

UMS PROGRAM BOOK
FALL 2013



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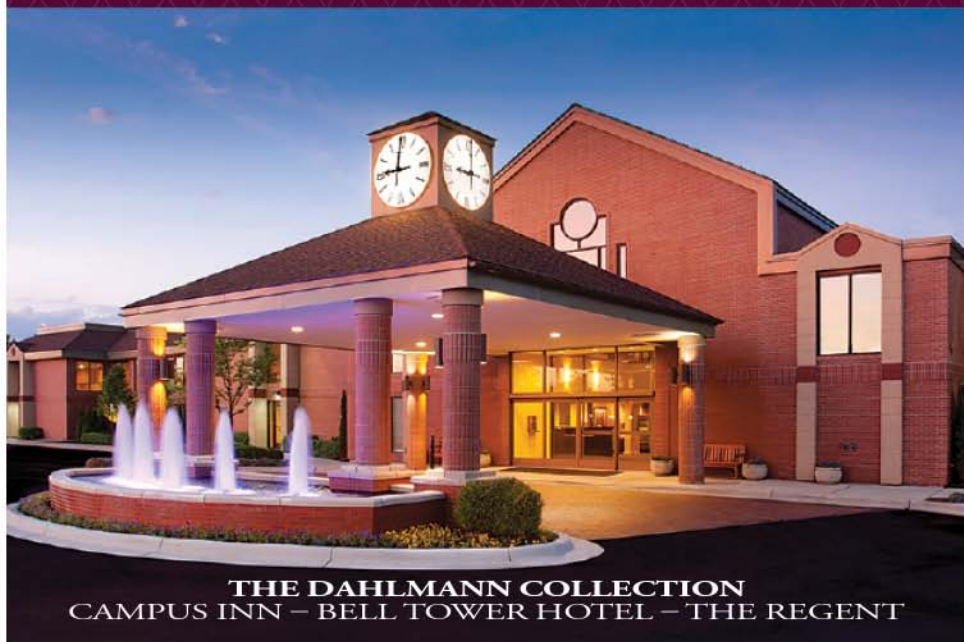
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BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2013-2014 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.





NEVER UNDERESTIMATE
THE POWER OF MUSIC.

Music and the Arts are powerful tools in the healing process. That's why we created programs ranging from our Gifts of Art, which include bedside music and art galleries, to our harmonica class for pulmonary rehab patients. It's also why we support the University Musical Society. Because we value the arts and all they bring to our patients. That's the Michigan Difference. UofMHealth.org



WELCOME.



"UMS is a true jewel within the University of Michigan. Here, students, faculty, staff, alumni, and aspiring performers can see some of the most exceptional performing arts in the world. It is an integral piece of education and enrichment both in school and beyond. Thank you for being a part of this wonderful 135-year-old tradition."

MARY SUE COLEMAN

President, University of Michigan



"UMS is about experiences. Experiences witnessing some of the world's most renowned performing artists offering daring and fresh performances. Experiences that have the ability to transform individuals, bringing more emotion, impact, and inspiration into their lives. We are glad to have you with us. Enjoy the experience."

KENNETH C. FISCHER

UMS President



"I am extremely honored to serve as Chair of the UMS Board of Directors. From this perspective, I see the vast extent of the impact that UMS has on our community, presenting world-class performances and offering amazing educational experiences. UMS serves as a catalyst, inspiring us to come together in a shared experience with each other and with the artists. We are delighted that you are here with us this evening."

STEPHEN G. PALMS

Chair, UMS Board of Directors

A banner image featuring a dark background with white musical notes and a white mask. The text "SUPPORTING THE ARTS" is overlaid in white, bold, sans-serif capital letters.

SUPPORTING THE ARTS

— As a long-time patron of the arts, Honigman is a proud partner of UMS. We wish to thank our colleagues for their leadership and support, including David N. Parsigian, member of the UMS Board of Directors and Treasurer, and Maurice S. Binkow, Carl W. Herstein and Leonard M. Niehoff, members of the UMS Senate.

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.

BE PRESENT.

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2013-2014 SEASON CALENDAR.

SEPTEMBER

- 6 Jason Moran's Fats Waller Dance Party
featuring Meshell Ndegeocello
- 8 & 10 National Theatre Live: *The Audience*
- 15 Audra McDonald
- 18-21 Complicite and Setagaya Public Theatre: *Shun-kin*
- 27-28 Hubbard Street Dance Chicago: *One Thousand Pieces*

OCTOBER

- 10 Chanticleer
- 12 Takács Quartet
- 13 National Theatre Live: *Othello*
- 18 Chris Thile, mandolin
- 25 András Schiff, piano: Bach's Goldberg Variations
- 26-27 *The Manganiyar Seduction*
- 27 National Theatre Live: *Macbeth*
- 29-Nov 3 Blind Summit: *The Table*

NOVEMBER

- 1-2 Ballet Preljocaj: *And Then, One Thousand Years of Peace*
- 3 Apollo's Fire: Bach's Brandenburg Concertos Nos. 2-6
- 9 Steve Lehman Octet
- 11 James Blake
- 12 Ukulele Orchestra of Great Britain
- 13 Hagen Quartet
- 16 San Francisco Symphony: Mahler's Symphony No. 9
Michael Tilson Thomas, conductor
- 24 Brooklyn Rider with Béla Fleck

DECEMBER

- 7-8 Handel's *Messiah*
- 8 & 11 RSC Live in HD: *Richard II*
Directed by Gregory Doran

To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit www.ums.org.

JANUARY

- 7–12 *Bullet Catch*
 15–16 Colin Stetson
 17–18 Kronos Quartet
 26 Denis Matsuev, piano
 30 Fred Hersch Trio

FEBRUARY

- 5 Ariel Quartet with Alisa Weilerstein, cello
 6 Kremerata Baltica
 Gidon Kremer, violin
 7 *One Night in Bamako*
 Bassekou Kouyaté & Ngoni Ba and Fatoumata Diawara
 9 National Theatre Live: *Coriolanus*
 14 St. Lawrence String Quartet
 14–15 Compagnie Käfig
 16 Joshua Bell, violin
 19–22 Théâtre des Bouffes du Nord: Can Themba's *The Suit*
 Directed by Peter Brook
 22 St. Petersburg Philharmonic
 Yuri Temirkanov, conductor
 Denis Kozhukhin, piano

MARCH

- 14 Alfredo Rodríguez Trio and the Pedrito Martinez Group
 15 Israel Philharmonic Orchestra: Bruckner's Symphony No. 8
 Zubin Mehta, music director
 18 Elias Quartet
 20 Tara Erraught, mezzo-soprano
 21 Asif Ali Khan Qawwali Music of Pakistan
 25 Wendy Whelan: *Restless Creature*
 30 Jazz at Lincoln Center Orchestra with Wynton Marsalis
 Ford Honors Program

APRIL

- 4 Brahms's German Requiem
 UMS Choral Union & Ann Arbor Symphony Orchestra
 Jerry Blackstone, conductor
 10 Los Angeles Guitar Quartet
 13 Akademie für Alte Musik Berlin

Artists, programs, and dates are subject to change.
 Please visit www.ums.org for an up-to-date season calendar.

