the US, Canada, and Europe, and performed extensively as a leader and soloist with Lester Bowie, Roscoe Mitchell, Oliver Lake, Andrew Cyrille, and

Richard Davis. Mr. Barefield's recordings *Live Detroit* and *Xenogenesis 2000* (CAC label), and his Sound Aspects (Germany) releases, *After the End* and *Live at Leverkusen*, have received rave international reviews and honors, including "Best New Release" in Cadence Critics' Poll, *Jazz Times*, and *Metro Times* Music Awards. He is artistic and executive director of the Creative Arts Collective (CAC), whose concerts at the Detroit Institute of Arts and elsewhere earned CAC the Michigan's Governor's Arts Award for excellence and international recognition for its innovative presentations. Over 100 of CAC's concerts have been broadcast on National Public Radio. Mr. Barefield has taught guitar and improvisation at the U-M School of Music, Theatre & Dance and at other institutions.

Born and raised in Detroit, Michigan, vocalist, producer, songwriter **JOAN BELGRAVE** (vocals) has a versatility that allows her to perform as a vocalist in genres of music from jazz, blues, and gospel to soul. Ms. Belgrave arrived in Los Angeles from Michigan in the late 1970s, performing primarily as a vocalist. A powerful voice and jazzy/blues style, her 2005 release, *Variations*, embodies all of this and more. Ms. Belgrave is a touring vocalist with Marcus Belgrave, Louis Armstrong, and the Ray Charles Tribute Jazz Ensembles. She also tours with the fourth generation New Orleans Charlie Gabriel's Traditional Jazz Ensemble. She has performed at Detroit's Baker's Keyboard Lounge, CliffBells, and performances at Detroit's Player's Playhouse Theatre, Chicago's Andy's Jazz Club, the Toronto Jazz Festival, Detroit Jazz Festival, Huntsville, Ontario Jazz Festival, and Kerrytown Concert House.

**RAYSE BIGGS** (trumpet) was born in Detroit and was educated in the Detroit Public School system, attending Chadsey High School. He majored in music at Oakland University. Mr. Biggs' gift of music was recognized in his teens. He played the trumpet for performers including The Temptations, Martha Reeves and the Vandella's, and Smokey Robinson. His skills as an exceptional trumpeter are continuously being recognized. Mr. Biggs is a member of the Detroit Federation of Musicians and was recently honored for his 30 years of membership. During his musical development, Mr. Biggs grew into a proficient composer and arranger. Though his musical schedule is full, he still makes time to serve as

a mentor to many while dedicating himself to his family of one son and two daughters.

Detroit **VINCENT CHANDLER** (trombone) attended University of Michigan and USC (The Thelonius Monk Institute of Jazz) where he studied music education and jazz studies. His classical teachers were Joseph Skrynski and Dennis Smith; his jazz teacher was primarily Donald Walden along with indirect lessons from artists including Ken Cox, Harold McKinney, Rodney Whitaker, James Carter, and Teddy Harris. His first professional experience was with Chicago Pete and The Detroiters, James Chaney and other blues artists, which led to gigs with all of the Detroit Allstars. Outside of Detroit he has played with The Gerald Wilson Big Band, Jazz at Lincoln Center Orchestra, Jimmy Heath, John Faddis, Joe Henderson, Stefon Harris, and Clarke Terry. Mr. Chandler is now the leader of Urban Transport, one of the most exciting young groups to come out of Detroit.

**GERARD GIBBS** (organ) was born on November 16, 1967 and raised in Detroit. He has been a lover of jazz ever since his father introduced him at the age of three to the music of the late jazz organist, Richard "Groove" Holmes. He began his musical training in classical piano at the age of nine. Throughout his life, Mr. Gibbs worked with and was influenced by many prominent musicians of the day, including jazz organists Jimmy Smith, Joey DeFrancesco, Jimmy McGriff, Jack McDuff, Charles Earland, and Dr. Lonnie Smith. Currently, Mr. Gibbs performs nationally and internationally with saxophonist James Carter and works as a musical director for saxophonist Ronnie Laws. In August 2001, Mr. Gibbs released his debut entitled, *To Be Or Not To B-3*. Retiring from architectural work in 2003, he continues to perform in and around Detroit as the bandleader of his contemporary jazz quartet RYZ or within his organ trio Gerard Gibbs & ORGANized Crime.

**MARION HAYDEN** is one of the premier bassists performing today. Born and raised in Detroit, Ms. Hayden is steeped in the rich traditions of jazz, blues, and gospel music that make the "Detroit Sound." Mentored by master trumpeter Marcus Belgrave, she has performed with Hank Jones, Nancy Wilson, and George Benson. Ever a champion

of her town, Ms. Hayden was curator of the acclaimed "Detroit: Jazz City," a showcase of Detroit's jazz legacy, produced by Don Was in 2012. She is a University of Michigan alumna and faculty member of the Department of Jazz and Contemporary Improvisational Studies at the U-M School of Music, Theatre & Dance.

Detroit guitarist **PERRY HUGHES** is the kind of musician no guitarist or musician would want to run into at a jam session. Mr. Hughes is best known to the wider world for his long associations with Earl Klugh, Bob James, Aretha Franklin, and Ronnie Laws in the fusion, funk, and soul world, but he is arguably at his best roaming free in a swinging small group.

Detroit based hip-hop artist and activist **INVINCIBLE** (emcee) began penning lyrics at the age of nine, after moving to the Midwest from the Middle East and learning English by memorizing songs. She founded EMERGENCE Media and released her debut album *ShapeShifters* in 2008. Her songs, live concerts, and videos amplify social justice issues and project visions for transformation, while her work with the Live Arts Media Project, a program of the community organization Detroit Summer, goes beyond music towards actualizing the change she wishes to see. Invincible is also a fellow of the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media. She is a recipient of a 2010 Kresge Artist Fellow in the performing arts.

**ALI JACKSON** (drums), born and raised in Detroit, is a 1993 graduate of Cass Technical High School. In 1998, he was the recipient of Michigan's Artserv "Emerging Artist" award. Having completed his undergraduate degree in music composition at the New School University for Contemporary Music, Mr. Jackson further enriched his knowledge with private study with master teachers Elvin Jones and Max Roach. Mr. Jackson has performed and recorded extensively with some of the world's finest musicians including Wynton Marsalis, Aretha Franklin, George Benson, Joshua Redman, and Diana Krall. In 2004, alongside Kurt Rosenwinkle, Josh Redman, Brad Mehldau, and Larry Grenadier, he completed an extensive tour of Europe. Mr. Jackson was a featured artist on the Jazz at Lincoln Center series honoring the music and



musicians of the Detroit jazz heritage entitled Motor City Jazz. Over the past couple of years, Mr. Jackson has appeared with various configurations on television including: *Conan O'Brien* with the Eldar Trio, *The View* with the Jazz at Lincoln Center Orchestra, and *The Tonight Show with Jay Leno*.

**RALPH JONES** (woodwinds) received a BA in ethnomusicology from the University of California. He went on to pursue a MA in African-American studies from the University of California in 2008. As an educator, he is faculty-in-residence, Afrikan Heritage House at Oberlin College. Mr. Jones is co-chair of music for the California State Summer School for the Arts. As an internationally recognized performing artist, he has recorded and performed throughout the US, Europe, Asia, and Africa. He has been a featured soloist with the WDR Radio Orchestra of Köln, Germany, as well as the Atlanta and Detroit Symphonies in performances of Dr. Lateef's *African American Epic Suite*. Mr. Jones has recently composed original music for the award-winning documentary film, *Tell Me, Cuba*. His most recent recordings are *Ye-Yi*, a duo with Adam Rudolph, and *Woodwinds*, with Yusef Lateef.

**GAYELYNN MCKINNEY** (drums) was born and raised in Detroit and began playing the drums at the age of two. Ms. McKinney is a founding member of the Detroit-based, Grammy-nominated, all-female jazz group *Straight Ahead*. Ms. McKinney is also a talented saxophonist and singer. Ms. McKinney received much of her musical training on the Detroit jazz scene, and obtained her bachelor's degree in music education from Oakland University. She has had the opportunity to play with many jazz notables, including Aretha Franklin, Carlos McKinney, Marcus Belgrave, Geri Allen, her father Harold McKinney, and Regina Carter. Among Ms. McKinney's many awards, she was awarded the 2004 Motor City Music Award with her group *Straight Ahead* for "Best Jazz Group." Ms. McKinney's drumming style has given her the opportunity to play at many jazz festivals including Montreux-Switzerland Jazz Festival, New Orleans Jazz and Heritage Festival, Boston Globe Festival, the Kennedy Center, and at the 1996 Olympics.

