

1 3 7 T H S E A S O N

15





U M S . O R G

U M S L O B B Y . O R G

U M S R E W I N D . O R G

# U M S L O B B Y



Did you like it? Did it move you? Did it change you?  
Did it disappoint? Tell us what you think at [umslobby.org](http://umslobby.org)  
or any of our social media spaces.

# Be Present

FALL 2015

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Fall 2015 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.





When you attend a UMS performance,  
you're part of a larger equation:

nonprofit **ARTS**  
+ **CULTURE**  
= **ECONOMIC**  
**PROSPERITY**  
in the greater Ann Arbor Area  
**\$100 million annually**

Together, we invest in our local community's vibrancy.



**Ann Arbor Area**  
Community Foundation

[aaacf.org](http://aaacf.org)



**Welcome** to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at [ums.org](http://ums.org) and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at [umslobby.org](http://umslobby.org). If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at [kenfisch@umich.edu](mailto:kenfisch@umich.edu). We hope to see you again soon.



**MARK  
SCHLISSEL**

*President,  
University of Michigan*



**KENNETH C.  
FISCHER**

*UMS President*



**STEPHEN R.  
FORREST**

*Chair,  
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To reveal the age  
you feel,  
stay on  
your toes.

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# 2015-16 Season Calendar

## AUGUST

8/30  
NT Live in HD:  
Arthur Miller's  
*A View from the Bridge*

## SEPTEMBER

9/11  
UMS Season Opener!  
My Brightest Diamond  
with the Detroit Party  
Marching Band and  
special guest Shigeto

9/16  
NT Live in HD: George  
Bernard Shaw's  
*Man and Superman*

9/17  
Audra McDonald

9/27  
Sphinx Virtuosi  
with the Catalyst Quartet  
and Gabriela Lena Frank,  
piano

## OCTOBER

10/3  
L-E-V

10/7  
The Gloaming

10/9-11  
New York Philharmonic  
Alan Gilbert, conductor

10/14-17  
*Antigone* by Sophokles  
Starring Juliette Binoche  
Directed by Ivo van Hove

10/18  
RSC Live in HD:  
Shakespeare's *Othello*

10/21  
Abdullah Ibrahim &  
Ekaya

10/23-24  
Sankai Juku

10/27  
Hubbard Street Dance  
Chicago

10/29  
Chicago Symphony  
Orchestra  
Riccardo Muti, conductor

10/30  
Tenebrae

## NOVEMBER

11/6  
Danish String Quartet

11/8  
Chucho Valdés:  
*Irakere 40*

11/14  
Yousou N'Dour and  
Super Étoile de Dakar

11/15  
NT Live in HD:  
Shakespeare's *Hamlet*

11/20  
Leif Ove Andsnes, piano

## DECEMBER

12/2  
Takács Quartet

12/5-6  
*Handel's Messiah*  
UMS Choral Union  
Ann Arbor Symphony  
Scott Hanoian, conductor

12/13  
RSC Live in HD:  
Shakespeare's *Henry V*

12/17-1/3  
*A Christmas Carol*  
National Theatre of  
Scotland  
Directed by Graham  
McLaren

## JANUARY

1/8  
*What's in a Song?*  
A song recital evening  
curated by Martin Katz

1/10  
Jamie Barton,  
mezzo-soprano

1/11  
Royal Philharmonic  
Orchestra  
Pinchas Zukerman,  
conductor and violin

1/20  
Jazz at Lincoln Center  
Orchestra with  
Wynton Marsalis

1/21-23

Young Jean Lee's  
Theater Company  
*Untitled Feminist Show &  
Straight White Men*

1/22

Chamber Music Society  
of Lincoln Center

1/27

Ms. Lisa Fischer and  
Grand Baton

## FEBRUARY

2/2

Tanya Tagaq in concert  
with *Nanook of the North*

2/5

Taylor Mac  
*A 24-Decade History  
of Popular Music:  
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &  
Dancers

2/14

UMS Choral Union and  
Organ  
*Love is Strong as Death*  
Scott Hanoian, conductor

2/16-20

Sir András Schiff, piano  
*The Last Sonatas  
of Haydn, Mozart,  
Beethoven, and Schubert*

2/19

*The Triplets of Belleville*  
Benoît Charest,  
composer-conductor

## MARCH

3/5

The Chieftains

3/11-12

*Nufonia Must Fall*  
Kid Koala, DJ, producer,  
and graphic novelist

3/15

*Apollo's Fire & Apollo's  
Singers*  
*Bach's St. John Passion*

3/19

*Montreal Symphony*  
Kent Nagano, conductor  
Daniil Trifonov, piano

3/26

Gil Shaham, violin  
with original films by  
David Michalek  
*Bach Six Solos*

3/31-4/3

American Ballet Theatre  
*The Sleeping Beauty*

## APRIL

4/1

Mariachi Vargas de  
Tecalitlán

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds  
from North Africa to  
Andalucía*  
Simon Shaheen, music  
director

4/16

*Bavarian Radio Orchestra*  
Mariss Jansons, conductor  
Leonidas Kavakos, violin

4/23

*The Bad Plus*  
Joshua Redman

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# Education

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EVERYONE

At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



[UMS.ORG/LEARN](http://UMS.ORG/LEARN)

Photo: You Can Dance with Abraham.in.Motion in March 2015. Photographer: Peter Smith Photography.



# Bravo!

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Musical Society for bringing  
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community with one sound  
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Daniil Trifonov, 2014 Gilmore Keyboard Festival © Chris McGuire



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# Tradition Builds the Future



In our 137th 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 now presents 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.

Photo: Hill Auditorium in 1928.

# Leadership Donors

*We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.*



**BERTRAM ASKWITH (1911–2015)  
PATTI ASKWITH KENNER**

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



**DALLAS AND SHARON DORT**

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



**STEVE AND ROS FORREST**

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



**ILENE FORSYTH**

“I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us.”



### MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth year of the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries."



### 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."



### RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."

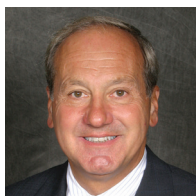


### PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

# Corporate Champions

*We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 season.*



**DOUGLASS R. FOX**

*President, Ann Arbor Automotive*

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



**TIMOTHY G. MARSHALL**

*President and CEO, Bank of Ann Arbor*

“We take seriously our role as a community bank. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



**LARRY BRYANT**

*Ann Arbor Region President, Comerica Bank*

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”



**FAYE ALEXANDER NELSON**

*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.”





### NANCY AND RANDALL FABER

*Founders, Faber Piano Institute*

"We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community."



Ford Motor Company Fund

### JAMES G. VELLA

*President, Ford Motor Company Fund*

"Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives."



**HONIGMAN**

### DAVID N. PARSIGIAN

*Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP*

"In our firm's tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm."

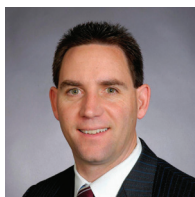


ISSA FOUNDATION

### MOHAMAD ISSA

*Director, Issa Foundation*

"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diverse and talented performers to Ann Arbor."



**KeyBank** 

### KIRK ALBERT

*Michigan Market President, KeyBank*

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend UMS for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition."



### **MICHAEL CONLIN**

*Director of Business Development, Level X Talent*

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”

LEVELXTALENT



### **KEITH ALLMAN**

*President and Chief Executive Officer, Masco*

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”

MASCO



### **ALBERT M. BERRIZ**

*CEO, McKinley, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”

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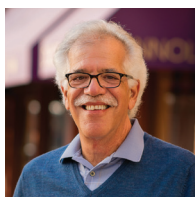


### **THOMAS B. MCMULLEN**

*President and CEO, McMullen Properties*

“In the fifth grade, I began taking cornet lessons from Roger Jacobi, a young man right out of the U-M School of Music who years later would become President of the Interlochen Arts Academy. Roger gave me not only love of music, but also deep appreciation for what UMS does for school kids and adults alike.”