WHAT WILL YOU DISCOVER?



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, 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 DISCOVER 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



CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 135th 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.

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 2013-2014 season. UMS is deeply grateful for these annual gifts.



**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."



EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."



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."



UNIVERSITY OF MICHIGAN

Mary Sue Coleman

President, University of Michigan

"The University of Michigan is proud to support UMS. Our partnership began 135 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!"



CANDIS AND HELMUT STERN

"UMS has enriched our lives for many years. In addition to benefiting us, it has enabled the University to recruit and retain talented faculty and students, making a valuable contribution to the quality of life in our community. We are delighted to have established an endowment fund to support a Chamber Arts performance at UMS each year to help preserve this treasure for future generations."

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 commitments to UMS between July 1, 2012, and June 30, 2013.

PRODUCER: \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



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

Maxine and Stuart Frankel Foundation



Ford Motor Company Fund
and Community Services



SOLOIST: \$50,000-\$99,000

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MAESTRO: \$20,000-\$49,999

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CONCERTMASTER: \$5,000–\$9,999

Rosalie Edwards/Vibrant Ann Arbor Fund
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Pfizer Foundation
The Seattle Foundation



PEOPLE.

Those who work to bring you UMS performances each season



Gabriel Kahane & yMusic at Arthur Miller Theatre
(photo: Mark Gjukich Photography)

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

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

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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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UMS STUDENTS

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

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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.

Robin Bailey
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Jeff Gaynor
Neha Shah

Cecelia Sharpe
Cynthia Page Bogen
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Melissa Poli

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

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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. Connecting with what an artist or ensemble has to share is a very special gift, a gift that 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. All dinners begin at 5:30 pm at the Rackham Building (4th Floor) with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

For further information and reservations, please call Rachelle Lesko at 734.764.8489.

András Schiff

Friday, October 25

Speaker: Logan Skelton, professor of music (piano), U-M School of Music, Theatre & Dance

San Francisco Symphony

Saturday, November 16

Speaker: Mark Clague, associate professor of music, U-M School of Music, Theatre & Dance

St. Petersburg Philharmonic

Saturday, February 22

Israel Philharmonic Orchestra

Saturday, March 15



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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** to the performance. Chances are that the folks sitting around you may appreciate an unscented experience.

The Good News: most of our performance spaces have world-class acoustics. *The Bad News:* that means that when you **cough or sneeze** 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 Series event and please consider bringing cough drops with you to our other events. It's noisy even if you cover your mouth!

Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and programs are subject to change at a moment's notice.

Programs with **larger print** are available. Ask 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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performance
every time*



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THE EVENT PROGRAM.

3 THE MANGANIYAR SEDUCTION

Saturday, October 26, 8:00 pm

Sunday, October 27, 4:00 pm

Power Center

9 THE TABLE BLIND SUMMIT

Tuesday, October 29, 7:30 pm

Wednesday, October 30, 7:30 pm

Thursday, October 31, 7:30 pm

Friday, November 1, 8:00 pm

Saturday, November 2, 8:00 pm

Sunday, November 3, 2:00 pm

Performance Network

13 AND THEN, ONE THOUSAND YEARS OF PEACE BALLET PRELJUCAJ

Friday, November 1, 8:00 pm

Saturday, November 2, 8:00 pm

Power Center

19 APOLLO'S FIRE

Sunday, November 3, 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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For more information, please contact Margaret McKinley,
734.647.1177, margiem@umich.edu.



UMS PRESENTS

THE MANGANIYAR SEDUCTION

Conceived, Arranged, and Directed by
Roysten Abel

A production of
Can & Abel Theatres

Saturday Evening, October 26, 2013 at 8:00
Sunday Afternoon, October 27, 2013 at 4:00
Power Center • Ann Arbor

**13th and 14th Performances of the 135th Annual Season
Global Music Series**

Photo: Production shot of The Manganiyar Seduction.

PROGRAM

The Manganiyar Seduction is approximately 80 minutes in duration and will be performed without intermission.

These performances are sponsored by the International Institute and the Center for South Asian Studies at the University of Michigan.

Media partnership is provided by Michigan Radio 91.7 FM and *Between the Lines*.

The Manganiyar Seduction appears by arrangement with Eye for Talent.

MUSICIANS

Deu Khan, *Conductor*

VOCALS

Section One

Mame Khan

Jamil Khan

Jalal Khan

Hakam Khan Kisola

Jame Khan

Talab Khan

Roje Khan

Section Two

Hakam Khan

Barkat Khan

Barkat Khan

Mula Khan

Section Three

Buta Khan

Kheta Khan

Dare Khan/Sawai Khan

Section Four

Bagga Khan

Deu Ram

KAMANCHA

Dhara Khan

Hakkam Khan

Roshan Khan

Kode Khan

Ghamsu Khan

Bakshe Khan

DHOLAK

Mansoor Khan

Roshan Khan

Butta Khan

Rojay Khan

MURLI

Achar Khan

Chuge Khan

KARTAL

Deu Khan

Shafi Khan

Ameen Khan

SARANGI

Shamsuddin Khan

Habib Khan

Bhanwaru Khan

Morchang & Bapang

Kheta Khan

ALGOZA

Habib Khan

DHOL

Joga Khan

Babu Khan

Sattar Khan

Swaroop Khan

CREW

S. Manoharan,

Sound Engineer

Roysten Abel, *Set Design,*

Light Design, Light

Execution

Amarjeet Sharma, *Set*

Execution

Manoj Kumar Butter,

Head Set Technician

Taqmeer, *Assistant Set*

Technician

Bali Nath/Ram Kishan,

Electricians

Dinesh Yadav, *Stage/Tour*

Manager

Prasanna Dattappa,

Artists' Tour Manager

Khete Khan, *Assistant*

Tour Manager

Sarupa Khan, Hindal Khan,

Mushtaq Khan,

Chefs on Tour

Sets constructed by

Design Habit.

DIRECTOR'S NOTE

The Manganiyar Seduction and Amsterdam's Red Light District

The year: June 2006. The place: Segovia, Spain. I was traveling with a play that I had directed called *Jiyo* which was performed by out-of-work street performers (a magician, jugglers, puppeteers, impersonators, snake charmers, and musicians) and one contemporary actress. The musicians traveling with the play

were two Manganiyars, Mame Khan and Daewoo Khan.