Held in high regard, Detroitier **DAVID MCMURRAY** is multi-instrumentalist who combines his mastery of the tenor, soprano, and alto saxophones with his talents on flute, keyboards, and percussion to produce a blend of musical genius. Mr. McMurray is currently a mainstay as musical director and featured soloist with Motown R&B artist KEM. He is also a regular touring saxophonist with Kid Rock. He has performed with Bob James, Was (Not Was), Chuck Loeb, and Geri Allen's electric band. Mr. McMurray has recorded with Gladys Knight, Bob Dylan, Bonnie Raitt, and Bootsie Collins.

**SHAHIDA NURULLAH** (vocals), raised in Detroit, has an unquestionable vocal talent. Along with the blues, she also sings jazz, samba, bossa nova, show tunes, and more. Ms. Nurullah's vocal talent has been praised in *Downbeat* magazine, the *New York Times*, the *Detroit Free Press*, and Finland's *Rytmi* magazine, which included her name in a poll alongside such legends as Sarah Vaughan and fellow Detroitier Betty Carter. Ms. Nurullah has made appearances at the Montreux-Detroit Jazz Festival and at numerous Michigan clubs. Ms. Nurullah's latest recordings, *The Ruby and the Pearl*, is the culmination of a lifetime of music and experiences. She partnered with saxophonist Larry Nozero to create the Jobim Project, dedicated to the music of Brazilian composer Antonio Carlos Jobim.

**DR. EUGENE ROGERS** (conductor, U-M MLK Day Choir), born in Detroit, is associate director of choirs at the University of Michigan, where he teaches undergraduate conducting and conducts the Men's Glee Club and the University Choir. Dr. Rogers has appeared as guest conductor, adjudicator, and lecturer in over 15 states as well as Canada, Singapore, and Italy. Dr. Rogers has also participated in the Westminster Chamber Choir, the Oklahoma State University choral Festival, and the Florida ACDA High School Mixed Honor Choir. His upcoming engagements include Chorus America San Francisco Conference, 2012 Oregon All-State Mixed Choir, Vocalize Youth Program in Lisbon and Cape Verde Islands, and the British Columbia Honor Choir. As a singer, Dr. Rogers has performed with The Portland Symphonic Choir, The Saint Paul Chamber Orchestra Chorale, and the May Festival Chorus in Cincinnati. Recently, he traveled

to and studied choral traditions in Tanzania, publishing three editions of *Tanzanian Choral Music*. In addition to his duties as a conductor, teacher, and singer, Dr. Rogers serves on the board of the American Composers Forum and is the Artistic Director of the Disneyland Hong Kong Winter Choral Festival.

**NAIMASHAMBORGUER** (vocals), a native Detroiter, developed her highly artistic and finely polished vocal abilities at a young age. The early years make up Ms. Shamborguer's unique style, with clear diction and warm stage presence while performing jazz standards, Latin jazz, and bebop. She has an uncanny knack for selecting beautiful ballads which move audiences. A "Motown" treasure, Ms. Shamborguer has performed nationwide with musicians including Larry Willis, Geri Allen, Freddie Hubbard, Kenny Burrell, James Carter, Steve Turre, Rodney Whitaker, Wendell Harrison, Donald Walden, Dwight Adams, Marion Hayden, and Marcus Belgrave. Ms. Shamborguer continues to conduct vocal workshops for aspiring musicians.

**URSULA WALKER** (vocals), born and raised in Detroit, began signing publicly at the age of 11 on Detroit television and radio. This past summer, Ms. Walker received a Lifetime Achievement Award at the 2012 Detroit Black Music Awards, honoring her 60-year career as a jazz vocalist in Detroit. In the 1960s, 1970s, and 1980s, Ms. Walker fielded many offers to tour nationally with Stan Kenton, Count Basie, and Tony Bennett. Over the years, Ms. Walker has performed at countless clubs, concerts, and festivals, frequently making annual appearances at the Detroit International Jazz Festival. She has opened for artists including Dizzy Gillespie and Tania Maria. She has been the recipient of a Clio Award for "Best Vocal Performance of a Commercial Jingle"; election into the *Metro Times* Jazz Hall of Fame; the MCA Outstanding Musicians Award; and the 2007 Southern Christian Leadership Conference Aretha Franklin Award for "Outstanding Achievement in the Performing Arts." Ms. Walker was also named "Outstanding Jazz Vocalist" at the 2011 Detroit Music Awards.

**PATRICE WILLIAMS**, flutist, (a.k.a. "Kafi"), was first attracted to the harp after hearing Dorothy Ashby perform with bassist Warren Phinizee on a Bob-Lo Moonlight Cruise. Years passed between that influential meeting and

the time Ms. Williams was presented her first harp, a lever harp. Bassist Reggie Workman later introduced her to the legendary pianist, composer, and harpist Alice Coltrane. Wanting to perform the music of both artists led to Ms. Williams' eventual transition to pedal harp. Ms. Williams feels humbled and honored to have been invited to perform the music of Detroit and of Cass Technical High School alumnae, world-renowned harpists, composers, and multi-instrumentalists tonight.

**T**he **MOTOWN LEGENDS GOSPEL CHOIR** was founded by director Al Chisholm in 2005 and is comprised of various artists that were on the Motown record label. The 10-member Choir performs both regionally and nationally. Kier Ward, organist and pianist, has been the music director of the Motown Legends Gospel Choir since its inception.

**I**n the late 1950s in Detroit, singers Joe Billingslea and Billy Gordon left their group (The Majestics) to create their own vocal group. They eventually visited a music company called "Flick and Contour Records" where the audition didn't pan out, but, intrigued by the company's name, convinced the group to change its name to **THE CONTOURS**. In 1962, Berry Gordy created a new label for Motown records called the Gordy label and signed The Contours as its first artist. In the summer of 1962, the group recorded Berry Gordy's, "Do You Love Me," resulting in the group's (and label's) first hit. Within two weeks of its release, the song roared to #2 on the *Billboard* Hot 100, taking the #1 spot on the R&B charts. It remained on the charts for five months. The song was the Gordy label's first million-seller, and it still holds the record as Motown's fastest rising hit of all time.

**A**nnette Beard-Helton and Rosalind Ashford-Holmes believe they were brought together in 1957 solely for the purpose of harmonizing together and becoming sisters in song. With Annette singing alto and Rosalind soprano, these two songstresses have captivated the hearts of music lovers for decades. Having recorded some of the world's favorite songs,



**THE ORIGINAL VANDELLAS'** soulful harmonies are unmistakable and remain etched in the memories of millions. The appeal of their recordings and personal appearances are universal and continue to delight audiences of all ages.

The U-M School of Music, Theatre & Dance **UNIVERSITY CHOIR** is a 100-voice ensemble that performs a wide variety of repertoire from different historical periods and musical traditions. Comprised of music majors, largely voice

and choral music education students, this ensemble presents several concerts a year and collaborates with other choral ensembles to present major works. Tonight's concert features a chamber ensemble, the **UNIVERSITY OF MICHIGAN MLK DAY CHOIR**, made up of performers from within the group.

#### MOTOWN LEGENDS GOSPEL CHOIR

Al Chisholm, *Director*  
 Kier Ward, *Music Director and Organ*  
 Sharon Chisholm  
 Ted Frye  
 Detreas Frye  
 Gary Grier  
 E.J. Johnson  
 Lyle Hoggatt  
 Angela Williams  
 Delores Turner  
 Diane Mathis

#### JOE BILLINGSLEA'S CONTOURS

Joe Billingslea  
 Al Chisholm  
 Gary Grier  
 Odell Jones  
 Charles Davis

#### THE ORIGINAL VANDELLAS

Roslyn Holmes  
 Annette Helton  
 Roshelle Laughann



## UMS ARCHIVES

UMS is pleased to welcome back music director and pianist Geri Allen who makes her second appearance under UMS auspices following her UMS debut as a member of the Charles Lloyd Quintet in November 2003. Bassist Robert Hurst also makes his second UMS appearance tonight following his UMS debut in November 2003 with Ms. Allen as a member of the Charles Lloyd Quintet.