MCMULLEN  
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### **DENNIS SERRAS**

*Owner, Mainstreet Ventures, Inc.*

“As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting UMS and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community.”

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ventures  
DISTINCTIVE EXPERIENCE



MILLER  
CANFIELD

### STEPHEN G. PALMS

*Principal, Miller, Canfield, Paddock and Stone, P.L.C.*

"Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community."



### TODD CLARK

*Regional President, Old National Bank*

"At Old National Bank, we're committed to community partnership. That's why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It's also the reason we're pleased to once again support UMS as a corporate sponsor for the 2015-16 season."



### RICHARD L. DEVORE

*Detroit and Southeast Michigan Regional President, PNC Bank*

"PNC Bank is proud to support the efforts of UMS and the Ann Arbor community."



### BROCK HASTIE

*Managing Partner, Retirement Income Solutions, Inc.*

"With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS's successful history and applaud the organization's ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community."



### SAVA LELCAJ

*Chief Executive Officer, Savco Hospitality*

"One of Ann Arbor's greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community."



### JOE SESI

*President, Sesi Lincoln Volvo Mazda*

“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



### JOHN W. STOUT

*President, Stout Systems*

“Supporting UMS is really a labor of love — love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



### TOM THOMPSON

*Owner, Tom Thompson Flowers*

“Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship.”



### OSAMU “SIMON” NAGATA

*President, Toyota Motor Engineering & Manufacturing North America, Inc.*

“Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming.”



### TIFFANY FORD

*President, University of Michigan Credit Union*

“Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts.”





### MARK SCHLISSEL

*President, University of Michigan*

“The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS’s outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community.”



### MARSHALL RUNGE

*Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System*

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health.”



# Foundation, Government, & University Support

*UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:*

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## \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



## \$20,000-\$499,000

Anonymous

Charles H. Gershenson Trust



## \$5,000-\$19,999

Benard L. Maas Foundation

The Seattle Foundation

University of Michigan Third Century Initiative



# SUPPORTING THE ARTS

As a long-time patron of the arts,  
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Julie Kretzschmer Reitz  
Eric J. Sosenko  
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RENEGADE

Wednesday Evening, October 14, 2015 at 7:30  
Thursday Evening, October 15, 2015 at 7:30  
Friday Evening, October 16, 2015 at 8:00  
Saturday Evening, October 17, 2015 at 8:00  
Power Center  
Ann Arbor

# ANTIGONE BY SOPHOKLES

In a new translation by  
Anne Carson

Produced by  
Barbican, London and Les Théâtres de la Ville de Luxembourg,  
in association with Toneelgroep Amsterdam

Co-produced by  
Théâtre de la Ville-Paris, Ruhrfestspiele Recklinghausen,  
and Edinburgh International Festival



Ninth, 10th, 11th, and 12th Performances of the 137th Annual Season  
International Theater Series

Tonight's performance is sponsored by the University of Michigan Health System, Beverley and Gerson Geltner, and the Renegade Ventures Fund, established by Maxine and Stuart Frankel.

Endowed support from the Wallace Endowment Fund, the Herbert S. and Carol A. Amster Endowment Fund, the James Garavaglia Theater Endowment Fund, and the Susan and Richard Gutow Endowment Fund.

Hosted by Dody Viola.

Media partnership provided by Ann Arbor's 107one and WDET 101.9 FM.

Special thanks to Anne Carson, Robert Currie, Christstina Hamilton and the U-M Penny Stamps Lecture Series; Priscilla Lindsay and the U-M Theatre Department; Angela Dillard, Paul Barron, Carol Tell Morse, and the U-M Lloyd Hall Scholars Program; Jon Wells, Martin Walsh, and the U-M Residential College; Yopie Prins and the U-M Departments of English Language and Literature and Comparative Literature; Ruth Scodel and the U-M Department of Classical Studies; and Donna Wessel Walker, Tim McKay, and the LSA Honors Program for their support of and participation in events surrounding this residency.

On September 10, UMS received the **National Medal of Arts** from President Barack Obama at the White House. We are deeply honored to be the first university-based presenter to receive this recognition, which is the highest award given to artists and arts patrons by the US government. Please accept our sincerest thanks for your participation and generous patronage, all of which have played a critical role in UMS being recognized at the highest level. Artists tell us time and time again that "UMS audiences are the best" and we wholeheartedly agree. This medal belongs to all of us.

## CAST

*Antigone* / Juliette Binoche  
*Guard, Chorus* / Obi Abili  
*Ismene, Chorus* / Kirsty Bushell  
*Haimon, Chorus* / Samuel Edward-Cook  
*Teiresias, Chorus* / Finbar Lynch  
*Kreon* / Patrick O'Kane  
*Eurydike, Chorus* / Kathryn Pogson  
*Body of Polyneikes, Boy* / Luke Steinhauer

## CREATIVE TEAM

*Director* / Ivo van Hove  
*Set and Lighting* / Jan Versweyveld  
*Dramaturg* / Peter van Kraaij  
*Video* / Tal Yarden  
*Composition and Sound* / Daniel Freitag  
*Costumes* / An d'Huys  
*Assistant Director* / Jeff James  
*Second Assistant Director* / Thierry Mousset  
*Assistant Set Designers* / Ramon Huijbrechts, James Turner  
*Assistant Lighting Designer* / Richard Beaton  
*Casting Director* / Joyce Nettles  
*Voice* / Patsy Rodenburg  
*Photography Assistant* / Sjoerd Knibbelaar

*Tonight's production of Antigone lasts approximately 1 hour and 40 minutes and is performed without intermission.*



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

## **PRODUCTION TEAM**

### **For the Barbican**

*Technical Director / Simon Bourne*

*Tour Production Manager / Will Knapp*

*Production Administrator / Anna Paschali*

*Costume Supervisor / Jane Dickerson*

*Lighting Programmer / Marcus Krömer*

*Company Manager / Tim Speechley*

*Deputy Stage Manager / Emily Porter*

*Assistant Stage Manager / Alexandra Isaacs*

*Lighting Operator / Stevie Porter*

*Sound Operator / Neil Sowerby*

*Video Operator / Gilbert Roper*

*Audio/Visual Technician / Angela Di Tomaso*

*Stage Technicians / Tony Crawford, Jamie Massey*

*Wardrobe Supervisor / Rebecca Rees*

*Hair and Make-up Artist / Martina Luisetti*

### **For Toneelgroep Amsterdam**

*Technical Director / Götz Schwörer*

*Production Manager / Edith den Hamer*

*First Technician / Daan van Oene*

*Sound Technician / Timo Merkies*

*Video Technician / Karl Klomp*

### **For Les Théâtres de la Ville de Luxembourg**

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## THE UNANSWERED QUESTION — HOW TO GET TO THE DARK SOUL OF ANTIGONE

by Ivo van Hove

*Antigone*, by Sophokles, tells the ancient story of one of Oidipous's daughters, who refuses to follow the orders of her uncle Kreon, the new Head of State.

Kreon has ordained that Antigone's brother Polyneikes, who, along with their brother Eteokles has just died in a cruel civil war, should not be allowed a burial because he is a traitor.

A war of words begins with short but razor-sharp scenes between Antigone and Kreon: an exhaustive, long, bitter but also passionate discourse of opposing views on how to treat the dead, especially when they are deemed an enemy of the state.

Antigone states: "I am someone born to share in love not hatred." Kreon counters: "If a man puts family or friend ahead of fatherland I count him absolutely good for nothing." Antigone is driven by an emotional urge to bury her brother. Kreon places good citizenship above all else.

