



PROGRAM BOOK WINTER 2016

1 3 7 T H S E A S O N

150



UNIVERSITY OF MICHIGAN | ANN ARBOR



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
or any of our social media spaces.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2016 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



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 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. 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. We hope to see you again soon.



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SCHLISSSEL**

*President,
University of Michigan*



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FISCHER**

UMS President



**STEPHEN R.
FORREST**

*Chair,
UMS Board of Directors*

For those who leave Michigan, but for whom Michigan never leaves.



This is where you belong. Join today at umalumni.com



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

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Winter 2016 Season Calendar

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

1/17

NT Live: Shakespeare's
Hamlet

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

1/24

NT Live: Charlotte
Brontë's *Jane Eyre*

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
Benoit Charest,
composer-conductor

2/24

NT Live: Christopher
Hampton's *Les Liaisons
Dangereuses*

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

4/3

NT Live: Shakespeare's
As You Like It

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

Education

EDUCATIONAL
EXPERIENCES
FOR
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](https://ums.org/learn)

UMS Night School: Constructing Identity

Mondays 1/18–2/15, 7–8:30 pm

(U-M Alumni Center, 200 Fletcher St.)

In our ongoing Night School series, UMS explores the dynamic quality of how human and social identities are constructed and explored in this season's artistic program. How do artists' personal identities inform their work? Do audiences' own identities shape what they see on the stage? UMS Night School invites participants to discover the intersections of performance and identity in music, theater, and dance, and to meet others who share a similar interest. The Night School curriculum will include attendance at and discussion of Young Jean Lee's Theater Company's *Untitled Feminist Show & Straight White Men*, Tanya Tagaq, Taylor Mac, and Camille A. Brown & Dancers *Black Girl—Linguistic Play*. These 90-minute classes combine conversation, interactive exercises, and lectures with genre experts to draw you into the themes related to identity and performance. Drop in to just one session, or attend them all. Events are free, and no pre-registration is required.



Taylor Mac by Kevin Yatarola

Monday, 1/18

“Thinking about Identity and Performance”

(Young Jean Lee's Theater Company)

Monday, 1/25

“Acting and Dancing Identity”

(Young Jean Lee's Theater Company, Tanya Tagaq, Taylor Mac)

Monday, 2/1

“Constructing Identity Onstage: An Interview with Taylor Mac and Tanya Tagaq”

(Tanya Tagaq, Taylor Mac)

Monday, 2/8

“Constructing Identity Together: Artists and Audiences”

(Camille A. Brown & Dancers)

Monday, 2/15

“Reflection & Graduation”



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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.”



EMILY BANDERA

“One of the delights of living in Ann Arbor is the opportunity to attend the many and varied programs brought to us by UMS. We don’t need to travel world-wide to experience these ‘big city’ events. I feel honored to help make this possible.”



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.



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

“The Arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills.”



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.”





CHRIS CONLIN

President, Conlin Travel, Inc.

“Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today.”



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.”



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.”



Ford Motor Company Fund



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.”





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.”

ISSA FOUNDATION



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.”

KeyBank 



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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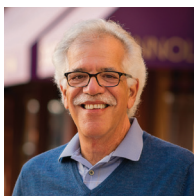
THOMAS B. MCMULLEN

President and CEO, McMullen Properties

“A Michigan–Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always provides the best in educational and artistic entertainment.”



FOUR GENERATIONS IN ANN ARBOR REAL ESTATE



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.”



DISTINCTIVE CATERING



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

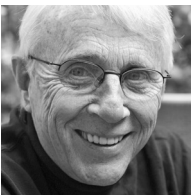
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



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 SCHLISSSEL

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."



MARSCHALL 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:

\$500,000 AND ABOVE

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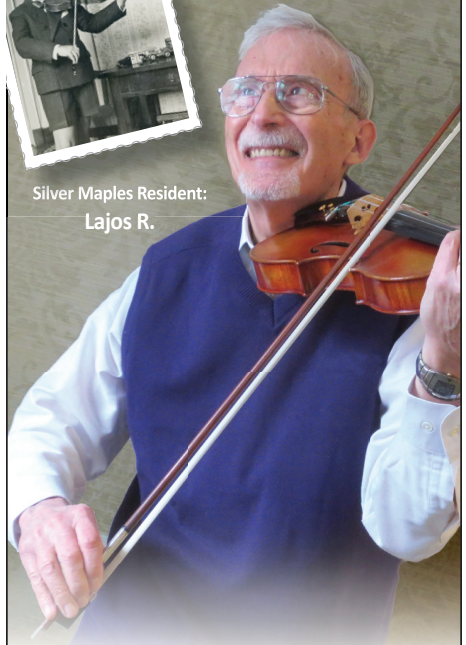


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Lajos R.