Tonight marks Marcus Belgrave's 15th appearance under UMS auspices following his UMS debut in December 1996 as a member of The Harlem Nutcracker Band, of which he served as Leader in 1997. Professor George Shirley makes his third appearance under UMS auspices tonight following his February 1973 UMS recital debut.

Tonight's concert marks James Carter's fourth appearance under UMS auspices following his UMS debut in December 1996 appearing with soprano Kathleen Battle. Drummer Ali Jackson makes his 10th UMS appearance tonight, following his UMS debut in October 2001 as drummer of the Jazz at Lincoln Center Orchestra with Wynton Marsalis. Tonight's concert also marks trumpeter Rayse Biggs' 10th UMS appearance following his December 1996 UMS debut as a member of The Harlem Nutcracker Band.

UMS welcomes all of the other artists on tonight's concert who make their UMS debuts tonight.



## RENEGADE VENTURES FUND

UMS WOULD LIKE TO THANK THE INDIVIDUALS, CORPORATIONS,  
AND FOUNDATIONS WHO HAVE CONTRIBUTED GENEROUSLY TO  
THE RENEGADE VENTURES FUND:

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Jim and Patricia Read  
Dennis and Ellie Serras  
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We invite you to invest in the Renegade Ventures Fund to help UMS bring innovative and cutting-edge work to our community. For more information, please contact Margaret McKinley at 734.647.1177 or [margiem@umich.edu](mailto:margiem@umich.edu).





UMS PRESENTS

# MARTHA GRAHAM DANCE COMPANY

Friday Evening, January 25, 2013 at 8:00  
Power Center • Ann Arbor

*Artistic Director*  
**Janet Eilber**

*Executive Director*  
**LaRue Allen**

*The Company*

Tadej Brdnik  
Katherine Crockett  
Jennifer DePalo  
Carrie Ellmore-Tallitsch  
Maurizio Nardi  
Miki Orihara  
Blakeley White-McGuire  
Lloyd Knight  
Mariya Dashkina Maddux  
Ben Schultz

Xiaochuan Xie  
Peiju Chien-Pott  
Natasha Diamond-Walker  
Iris Florentiny  
Abdiel Jacobsen  
Lloyd Mayor  
Lucy Postell  
Ying Xin

*Senior Artistic Associate*  
Denise Vale

**34th Performance of the 134th Annual Season**  
**22nd Annual Dance Series**

Photo: Blakeley White-McGuire in Martha Graham's *Chronicle*.

## PROGRAM

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*Video Montage by Peter Sparling,*

*Music by Erik Santos*

### **Beautiful Captives: Martha Graham and the Cinematic Id**

*Re-creation based on the original choreography of Mary Wigman*

### **Witch Dance** (1926)

*Choreography and*

*Costumes by Martha Graham*

### **Every Soul Is a Circus** (1939)

*Choreography by*

*Larry Keigwin, Richard Move, and Bulareyaung Pagarlava*

### **Lamentation Variations** (2007)

## INTERMISSION

*Choreography and*

*Costumes by Martha Graham*

### **Night Journey** (1947)

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Tonight's performance is supported by the Renegade Ventures Fund, a multi-year challenge grant created by Maxine and Stuart Frankel to support unique, creative, and transformative performing arts experiences within the UMS season.

Funded in part by the National Endowment for the Arts.

Support for Friday's school-day performance is provided by the David and Phyllis Herzig Endowment Fund and the Prudence and Amnon Rosenthal K-12 Education Endowment Fund.

Media partnership is provided by *Metro Times*, *Between the Lines*, and Ann Arbor's 107one.

Special thanks to Peter Sparling, Clare Croft, and the U-M Dance Department for their support of and participation in events surrounding this performance.

Major support for the Martha Graham Dance Company is provided by National Endowment for the Arts, New York City Department of Cultural Affairs, and New York State Council on the Arts.

The artists employed in this production are members of the American Guild of Musical Artists AFL-CIO.

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Martha Graham Dance Company appears by arrangement with Rena Shagan Associates.



- Martha Graham created 181 dances throughout her career.
- Founded in 1926, the Martha Graham Dance Company is the oldest dance company in the US.
- Peter Sparling, the creator of the film shown on Friday evening's program, danced with the Graham company from 1973–87 and has been on the U-M faculty since 1984.
- Aaron Copland's score for *Appalachian Spring* (performed Saturday) was commissioned by Martha Graham in 1944 for her ballet. The score has since become a canonic work frequently performed by orchestras.
- The Graham Company was one of many arts groups in New York deeply affected by Hurricane Sandy. The warehouse containing many of their historic sets, costumes, and artifacts was completely submerged underwater for six days. The company has since been working to restore and rebuild everything that they can.

## Witch Dance (1926)

Re-creation based on the original  
choreography of

Sound by

Mask by

Costume by

Mary Wigman

Jack Manno

Ralph Lee, after the original by Viktor Magito

Maria Garcia

(re-creation by Mary Anne Santos Newhall)

Dancer

Maurizio Nardi

Premiere: 1926.

*Witch Dance*, from 1926, is a seminal work of contemporary dance by the innovative German choreographer, Mary Wigman. This solo encourages the audience to consider what lies behind the mask in all of us.

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## Every Soul Is a Circus (1939)

Choreography and Costumes by

Music by

Original Lighting by

Set by

Martha Graham

Paul Nordoff

Jean Rosenthal (adapted by Beverly Emmons)

Philip Stapp



This is not the circus of canvas and sawdust ring, but a circus of ridiculous situations and foolish behaviors. In every woman there is the desire to be featured in a “star turn,” as the apex of a triangle, and as the beloved of a duet. In the life of every woman she is her own most appreciative spectator. In this circus of a foolish woman’s life, the sum total of episodes and of interludes does not add up to dignity, but to addled confusion.

Premiere: December 27, 1939.

### **The Characters**

<i>Empress of the Arena</i>	Katherine Crockett
<i>The Ring Master</i>	Ben Schultz
<i>Acrobat</i>	Lloyd Knight
<i>Ideal Spectator</i>	Natasha Diamond-Walker
<i>First Arenic Performer</i>	Xiaochuan Xie
<i>The Arenic Performers</i>	PeiJu Chien-Pott, Mariya Dashkina, Iris Florentiny, Ying Xin

### **The Action**

<i>Prologue:</i>	<i>The Show Begins:</i>
1. Empress of the Arena	6. Star Turn
2. The Ring Master	7. Garland Entry
3. Parade	8. Arenic World (a) Triangle
4. Training Ring	9. “Poses and Plastiques”
5. Entrance of the Spectator	10. Arenic World (b) Duet
	11. Aerial Interlude
	12. Finale

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## **Lamentation Variations** (2007)

<i>Choreography by</i>	Larry Keigwin, Richard Move, and Bulareyaung Pagarlava
<i>Music by</i>	Frederic Chopin, DJ Savage, and Gustav Mahler <sup>+</sup>
<i>Lighting by</i>	Beverly Emmons
<i>Conceived by</i>	Janet Eilber

Premiere: September 11, 2007, Joyce Theater, New York City.

The *Lamentation Variations* is an event which was conceived in 2007 to commemorate the anniversary of 9/11. The work is based on a film from the early 1930s of Martha Graham dancing movements from her then new, and now iconic, solo, *Lamentation*. The choreographers were each invited to create a movement study in reaction to the Graham film for the current company of Graham dancers.

**Variations/Dancers***Pagarlava Variation*Mariya Dashkina Maddux, Tadej Brdnik,  
Maurizio Nardi, Ben Schultz*Move Variation*

Katherine Crockett

*Keigwin Variation*

Full Company

*Lamentation Variations* was commissioned by the Martha Graham Center with support from Francis Mason.