June in Spain was fabulous. We spent most of our time outdoors, either in parks or in the green spaces next to the historic roman aqueduct in Segovia. We began having music sessions with the Manganiyars in these outdoor spaces, which was intoxicating (or at least the Manganiyars could sense the intoxication in me).

I cannot recall a night or day when I did not go to sleep before five in the morning. Once deep into my sleep, I could hear the Manganiyars in my dream only to realize that they were outside my room waking me up with their lovely music at nine o'clock. The day literally began on this wonderful note. The Manganiyars would then follow me and play music in all of the places I went, at most times overlooking the decorum of the space. They would then follow me to my room, and once I was tucked in my bed at five-thirty in the morning, they would sing and literally rock me to sleep, making sure that my day ended on a good note as well. This continued for a fortnight, and I could sense a strange physiological happening in my system but could not put a finger on it.

I had to leave for Bonn midway through *Jijo's* run since I had another play happening there. When my friends met me in Bonn on arrival, they thought I was on acid. Such was the impact these two Manganiyars had had on me. I started to miss them, so I would call them from Germany and ask them to sing for me over the phone. I realized then that I was totally seduced.

Filled with inspiration when I returned to India, I needed to translate this seduction of the spirit to a more physical realm. I recalled how their music sucked me in slowly in spite of the natural resistance to a new culture by titillating my spirit. At one point it forced me to let go and experience something beyond me or their singing, a third realm. As a theater director, this is what I always wanted the audience to experience. It happened to me over a span of two weeks, and now I had to recreate this grand experience in one evening.

My first challenge was the physical space. My experience with the

Manganiyars was like a mad roller coaster ride almost bordering on the burlesque inside my head, heart, and body, and for some strange reason, Amsterdam's red light district kept coming to mind. It could have been to do with the seduction or the burlesque. The windows suddenly came alive, allowing many more interpretations like that of a jewel case, where these musicians became jewels to me, and the windows became symbols of Indian palaces where women would be on the receiving end of voyeurism to audiences of certain ceremonies or processions.

Now having arrived at the physical space, the possibility of creating that magical fortnight into a performance stood before me like the wide deserts of the Thar. I went to Jaisalmer and auditioned 1,000 musicians from which I selected 45. The Manganiyars were not used to a system of rehearsals, and I was trying to translate an experience which was not even clear to me into a piece of theater through them. Since I was not a music director, and they were not from theater, all we could do was to be open and let the ephemeral take form. Being a theater director I had arrived at the fact that the narrative was not linear but a staggered spiral. I did not want to use any jargon to communicate this with them and did not have a vocabulary for them which would help us achieve this staggered spiral instantly. So we got into the process of understanding each other, thereby trusting ourselves to arrive at *The Manganiyar Seduction* over a period of three years. I thought the seduction was just a one-time thing, but with the Manganiyars, even after hearing them a thousand times, they still keep seducing me.

Program note by Roysten Abel

ARTISTS

THE MANGANIYARS are a caste of Muslim musicians who are predominantly settled in the districts of Jaisalmer, Barmer, and Jodhpur, which are in the heart of the Thar Desert. They traditionally performed for the kings, but over the years, their patrons shifted from the kings to people who could give them a meal. In the 1970s, the late ethnomusicologist Komal Kothari discovered the Manganiyars and gave them a new life in contemporary times.

Their repertoire includes ballads about the kings as well as Sufi poems written by various mystics. They also have songs for various occasions like birth, marriage, and feasts. Even though they are classified as folk musicians, their traditional music is classical and clearly displays the roots of classical music in India. The combination of their folk music's rawness and their classical music's complexity is a trait that makes their music so special.

ROYSTEN ABEL (Director) was born in Kerala, South India. He went to school at Good Shepherd International School in Ooty where he started writing and directing plays. Little did he know then that he would eventually pursue theater as a career. He went on to study commerce in college, but dropped out twice after enrolling in two different colleges. Bored with commerce and business, which he had pursued at his parents' insistence, he realized that he was most passionate about his background in theater. He discarded the family business, joined drama school, and informed his parents after he had accepted admission.

Mr. Abel graduated from the National School of Drama in 1994 and apprenticed with the Royal Shakespeare Company

in the same year. He returned to India in 1995 and founded the Indian Shakespeare Company. In 1999, he devised and directed *Othello*, a play in black and white, which was his first original work. It went on to win the Scotsman Fringe First Award and since then has toured extensively around the world. He received national and international recognition from *Othello*, and followed it by conceiving and directing several original works, some of which were produced in India, and some that were produced in Europe.

He then began to work with out-of-work street performers (magicians, jugglers, impersonators, snake charmers, acrobats, musicians, puppeteers, etc). This work was noticed in Italy and he was invited to conceive and direct a play on the Italian filmmaker Federico Fellini in Rimini, Fellini's Italian hometown. That same winter, he returned to India to create a play called *The Spirit of Anne Frank*, which starred some of the biggest female stars in India. Soon after that, he took his first step into cinema with his first feature film, *Othello*.

Another turning point in his life came after discovering his joy of creating theater with musicians. He then went on to create two major productions: *The Manganiyar Seduction* and *A Hundred Charmers*, which have been traveling the world. Mr. Abel is currently working on a project titled *The Kitchen of Life* which he is devising with the Mizhav drummers from Kerala along with a few cooks. He is also in the process of setting up an international center for contemporary traditional performances in Jaisalmer, Rajasthan.

UMS welcomes Roysten Abel and the cast of The Manganiyar Seduction as they make their UMS debuts this weekend.



UMS WOULD LIKE TO THANK

DAVID AND PHYLLIS HERZIG

FOR THEIR GENEROUS SUPPORT OF TUESDAY EVENING'S
PERFORMANCE OF *THE TABLE*.



CAN THEMBA'S *THE SUIT*

THÉÂTRE DES BOUFFES DU NORD

Wednesday, February 19, 7:30 pm

Thursday, February 20, 7:30 pm

Friday, February 21, 8 pm

Saturday, February 22, 8 pm

Power Center

This tender production, directed by
Peter Brook, brings Can Themba's
unsettling fable to life.

MEDIA PARTNERS

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Between the Lines

Tickets on Sale Now

For more information, visit
www.ums.org or call 734.764.2538.