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each season



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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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Photo: Shara Worden performs with My Brightest Diamond at the UMS Season Opening Celebration at Downtown Home & Garden in September; ©2015 MLive and *The Ann Arbor News*. All rights reserved. Used with permission of MLive and *The Ann Arbor News*.

UMS Senate

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

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UMS 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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Albert Berriz Bruce Brownlee Robert Buckler Robert Casalou		

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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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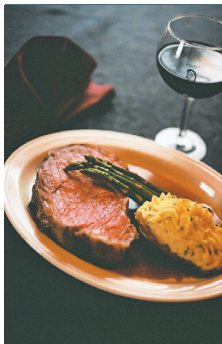
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RENEGADE

Friday Evening, February 5, 2016 at 8:00
Saturday Evening, February 6, 2016 at 8:00
Lydia Mendelssohn Theatre
Ann Arbor

A 24-DECADE HISTORY OF POPULAR MUSIC: ACT VII (1956-1986)

Conceived, written, performed,
and co-directed by
Taylor Mac



64th and 65th Performances of the 137th Annual Season
UMS Song Remix: A Biennial Songfest

This weekend's performances are supported by the Renegade Ventures Fund, established by Maxine and Stuart Frankel.

Funded in part by the Building Audiences for Sustainability initiative at The Wallace Foundation and by the National Endowment for the Arts.

Related activities funded in part by the Doris Duke Charitable Foundation Endowment Fund.

Media partnership provided by Ann Arbor's 107one.

Special thanks to Clare Croft, Tsukumo Niwa, and Andrew Morton and the Flint Youth Theatre for their participation in events surrounding this weekend's performances.

Taylor Mac appears by arrangement with Pomegranate Arts.

CREATIVE TEAM

Taylor Mac / *Co-Director, Concept, Writer, and Performer*
Matt Ray / *Music Director*
Niegel Smith / *Co-Director*
Machine Dazzle / *Costume Designer*
John Torres / *Lighting Designer*
Jocelyn Clarke / *Dramaturg*

PRODUCTION TEAM

Associate Producer / Kaleb Kilkenny
Associate Producer / Alisa E. Regas
Executive Producer / Linda Brumbach
Co-Produced by / Pomegranate Arts and Nature's Darlings

PERFORMERS

Taylor Mac / *Vocals*
Matt Ray / *Piano, Backing Vocals*
Bernice "Boom Boom" Brooks / *Drums*
Viva De Concini / *Guitar*
Jon Natchez / *Baritone Saxophone, Trumpet, Flute, Clarinet*
Gary Wang / *Bass*
Steffanie Christi'an / *Backing Vocals*
Thornetta Davis / *Backing Vocals*
Tsukumo Niwa, Robert Maynard, Brian Garcia, Rob Luzynski / *Dandy Minions*

This evening's performance is approximately three hours in duration and will be performed without intermission. Audience members are welcome to enter and exit the theater as they wish.

A 24-DECADE HISTORY OF POPULAR MUSIC

I suppose I've been subconsciously kicking around the idea for *A 24-Decade History of Popular Music* for many years. I can pinpoint the catalyst to an AIDS action I attended in 1987. The action was a profound experience for me, a fairly isolated suburban queer kid who had never met an out-of-the-closet homosexual, as I was suddenly exposed to thousands of queers. What has stuck with me from that day was experiencing a community coming together – in the face of such tragedy and injustice – and expressing their rage (and joy at being together) via music, dancing, chanting, and agency. Not only was the community using itself to destroy an epidemic but the activists were also using a disease, their deterioration, and human imperfection as a way to aid their community. In many ways my entire career has been about reenacting this experience on the stage, in one form or another, but a couple years ago I decided to consciously go at it. The result is a durational work that explores the various ways imperfection can foster community.