\*Chopin, *Nocturne in F-Sharp*; DJ Savage (*Richard Move*), "Ballet for Martha," based on material from *Symphony No. 5* by Ludwig van Beethoven; Mahler, "Die zwei blauen Augen von meinem Schatz," from *Lieder eines fahrenden Gesellen*

**Night Journey** (1947)*Choreography and Costumes by*

Martha Graham

*Music by*

William Schuman†

*Set by*

Isamu Noguchi

*Original lighting by*

Jean Rosenthal

*Adapted by*

Beverly Emmons

Premiere: May 3, 1947, Cambridge High School, Cambridge, MA.

"And loudly o'er the bed she wailed where she / In twofold wedlock, hapless, had brought forth / Husband from a husband, children from a child. / We could not know the moment of her death / Which followed soon."

—Sophocles

In *Night Journey*, it is not Oedipus but Queen Jocasta who is the protagonist. The action of the dance turns upon that instant of her death when she relives her destiny and sees with double insight the triumphal entry of Oedipus, their meeting, courtship, marriage, their years of intimacy which were darkly crossed by the blind seer Tiresias until at last the truth burst from him. The chorus of women, who know the truth before the seer speaks it, try in vain to divert the prophecy's cruel conclusion.

**Cast***Jocasta*

Miki Orihara

*Oedipus*

Tadej Brdnik

*Tiresias, the Seer*

Maurizio Nardi

*Leader of the Chorus*

Mariya Dashkina Maddux

*Daughters of the Night*PeiJu Chien-Pott, Natasha Diamond Walker,  
Iris Florentiny, Lucy Postell, Xiaochuan Xie,  
Ying Xin

†Used by arrangement with Theodore Presser Company, agent for Merion Music, Inc, publisher and copyright owner. Recorded by the Atlantic Sinfonietta conducted by Andrew Schenck, courtesy of Koch International Classics.

## REPERTORY NOTES

### **Every Soul Is a Circus** (1939)

*Every Soul is a Circus* premiered at the St. James Theater in New York City in December, 1939. With a set by Paul Stapp, and a score by Paul Nordoff, it was hailed as Graham's entrance into the world of theater. Inspired by a poem of Vachel Lindsay, a traveling troubadour popular in the 1920s, Graham's dance created a world where fantasies of romance and intrigue could be played out in the center ring. The critic Margaret Lloyd called it "a circus that never was, in tent or arena, but might be, in your heart or mine."

Newly popular theories of human behavior by Sigmund Freud and Carl Jung had posited a dynamic inner life, and artists like Graham were quick to embrace the subterranean world of the unconscious; *Every Soul is a Circus* revealed "a woman's inner landscape," she wrote in program notes. The central figure is a dilettante, a bored housewife who imagines herself as the Empress of the Arena, the center of a romantic triangle between a pompous ringmaster and an antic acrobat. As always, Graham was making theater out of her own life; the Ringmaster was Erick Hawkins, who had integrated her all-female company the year before in *American Document*, and who was her lover, and the Acrobat was Merce Cunningham, appearing with the Graham Company for the first time at the age of 20. An alter ego, titled the Spectator, sits on the sidelines throughout the action, commenting on our heroine's behavior. She is alternately approving, disdainful, surprised, and non plussed. "Throughout the circus of her life, every woman is her own most appreciative spectator," Graham stated.

*New York Times* critic John Martin pronounced *Every Soul is a Circus* "hilarious and satirical." It is one of the

rare dances that demonstrate Graham's funny bone; as in later dances such as *Acrobats of God* (1960) and *Maple Leaf Rag* (1990), Graham made herself the object of choreographic humor — an addled female negotiating the circus of life, a choreographer beset by unruly dancers.

*Program note by Ellen Graff.*

### **Lamentation Variations** (2007)

*Lamentation Variations* is an event that was originally conceived to commemorate the anniversary of 9/11. It was premiered on that date in 2007. The work opens with a film from the early 1930s of Martha Graham. We see her dancing movements from her then new, and now iconic, solo, *Lamentation*. The variations that follow were developed under specific creative conditions by choreographers Larry Keigwin, Richard Move, and Bulareyaung Pagarlava. Each was asked to create a spontaneous choreographic sketch of their reaction to the Graham film, and was required to adhere to the following conditions: 10 hours of rehearsal, public domain music or silence, basic costumes, and lighting design. Though it was planned to be performed on only one occasion, the audience reception for *Lamentation Variations* was such that it has been added to the permanent repertory of the Martha Graham Dance Company.

### **Night Journey** (1947)

Commissioned by the Elizabeth Sprague Coolidge Foundation, *Night Journey* was first performed in Cambridge, MA, as part of Harvard University's Symposium on Music Criticism. The dance is part of Graham's Greek cycle and like *Cave of the Heart* (1946), based upon *Medea*,



and *Clytemnestra* (1958), inspired by the *Orestia*, Graham's interpretation makes the woman's experience central. When the dance premiered in New York City, Walter Terry wrote that Graham had succeeded in "transfer[ing] the action to the area where only Jocasta's heart and mind are real."

According to the myth, Oedipus was the son of King Laius of Thebes and Queen Jocasta. At his birth, an oracle prophesied that he would murder his father and so he was abandoned on a desolate mountainside. He was found there and protected by a Corinthian shepherd and grew to manhood as the adopted son of the King of Corinth. Once again, an oracle predicted that Oedipus would slay his father and marry his mother. Thinking the King of Corinth his true father, he fled the city, and in his wanderings met, quarreled with and finally killed a stranger who was King Laius of Thebes, his real father. Oedipus traveled on to Thebes, solved the riddle of the Sphinx, and was rewarded with the throne and the murdered King's widow, Queen Jocasta. He reigned nobly until a plague ravaged Thebes and the oracle declared that only banishment of the murderer of Laius would save the city. When the truth was discovered and

the incestuous relationship revealed, Jocasta took her own life. Oedipus blinded himself and wandered the earth an outcast.

In her retelling of the Oedipus myth, Graham was almost certainly influenced by contemporary interest in psychology and the emerging (in America) theories of Freud and Jung theories which explored the darker recesses of the human psyche, including erotic passion and the powerful sexual dynamics operating within the family. In Sophocles' *Oedipus Rex*, Jocasta's experience is largely unexamined. But in *Night Journey*, the complex interweaving of emotions between mother and son, between mother and lover are paramount; in the central duet between Oedipus and Jocasta, passionate lovemaking is interrupted by maternal memories; the infant suckling at Jocasta's breast, the child cradled in her arms. And Graham's command of symbolic language is never more powerfully expressed; the rope which is the instrument of her death evokes both the marriage vows which tie Jocasta to Oedipus the King and the umbilical cord which once bound her to her son.

*Program notes by Ellen Graff.*



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UMS PRESENTS

# MARTHA GRAHAM DANCE COMPANY

Saturday Evening, January 26, 2013 at 8:00  
Power Center • Ann Arbor

*Artistic Director*  
**Janet Eilber**

*Executive Director*  
**LaRue Allen**

*The Company*

Tadej Brdnik  
Katherine Crockett  
Jennifer DePalo  
Carrie Ellmore-Tallitsch  
Maurizio Nardi  
Miki Orihara  
Blakeley White-McGuire  
Lloyd Knight  
Mariya Dashkina Maddux  
Ben Schultz

Xiaochuan Xie  
Peiju Chien-Pott  
Natasha Diamond-Walker  
Iris Florentiny  
Abdiel Jacobsen  
Lloyd Mayor  
Lucy Postell  
Ying Xin

*Senior Artistic Associate*  
Denise Vale

**35th Performance of the 134th Annual Season**  
**22nd Annual Dance Series**

Photo: Gary Galbraith in Martha Graham's *Appalachian Spring*; photographer: John Deane.



## PROGRAM

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*Choreography and Costumes by Martha Graham*  
**Appalachian Spring** (1944)

## INTERMISSION

*Choreography and Sets by Robert Wilson*  
**Snow on the Mesa** (1995)

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Tonight's performance is sponsored by University of Michigan Health System.

Funded in part by the National Endowment for the Arts.

Support for Friday's school-day performance is provided by the David and Phyllis Herzig Endowment Fund and the Prudence and Amnon Rosenthal K-12 Education Endowment Fund.

Media partnership is provided by *Metro Times*, *Between the Lines*, and Ann Arbor's 107one.

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Martha Graham Dance Company appears by arrangement with Rena Shagan Associates.