To understand Antigone's deeds, we need to return to Sophokles's *Oidipous at Kolonos*, in which Antigone and her sister Ismene take care of their aging father, who has been exiled from Thebes. His sons are to alternately rule Thebes every other year but after his inaugural year Eteokles refuses to relinquish the throne to Polyneikes.

A brutal war between the brothers ensues. For the sisters the situation is desperate: their mother killed herself, their father is dying and their brothers kill each other. Antigone is in deep mourning. Caught in this

cruel tragedy, she can't see or enjoy beauty and has no sense of a future. She follows her impulse to take care of her brother's body. For her, all human beings are equal and, even if Polyneikes was wrong, the dead should be respected.

The dilemma of dealing with Polyneikes's body became a terrifying reality recently when Malaysia Airlines Flight 17 was shot down over a Ukrainian war zone.

The dead were left in an open field, rotting in the burning sun for over a week. The whole world saw this as an act of barbarity. Once the bodies were recovered and brought to the Netherlands for identification, the Dutch government arranged a convoy of hearses in a 100km burial procession. This was a civilized and humane response, a mark of respect to the victims.

Antigone goes on a long, solitary road towards death. Scene by scene she cuts herself loose: from her sister, who won't help with their brother's burial; from Polyneikes; from the love of her fiancé Haimon; from Kreon's policy; and, as an inevitable consequence, from society. "I'm a strange new kind of 'inbetween thing' aren't I/not at home with the dead nor with the living," she concludes.

In a horrifying, magical scene she sees herself in her brother's tomb, which in her mind becomes a bridal chamber. She imagines an emotional reunion with her father, mother, and brother. Kreon imprisons her in a cave, buried alive "with a bit of food ...

no doubt if she prays hard the gods of death will save her life." But Antigone has nothing and nobody to live for. She can't transform her grief into something positive. Her journey leads to self-destruction. There is nothing left other than to stage her own death, execute the ultimate control. Her life becomes meaningful by ending it.

And what about Kreon? The play starts the day after a cruel civil war with many casualties, provoked by Polyneikes and Eteokles. Also, Kreon's eldest son has just died. It is clear that the old city of Thebes, a society based on blood ties, has been disastrous and destabilizing. But instead of mourning, Kreon does something positive to stop the atrocities; he tries to create structure, a society based on clear laws, on citizenship. He wants the citizens of Thebes to live in safety.

Before becoming king, Kreon was involved in the military operations of Thebes. Now he wants to run the city as if it is an army. His strategic plan is based on the rule, "you are with us or against us." Those who disobey should be punished. He thinks purely in logical and hierarchical terms. As a politician he has a new vision but old methods, successful in an army but which fall short in governing a society.

Kreon is his own worst enemy. He sees the value of citizenship but not of individual citizens. He wants to be the enlightened king of Thebes but ends a broken man, alone in the world with no public position and no family.

Both Antigone and Kreon are unable to develop meaningful leadership. A leader must value the wellbeing of his city or country as well as religious laws. A real democracy

should allow its citizens to fulfill religious duties towards family without colliding with the laws of society.

What makes *Antigone* a drama of epic scale is the Chorus, who comprise senior advisers to the king, while also representing the people of Thebes. They cover the whole intellectual and emotional scope of the main characters in the play. The Chorus listens to what Kreon, Antigone, and others tell them and adapt their point of view accordingly. They are empathic, they don't hide when they are moved or horrified. They are the way people should be. They can be critical, neutral, mad, or sad. But one thing they are not: hypocrites. Their journey starts with complete support for the new political views of Kreon. When Antigone enters, they immediately empathize, "O you poor awful child of poor awful Oidipous." After the intense discourse between Antigone and Kreon, and later Ismene, the Chorus starts to broaden their picture and awareness.

They tell Kreon the gods are responsible for this carnage. They judge Antigone harshly, claiming she disrespected the gods and the laws of Thebes. She is "too extreme." They turn their back on her. But, as they are only human, unrest lingers. They remind Kreon that he too is only human and the gods could turn against him.

When Teiresias, the prophet of Thebes, enters, they stay silent. They know he only comes when there is a real problem and that he always speaks the truth. And, what the Chorus dares not say or even think, he says to Kreon: "The cause is you." After

the imprisonment of Antigone, and Teiresias's warning, they come to a new conclusion: "take advice... set the girl free bury the boy."

But the catastrophes are unstoppable and Kreon's efforts to turn around his punishments come too late. By the end of the play his wife, Eurydike, and two sons are dead. Like Antigone, Kreon is "alone on his insides." He has been driven by a sincere ambition to turn Thebes, his beloved city, into a better place and has failed. In every scene he is given the chance to adjust his law but he can't. His inflexibility leads to his downfall.

*Antigone* develops from a play about a brutal war into a play about politics and public policies and ends as a play about the helplessness of humans, lost in the cosmos. It is a play about survival: not the survival of an individual or a family, but of a whole society, perhaps even the world. The play is ambivalent and dark, modern and mythical, leaving one with more questions than answers.

## WHAT ANCIENT GREEK THEATRE GOERS KNEW

by Edith Hall

When Sophokles's *Antigone* premiered, probably in the late 440s BC, the audience consisted of Athenian citizens and their allies from across the Greek-speaking world. The drama competitions took place at a religious festival in Athens coinciding with the start of the sailing season in April. Some guests arrived after long voyages from south Italy or the Black Sea. Their expectations were high. Sophokles was a popular member of the political class, who had already held high office as treasurer in the Athenian democracy. He enjoyed a reputation for personal integrity, and for portraying characters struggling to do their best in impossible moral situations, expressing themselves in lovely songs and hard-hitting, unadorned rhetoric.

The audience knew from their epic poems that any play about the children of Oidipous, tyrant of Thebes, would be likely to involve a civil war. Oidipous' two sons by his mother/wife Jokasta had fought and died over the crown of Thebes in the most famous civil war known to legend. But the spectators will have known little more than this about the way the plot would evolve. They would have had no suspicion that *Antigone* was about to become an instant classic, to be performed all over the Greek- and Latin-speaking world until the advent of Christianity, nor that after its rediscovery in the European Renaissance, it would re-enter the repertoire of live theater to become one of the most influential plays in the history of the planet.

The walled Theban citadel was situated in the hot, flat plains of Boeotia, remote from the sea, and just near enough to the Athenians – about 18 hours' walk – to be a real psychological presence even across the Cithaeron mountain range. Many Athenians will themselves have travelled across what, in the tragedy, become the carnage-strewn Boeotian plains immediately outside the seven gates of Thebes, from which birds of prey bring stinking parts of Polyneikes's cadaver to drop on the city's altars. The embattled community within the walls of the Thebes of *Antigone* is strikingly closed and inward-looking. According to the democratic ancient Athenian mindset shared by the majority of Sophokles's spectators, a mindset which prized the principles of debate, openness to outside influence, and political accountability, the despotic Theban monarchy of tragedy will have seemed the very opposite of an ideal constitution. Moreover, the Thebans had in living memory plotted to betray their fellow Greeks to the Persians. They were the most loathed of Athenian enemies. Sophokles's mythical Thebes fits this historical profile, being prone to the secrets, incestuous relationships, dogmatism, grudges, and internal power struggles that develop within any closed and unaccountable ruling class.

When Kreon abruptly became ruler of Thebes, he did not call a council or citizen assembly, as an elected Athenian magistrate would have been legally obliged, but contravened

one of the most ancient taboos in Greek thought by banning the burial of someone dead. The imperative of funeral rites applied to the cadavers of those who had fallen in warfare. The accepted “unwritten laws” common to all Greeks dictated that soldiers’ corpses be handed over for burial. Moreover, the absolute, unconditional duty to bury a family member devolved on the senior member of the nuclear family left alive; Antigone, who regards herself as an autonomous moral agent, therefore has no choice but to bury Polyneikes. The distortion of social values in Thebes even prevents her from performing the specific ritual tasks of washing, anointing, dressing, and singing laments over the corpse, which were Greek women’s most sacred duty. Antigone is instead forced into intervening in the public sphere when her menfolk fail to perform their gender-specific leadership duties, which should include protecting dependent women.