Most of my work uses the technique of content dictating the form (thank you, Mr. Sondheim). So when figuring out what form would best represent the content/theme of *Imperfection Fostering Community*, I was drawn to popular music. One could argue that a classical song's goal is to touch the hem of God (to strive for perfection), whereas a popular song is written and performed to touch the people. Popular songs use their simplicity, imperfection, and humanity to rally

people towards a cause (whether that cause is to love, fight, celebrate, or mourn). They are egalitarian songs; ones we have easy access to and can all join in on. As a result, I've decided the popular song was the form I wanted for a show about imperfection fostering community. But one song or one concert wouldn't do. A community is built over a number of years and experiences and is multifaceted. I needed variety and a form that would not only represent the thing but actually do the thing I was interested in exploring. So I'm making a durational concert that spans multiple years, locations, and contains an onslaught of popular songs. It goes like this:

For a number of years (at least five but perhaps 10) I'll be performing, in New York, the US, and abroad, over 240 popular songs from the last 240 years of the United States (1776–2016). The songs aren't necessarily American songs but songs that were popular in the US and the set list is broken down into themed concerts, decade concerts (made up of songs originated in the particular decade), and other "shorter" durational concerts: a 24-song concert, a 10-hour 19th-century concert, a 10-hour 20th-century concert and, in 2016 in New York City, the mother of them all, a 24-hour concert that includes all 240 songs and during which I'll be performing almost non-stop (a few bathroom breaks) with a 24-piece-orchestra (bring your bedding and toiletries).

The goal is that with each performance we build the community that is participating in this durational work. To date we've performed 14 of

the decades at least once, and more and more audience members are becoming a part of the *24-Decade History of Popular Music* community (we call them *The Guild of Lilies*). They're starting to get to know each other and are using the ritual of a shared experience as the impetus for further involvement (businesses have been started, lovers have been made, weddings are even being planned). Our next phase is to start shooting live video-feed of the concerts so that audience members who have seen various concerts in New York or Chicago can watch what happens in London and stay connected with the progression of the work.

It's a dream come true to share this work here and if this is your first time joining us, welcome.

—Taylor Mac



What's it like to spend the summer with Taylor Mac? Find out at UMSLobby.org.

Photo (next page): Taylor Mac; photographer: Kevin Yatarola.



ARTISTS

Taylor Mac is a theater artist (who uses the gender pronoun, judy), which means judy's a playwright, actor, singer-songwriter, cabaret performer, performance artist, director, and producer. *TimeOut New York* has called judy "One of the most exciting theater artists of our time" (naming judy the best cabaret performer in New York in 2012, and a future theater legend). *American Theater Magazine* says, "Mac is one of this country's most heroic and disarmingly funny playwrights. The *New Yorker* says, (of Mac's acting in the title role of Brecht's *Good Person of Szechwan*), "One of contemporary theater's more unforgettable performances." *The Village Voice* named judy the best theater actor in New York (2013), and the *New York Times* says of Mac in general, "Fabulousness can come in many forms, and Taylor Mac seems intent on assuming every one of them." Judy's work has been performed at New York City's Lincoln Center and The Public Theater, the Sydney Opera House, American Repertory Theater, Stockholm's Sodra Theatern, the Spoleto Festival, Dublin's Project Arts Centre, London's Soho Theatre, and literally hundreds of other theaters, museums, music halls, cabarets, and festivals around the globe. Judy is the author of 16 full-length plays and performance pieces including *Hir* (recently premiered at San Francisco's Magic Theater), *The Lily's Revenge* (Obie Award), *The Walk Across America for Mother Earth* (named one of the "Best Plays of 2011" by the *New York Times*), *The Young Ladies Of* (Chicago's Jeff Award nomination for "Best Solo"), *Red Tide Blooming* (Ethyl Eichelberger Award), *The Be(a)st of Taylor Mac* (Edinburgh Festival's Herald Angel Award), and in collaboration with Mandy Patinkin,

Susan Stroman, and Paul Ford, Mac created *The Last Two People On Earth: An Apocalyptic Vaudeville*, which judy is currently performing/touring with Mr. Patinkin. Playscripts, Vintage Press, New York Theatre Review, and New York Theatre Experience have published judy's plays and judy is the recipient of a Helen Merrill Playwriting Award, two Sundance Theater Lab residencies, three Map Grants, The Creative Capital Grant, The James Hammerstein Award for playwriting, three GLAAD Media Award Nomination, two New York State Council on the Arts Grants, a Massachusetts Council of the Arts Grant, an Edward Albee Foundation Residency, The Franklin Furnace Grant, a Peter S. Reed Grant, and The Ensemble Studio Theatre's New Voices Fellowship in playwriting. Mac is a proud alum of the HERE Arts Center Resident Artists program and is currently a New Dramatists fellow and a New York Theater Workshop Usual Suspect. Mac is the recipient of the 2015 Herb Alpert Award for Theater.