UMS PRESENTS

THE TABLE

Devised and Directed by
Blind Summit Theatre

Tuesday Evening, October 29, 2013 at 7:30
Wednesday Evening, October 30, 2013 at 7:30
Thursday Evening, October 31, 2013 at 7:30
Friday Evening, November 1, 2013 at 8:00
Saturday Evening, November 2, 2013 at 8:00
Sunday Afternoon, November 3, 2013 at 2:00
Performance Network • Ann Arbor

**15th, 16th, 17th, 18th, 20th, and 22nd Performances of the 135th Annual Season
International Theater Series**

Photo: Production shot of *The Table*, photographer: Lorna Palmer.

CREATIVE TEAM

Director

Mark Down

Lighting

Richard Howell

Puppet

Nick Barnes

Artistic Consultant

Andrew Dawson

Co-Devisers

Nick Barnes

Sarah Calver

Mark Down

Sean Garratt

Mabel Jones

Irena Strateiva

Ivan Thorley

Producer

Stephanie Hay

Technical Manager

Fergus Waldron

Company Manager

Fiona Clift

Music

Lemez and Friedel

Administrator

Andrew Hughes

PROGRAM

The *Table* is approximately 75 minutes in duration and is performed without intermission.



Following Tuesday evening's opening night performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

The Tuesday evening performance is hosted by David and Phyllis Herzig.

Media partnership is provided by Michigan Radio 91.7 FM, *Between the Lines*, and Ann Arbor's 107one FM.

Special thanks to Christianne Myers, Carrie Morris, and the Detroit Institute of Arts; Mark Tucker, Shary Brown, and FestiFools; Tom Carey; and Naia Venturi and Dreamland Theatre for their support of and participation in events surrounding Blind Summit's performances.

Blind Summit's production of *The Table* is supported by Arts Council England and Jackson's Lane.

Based on an original commission by YAD Arts and JCC.

The Table appears by arrangement with Double M Arts & Events, LLC.

CAST

Mark Down
Sean Garratt
Irena Stratieva

ARTISTS

B LIND SUMMIT THEATRE are puppetry innovators. The company was formed in 1997 by Mark Down and Nick Barnes to reinvent traditional Japanese *Bunraku* for contemporary western audiences. They present new puppets in new places in new ways to new audiences, seeing puppetry as a radical part of the reinvention of theater in our time. Past productions include: *The Magic Flute* (Bregenz Festival), *The Heads* (London International Mime Festival at Soho Theatre), London 2012 Olympic Opening Ceremony (Danny Boyle), *1984* (Battersea Arts Centre and national tour), *The Call of the Wild*, *Low Life* (international tour), *Madam Butterfly* (Director Anthony Minghella, ENO, Metropolitan Opera), *A Dog's Heart* (Complicite, DNO, ENO), *Kommilitonen!* (RAM and Juilliard, New

York), *Faeries* (ROH2), *El Gato Con Botas* (Broadway: Gotham Chamber Opera, Tectonic Theater), *Shun-kin* (Complicite, Setagaya Theatre Tokyo, Barbican), *Angus, Thongs, and Even More Snogging* (West Yorkshire Playhouse); *Holy Flying Circus* (BBC4), *Greenland* (National Theatre), *On Emotion* (Soho Theatre), *His Dark Materials* (Birmingham Rep and West Yorkshire Playhouse), *Cherevichki* (Garsington Opera), *Ramayana* (Lyric Hammersmith, West Yorkshire Playhouse, Bristol Old Vic), *Shakespeare Staging The World* performance (RSC and the British Museum), *Real Man*, *Pirate Puppetry*, *Martin's Wedding*, *The Spaceman*, *Mr. China's Son*, and *Tramping the Boards*.

For more information, please visit www.blindsummit.com.



UMS ARCHIVES

UMS welcomes Blind Summit as the company makes its UMS debut performances this week. Puppets by Blind Summit were featured in *Complicite* and Setagaya Public Theatre's September 2013 UMS presentation of *Shun-kin* at the Power Center.



Scan for a special video message from Moses the puppet to Ann Arbor.

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



RENEGADE VENTURES FUND

MANY THANKS TO THE INDIVIDUALS, CORPORATIONS, AND FOUNDATIONS WHO HAVE CONTRIBUTED GENEROUSLY TO THE RENEGADE VENTURES FUND, A MULTI-YEAR CHALLENGE GRANT CREATED TO SUPPORT UNIQUE, CREATIVE, AND TRANSFORMATIVE PERFORMING ARTS EXPERIENCES WITHIN THE UMS SEASON:

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We invite you to invest in the Renegade Ventures Fund. For more information, please contact Margaret McKinley at 734.647.1177 or margiem@umich.edu.



UMS PRESENTS

AND THEN, ONE THOUSAND YEARS OF PEACE

Performed by

Ballet Preljocaj

Choreographer

Angelin Preljocaj

Dancers

Gaëlle Chappaz, Natacha Grimaud, Solène Héroult, Émilie Lalande, Céline Marié, Aude Miyagi, Wilma Puentes Linares, Nagisa Shirai, Anna Tatarova, Cecilia Torres Morillo, Yurie Tsugawa, Yacnoy Abreu Alfonso, Sergi Amoros Aparicio, Marius Delcourt, Sergio Diaz, Jean-Charles Jousni, Fran Sanchez, Julien Thibault, Yang Wang, Gaël Rougeguez, Joakim Lorca

Friday Evening, November 1, 2013 at 8:00

Saturday Evening, November 2, 2013 at 8:00

Power Center • Ann Arbor

**19th and 21st Performances of the 135th Annual Season
23rd Annual Dance Series**

Photo: Production shot of *And Then, One Thousand Years of Peace*, photographer: JC Carbonne.

CREATIVE TEAM

Choreography

Angelin Preljocaj

Music

Laurent Garnier

(Except *Les Anges* by Benjamin Rippert and *Sonate au Clair de lune* by Beethoven. Mix by Scan X.)

Scenography

Subodh Gupta

Costumes

Igor Chapurin

Lighting

Cécile Giovansili-Vissière

Assistant, Deputy to the Artistic Direction

Youri Van den Bosch

Rehearsal Assistant

Natalia Naidich

Choreologist

Dany Lévesque

PROGRAM

And Then, One Thousand Years of Peace (2010)

And Then, One Thousand Years of Peace is approximately one hour and 40 minutes in duration and is performed without intermission.



Following Friday evening's opening night performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

These performances are 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.

These performances are funded in part by a grant from the National Endowment for the Arts.

Media partnership is provided by WDET 101.9 FM and *Metro Times*.

Special thanks to Grace Lehman, Diane Carr, and the Ann Arbor Y; and Clare Croft, Amy Chavasse, and the U-M Dance Department for their support of and participation in events surrounding Ballet Preljocaj's performances.