In ancient Greece, women’s political, legal, and economic rights were few. Every woman was supervised by a male representative or “guardian” throughout her life. In the absence of a father, brother, or husband – the situation in which Antigone and Ismene have just so tragically found themselves – the man who became a woman’s legal guardian was none other than her maternal uncle. The audience will have been keenly aware that Kreon, as her maternal uncle, has suddenly acquired domestic as well as political power over Antigone. Sophokles’s (predominantly male) spectators may have felt much more sympathy with

Kreon’s exasperation at Antigone’s defiance than we do. The bitter, sexualized insults he throws at her are those of a man in *loco parentis*, as well as a father concerned about the temperament of the bride his son has chosen and about potential insurgency in the city of which he has suddenly found himself commander.

Some spectators will also have responded to the tragedy’s exploration of ethical and political theory. Thinkers contemporary with Sophokles, especially the philosopher Protagoras, had developed innovative political theories to match the needs of the new Athenian democracy, and thought hard about the mechanisms that allow humans to live together, achieve consensus, and cooperate. Some of Protagoras’s ideas are expressed in Haimon’s eloquent and levelheaded speech to his father about flexibility and compromise. According to Plato, Protagoras argued that the ability to live together in a democratic community required the virtues of self-control and sense of justice which Kreon is so palpably lacking. His edict was passed autocratically, and his domineering attitude towards the views of others renders the outcome of his reign, and of the play, inevitable.

What makes *Antigone* so astonishing, especially when it is remembered that it was written by a male in an ancient patriarchy, is that Kreon is tested by the initiative of a younger female relative. Antigone is mysterious, arrogant, deliberately inflammatory, inflexible, and she is shown by the play to have been right in challenging a leader not willing to incorporate the most basic human

needs in his policy: the right of each individual to be buried and mourned. No wonder the Athenians went on to re-elect Sophokles to high office again.

*Edith Hall is Professor of Classics at King's College London. She has been awarded the Erasmus Prize of the European Academy for her research. Her most recent book is *Introducing the Ancient Greeks: From Bronze Age Seafarers to Navigators of the Western Mind* (Bodley Head 2015). For further information on Professor Hall, please visit [www.edithhall.co.uk](http://www.edithhall.co.uk).*







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## CAST

**Juliette Binoche**, French actress, was born in Paris. The daughter of a sculptor/theater director and an actress/director, she studied acting at the National School of Dramatic Arts of Paris. Juliette Binoche first earned recognition in 1984 for her performance in Jean-Luc Godard's *Je Vous Salue, Marie*. Her reputation was consolidated with an acclaimed appearance in André Téchiné's *Rendez-vous* and she went on to gain international recognition when she played Tereza in Philip Kaufman's *The Unbearable Lightness of Being* in 1988. She was cast in a lead role in Leos Carax's *Mauvais Sang* and subsequently appeared in his *Les Amants du Pont-Neuf*.

In 1992 Ms. Binoche played opposite Jeremy Irons in Louis Malle's *Damage* and the following year appeared in Krzysztof Kieslowski's *Three Colors: Blue*, for which she won "Best Actress" at the Venice Film Festival. In 1996 she earned further international recognition for her role in Anthony Minghella's *The English Patient*, winning the Oscar for "Best Supporting Actress."

This was followed by a second collaboration with Téchiné on the romantic drama *Alice et Martin*; an appearance opposite Daniel Auteuil in Patrice Leconte's *The Widow of Saint-Pierre*; and a collaboration with filmmaker Michael Haneke, *Code Unknown*.

In 2000 Ms. Binoche gave a captivating performance in the art-house film *Chocolat*, which was an international runaway hit and Ms. Binoche was nominated for "best actress" awards across the globe.

Following a lighthearted performance opposite French icon Jean Reno in the romantic comedy *Jet Lag* she then appeared with American star Samuel L.

Jackson in John Boorman's political drama *In My Country*. This was followed by *Bee Season* with Richard Gere, Anthony Minghella's *Breaking and Entering* opposite Jude Law, Michael Haneke's *Cache*, Abel Ferrara's *Mary* opposite Matthew Modine and Forest Whitaker, and *A Few Days in September* opposite John Turturro.

She has recently worked with many talented directors from around the world including Hou Hsiao-Hsien, *Le Voyage du Ballon Rouge* in 2007; Amos Gitai, *Désengagement*, also in 2007; Abbas Kiarostami, *Certified Copy* in 2010; and Malgoska Szumowska, *Elles* in 2011.

Ms. Binoche continued her French film career with Cédric Klapish's *Paris*; Sylvie Testud's acclaimed comedy, *La Vie d'une Autre*; Marion Laine's romantic drama *À Cœur Ouvert*; and the much applauded *Camille Claudel 1915*, directed by Bruno Dumont.

She played an art dealer in David Cronenberg's *Cosmopolis*; a painter in *Words and Pictures*, in which she co-starred with Clive Owen; a war photographer in *A Thousand Times Goodnight*; and most recently, an actress in *Clouds of Sils Maria*, directed by Olivier Assayas, with whom she also worked on *Summer Hours* in 2008. Her two most recent films, Isabel Coixet's *Nobody Wants the Night*, which opened the 2015 Berlin Film Festival, and Piero Messina's *The Wait*, are both about to be released.

Ms. Binoche's first theater appearance was in 1984 when she played Nina in *The Seagull*, directed by Andrei Konchalowski at the Odéon in Paris. She made her London theater debut in Pirandello's *Naked* at the Almeida Theatre in 1997, directed by Jonathan Kent.

In 2000 she made her Broadway debut in Pinter's *Betrayal*, directed by David Leveaux. In 2008 she collaborated with choreographer Akram Khan on *in-i* at the National Theatre and in 2012 appeared in Strindberg's *Mademoiselle Julie*, directed by Frédéric Fisbach, at the Barbican.

**Obi Abili** graduated from RADA. His theater credits include leading roles in *Taking Part* (Criterion Theatre); *Play House* (The Orange Tree); *Sixty-Six Books* (Bush Theatre); *Six Degrees of Separation* (Old Vic); *Dido, Queen of Carthage* (National Theatre); *The Brothers Size* (Young Vic/ATC); *Angels in America* (Lyric Hammersmith/Headlong Theatre); *Fabulation and Darfur: How Long is Never* (Tricycle); and *Titus Andronicus* (Shakespeare's Globe). Mr. Abili's film credits include Matthew Cullen's *London Fields*, Ed McGown's *The Rules of the Game*, Jeroen Leinders' *Tula*, *The Revolt*, Marc Forster's *World War Z*, and Michael Hoffman's *Gambit*. His television credits include *Quirke*, *Strikeback II*, *Injustice*, *Nativity*, *Foyle's War*, *The Take*, *Moses Jones*, *Kingdom*, *Ten Days to War*, *Life is Wild*, and *Afterlife*.