Machine Dazzle (*costume design*), né Matthew Flower, moved to New York City in 1994 after attending the University of Colorado in Boulder. Mixing odd jobs by day with art and dance clubs by night erupted in a unique lifestyle grounded in costume and performance art. Machine Dazzle's DIY and transgressive nature comes face to face with his conceptualist-as-artist identity; the results can be seen on stages all over the world. He has worked with Taylor Mac, Justin Vivian Bond, Joey Arias, Julie Atlas Muz, Big Art Group, The Crystal Ark, The Dazzle Dancers, Stanley Love Performance Group, and The Pixie Harlots, among others.

Matt Ray (*music director/piano/backing vocals*) can be seen in some of New York's best venues where he performs nightly either fronting his own band, or accompanying some of the city's most dynamic performers. Recent work includes performing at Carnegie Hall with Kat Edmonson, touring with Reggae legend Burning Spear, music directing *The Billie Holiday Project* at the Apollo Theater in Harlem, string and piano arrangements for the fifth season finale of Showtime's *Nurse Jackie*, performances at Joe's Pub with Joey Arias, performing in Paris with Mx. Justin Vivian Bond, and monthly gigs at Joe's Pub with Bridget Everett and the Tender Moments. Other recent work includes performing at the Edinburgh Fringe with Lady Rizo, and touring the world with Taylor Mac and the Nature's Darlings ensemble in *A 24 Decade History of Popular Music*. In addition, Mr. Ray music directed and played piano in Taylor Mac's Obie Award-winning play *The Lily's Revenge* at the HERE Arts Center in New York. He has released two jazz albums as a leader: *We Got It!* (2001) and *Lost In New York* (2006); and one album of original pop/folk material called *Songs For the Anonymous* (2013). For more information, please visit www.matrraymusic.com.

Niegel Smith (*co-director*) is a performance artist and theater director. His theater work has been produced by The Public Theater, Classical Theatre of Harlem, Magic Theatre, Mixed Blood, HERE Arts Center, Hip Hop Theatre Festival, Summer Play Festival, New York Fringe Festival, and the Phoenix Theatre Ensemble, and his works have been produced by Elastic City, American Realness, the Prelude Festival, Abrons Arts Center, Visual AIDS, the Van Alen Institute, and PS 122. He often

collaborates with artist Todd Shalom, and together, they conceive and stage interactive performances in public and private environments. Mr. Smith was the associate director of the Tony Award-winning musical *FELA!* – restaging that production in London, Lagos, and its world tour. He assistant directed the off-Broadway production of *The 25th Annual Putnam County Spelling Bee* and both the Broadway and off-Broadway productions of Tony Kushner's *Caroline, or Change*. He has worked on the artistic staffs of The Public Theater, Trinity Repertory Company, and Providence Black Rep. He is the artistic director of The Flea Theater. For more information, please visit www.niegelsmith.com.

Jocelyn Clarke (*dramaturg*) is currently theatre adviser to the Arts Council of Ireland and dramaturg at American Voices New Play Institute at Arena Stage in Washington, DC. He has taught dramaturgy at the John Kennedy Centre for the Performing Arts, Columbia University, and Trinity College Dublin. He was the Commissioning and Literary Manager of the Abbey Theatre for four years, and lead theater critic with *The Sunday Tribune* for nine years. He is an associate artist with The Civilians and Theatre Mitu in New York. He has written six plays for Anne Bogart and the SITI Company – *Bob*, *Alice's Adventures Underground*, *Room, Score*, *Antigone*, and *Trojan Women (After Euripides)*. The first part of his new collaboration *Hamlet/Ur Hamlet* with Theatre Mitu premiered in Abu Dhabi last spring, and *Trial By Fire*, his libretto for new electronic opera by Roger Doyle about the philosopher Giordano Bruno, will premiere in Dublin in late 2016.