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**Appalachian Spring** (1944)

"Ballet for Martha"

<i>Choreography and Costumes by</i>	Martha Graham
<i>Music by</i>	Aaron Copland <sup>†</sup>
<i>Set by</i>	Isamu Noguchi
<i>Original lighting by</i>	Jean Rosenthal
<i>Adapted by</i>	Beverly Emmons

Premiere: October 30, 1944, Coolidge Auditorium, Library of Congress, Washington, DC.

Springtime in the wilderness is celebrated by a man and woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land.

**Cast**

<i>The Bride</i>	Blakeley White-McGuire
<i>The Husbandman</i>	Tadej Brdnik
<i>The Preacher</i>	Lloyd Knight
<i>The Pioneering Woman</i>	Katherine Crockett
<i>The Followers</i>	PeiJu Chien-Pott, Mariya Dashkina Maddux, Iris Florentiny, Xiaochuan Xie

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, DC.

The original title chosen by Aaron Copland was "Ballet for Martha," which was changed by Martha Graham to "Appalachian Spring."

<sup>†</sup>Used by arrangement with the Aaron Copland Fund for Music, copyright owners; and Boosey and Hawkes, Inc., sole publisher and licensee.

**Snow on the Mesa** (1995)

(Portrait of Martha)

<i>Choreography and Sets by</i>	Robert Wilson
<i>Assistant Director</i>	Giuseppe Frigeni
<i>Assistant Set Designer</i>	Christopher McCollum
<i>Music by</i>	George Antheil, Lou Harrison, and Colin McPhee
<i>Costumes by</i>	Donna Karan
<i>Lighting by</i>	AJ Weissbard
<i>Sound by</i>	Brad Fields

*Snow on the Mesa* is dedicated to Martha Graham's dear friend, Doris Duke.

Premiere: 1995, The John F. Kennedy Center for the Performing Arts, Washington, DC.

**Part I**

<i>The Wolf Wife</i>	Mariya Dashkina Maddux, Miki Orihara, Blakeley White-McGuire
<i>Shaker Interior</i>	Xiaochuan Xie, Tadej Brdnik
<i>Navajo Rug</i>	Carrie Ellmore-Tallitsch
<i>The Black Rocks</i>	Mariya Dashkina Maddux, Miki Orihara, Blakeley White-McGuire

**Part II**

<i>The World Outside</i>	Ensemble: Tadej Brdnik, PeiJu Chien-Pott, Katherine Crockett, Natasha Diamond-Walker, Mariya Dashkina Maddux, Abdiel Jacobsen, Lloyd Knight, Maurizio Nardi, Miki Orihara, Ben Schultz, Blakeley White-McGuire, Xiaochuan Xie, Ying Xin
<i>A Room with Too Much in It</i>	Katherine Crockett
<i>The World Still Outside</i>	Ensemble
<i>Night in the Desert</i>	Mariya Dashkina Maddux, Ben Schultz
<i>Very Young: Kachina Clowns</i>	Ensemble
<i>Mirrors and Memory</i>	Tadej Brdnik, Natasha Diamond-Walker, Katherine Crockett, Maurizio Nardi, Miki Orihara, Ben Schultz
<i>Very Old: Ghost Walkers</i>	Ensemble
<i>Epilogue: First Snow on the Mesa</i>	Ensemble

*Snow on the Mesa* was originally commissioned with the support of the New York State Council on the Arts.

\* *Sonata pour violon et piano* (1923), by George Antheil, used by arrangement with G. Schirmer, Inc. *Threnody for Carlos Chavez* and *Serenade for Betty Freeman and Franco Assetto*, by Lou Harrison, used by arrangement with Frog Peak Music. *Concerto in Slendro*, by Lou Harrison, used by arrangement with C.F. Peters Corporation. *Tabuh-Tabuhan* by Colin McPee, used by arrangement with G. Schirmer, Inc.

**REPERTORY NOTES****Appalachian Spring** (1944)

In 1942, Martha Graham received a commission from the Elizabeth Sprague Coolidge Foundation for a new ballet to be premiered at the Library of Congress. Aaron Copland was to compose the score. Graham called the new dance *Appalachian Spring*, after a poem by Hart Crane, but for Copland it always remained "Ballet for Martha." Choreographed as the war in Europe was drawing to end, it captured the imagination of Americans who were beginning to believe

in a more prosperous future, a future in which men and women would be united again. With its simple tale of a new life in a new land, the dance embodied hope. Critics called *Appalachian Spring* "shining and joyous," "a testimony to the simple fineness of the human spirit." The ballet tells the story of a young couple and their wedding day; there is a Husbandman, his Bride, a Pioneer Woman, and a Preacher and his Followers.

In a letter to Aaron Copland, Graham wrote that she wanted the dance to be "a legend of American living, like a bone structure, the inner frame that holds together a people." As



Copland later recalled, "After Martha gave me this bare outline, I knew certain crucial things — that it had to do with the pioneer American spirit, with youth and spring with optimism and hope. I thought about that in combination with the special quality of Martha's own personality, her talents as a dancer, what she gave off and the basic simplicity of her art. Nobody else seems anything like Martha, and she's unquestionably very American." Themes from American folk culture can be found throughout the dance. Copland uses a Shaker tune, "Simple Gifts," in the second half of his luminous score, while Graham's choreography includes square dance patterns, skips, and paddle turns and curtsies, even a grand right and left. The set by Isamu Noguchi features a Shaker rocking chair. *Appalachian Spring* is perhaps Martha Graham's most optimistic ballet, yet it does contain a dark side. The fire and brimstone Preacher and his condemnation of earthly pleasures recalls the repressive weight of our Puritan heritage, while the solemn presence of the Pioneer Woman hints at the problems of raising families in remote and isolated communities. In this newly cleared land life was not simple, and Graham's vision pays homage to that as well.

*Program note by Ellen Graff.*

### **Snow on the Mesa** (1995)

Only after an artist dies can we make out the true dimensions of her work. Only then can we see the complete parabola of a life lived in art: the energy and exultation of youth, the mastery and power of maturity, the angers of fears — the bleak wisdom — of old age. Few women ever attain that wholeness. Martha Graham was one of them, and it enabled her to perform for us the pain and triumph of the human heart. She gave a new face and new gestures to our common mythologies.

There is a hard difference between artists who work serenely into their old age — think of Matisse in his 80s, with a brush strapped to his wrist — and those like Martha Graham, whom old age deprived of the tools of her art. Her fate is shared by all artists — singers, dancers, and actors — who rely on their bodies. A dancer, cannot, say, as Horace said of his poems, "I have built myself a monument of bronze and last forever."

A dancer herself is all the monument she has, and she is frail flesh and bone. Only

in human memory does a dancer endure, and never forever.

*Snow on the Mesa* is our homage to Martha's memory, a dance/theater piece in 12 sections. It uses abstract forms and movements to recall the American images that gave meaning to Martha's work and her life: elements from Shaker life, and the deserts of the American southwest, the designs and myths of its aboriginal inhabitants.

*Program note by Paul Schmidt.*

## ARTISTS

**M**ARTHA GRAHAM has had a deep and lasting impact on American art and culture. She single-handedly defined contemporary dance as a uniquely American art form, which the nation has in turn shared with the world. Crossing artistic boundaries, she collaborated with and commissioned work from the leading visual artists, musicians, and designers of her day, including sculptor Isamu Noguchi and composers Aaron Copland, Samuel Barber, and Gian Carlo Menotti.

Graham's groundbreaking style grew from her experimentation with the elemental movements of contraction and release. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The sharp, angular, and direct movements of her technique were a dramatic departure from the predominant style of the time.

Graham influenced generations of choreographers that included Merce Cunningham, Paul Taylor, and Twyla Tharp, altering the scope of dance. Classical ballet dancers Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov sought her out to broaden their artistry. Artists of all genres were eager to study and work with Graham — she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minelli, Gregory Peck, Tony Randall, Eli Wallach, Anne Jackson, and Joanne Woodward to utilize their bodies as expressive instruments.

During her long and illustrious career, Graham created 181 dance compositions. During the Bicentennial she was granted the US's highest civilian honor, The Medal of Freedom. In 1998, *Time* magazine named her the "Dancer of the Century." The first dancer to perform at the White House and to act as

a cultural ambassador abroad, she captured the spirit of a nation. "No artist is ahead of his time," she said. "He is his time. It is just that the others are behind the time."