**Kirsty Bushell**'s theater credits include *The White Devil*, *The Comedy of Errors*, *Twelfth Night*, and *The Tempest* (Royal Shakespeare Company); *Edward II*, *13*, *Edgar and Annabel*, *There is a War*, *Danton's Death*, *Voysey Inheritance*, and *Two Gentleman of Verona* (National Theatre); *The Big Meal* (High Tide, Bath); *Disgraced* and *Two Thousand Feet Away* (Bush Theatre); *I Know How I Feel About Eve* and *Belongings* (Hampstead Theatre); *A Thousand Stars Explode in the Sky* and *Don Juan* (Lyric Hammersmith); *Angels in America* (Headlong); *Twelfth Night* (Filter); *Plenty*, *A Comedy of Errors*, *Girl*

*in a Goldfish Bowl*, *Fen*, and *Far Away* (Sheffield Theatres); *Serious Money* (Birmingham Rep); *Pornography* (Tricycle); *Testing the Echo*, *Blue Heart* (Out of Joint); *The Seagull* (Northampton, Royal & Derngate); *The Importance of Being Ernest* (Watermill); *The Suppliants* (The Gate); and *An Inspector Calls* in the West End. On television, she has appeared in *Silk*, *Frankie*, *True Love*, *Silent Witness*, *Injustice*, *FM*, *Law and Order*, *EastEnders*, *Pornography*, *Pulling*, *Talk to Me*, *Midsomer Murders*, *Family Man*, *Life Isn't All Ha Ha Hee Hee*, and *Roger Roger*. She has been in the films *Women and Children* and *Really*. Ms. Bushell trained at LAMDA.

**Samuel Edward-Cook** trained at RADA. His theater credits include *Pitcairn* (Chichester Festival Theatre/Shakespeare's Globe/Out of Joint), *Titus Andronicus* (Shakespeare's Globe), *Our Big Land* (Romany Theatre Company/UK Tour), *King Lear* (Theatre Royal Bath), *Glory Dazed* (Edinburgh Festival/Adelaide Festival/Soho Theatre), and *Boys* (Headlong/HighTide/Nuffield). He has appeared in the television shows *Beowulf*, *Peaky Blinders*, *Land Girls*, and *Doctors*, and in films including *Passenger* and *Magwitch*.

**Finbar Lynch**'s theater credits include *The Silence of the Sea* (Trafalgar Studios); *Desire Under The Elms*, *The Big Fella* (Lyric Hammersmith); *The Fairy Queen* (Opera Comique Paris, BAM, Glyndebourne); *The Duchess Of Malfi*, *Dancing At Lughnasa* (The Old Vic); *The Fastest Clock In The Universe*, *Three Sisters On Hope Street*, (Hampstead Theatre); *A Doll's House*, *Love's Labour's Lost*, *Portrait Of A Lady* (The Peter Hall Company); *The Hothouse*, *Antony and Cleopatra*, *King Lear* (National Theatre);

*Not About Nightingales* (National Theatre/ Broadway); *The Tempest*, *Measure For Measure*, *Coriolanus*, *The Alchemist*, *The Virtuoso*, *Amphibians*, *A Woman Killed With Kindness*, *The Two Gentlemen of Verona*, and two productions of *Julius Caesar* (Royal Shakespeare Company); *A Midsummer Night's Dream* (RSC/ Broadway), *As You Desire Me* (Playhouse, London); *The Birthday Party* (Duchess, London); *Hecuba*, *To the Green Fields Beyond*, *Translations*, *Fool For Love* (Donmar Warehouse); and *A Moon For The Misbegotten* (Royal Exchange), among many others. He has appeared in television shows including *Foyle's War*, *The Musketeers*, *Silk*, *Breathless*, *Game of Thrones*, *D.C.I. Banks*, and *Waking the Dead*. Mr. Lynch's film credits include *Suffragette*, *Departure*, *Child 44*, *Richard the Second*, *The Numbers Station*, *Matilde*, *To Kill A King*, *The Lost Battalion*, *King Lear*, and *A Midsummer Night's Dream*.

**Patrick O'Kane's** previous theater work includes: *War Horse*, *Scenes from the Big Picture*, *Closing Time*, *The Playboy of the Western World*, *Peer Gynt*, and *Romeo and Juliet* (National Theatre); *Macbeth* (Royal Shakespeare Company); *16 Possible Glimpses*, *Medea*, *The House* (2000); *Observe the Sons of Ulster Marching Towards the Somme*, *The Plough and the Stars*, *Hamlet*, *As the Beast Sleeps*, for which he won Irish Times Award for "Best Supporting Actor," and *Quietly* for which he won UK Theatre Award for "Best Actor," Off West End Award for "Best Actor," and The Stage Award for "Best Actor" (Edinburgh Festival/ Abbey Theatre); *The Strip and Trust* (Royal Court); *Dr. Faustus*, *A Whistle in The Dark*, *Shoot the Crow*, *Unidentified Human Remains* and *The True Nature of Love*, *Julius Caesar*, *Miss Julie*, and *Donny Boy* (Royal Exchange

Theatre); *Sweet Bird of Youth*, *Edward II*, *Lulu*, and *1953* (Citizens Theatre, Glasgow); *Popcorn* (Nottingham Playhouse, West Yorkshire Playhouse and West End); *The Grapes of Wrath*, *The Three Musketeers* and *Insignificance* (Crucible Theatre, Sheffield ); *The Postman Always Rings Twice* (West Yorkshire Playhouse); *The Crucible* and *Cat on a Hot Tin Roof* (Lyric Theatre, Belfast); *Ashes to Ashes* and *Cold Comfort* (Prime Cut Productions); *Titanic* (MAC, Belfast); *The Crucible* (Regent's Park Open Air Theatre); *Volunteers* (Gate Theatre). Film work includes: *Prometheus*, *Perkins 14*, *Exorcist – The Beginnings*, *Charlotte's Red*, *Stealing Rembrandt*, *Octane*, and *Brilliance*. Television: *Jamaica Inn*, *Strike Back*, *Game of Thrones*, *The Borgias*, *The Fall*, *Vera*, *New Tricks*, *Holby Blue*, *Five Days*, *Waking the Dead*, *Holby City*, *Holy Cross*, *A Rap At The Door*, *As The Beast Sleeps*, *Any Time Now*, *Gunpowder Treason* and *Plot*, and *Wire In The Blood*.

Mr. O'Kane is a NESTA Fellow and his book *Actors' Voices* is published by Oberon Books. He has also been an Associate Artist with Nottingham Playhouse and with Prime Cut Productions, for whom he directed *The Trestle at Pope Lick Creek*.

**Kathryn Pogson** has played leading roles at the Royal Court, in the West End, and many of London and the country's major theaters. Ms. Pogson was the first British actress to win an OBIE (Public Theatre, New York) for her creation of the character Lemon in *Aunt Dan and Lemon*, and the original performer in many classic pieces of English theater including *Masterpieces*, *The Lucky Chance* (the Aphra Behn revival), and the groundbreaking *Arbor*, all at the Royal Court. She played Ophelia for Jonathan Miller and leading roles for the RSC. On television she has appeared in *Midsomer*

*Murders, Foyle's War, The Last of the Blonde Bombshells, The Bill, Eskimo Day, Family Money, Reckless and Heartbeat.* Ms. Pogson has appeared in the films *The Company of Wolves, The Arbor, The Life Class, The Last Hangman, Breakfast on Pluto, A Hartley Story, Millions, Pure, and Brazil.* Ms. Pogson trained at Drama Centre and is the Director of the London Dramatic Academy of Fordham University.

## CREATIVE TEAM

**Anne Caron** (translation), Ann Arbor resident, is a poet, essayist, translator, playwright, and classicist. With her background in classical languages, comparative literature, anthropology, history, and commercial art, Ms. Caron blends ideas and themes from many fields. She frequently references, modernizes, and translates Greek mythology and has published more than a dozen books, all of which blend the forms of poetry, essay, prose, criticism, translation, dramatic dialogue, fiction, and non-fiction.