John Torres (*co-lighting designer*) is currently designing lighting for dance, theater, opera, and print. Recent projects include several productions with director Robert Wilson including the world tour of Philip Glass' *Einstein on the Beach* and *Cheek to Cheek Live!* with Tony Bennett and Lady Gaga as part of the PBS *Great Performances* series. Designs for opera include *Idomeneo*, *La Traviata*, and *Orfeo* for Opera Orchestre de Montpellier in France. Work in dance has included designs for the Trisha Brown Dance Company, Jonah Boaker, and the Martha Graham Company. In print, Mr. Torres is a frequent collaborator with photographer Steven Klein.

Bernice "Boom Boom" Brooks (*drums*) is a drummer, producer, and teaching artist who has performed and shared the stage with such greats as Tito Puente, Gregory Hines, Patti Labelle, and many jazz and R&B greats. She was a part of Jazz at Lincoln Center's "The History of Blues" with Marion Cowings and has a national commercial airing entitled "Five Fine Fillies," for Bank of America.

Viva DeConcini (*electric guitar*) plays guitar like a flaming sword, a screaming train, a ringing bell, and a scratching chicken. She sings like if Freddy Mercury had been a woman. She's played everywhere from Bonnaroo to Monterey Jazz Fest, and been featured in *Guitar Player Magazine*. Her last two records, *Rock & Roll Lover* and *Rhinestones & Rust*, charted on CMJ.

Jon Natchez (*baritone saxophone, trumpet, flute, clarinet*) is a multi-instrumentalist who has been a touring musician since he was 16. He has recorded on more than 100 albums playing more than 30 instruments, including saxophone, trumpet, bass, lap steel, banjo, tuba, mandolin, trombone,

French horn, and modular synthesizers. For many years, he was a member of the band Beirut, and has performed live and/or recorded with David Byrne, St. Vincent, Spoon, Passion Pit, Macklemore & Ryan Lewis, The Antlers, Camera Obscura, Calexico, The War On Drugs, Herman Dune, Owen Pallett, Stars Like Fleas, Bishop Allen, Yellow Ostrich, Liza Minnelli, Stephin Merritt, John Zorn, Shugo Tokumaru, Craig Wedren, Karen Elson, Nina Persson, James Iha, and Zoëy Deschanel.

Gary Wang (*bass*) originally hails from Boston and San Francisco. Since graduating from Columbia University in 1995, he has been living and playing bass professionally in New York City, playing and recording with artists including Anat Fort, Ben Monder, Michael Leonhart, T.S. Monk, Jon Gordon, Tessa Souter, John McNeil, Matt Wilson, Bill McHenry, Chris Cheek, Brad Shepik, Madeleine Peyroux, Dena DeRose, Donald Fagen, Jon Gordon, Seamus Blake, Kevin Hays, Bill Stewart, and Billy Drummond, among many others. Mr. Wang has toured the US, Europe, Asia, and the Americas extensively, and in 2002 was a participant in the US State Department Jazz Ambassadors program, performing in several nations of the former Soviet Union. Mr. Wang has also been involved in composing and music production, most recently contributing production, overdubbing work to projects by numerous artists, among others, the SF-based band The Invisible Cities, Michael Leonhart, Sam Sadigursky, Goh Nakamura, Andrew Watt, and film composer Jeff Grace. Mr. Wang also composed and recorded the music for several recent collaborations with choreographer Kakuti Lin.

UMS welcomes Taylor Mac and company as they make their UMS debuts this weekend.

Pomegranate Arts (*executive producer*) is an independent production company dedicated to the development of international contemporary performing arts projects. Pomegranate Arts is the exclusive producer and management for the revival of Robert Wilson, Philip Glass, and Lucinda Childs' Olivier Award-winning production of *Einstein on the Beach*. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London's Improbable Theatre, Sankai Juku, Dan Zanes, Lucinda Childs, and Goran Bregovic. Special projects include *Dracula: The Music and Film* with Philip Glass and the Kronos Quartet; the music theater work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; Drama Desk Award-winning *Charlie Victor Romeo*; *Healing The Divide*, *A Concert for Peace and Reconciliation*, presented

by Philip Glass and Richard Gere; and Hal Willner's *Came So Far For Beauty, An Evening Of Leonard Cohen Songs*. Upcoming projects include the remount of *Available Light* by John Adams, Lucinda Childs, and Frank Gehry; the North American tour of Sankai Juku's newest work *Umusuna*; Taylor Mac's *24-Decade History of Popular Music*; and a new work in development by Lucinda Childs, Philip Glass, and James Turrell. For more information, please visit www.pomegranatearts.com.