DIRECTOR'S NOTE

Working within a poetic and impressionist vein, *And Then, One Thousand Years of Peace* relies on an assiduous but not irrational reading of the Apocalypse. One should thus refrain from looking for images or clichés that illustrate, directly or referentially, Saint John's famous text. A fertile source of interpretation, the very word Apocalypse (from the Greek "apo": to lift, and "calypsis": veil) evokes the idea of revealing, unveiling, or highlighting elements that could be present in our world but are hidden from our eyes. It should thus evoke what is nestled in the innermost recesses of our existence, rather than prophesizing about compulsive waves of catastrophe, irreparable destruction, or the imminent end of the world. When dance, the art

of the indescribable "par excellence," assumes the role of the developer (in the photographic sense), is it not most able to realize this delicate function of exposing our fears, anxieties, and hopes? Dance relentlessly highlights the entropy of molecules programmed in the memory of our flesh that heralds the Apocalypse of bodies. It stigmatizes our rituals and reveals the incongruity of our positions, be they of a social, religious, or pagan nature. *And Then, One Thousand Years of Peace* wishes to graze these bodies that drift along blindly, tossed about by ideals and beliefs, somewhat lost between the lines of the Apocalypse.

Program note by Angelin Preljocaj.

ARTISTS

Created in December 1984, **BALLET PRELJOCAJ** became the National Choreographic Centre of Champigny-sur-Marne and Val-de-Marne in 1989. In 1996, the company was welcomed at the Cité du Livre in Aix-en-Provence and became the Ballet Preljocaj – National Choreographic Centre of the Provence-Alpes-Côte d'Azur Region, the Bouches-du-Rhône Department, the Pays d'Aix Community, and the City of Aix-en-Provence.

Since founding his company, now composed of 26 dancers, Angelin Preljocaj has created 47 choreographic works, ranging from solo to larger formations. The company performs about 100 performances per year on tour in France and abroad. His creations have been restaged by numerous other repertory companies, from which he also receives commissions to create new pieces.

Beyond repertory performances, Ballet Preljocaj has grown its local activity in Aix-en-Provence and neighboring communities in order to share its passion for dance with a broader public, presenting lectures on dance interpretation through video, public rehearsals, contemporary dance classes and workshops, and dance interventions in urban public space, all means of viewing and understanding dance from different perspectives.

Ballet Preljocaj is now settled into its new home designed by the architect Rudy Ricciotti in Aix-en-Provence. The Pavillon Noir is the first production center built for dance, where artists can go through the entire creative process, from workshops and rehearsals, to staging and performance. The Pavillon Noir opened its doors on October 20, 2006. Angelin Preljocaj is the artistic director. Performances of Preljocaj's work and invited companies are programmed there year-round.

ANGELINPRELJOCAJ was born in the Paris region in France and began studying classical ballet before turning to contemporary dance, which he studied with Karin Waehner, Zena Rommett, Merce Cunningham, and later Viola Farber and Quentin Rouillier. He then joined Dominique Bagouet before founding his own company in December 1984. Angelin Preljocaj has created 47 choreographic works, ranging from solo to larger formations. He works regularly with other artists including Enki Bilal, Goran Vejvoda, Air, Granular Synthesis, Fabrice Hyber, Karlheinz Stockhausen, Jean Paul Gaultier, Laurent Mauvignier, Natacha Atlas, and Azzedine Alaïa. His productions are now part of the repertoire of many companies, many of which have also commissioned original productions from him (including New York City Ballet, Staatsoper Berlin, Paris Opera Ballet). He has also made and collaborated on several films of his own choreographic work. Angelin Preljocaj has received numerous awards, including the Benois de la danse in 1995, the Bessie Award in 1997, Les Victoires de la musique in 1997, and the Globe de Cristal for *Snow White* in 2009.

Born in the suburbs of Paris in 1966, **LAURENT GARNIER** (Music) was fascinated from a very young age by the world of the night. He first became the DJ for Hacienda, a mythical night club in Manchester. Since 1991, he has been involved in the production of albums for techno and house music. In 1997, his album *30* earned him a Victoire de la musique award and he also became the first DJ to introduce techno music to the Olympia. He has released many albums, has taken the lead of a weekly radio program, and he has published *Electrochoc*, a book devoted to the odyssey of techno music. Over the last years, he has worked with artists from

different horizons, including the jazz pianist Bugge Wesseltoft, the Tunisian singer/oud player Dhafer Youssef, and the choreographer Marie-Claude Pietragalla.

SUBODH GUPTA (Scenography) was born in 1964 in North India. Originally trained as a painter, he began to explore other artistic forms that were less conventional at the time: sculpture, video, and performances. He exhibited his first installation in 1999 called *29 Mornings*. This work is considered the earliest of his significant pieces in the international contemporary art scene. He participated in the inaugural exhibition of Palais de Tokyo in Paris and in the 2006 edition of the *Nuit Blanche* with *Very Hungry God*, an imposing vanity based on his preferred medium, traditional Indian stainless steel kitchen utensils. Subodh Gupta describes himself as an "Idol Thief." His work inspired by everyday items and commonly used objects confronts the tradition of modernity, urban space, and rurality. Today, he lives and works in New Delhi.

IGOR CHAPURIN (Costumes), born in 1969, has attracted much attention for creating dresses for the Miss Europe, Miss World, and Miss Universe contests. In 1998, the first Chapurin boutique opened in Moscow. Few years later began the love story between Igor and the theater. He designed costumes for Oleg Menshikov, a renowned Russian actor and director, and for the Bolshoi Theatre. In 2005, his first Paris ready-to-wear show took place. In 2007, another ballet was staged by the Bolshoi with Chapurin's costumes and set called *Classconcert*, choreographed by Asaf Messerer.

Born in Marseille in 1973, **CÉCILE GIOVANSILI-VISSIÈRE** (Lighting) taught herself lighting techniques and rapidly went on to design her first lighting

after taking her science-based school examination and studying language sciences. She initially worked in theater and opera before encountering the world of dance when she joined Ballet Preljocaj

in 2001. Over a career spanning almost 20 years, she has worked with Klaus Michael Grüber, Hans Peter Cloos, Peter Brook, and Robyn Orlin.

TECHNICAL STAFF

Luc Corazza, *Technical Director*

Martin Lecarme, *General Production and Sound Manager*

Sébastien Dué, *Lighting Manager*

Gil Boulanger, *Electrician*

Michel Carbuccia, *Stage Manager*

Claudine Duranti, *Wardrobe Mistress*

Production initially created in collaboration with the Bolshoi Theatre and within the France-Russia Year, 2010.