Ms. Caron's translation of Sophokles's *Antigone* received its world premiere at Les Théâtres de la Ville de Luxembourg, in collaboration with the Barbican in London, starring Juliette Binoche and directed by Ivo van Hove. The production tours throughout Europe and the US. Ms. Caron has recently translated *The Bakkhai*, which will be produced in London in the summer of 2015. Classic Stage Company has produced three of Ms. Caron's translations — Aeschylus's *Agamemnon*, Sophokles' *Electra*, and An Oresteia (from Euripides' *Orestes*) — in repertory. Ms. Caron's works include *Autobiography of Red*; *Red Doc*; *Antigonick*; *If Not, Winter: Fragments of Sappho* (translation); *The Beauty of the Husband*; *Men in the Off Hours*; *Economy of the Unlost*; *Plainwater: Essays and Poetry*; *Glass, Irony, and God*; *Eros the Bittersweet: an Essay*; *Decreation: Poetry, Essays, Opera*; and *Grief Lessons: Four Plays by Euripides* (translation).

She is a MacArthur Fellow; she has received the Lannan Prize, the T.S. Eliot Prize, the Pushcart Prize, the Griffin Poetry Prize (twice-awarded), and was an Anna-Maria Kellen Fellow at the American Academy in Berlin, Germany.

**Ivo van Hove** (director) has been general director of the Toneelgroep Amsterdam since 2001. His credits for Toneelgroep Amsterdam include *Kings of War*, *The Fountainhead*, *Long Day's Journey into Night*, *Scenes from a Marriage*, *The Miser*, *Children of the Sun*, *Othello*, *Teorama*, *Summer Trilogy*, *Antonioni Project*, *Cries and Whispers*, *The Human Voice*, *Rocco and his Brothers*, *Angels in America*, and *Roman Tragedies*. Other theater credits include *Strange Interlude* and *Ludwig II* (Münchner Kammerspiele); *Edward II* and *The Misanthrope* (Schaubühne, Berlin); *The Little Foxes*, *Hedda Gabler*, and *A Streetcar Named Desire* (New York Theatre Workshop); *The Lady of Camellias* and *The Miser* (Schauspielhaus, Hamburg); and the Young Vic, West End, and Broadway productions of *A View from the Bridge*, for which he was awarded the 2015 Olivier Award for "Best Director." Among the operas he has directed are *Brokeback Mountain* (Teatro Real, Madrid); *The Clemency of Titus and Idomeneo* (La Monnaie Opera, Brussels); *Mazeppa* (Komische Oper, Berlin); Verdi's *Macbeth* (L'Opera de Lyon); *Iolanta* and *The Makropulos Case* (De Nederlandse Opera); *Lulu* and Wagner's *The Ring Cycle* (Flemish Opera). For film and television, Mr. van Hove has worked on *Amsterdam* and *Home Front*, among others. From 1998–2004, Mr. van Hove was artistic director of the Holland Festival. He was made Chevalier dans l'Ordre des Arts et des Lettres in France in 2004.

**Jan Versweyveld** (set and lighting) has been head of scenography and regular designer for Toneelgroep Amsterdam since 2001. Credits for Toneelgroep Amsterdam include *Kings of War*, *The*

*Fountainhead*, *Long Day's Journey into Night*, *Scenes from a Marriage*, *Husbands*, *Children of the Sun*, *Theorem*, *Summer Trilogy*, *Antonioni Project*, *Cries and Whispers*, *The Human Voice*, *Rocco and his Brothers*, *Angels in America*, and *Roman Tragedies*. Other theater includes *Strange Interlude* and *Ludwig II* (Münchner Kammerspiele); *Edward II* and *The Misanthrope* (Schaubühne, Berlin); *The Little Foxes*, *Hedda Gabler*, and *A Streetcar Named Desire* (New York Theatre Workshop); *The Lady of Camellias* and *The Miser* (Schauspielhaus, Hamburg); and for the Young Vic, West End, and Broadway, *A View from the Bridge*. Mr. Versweyveld has worked on operas including *Brokeback Mountain* and *Boris Godunov* (Teatro Real, Madrid); *La Clemenza di Tito* and *Idomeneo* (La Monnaie Opera, Brussels); *Mazeppa* (Komische Oper, Berlin); Verdi's *Macbeth* (Opéra de Lyon); *Iolanta* and *The Makropulos Case* (De Nederlandse Opera); Lulu and Wagner's *The Ring Cycle* (Flemish Opera). Dance credits include *Rain*, *Love Supreme*, *Small Hands*, *Just Before*, and *Drumming* (Rosas, Brussels).

**Peter van Kraaij** (*dramaturg*) joined Ivo van Hove's first theater company Akt while still in drama school in Brussels during the early 1980s. He has worked as a director at Kaaaitheater in Brussels, where he staged 20th-century plays by James Joyce, T.S. Eliot, Heiner Müller, and Bernard-Marie Koltès, and made *Vinaya*, his first feature film collaborating with Josse De Pauw. He has also worked as a screenwriter for Dorothée Van den Berghe (*Girl* and *My Queen Karo*) and written and directed his own plays *The Blacksmith's Son*, *Sittings*, and *Trinity Trip*. In 2007 he joined Toneelgroep Amsterdam as the company's dramaturge working on several of Van Hove's most acclaimed productions,

including *Angels in America*, *Cries and Whispers*, *After the Rehearsal/Persona*, *Children of the Sun*, and recently Ayn Rand's *The Fountainhead*. Apart from his work with van Hove, he also collaborated with directors such as Luk Perceval and Simon Stone. In 2013 Mr. van Kraaij published his first novel *Wat Rest* (*What Remains*).

**Tal Yarden** (*video*) is currently designing video for *Indecent* (Yale & La Jolla) and *Lazarus* (New York Theater Workshop). Recent designs include *Kings of War*, *The Fountainhead* (Toneelgroep Amsterdam); *Between Worlds* (ENO); *La Clemenza de Tito* (La Monnaie); and *Brokeback Mountain* (Teatro Real). Previous projects include *Der Schatzgräber* (De Nederlandse Opera); *Mazeppa* (Komische Oper, Berlin); *Macbeth* (Opéra de Lyon); *Ludwig II* (Münchner Kammerspiele); *Edward II*, *The Misanthrope* (Schaubühne, Berlin); *Idomeneo* (La Monnaie); *POP!* (Yale); *Husbands*, *The Russians*, *Children of the Sun*, *Cries and Whispers*, *Antonioni Project*, *Angels in America*, *Mourning becomes Electra*, *Roman Tragedies* (Toneelgroep Amsterdam); and Wagner's *Ring Cycle* (Vlaamse Opera). He has also worked in the theater in America, and created many projects for corporate clients and famous pop music stars. Mr. Yarden is also directing *Kaycee Project*, a documentary about sheep ranchers in Wyoming, and is a Technical Consultant for the new Performing Arts Center at the World Trade Center.

**Daniel Freitag** (*composition and sound*), musician and composer, started writing and playing music at a young age, and studied musicology, media studies, and the history of art in Marburg and Berlin. His theater credits include *Miss Julie*

for Thomas Ostermeier (Theatre of Nations, Moscow), where he produced the music with Nils Ostendorf, and *An Enemy of the People* (Schaubühne, Berlin), producing with Malte Beckenbach. In France, Mr. Freitag created the music and multichannel sound design for the award-winning production *Little Eyolf*, directed by Jonathan Châtel, and *Trafic* (Theatre d'Amiens, Theatre La Colline Paris, directed by Daniel Jeanneteau and Marie-Christine Soma). He also collaborates regularly with the directors Christoph Mehler and Juliane Kann. Mr. Freitag first worked with Ivo van Hove in 2010 on *The Misanthrope* at the Schaubühne, Berlin, followed by *Never Apart*, and *Husbands and Strange Interlude*, in which he also appeared on stage. In 2014 he created the soundtrack for van Hove's *Maria Stuart* at the Toneelgroep Amsterdam, arranging music written by Susato, Bach, and Schubert for analogue synthesizers. He is currently working on a solo album, which will be released in 2015.