**THE MARTHA GRAHAM DANCE COMPANY** has been a leader in the development of contemporary dance since its founding in 1926. Informed by the expansive vision of its pioneering founder, the Company has expanded contemporary dance's vocabulary with masterpieces such as *Appalachian Spring*, *Lamentation*, and *Chronicle*, rooted in social, political, psychological, and sexual contexts.

Always a fertile ground for experimentation, the Martha Graham Dance Company has been an unparalleled resource in nurturing many of the leading choreographers and dancers of the 20th and 21st centuries. Graham's groundbreaking technique and unmistakable style have earned the Company acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East.

Today, the Company continues to foster Graham's spirit of ingenuity. It embraces a new vision that showcases classics by Graham, her contemporaries and their successors alongside newly commissioned works. The Company is actively working to create new platforms for contemporary dance and multiple points of access for audiences.

## BIOGRAPHIES

**JANET EILBER** (*Martha Graham Center Artistic Director*) has been the Center's artistic director since 2005. Her direction has focused on creating new forms of audience access to Martha Graham's masterworks. These initiatives include designing contextual programming, educational and community partnerships, use of new media, commissions, and creative events such as the *Lamentation Variations* and *Prelude and Revolt*. Earlier in her career, as a principal dancer with the Martha Graham Dance Company, Ms. Eilber worked closely with Martha Graham. She danced many of Graham's greatest roles, had roles created for her by Graham, and was directed by Graham in most of the major roles of the repertory. She soloed at the White House, was partnered by Rudolf

Nureyev, starred in three segments of *Dance in America*, and has since taught, lectured, and directed Graham ballets internationally. Apart from her work with Graham, Ms. Eilber has performed in films, on television, and on Broadway directed by such greats as Agnes deMille and Bob Fosse and has received four Lester Horton Awards for her reconstruction and performance of seminal American modern dance. She has served as Director of Arts Education for the Dana Foundation, guiding the Foundation's support for Teaching Artist training and contributing regularly to its arts education publications. Ms. Eilber is a Trustee Emeritus of the Interlochen Center for the Arts. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.

**DENISE VALE** (*Senior Artistic Associate*) joined the Martha Graham Dance Company in 1985, attaining the rank of principal dancer. Roles performed include the Pioneer Woman in *Appalachian Spring*, Woman in White in *Diversion of Angels*, Chorus Leader in *Night Journey*, Chorus in *Cave of the Heart*, the Attendant in *Hérodiade*, Leader in the 1980s reconstruction of "Steps in the Street," and *Night Chant*, a ballet created for Ms. Vale by Martha Graham in 1989. Graham solos performed include *Lamentation*, *Frontier*, *Satyrical Festival Song*, and *Serenata Morisca*.

## DANCERS

**TADEJ BRDNIK** (*Principal*) began his career in Slovenia, joining the Company in 1996. He danced with White Oak Dance Project, Robert Wilson, Battery Dance Company, and Moveopolis in works by Maurice Béjart, Lucinda Childs, Yvonne Rainer, Susan Stroman, Anne Bogart, and Larry Keigwin. He teaches internationally, at the Graham School, and for Dancing to Connect. Former director of Teens@Graham, Mr. Brdnik is Education Director for the Downtown Dance Festival and owner of smARTconcierge. He is a recipient of the Benetton Dance Award and the Eugene Loring Award.

**KATHERINE CROCKETT** (*Principal*) joined the company in 1993 becoming principal dancer in 1996 performing major roles such as Jocasta, *Clytemnestra*, and Circe. She has been featured in works by Robert Wilson,





## umslobby

Scan for UMS's interview with Peter Sparling, former Martha Graham Dance Company principal and filmmaker, whose film *Beautiful Captives: Martha Graham and the Cinematic Id* opens Friday evening's program.

Download a free QR code reader app on your smart phone, point the camera at the code, and scan to see multimedia content.

Anne Bogart, Lucinda Childs, Martha Clarke, Susan Stroman, and Yvonne Rainer. She dances as Cate Blanchett in *The Curious Case of Benjamin Button*, starred with Mikhail Baryshnikov in Richard Move's *The Show*, performed *Lamentation* in Kosovo by invitation of Vanessa Redgrave, at The Cannes Film Festival Gala of the Stars, the Vogue Fashion Awards, and runways of Alexander McQueen and Victoria's Secret. She recently played Helen in SITICompany's production of *Trojan Women*.

**JENNIFER DEPALO** (*Principal*) joined the Company 1997, performing leading roles in *Chronicle*, *Errand into the Maze*, *Embattled Garden*, and *Diversion of Angels*. A recipient of the Princess Grace Award and the Coca-Cola Award for Artistic Excellence, Ms. DePalo is also a certified GYROTONIC® and yoga teacher. She has set Graham's *Chronicle* and *Diversion of Angels* at the University of South Carolina at Columbia, which was documented by ETV. Ms. DePalo holds a BFA magna cum laude from The Boston Conservatory, has worked with Ballet Hispanico, Buglisi/Foreman Dance, and Ramon Oller's MetroDanza where she also guested as a ballet mistress. She has taught in Seville, Spain and Queretaro, Mexico.

**CARRIE ELLMORE-TALLITSCH** (*Principal*) joined the Company in 2002 and has performed leading roles in *Lamentation*, *Circe*, *Appalachian Spring*, *Diversion of Angels*, "Steps in the Street," *Cave of the Heart*, and *Clytemnestra*. Ms. Ellmore-Tallitsch is co-founder of Big Sky Project, a company with its roots in the healing powers of the indigenous arts and the natural world, producing multimedia projects, workshops, education, and environmental initiatives within the community. Ms. Ellmore-Tallitsch is a teacher

of Hatha Yoga and a Reiki practitioner in the USUI method of natural healing.

**MAURIZIO NARDI** (*Principal*) a native of Florence, Italy, began his career with Beppe Menegatti and Carla Fracci. He came to New York with a scholarship to the Graham School in 1998, became a member of Graham II, and joined the Company in 2002 dancing many leading roles. Mr. Nardi has also danced with Pearl Lang Dance Theater, Coyote Dancers, Mary Anthony Dance Theater, and Battery Dance Company. He has starred in galas throughout Europe and the US, is winner of the 2007 Les Etoiles de Ballet2000, and the artistic director of Key West Modern Dance.

**MIKI ORIHARA** (*Principal*) joined the Company in 1987. She has performed with many companies and choreographers including the Broadway Production of *The King and I*, Elisa Monte, Dance Troup (Japan), Twyla Tharp, Robert Wilson, PierGroupDance, and Lotuslotus. Ms. Orihara was a special guest artist for Japan's New National Theater and has premiered her works internationally and nationally. She teaches often in Japan, Art International in Moscow, at Peridance, The Ailey School, and New York University and works as an assistant for Yuriko. She recently received a Bessie Award for her contributions to dance.

**BLAKELEY WHITE-MCGUIRE** (*Principal*) joined the Company in 2002, performing major roles in the iconic Graham repertoire including *Medea* and the *Bride in Appalachian Spring*. Her repertory also includes works by Jacquelyn Buglisi, Martha Clarke, Richard Move, Bulareyaung Pagarlava, Pascal Rioult, Robert Wilson, SITI/Company, and the Metropolitan Opera. Ms. White-McGuire has served on the faculties of The Ailey School,



The Actors' Studio, and The Martha Graham Center and is a choreographer, filmmaker, and published writer. In 2011, Ms. White-McGuire was the featured dancer in the Martha Graham Google Doodle and was honored with the Premio Positano Leonide Massine Award.

**MARIYA DASHKINA MADDUX** (*Soloist*) was born in Kiev, Ukraine where she began her dance training. She continued at Thomas Armour Youth Ballet in Miami and attended New World School of the Arts performing lead roles in works by Donald McKayle and José Limón. In 2006 she graduated *summa cum laude*. She joined the Company in 2007 and dances lead roles in *Embattled Garden* and *Lamentation Variations*.