Coproduction: Conseil Général du Rhône / Biennale de la danse de Lyon (France), Théâtre National de Chaillot (France), Grand Théâtre de Luxembourg, The Amsterdam Music Theatre (The Netherlands), Theater im Pfalzau (Germany), Spielzeit Europa – Berliner Festspiele (Germany), Théâtre de Saint-Quentin-en-Yvelines (France), MC2 (France), Théâtre de Caen (France), Opéra Royal – Château de Versailles Spectacles (Paris, France), France Russia Year 2010. With the support of Grand Théâtre de Provence, Aix-en-Provence (France).

Special thanks to Communauté du Pays d'Aix, Ville d'Aix-en-Provence, and Mazars (auditing and advice) for their specific financial support for this project.

The Ballet Preljocaj National Choreographic Centre is subsidized by the Culture and Communication Ministry – DRAC PACA, the Provence-Alpes-Côte d'Azur Region, the Bouches-du-Rhône County Council, the Pays d'Aix Community, the City of Aix-en-Provence, and it is supported by the Groupe Partouche – Casino Municipal d'Aix-Thermal, the Total Corporate Foundation, the company members of the Sponsors Square, and the individuals and company members of the Sponsors Circle, helping it to develop its projects.



UMS ARCHIVES

This weekend's performances mark **Ballet Preljocaj's** fifth and sixth appearances under UMS auspices. The company made its UMS debut in February 2001 in a performance of Angelin Preljocaj's *Paysage après la Bataille* at the Power Center. The company most recently appeared under UMS auspices in April 2012 in performances of *Snow White* at the Power Center.



UMS WOULD LIKE TO THANK

UNIVERSITY OF MICHIGAN
HEALTH SYSTEM

—
ANNE AND PAUL GLENDON

—
PHIL AND KATHY POWER

FOR THEIR GENEROUS SUPPORT OF THIS AFTERNOON'S
PERFORMANCE BY APOLLO'S FIRE.

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December 31, 2013.

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UMS PRESENTS

APOLLO'S FIRE

Jeannette Sorrell

Music Director

Sunday Afternoon, November 3, 2013 at 4:00
Hill Auditorium • Ann Arbor

**23rd Performance of the 135th Annual Season
135th Annual Choral Union Series**

Photo: Apollo's Fire, photographer: Roger Mastroianni.

PROGRAM

J. S. Bach's Brandenburg Concertos

Brandenburg Concerto No. 3 in G Major, BWV 1048

Allegro

Adagio

Allegro

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051

[Allegro]

Adagio

Allegro

Karina Schmitz and Kristen Linfante, *Violas*

Brandenburg Concerto No. 2 in F Major, BWV 1047

[Allegro]

Andante

Allegro assai

Josh Cohen, *Trumpet*; Francis Colpron, *Recorder*; Olivier Brault, *Violin*

INTERMISSION

This afternoon's performance is sponsored by the University of Michigan Health System.

Support for this performance is provided by Anne and Paul Glendon.

Additional support is provided by Phil and Kathy Power.

This performance is funded in part by a grant from the National Endowment for the Arts.

Media partnership is provided by WGTE 91.3 FM.

Brandenburg Concerto No. 5 in D Major, BWV 1050

Allegro
Affettuoso
Allegro

Jeannette Sorrell, *Harpsichord*; Olivier Brault, *Violin*; Kathie Stewart, *Traverso*

Brandenburg Concerto No. 4 in G Major, BWV 1049

Allegro
Andante
Presto

Olivier Brault, *Violin*; Francis Colpron and Kathie Stewart, *Recorders*

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for this afternoon's concert.

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Apollo's Fire appears by arrangement with Seldy Cramer Artists.

The Apollo's Fire national tour of the Brandenburg Concertos is made possible by a generous grant from the National Endowment for the Arts.

NOW THAT YOU'RE IN YOUR SEAT...

In March of 1719, Johann Sebastian Bach, Kapellmeister to the Prince of Köthen, traveled to Berlin on an errand to purchase a two-manual harpsichord. Always on the lookout for career opportunities, he took out time while in Berlin to perform for a certain Margrave Christian Ludwig of Brandenburg. The Margrave was so delighted with Bach's playing that he commissioned Bach to write several pieces for him. Two years later, the Margrave received a beautifully bound manuscript, dedicated to him, and containing the six magnificent pieces which he called *Six Concerts avec plusieurs d'instruments*.

We know them as the Brandenburg Concertos, but they were not, in fact, composed specifically for the Margrave. Rather, these are six individual pieces that Bach had written at various times for use with his orchestra at Köthen, and possibly Weimar. Being a busy man and a practical one, he simply collected six concerti which represented his best work, and copied them out for the Margrave. Apparently the Margrave did not have the musical personnel necessary to perform these works; thus, he never used the score, never sent Bach a fee, and never thanked him. So much for the Margrave.

The fact that these concertos were composed at different times for different occasions — not to mention the extremely diverse instrumentation (each one requires a different group of players) — demonstrates that the six concerti were never intended to be performed as a set. To perform all six is impractical from the point of view of musical personnel. Moreover, the structural coherence that Bach always instilled in pieces that he composed as a set (i.e., key relationships, form, instrumentation, etc.) does not exist between the six Brandenburgs. Rather, each one is an individual gem — a sparkling and perfectly-structured entity on its own.

Brandenburg Concertos Nos. 2–5 (1721)

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

SNAPSHOTS OF HISTORY... IN 1721:

- J.S. Bach's older brother, Johann Christoph Bach, dies
- The use of ether is developed as a pain-killer
- Regular mail service between Long Island and New England is established
- The smallpox vaccination is first administered
- J.S. Bach marries his second wife, Anna Magdalena

Music writers in the 18th century often talked about the goal of musical performance: to move the “affections” (moods, emotions) of the listener. The Brandenburg Concertos have proven their extraordinary power to move, delight, and

captivate audiences for 250 years. But what is it that gives them that power — that greatness that we all intuitively sense?

To start with, most of Bach's instrumentations are unique and daring. Take, for example, *Concerto No. 2* — violin, recorder, and trumpet?! The uniquely dark palette of *Concerto No. 6* is also extraordinary, with the violins banished from the ensemble while two dueling violas take the spotlight amidst the colorful sonority of viola da gamba and bass instruments.

Bach uses both texture and form in unprecedented ways, blending the solo concerto and group concerto (*concerto grosso*) forms. *Concertos No. 2, 4, 5, and 6* feature primarily one solo instrument (trumpet, violin, harpsichord, and a pair

of violas, respectively), but also feature groups of solo instruments in contrast. The density and polyphonic complexity of Bach's compositional textures (far exceeding the concertos of Vivaldi) is surely one of the qualities that makes us feel we hear something new and different each time we listen. He also achieves extraordinary textural variety: the slow movements take us into a chamber music environment, where the pool of light centers on the soloists and their continuo players, while themes unfold with expressive individuality and a timeless sense of measured order.