**An D'Huys** (costumes) has worked as a costume designer since 1988 and is part of the Ann Demeulemeester design team. Her theater credits include *Three Sisters*, *Poquelin*, *Summerfolk*, *Nora*, and *The Marx Sisters* (TG Stan, Antwerp); *Othello*, *Opening Night*, *Children of the Sun*, *The Fountainhead*, and *Medea* (Toneelgroep Amsterdam); *The Misanthrope* (Schaubühne, Berlin); *Die Walküre*, *Siegfried and Götterdämmerung* (Flanders Opera, Antwerp); and for the Young Vic and West End, *A View from the Bridge*. Dance credits include *Quartet*, *Bitches Brew*, and *Kassandra* (Rosas, Brussels). Ms. D'Huys has worked on films including *Toto the Hero* directed by Jaco van Dormael and *Rosie* directed by Patrice Toye.

**Jeff James's** (assistant director) credits as director include *Stink Foot* (The Yard), *One for the Road*, and *Victoria Station* (Young Vic and Print Room). His credits as associate director include *A View from the Bridge* (Young Vic and West End), and *The Changeling* (Young Vic). As assistant/staff director, Mr. James has worked on productions including *Blurred Lines*, *Edward II* (National Theatre); *Stiller* (Residenztheater Munich); *Uncle Vanya* (Chichester Festival Theatre); *Fabrication* (Print Room); and *Macbeth* (Globe).

**Thierry Mousset** (second assistant director) worked for several years as assistant director at Les Théâtres de la Ville de Luxembourg while studying at the University of Cambridge and Sciences Po, Paris. He directed Frank Wedekind's *Spring Awakening* in 2013 and *Così fan tutte* in San Marino in the same year. He was a trainee director working under Dmitri Tcherniakov at the Festival d'Aix-en-Provence, and an intern for the world premiere of Toshio Hosokawa's *The Raven*. In 2014, Mr. Mousset worked as an assistant dramaturg at La Monnaie opera house in Brussels. His next project will be a new opera directed by Denis Marleau for LOD muziektheater in Ghent, set to open in May 2015.

**Ramon Huijbrechts** (assistant set designer) studied sculpture and then theater design at the Maastricht Academy of Fine Arts and Wimbledon School of Arts. He joined Toneelgroep Amsterdam in 2005 as an assistant designer, working mainly for Jan Versweyveld, but also Katrin Brack and Jan Pappelbaum. His credits include *Opening Night*, *Angels in America*, *Roman Tragedies*, *Cries and Whispers*, *Antigone*, *After The Rehearsals*, *Persona*, *The Fountainhead*, and many others.

Mr. Huijbrechts also guest lectures on set design at the Art Academy in Amsterdam.

**James Turner** (*assistant designer*) trained on the Motley Theatre Design Course. He won the 2013 Off-West-End Award for "Best Set Designer" for *Mercury Fur*. His credits include *Cuddles* (59E59, New York/Ovalhouse/UK Tour); *The Father* (Trafalgar Studios 2); *Donkey Heart* (Trafalgar Studios 2/Old Red Lion); *State Red* (Hampstead Theatre); *The Cherry Orchard Parallel Production* (Young Vic); *Honest* (Salisbury Playhouse/UK Tour); *Toast* (Park Theatre); *John Ferguson, A Life, The Sluts of Sutton Drive* (Finborough); *Mercury Fur* (Trafalgar Studios 2/Old Red Lion); *The Armour, The Hotel Plays* (Langham Hotel); *Our Ajax, I Am A Camera, Execution of Justice* (Southwark Playhouse); *MilkMilkLemonade* (Oval House); *Goodnight Children Everywhere* (Drama Centre London); *Cause Célèbre* (Central School of Speech and Drama); *Strong Arm, That Moment* (Underbelly, Edinburgh), *Thrill Me* (Tristan Bates/Charing Cross Theatre/C Venues, Edinburgh); *Plain Jane* (Royal Exchange Studio); *No Wonder* (Library Theatre); and *A Man of No Importance* (Union Theatre/Arts Theatre). Recent work as associate designer includes *A View from the Bridge* (West End/Young Vic), *An Intervention* (Watford Palace/Paines Plough), and *Jumpers for Goalposts* (Bush Theatre/Paines Plough).

## PRODUCERS & CO-PRODUCERS

The **Barbican, London**, a world-class arts and learning organization, pushes the boundaries of all major art forms including dance, film, music, theater, and visual arts. Its creative learning program further underpins everything it does. Over 1.5 million people pass through the Barbican's doors annually, hundreds of artists and performers are featured, and more than 300 staff work onsite. The architecturally renowned center opened in 1982 and comprises the Barbican Hall, the Barbican Theatre, The Pit, Cinemas One, Two, and Three, Barbican Art Gallery, a second gallery The Curve, foyers and public spaces, a library, Lakeside Terrace, a glasshouse conservatory, conference facilities, and three restaurants. The City of London Corporation is the founder and principal funder of the Barbican Centre.

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### barbican

**Les Théâtres de la Ville de Luxembourg** — two separate venues, the Grand Théâtre and the Théâtre des Capucins, operating under the same header — are a major national and international player when it comes to producing and presenting

theater, dance, and opera in Luxembourg.

Built in the 1960s to mark the millennium anniversary of Luxembourg City, the Grand Théâtre has two performance spaces with state of the art facilities. With a seating capacity of up to 1,000, the main auditorium can easily host the most elaborate international productions. The Studio is an alternative space with a more intimate capacity of up to 300 seats, black box set up, modular concept and refined technology. Over the course of the past decade, the Théâtres de la Ville have emerged as one of the major European co-producers forging close relationships with renowned companies such as the English National Opera, the Barbican, Cheek by Jowl, Vlaamse Opera, Deutsches Theater Berlin, Münchner Kammerspiele, Wiener Festwochen, and Aix-en-Provence Festival. Numerous world-class productions such as *Dido and Aeneas* by Sasha Waltz, *Two Lips and Dancers and Space* by Robert Wilson, and *Wagner Dream* by Jonathan Harvey have had their world premiere at the Grand Théâtre. The Théâtre des Capucins, a 260-seat proscenium-arch theater in the city center, was placed under the same management in 2001 and has since developed its audience and program.

With their powerful infrastructure and warm welcome, the Théâtres de la Ville de Luxembourg are doing justice to a European capital at the true height of its cultural development.



THÉÂTRES  
DE LA VILLE DE  
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**Toneelgroep Amsterdam (TA)** is one of the leading ambassadors of Dutch performing art in the Netherlands and abroad. With a core composed of a broad and highly

versatile ensemble of world-famous actors and a team of leading directors, TA is the in-house company of the Amsterdam Stadsschouwburg and performs on stages worldwide. TA is lead by Ivo van Hove, who has been instrumental in attracting sensational international directors to the group such as Thomas Ostermeier, Johan Simons, Krzysztof Warlikowski, Grzegorz Jarzyna, Luk Perceval, and Guy Cassiers, as well as members of a new generation such as Eric de Vroedt and Susanne Kennedy. TA sets itself apart by staging innovative and contemporary productions from the classic and modern repertoire for a wide audience in the Netherlands and abroad. The group performs for around 110,000 people a year, helping ensure that repertoire theater remains an indispensable component of contemporary culture.

TA has an extensive talent development program in areas such as acting, directing, and stage design, as well as theater technology and arts administration. In addition, TA has an extensive education program, including an annual junior production, and there is a program of other events occurring almost every day under the title of TA-extra. TA works together with alliance partner Adelheid | Female Economy and De Warme Winkel.