**LLOYD KNIGHT** (*Soloist*) was born in England, reared in Miami, and trained at the Miami Conservatory of Ballet. He has a BFA from the New World School of the Arts where he worked with many renowned choreographers, including Donald McKayle, Robert Battle, and Michael Uthoff. He received scholarships to The Alvin Ailey Center, Dance Theatre of Harlem, and the Martha Graham School. Mr. Knight joined the Martha Graham Company in 2005, was promoted to soloist in 2009, and performs starring roles in *Appalachian Spring*, *Embattled Garden*, and *Errand into the Maze*. Most recently, *Dance Magazine* named Mr. Knight as one of the "Top 25 Dancers to Watch" in 2010.

**BEN SCHULTZ** (*Soloist*) attended Indiana University where he studied ballet, theater, and opera. He joined the company in 2009 and has danced many leading roles including King Hades in *Clytemnestra* and Jason in *Cave of the Heart*. He is currently partnering prima ballerina Diana Vishneva in Graham's signature duet, *Errand into the Maze*. Earlier dance credits include the Tony Award-winning *Blast*, the Cleo Parker Robinson Dance Ensemble, Hannah Kahn Contemporary Dance, and Opera Colorado. Mr. Schultz has also served as faculty and resident choreographer for the Arvada Center for the Arts and Humanities.

**XIAOCHUAN XIE** (*Soloist*) was born in Nanjing, China. She trained in ballet and modern dance at Nanjing Secondary School for Dance Performance and danced for the

Qianxian Art Theater in China for six years. She performed for the former President Jiang Zemin and President Hu Jintao and won the first prize for modern dance performance in the National Dance Competition in China in 2008. She joined the Company in 2010 dancing many solo roles. This season she will dance the "Chosen One" in the revival of Graham's *Rite of Spring*.

**PEIJU CHIEN-POTT** (*Dancer*) received her BFA in dance from Taipei National University of the Arts. She was a lead dancer and rehearsal assistant with Taipei Crossover Dance Company and also worked with Taipei Royal Ballet. She was awarded a Merce Cunningham Studio Scholarship in 2008, and has performed with Buglisi Dance Theatre and Turkish choreographer Korhan Basaran. Ms. Chien-Pott is a member of Nimbus Dance Works performing lead roles and serving as a teaching artist. She joined Martha Graham Dance Company in 2011.

**NATASHA DIAMOND-WALKER** (*Dancer*) is from Los Angeles and earned her BFA with the Fordham University/Alvin Ailey School. Ms. Diamond-Walker has danced professionally with the Francesca Harper Project, 360 Dance Theater, and Buglisi Dance Theater. A member of the Company since 2011, she has toured Italy featured in the company's special projects, *Cercando Picasso*, *Prometheus Bound*, and *The Bacchae*.

**IRIS FLORENTINY** (*New Dancer*) started her dance training in the south of France at the age of five. Later, she moved to Paris where she joined the Rick Odums Dance Company and worked on the Black Dance Project. Ms. Florentiny was a scholarship student at the Martha Graham School, recently completing her Professional Training Program, and was a member of Graham II.

**ABDIEL JACOBSEN** (*New Dancer*) at the age of 16 became a certified professional ballroom and Latin dance instructor and competed professionally. He received a BFA in modern dance from the University of the Arts where he performed works by Zane Booker, Roni Koresh, Scott Jovovich, and Louis Johnson and was a company member of the Smoke Lilies and Jade Arts Initiative. He was a member of Graham II.

**LLOYD MAYOR** (*Apprentice*) is a Swiss and British dancer who trained at the Rambert School of Ballet and Contemporary Dance in London. With a gymnastic, hip-hop, and ballet background, he joined the Martha Graham School in 2011 and became passionate about Martha Graham's repertoire and technique. Mr. Mayor is a member of Graham II where he has performed roles in *Diversion of Angels* and *Dark Meadow*.

**YING XIN** (*Apprentice*) was born in China where she trained in both Chinese traditional and classical dance. She graduated from the Nanjing University of the Arts in ballet

and modern dance and was faculty and lead dancer at the Sichuan College of Music and Dance Company. She received the China Dance Lotus Award in 2008 and currently dances in Graham II.

**LUCY POSTELL** (*Apprentice*) was raised in Brooklyn, NY. A graduate of Fiorello H. LaGuardia High School, Ms. Postell attended Mount Holyoke College performing works by Doris Humphrey and Mark Morris. She came to the Martha Graham School of Contemporary Dance as a scholarship student in 2011, was chosen to be a member of Graham II, and joined the Company in 2012.



## UMS ARCHIVES

This weekend's performances mark the Martha Graham Dance Company's 23rd and 24th appearances under UMS auspices. The history between the Martha Graham Dance Company and UMS began in October 1970 when the company first appeared under UMS auspices in Hill Auditorium. A community-wide celebration of Martha occurred in 1994 – the centennial year of her birth – entitled *In the American Grain: The Martha Graham Centenary Festival*. While not a presentation by UMS, Martha Graham and her "Dance Group" first visited Ann Arbor in June 1932 to perform at the Lydia Mendelssohn Theatre under the auspices of the University's Dramatic Series.

### Martha Graham Center of Contemporary Dance

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The ballets in this performance are presented with support from Board of Trustee members Francis Mason, Judith Schlosser, Delores Weaver, and Inger Witter. Certain works performed this season are available in part through the efforts of Marvin Preston.

For more information, please visit [www.marthagraham.org](http://www.marthagraham.org).

### Alumni Search

If you or someone you know has ever performed with the Martha Graham Dance Company or attended classes at the Martha Graham School, please send us names, addresses, telephone numbers and approximate dates of membership. We will add you to our alumni mailing list and keep you apprised of alumni events and benefits. Please call 212.229.9200 or e-mail [info@marthagraham.org](mailto:info@marthagraham.org).

The Martha Graham Center of Contemporary Dance is a not-for-profit corporation, supported by contributions from individuals, corporations, foundations, and government agencies. Contributions in support of the Martha Graham Center will be gratefully received at [www.marthagraham.org/contribute](http://www.marthagraham.org/contribute).



## Esperanza Spalding Radio Music Society

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UMS PRESENTS

# MARIACHI VARGAS DE TECALITLÁN

Alberto Alfaro, *Violin and Vocals*  
Gustavo Alvarado, *Trumpet*  
Miguel Angel Barron, *Vihuela*  
Enrique De Santiago, *Guitarra*  
Andres Gonzalez, *Violin and Vocals*  
Daniel Martinez, *Violin and Vocals*  
Jose "Pepe" Martinez, Jr., *Violin and Vocals*

Jose "Pepe" Martinez, Jr., *Violin, Vocals, and Musical Director*  
Julio Martinez, *Harp*  
Manuel Vargas, *Violin and Vocals*  
Federico Torres, *Trumpet and Coordinator*  
Arturo Vargas, *Guitar and Vocals*  
Fernando Velasquez, *Trumpet*

*with special guest*  
**Karen Zavala**

Sunday Afternoon, January 27, 2013 at 4:00  
Hill Auditorium • Ann Arbor

**36th Performance of the 134th Annual Season  
Global Music Series**

Photo: Mariachi Vargas de Tecalitlán

## PROGRAM

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### 115 Aniversario

(In celebration of the 115th Anniversary of Mariachi Vargas)

*This afternoon's program will be announced from the stage by the artists and will be performed without intermission.*

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Funded in part by a grant from the Community Foundation for Southeast Michigan.

Mariachi Vargas de Tecalitlán appear by arrangement with Cynthia Muñoz, Muñoz Public Relations.

For further information, please visit [mariachimusic.com](http://mariachimusic.com).

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## ARTISTS

The **MARIACHI VARGAS DE TECALITLÁN**'s highly energized performances are second to none. Quite simply, Mariachi Vargas performances surpass even the highest expectations. The music is performed with incredible precision and yet it remains new and fresh, even to audiences that have seen multiple concerts. Mariachi Vargas is the gold standard in mariachi music.

The group performing today represents the sixth generation of Mariachi Vargas de Tecalitlán and members vary in lengths of tenure. Maestro Ruben Fuentes is at the helm of the group and has been with Mariachi Vargas since 1944. Amongst the 13 performers, Federico Torres (trumpet) has been with the group for 47 years since 1966, while Daniel Martinez (vocalist and violinist) and Enrique de Santiago (*guitarron*) have been with the group approximately 26 years, respectively. Jose "Pepe" Martinez, Sr. (vocalist and violinist) has been the ensemble's musical director for 38 years since 1975. Miguel Ángel Barrón is the group's newest member who joined in 2011 as the *vihuela* player. Several members of the group live in Guadalajara, Jalisco, Mexico (the capital of mariachi) and others live in Mariachi Vargas' official home base in Mexico City.