Above all, there is a sense of exhilaration that all of us feel from performing the Brandenburgs. Some of that is due to sheer virtuosity: the featured solo instrument(s) in each piece requires a level of virtuosity that is literally *athletic*. For example, *Concerto No. 2*, which strikes awe, if not fear, into most trumpet players, is certainly the most challenging piece in the trumpet repertoire. Not only does Bach expect the trumpet to play real melodies rather than the usual simple fanfares, but he takes the instrument up to the note 'G'—a note requiring 50 pounds per square inch air pressure! The musical and physical challenges of this piece make live performances rare events.

And then there is that exuberant celebration of democracy in music: the *Concerto No. 3*, where each individual string player is an equal soloist. Designed to showcase the virtuoso musicians of Bach's orchestra at Köthen, the piece

remains a thrilling workout for any ensemble today. Bach composed two substantial movements for this concerto, leaving the players to improvise a transitional second movement, for which he provided only two chords. *Concerto No. 4* features revolutionary pyro-technics for the violin and the recorder parts are rather devilish as well. The triumphant counterpoint of the finale proves once and for all that that fugal writing can be fun.

Concerto No. 5 requires from the harpsichordist a level of speed in the scalar passages that far exceeds anything else in the repertoire. One has to train for this piece the same way one trains for an athletic event. Also, the unusual role of the harpsichord in this concerto—starting off playing basso continuo (easy), then playing solo melodies in dialogue with the flute and violin (moderately difficult), then getting carried away into virtuoso scales (*very difficult*), and finally leaving the others in the dust as one contemplates the universe in a huge solo cadenza (mountaintop experience), makes this piece a unique emotional experience each time one plays it.

What makes the concertos so great, in the end, is best understood through Bach's words as a teacher of how to play basso continuo: "The aim and reason of the basso continuo, *as of all music*, should be none else but the glory of God and the refreshing of the mind."

Program note by Jeannette Sorrell



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ARTISTS

Named for the classical god of music and the sun, **APOLLO'S FIRE** was founded in 1992 by the award-winning young harpsichordist and conductor Jeannette Sorrell. Ms. Sorrell envisioned an ensemble dedicated to the baroque ideal that music should evoke the various "Affekts," or passions, in the listeners. Apollo's Fire is a collection of creative artists who share Sorrell's passion for drama and rhetoric.

Hailed as "one of the pre-eminent period-instrument ensembles" (*The Independent*, London), Apollo's Fire made its London debut in 2010 in a sold-out concert at Wigmore Hall with BBC broadcast. Apollo's Fire returned to Europe in fall 2011, as part of a major international tour with French countertenor Philippe Jaroussky. The ensemble was met with standing ovations in Madrid (Royal Theatre), Bordeaux (Grand Théâtre de l'Opéra), Lisbon, Metz, Boston, Ann Arbor, Toronto, Los Angeles, and San Francisco.

Apollo's Fire has also toured throughout North America, appearing at the Aspen Music Festival, the Boston Early Music Festival series, the Library of Congress, the Tropical Baroque Festival in Miami, and the Ojai International Festival in California. In 2010 the ensemble performed the Monteverdi *Vespers* in an 11-concert national tour. At home in Cleveland, Apollo's Fire enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming. Upcoming US projects next season include tours of the Monteverdi *Vespers* and of Sorrell's acclaimed crossover program "Sacrum Mysterium – A Celtic Christmas Vespers." Apollo's Fire has released 20 commercial CDs, and currently records for the British label Avie. Since the ensemble's

introduction into the European CD market in 2010, the recordings have won rave reviews in the London press: "a swaggering version, brilliantly played" (*The Times*) and "the Midwest's best-kept musical secret is finally reaching British ears" (*The Independent*). Four of the ensemble's CD releases have become best-sellers on the classical Billboard chart: *The Monteverdi Vespers*, *Bach's Brandenburg Concertos*, and Jeannette Sorrell's two crossover programs, *Come to the River* and *Sacrum Mysterium: A Celtic Christmas Vespers*.

J EANNETTE SORRELL (Conductor/Harpsichord) has quickly gained international attention as a leading creative voice among the new generation of early-music conductors. She has been credited by the UK's *BBC Music Magazine* for forging "a vibrant, life-affirming approach to the re-making of early music...a seductive vision of musical authenticity."

One of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood festivals, Ms. Sorrell studied conducting under Robert Spano, Roger Norrington, and Leonard Bernstein, as well as harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the US, and the Soviet Union.

Ms. Sorrell founded Apollo's Fire in 1992. Since then, she and the ensemble have built one of the largest audiences of any baroque orchestra in North America. She has led Apollo's Fire in sold-out concerts at London's Wigmore Hall,

Madrid's Royal Theatre (Teatro Real), the Grand Théâtre de l'Opéra in Bordeaux, Boston's Early Music Festival, the Library of Congress in Washington, and the Aspen Music Festival, among others.

Ms. Sorrell made her debut with the Pittsburgh Symphony in 2013 as conductor and soloist in the complete Brandenburg Concertos. With standing ovations every night, the event was hailed as "an especially joyous occasion" (*Pittsburgh Tribune-Review*). Upcoming conducting engagements include the Seattle Symphony, Los Angeles Chamber Orchestra, and Omaha Symphony. She has also conducted the Handel & Haydn Society in Boston, the Opera Theatre of St. Louis with the St. Louis Symphony, and the Grand Rapids Symphony (as conductor and soloist); and appeared as guest keyboard artist with the Cleveland Orchestra.

Ms. Sorrell and Apollo's Fire have released 20 commercial CDs, four of which have been bestsellers on the Billboard classical chart. Her recordings include the complete Brandenburg Concerti and harpsichord concerti of Bach (with Sorrell as harpsichord soloist and director), which was praised by *The London Times* as "a swaggering version...brilliantly played by Sorrell." She has also released four discs of Mozart, and was hailed as "a near-perfect Mozartian" by *Fanfare Record Magazine*. Other recordings include Handel's *Messiah*, the Monteverdi *Vespers*, and two creative crossover projects: *Come to the River: An Early American Gathering* and *Sacrum Mysterium: A Celtic Christmas Vespers*.

Ms. Sorrell has attracted national attention and awards for creative programming. She holds an honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and awards from the Cambridge Society of Early Music

and the American Musicological Society. Passionate about guiding the next generation of performers, Ms. Sorrell has led many baroque projects for students at Oberlin Conservatory and the Cleveland Institute of Music.