## toneelgroep amsterdam

**Théâtre de la Ville** (literally, “the city’s theater”) is a Parisian theater that is open to the world. Since it was founded in 1968, it has presented theater, dance, and music from all over the world and it aims to bring new artists and artforms to Paris, without following fads and fashions. The primary theater is located in the heart of Paris and seats 1,000 spectators. It also incorporates a smaller, more intimate space: the

Théâtre des Abbesses, at the foot of the famous Butte Montmartre. Emmanuel Demarcy-Mota has been Director of Théâtre de la Ville since 2008.

This space is home to up-and-coming and famous artists, and gives exposure to new work, attracting an audience that is varied in age, background, and tastes.

Nearly 60 years after the renowned director Jean Vilar sought to make theater accessible to the greatest number of people possible, Théâtre de la Ville embodies his idea of a great, popular theater for today and tomorrow, presenting the performing arts in all their forms. With its international dimension, it has a special place on the Paris theater scene, attracting great companies from all over the world to perform there.



**Ruhrfestspiele Recklinghausen**, from the first of May until mid-June, annually turns into an international cultural metropolis. Ruhrfestspiele Recklinghausen is one of the oldest and biggest theater festivals in Europe, attracting more than 80,000 visitors every year. The festival presents productions by well-known directors as well as young talents from the theater scene and performances with prize-winning international actors. These do not only take place in the main theater, the Ruhrfestspielhaus, but also in other venues such as tents, industrial halls, pubs, and bars in the city center, opening up new spaces to new audiences.



RUHRFESTSPIELE  
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**The Edinburgh International Festival** gathers some of the world's greatest artists every August in the stunning city of Edinburgh. For three exhilarating weeks the city becomes an international cultural epicenter with the finest creators and performers from the worlds of classical music, theater, opera, and dance from around the globe offering intense, personal, and exciting experiences to those who come from Scotland, the UK, and overseas. As a vibrant, innovative, and energetic organization, involved in commissioning and producing new work from the very best artists working internationally, while also nurturing grass roots arts engagement on its doorstep, the Festival contributes to many areas — culture, economy, education, and society — and enhances the lives of people not just in Edinburgh and Scotland, but around the world.



Why a new translation? Why go back to the Greeks? Explore our Q&A about the particularities of Greek theater at [UMSLobby.org](http://UMSLobby.org).

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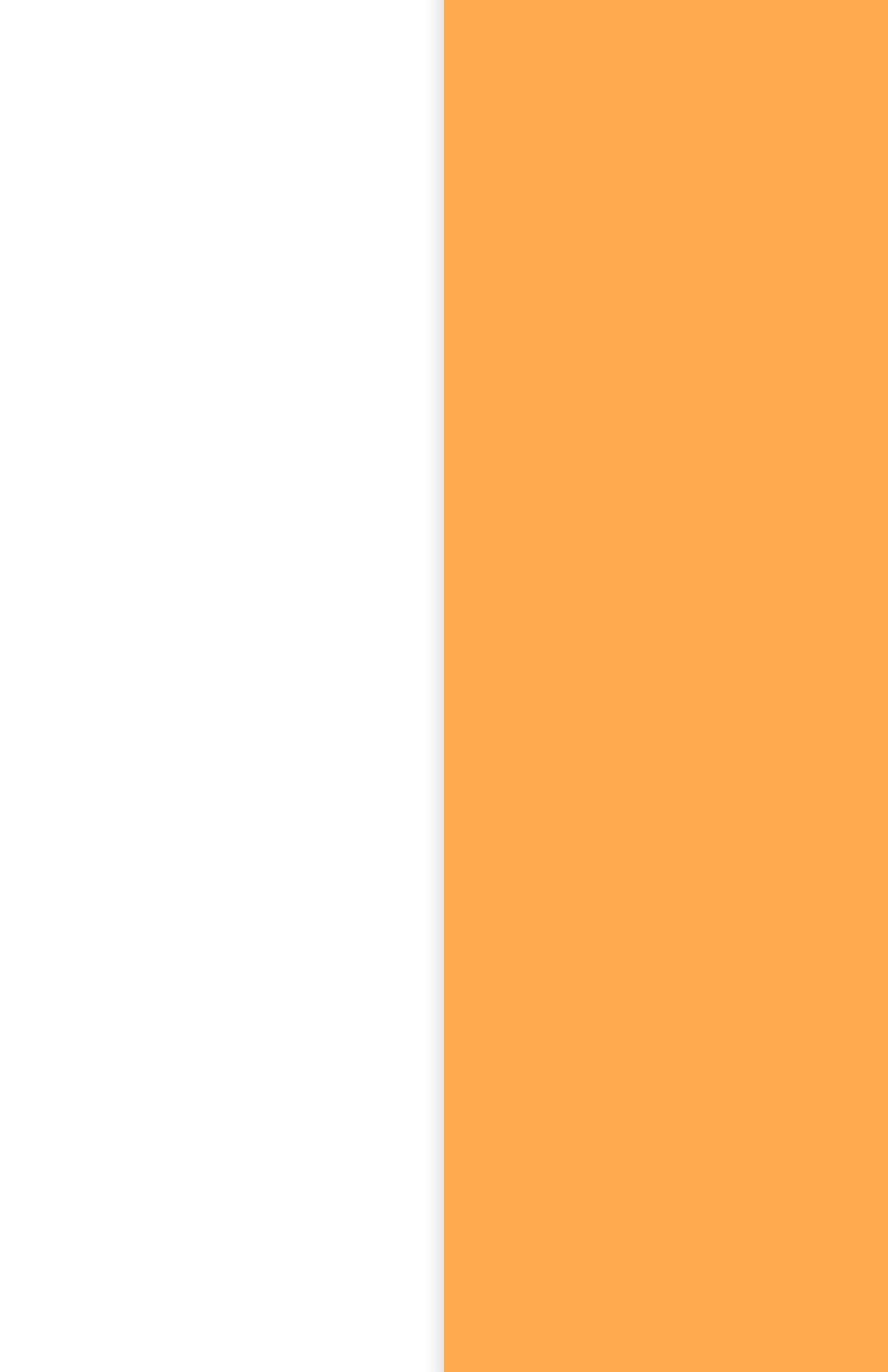
- 12/17-1/3 *A Christmas Carol*/National Theatre of Scotland  
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- 10/27 Hubbard Street Dance Chicago Tune-In (Power Center Lobby, 7 pm)

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Photo: UMS patrons attend a San Francisco Symphony concert at Hill Auditorium, November 2014;  
photographer: Peter Smith Photography.

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*As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.*

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## UMS K-12 Think Tank

*Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:*

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Deb Brzoska	Colleen Conway	Michelle Peet	
Jennifer Burton	Amy Deller	Yael Rothfeld	
Rose Marie	Tia Farrell	Sarena Shivers	
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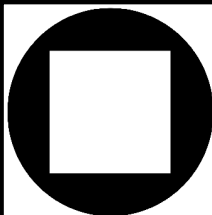


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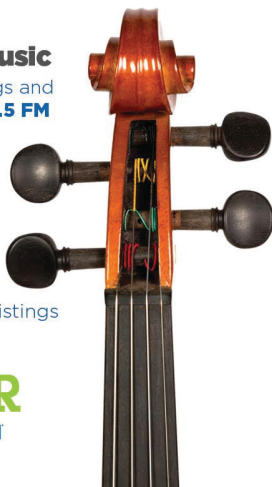
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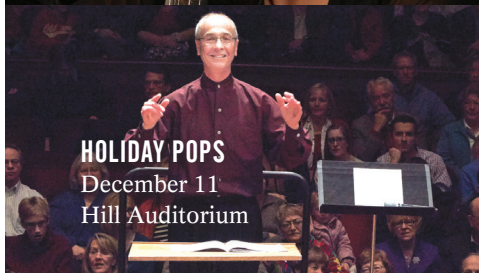


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