Mariachi Vargas de Tecalitlán tours

year-round throughout the world. The group has performed in Spain, Japan, the Czech Republic, and Paris, France where they played six performances of the world's first mariachi opera *Cruzar la Cara de la Luna* in September 2011. *Cruzar la Cara de la Luna* was composed by José "Pepe" Martinez to a libretto by Leonard Foglia. The mariachi opera opened in November 2010 in Houston, Texas. When not touring, the group is composing and/or arranging new pieces, rehearsing new material, or working in the recording studio. Every year, they perform in more than 25 US cities and twice as many throughout Latin America.

Mariachi Vargas has recorded more than 200 albums since their founding in 1898. Their latest CD, titled *115 Aniversario*, pays tribute to their 115th anniversary and includes music written by famous Latin composers including Juan Luis Guerra, Emilio Estefan, Marco A. Solís, Joan Sebastian, Ruben Fuentes, and Camilo Sesto.

Opening for Mariachi Vargas at tonight's concert is Texas State University student Karen Zavala who was selected by members of Mariachi Vargas as the "Best Mariachi Vocalist in the US" during San Antonio's 18th Annual Mariachi Vargas Extravaganza.



UMS ARCHIVES

This afternoon's concert marks Mariachi Vargas de Tecalitlán's second appearance under UMS auspices following their November 2010 UMS debut at Hill Auditorium.





## UMS EDUCATIONAL & COMMUNITY ENGAGEMENT EVENTS

Through Monday, January 28, 2013

The below UMS activities are FREE, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org).

The post-performance party never ends at [www.umsLobby.org](http://www.umsLobby.org). Check it out and let us know what you think!

### Martha Graham Dance Company

#### You Can Dance: Martha Graham

Wednesday, January 23, 7:00 pm  
Ann Arbor Y, 400 W. Washington St.  
Join dancers from the MGDC for an exploration of the company's movement style. No dance training or experience necessary, and all levels, ages 13 and up, are welcome. Free, but first come, first served until studio reaches capacity.

*In collaboration with the Ann Arbor Y.*

#### Public Lecture:

#### Too Sexy for Export? Martha Graham and the US Department of State

Wednesday, January 23, 11:30 am – 1 pm  
3512 Haven Hall (505 S. State Street)  
Dance historian and critic Clare Croft (U-M School of Music, Theatre & Dance) explores the dance-based diplomacy work done by the iconic modern dance maker Martha Graham and her company during the Cold War era.

*Presented by the U-M Program in American Culture.*

#### Martha Graham In Retrospect: Legacies and Innovations

Friday, January 25, 4:00 pm  
Hatcher Library Gallery, Room 100 (913 S. University Ave.)

Join Peter Sparling and Clare Croft (U-M Department of Dance) along with MGDC artistic director Janet Eilber in a panel discussion exploring Graham's legacy, vital voice, and the frames for looking at, understanding, and interpreting her work.

*In collaboration with the U-M Institute for the Humanities and the Institute for Research on Women and Gender.*

#### Opening Night Q&A

Friday, January 25, Post-performance  
Power Center, 121 Fletcher Street  
Join us for a post-performance Q&A and get a glimpse into the lives and minds of the artists that bring creativity to the stage. Must have a ticket to that evening's performance to attend.

### UMS Night School: 100 Years of UMS at Hill Auditorium

#### UMS Night School:

#### Global Beats in the Aisles

Monday, January 28, 7:00 – 8:30 pm  
Ann Arbor District Library, Multipurpose Room, 343 S. Fifth Avenue

UMS has turned Hill Auditorium into a global stage — a platform for cultural exchange, learning, and community pride. In this session, explore UMS's history of world music performances at Hill Auditorium, including recent performances by Mexico's Mariachi Vargas de Tacalitlán and Benin's Angélique Kidjo. Professor Mark Clague joins us again as host and resident scholar.

*In collaboration with the Ann Arbor District Library and the U-M School of Music, Theatre & Dance. Funded in part by Michigan Humanities Council, an affiliate of the National Endowment for the Humanities, and by the Community Foundation for Southeast Michigan.*

# SUPPORT.

There are many ways to support the efforts of UMS, all of which are critical to the success of our season. We would like to welcome you to the UMS family and involve you more closely in our exciting programming and activities. This can happen through personal giving, corporate sponsorships, business advertising, or through volunteering. Your financial investment and/or gift of time to UMS allows us to continue connecting artists and audiences, now and into the future.

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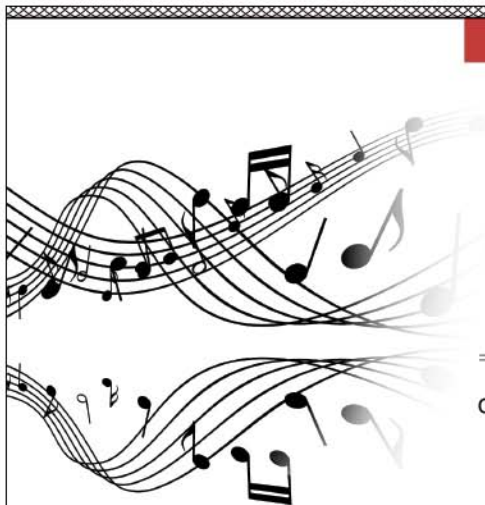
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Mon–Fri: 9am–5pm  
Sat: 10am–1pm

*Venue ticket offices open 90 minutes before each performance for in-person sales only.*

## BY PHONE

734.764.2538  
(Outside the 734 area code, call toll-free 800.221.1229)

## BY MAIL

UMS Ticket Office  
Burton Memorial Tower  
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## TICKET DONATIONS/UNUSED TICKETS

If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes. Please consult your tax advisor. Ticket returns count towards UMS giving levels.

## ACCESSIBILITY

All UMS venues are accessible for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538. Ushers are available for assistance.

## LISTENING SYSTEMS

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance. For events with high sound volume, ask your usher for complimentary earplugs.

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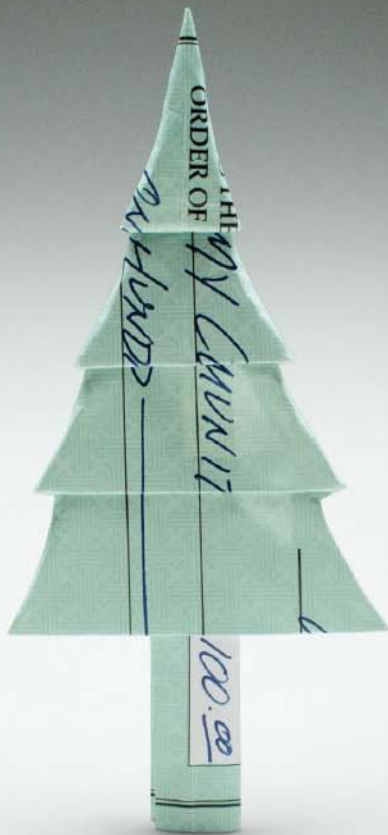
For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, Rackham Auditorium, or Arthur Miller Theatre, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi Catholic Church, call 734.821.2111.

## REFRESHMENTS

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in seating areas.



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FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT  
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As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

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Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to [umstix@umich.edu](mailto:umstix@umich.edu). Lost or misplaced tickets cannot be exchanged.

We will accept ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a donation.

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Children of all ages are welcome to attend UMS Family Performances. Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at [www.ums.org](http://www.ums.org). Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

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Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit [www.ums.org/jobs](http://www.ums.org/jobs).

## UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email [umsscboard@umich.edu](mailto:umsscboard@umich.edu).

## USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at [www.ums.org/volunteer](http://www.ums.org/volunteer) as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or [fohums@umich.edu](mailto:fohums@umich.edu).

## UMS CHORAL UNION

Open to singers of all ages, the 170-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at [kio@umich.edu](mailto:kio@umich.edu) or 734.763.8997.

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If you are passionate about arts advocacy, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at [cstraub@umich.edu](mailto:cstraub@umich.edu) or 734.647.8009.

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