OLIVIER BRAULT (*Concertmaster*) brings his communicative enthusiasm and historical scholarship to concerts throughout Canada, Europe, and the US. A native of Montréal, he performs as soloist with many Canadian ensembles including Ensemble Caprice, Les Boréades, and the Quatuor Franz Joseph. He joined Apollo's Fire in 2010. Also an accomplished baroque dancer, he holds a doctorate from the Université de Montréal, where he specialized in 18th-century French violin repertoire. He is the recipient of the medal of the Assemblée Nationale du Québec for his cultural contributions to his nation. He can be heard on many award-winning recordings on the ATMA and Analekta labels.

JOSH COHEN (*Trumpet*) has been principal baroque trumpet with the Washington Bach Consort for the past seven seasons. He has performed extensively as a soloist and principal baroque trumpet with ensembles including Studio de Musique Ancienne de Montréal, Arion (Montréal), Bach Sinfonia (Washington, DC), Aston Magna (Boston), Musica Maris (Rhode Island), Houston Bach Society, and Ensemble Telemann (Montréal). In addition to participating in numerous festivals across North America, he is an award-winning recording artist, most recently recording J.S. Bach's *Brandenburg Concerto No. 2* with Montréal-based Ensemble Caprice. He holds a master's degree from McGill University and a bachelor's degree from the New England Conservatory of Music.

FRANCIS COLPRON (*Recorder*) is recognized as one of the most talented instrumentalists of his generation. His capacities for artistic and interpretative innovation have been acclaimed by the public, critics, and cultural authorities alike. In 1991, he founded the ensemble Les Boréades de Montréal, of which he serves as artistic director. This ensemble has recorded many albums on the ATMA label, in addition to achieving great success locally with their concert series in Montréal and internationally across North America and Europe.

KRISTEN LINFANTE (*Viola*) holds bachelor's and master's degrees from The Juilliard School, and specializes in both modern and baroque viola. She has served as principal viola of the Orchestra de Catania in Sicily and performed with the Philadelphia Orchestra; San Francisco Symphony, Opera, and Ballet; and the Minnesota Orchestra. She resides in Mt. Lebanon, Pennsylvania, where she serves as an elected commissioner and performs frequently with Chatham Baroque. She is also currently the Acting General Manager at Apollo's Fire.

KARINA SCHMITZ (*Viola*) holds degrees from the New England Conservatory and the Cleveland Institute of Music. Her early music studies began at Oberlin Conservatory with Marilyn McDonald, Miho Hashizume, and David Breitman. She continued her training in the Apollo's Fire Apprentice Program while serving as concertmaster of the Case Baroque Orchestra. She is currently principal second violin with Tempesta di Mare in Philadelphia, assistant principal violist of the Carmel Bach Festival Orchestra, and violist with the Coriolan String Quartet, a period ensemble based in Boston.

KATHIE STEWART (*Traverso and Recorder*) is one of the leading baroque flutists of North America and is a founding member of Apollo's Fire. She teaches baroque flute at Oberlin Conservatory, and holds a master's in flute performance from the Mannes School of Music. She has performed as guest musician with the Cleveland Orchestra, Tafelmusik Baroque Orchestra, and Cleveland Opera. She is also an accomplished performer on Irish and folk flutes, and is featured on Apollo's Fire's best-selling recording *Come to the River*, as well as the Brandenburg Concerti and a disc of Telemann concertos.



UMS ARCHIVES

This afternoon's performance marks **Jeannette Sorrell's** and **Apollo's Fire's** second appearances under UMS auspices, following their UMS debuts in November 2011 at Hill Auditorium in a performance featuring countertenor Philippe Jaroussky.

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Beginning this winter!

Mondays, January 27–March 31, 2014 (except March 3), 7–8:30 pm
U-M Alumni Center, 121 Fletcher Street

Led by Clare Croft, assistant professor of dance at the University of Michigan, this series of UMS Night School events highlights how focusing on movement gives us ways to think about watching dance — and other performances. Events are free and open to the public, no registration is required. Attend all nine events, or pick and choose which you would like to attend.



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IMMERSION: THE ART OF PUPPETRY

Saturday, November 2, 2013, 8:00 am–6:45 pm
U-M Alumni Center, 200 Fletcher Street, Ann Arbor

From international artists to local artisans, this hands-on workshop explores styles and techniques of puppetry and puppet-making, with a special emphasis on Bunraku, Japan's traditional puppet theater. The immersion includes a workshop with visiting guest artists from Blind Summit (creators of *The Table*), experiments with different types of puppetry, and discussion of the history of animating objects. Immersions are day-long, intensive workshops that focus on a specific culture, community, or art form. They are designed in partnership with subject matter experts and are connected to UMS season programming.

Guest artists include:

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Pre-registration required. Visit www.ums.org or call 734.764.2538. Immersion fee is \$50 and includes breakfast and lunch. Space is limited. Ages 18 and over only.



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GENERAL INFO.

We believe in the energy that comes with being present. Therefore, we want to ensure that you have all of the information you need to fully enjoy your experience. Look through this section to learn more about tickets, policies, accessibility, and opportunities to become more involved with UMS.



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HOW DO I BUY TICKETS?

ONLINE

www.ums.org

IN PERSON

UMS Ticket Office
Michigan League
911 North University Avenue
Mon–Fri: 9 am–5 pm
Sat: 10 am–1 pm

*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
881 North University Avenue
Ann Arbor, MI 48109-1011

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. There is no elevator access to Power Center, Michigan Theater, or Lydia Mendelssohn Theatre balconies. Ushers are available for assistance.

LISTENING SYSTEMS

Assistive listening devices are available in Hill Auditorium, Rackham Auditorium, Lydia Mendelssohn Theatre, and the Power Center. Earphones may be obtained upon arrival. Please ask an usher for assistance.

LOST AND FOUND

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. For Performance Network, call 734.663.0681.

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 and Performance Network. Refreshments are not allowed in seating areas.

PARKING

We know that parking in downtown Ann Arbor can be difficult and can sometimes take longer than expected. Please allow plenty of time to park. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Liberty Square structures for a minimal fee.

UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer or Fletcher Street structures in Ann Arbor. Valet parking is available for all Hill Auditorium performances on the Choral Union Series for a fee (\$20 per car). Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance. UMS donors at the Virtuoso level (\$10,000 annually) and above are invited to use the valet parking service at no charge.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT
WWW.UMS.ORG/PARKING.

POLICIES.

SMOKE-FREE UNIVERSITY

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.

TICKET EXCHANGES

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 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. 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.

CHILDREN/FAMILIES

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. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit www.ums.org/volunteer.

STUDENT WORK-STUDY/VOLUNTEER INTERNSHIP PROGRAM

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.

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.

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 as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or 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 or 734.763.8997.

UMS ADVISORY COMMITTEE

If you are passionate about the arts, 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 or 734.647.8009.

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