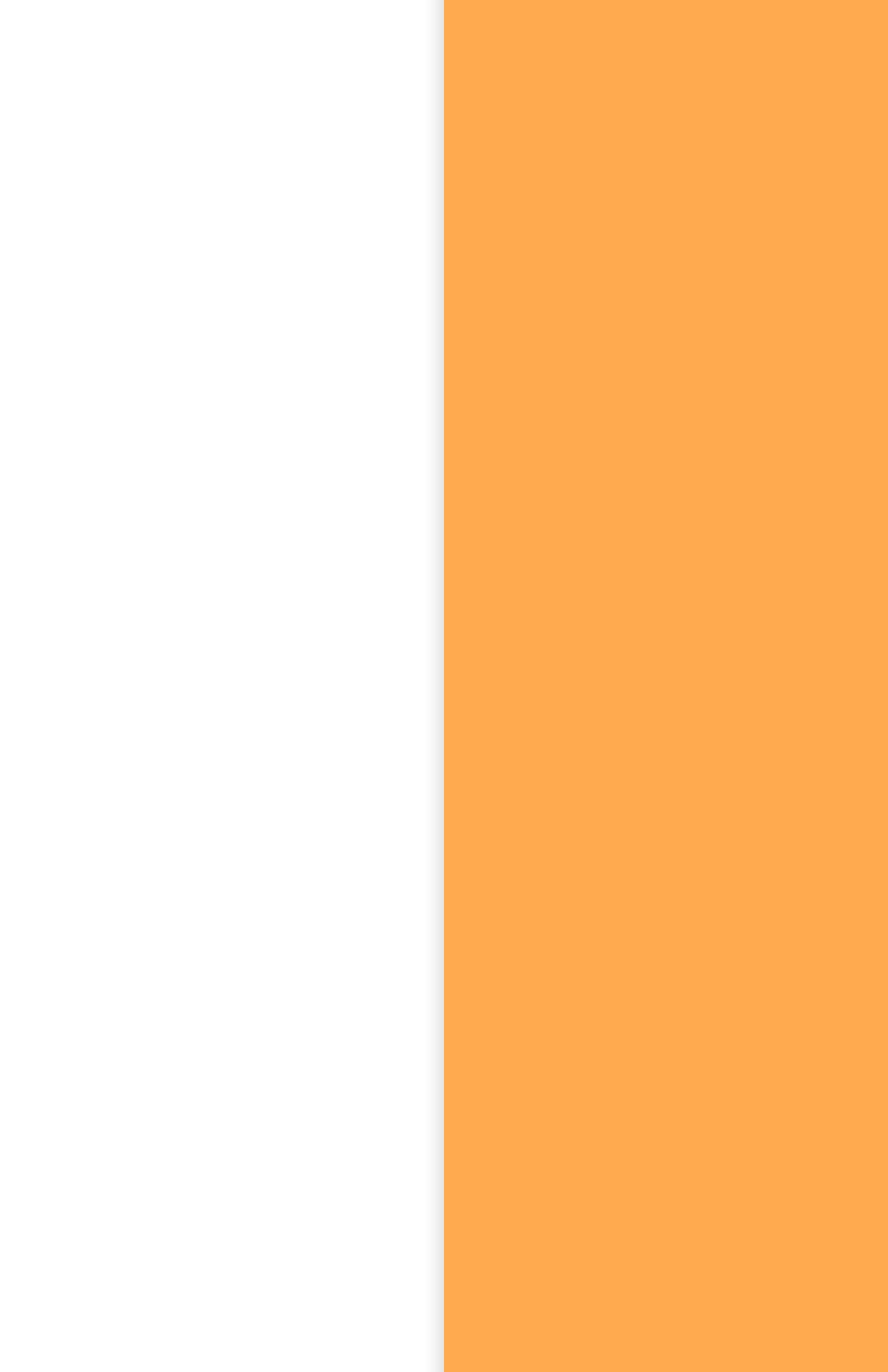
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A 24-DECADE HISTORY OF POPULAR MUSIC is commissioned in part by Belfast International Arts Festival and 14-18 NOW, Carole Shorenstein Hays, The Curran SF; Carolina Performing Arts, at the University of North Carolina at Chapel Hill; Center for the Art of Performance at UCLA; Hancher Auditorium at the University of Iowa; Lincoln Center for the Performing Arts; Melbourne Festival; Museum of Contemporary Art Chicago; New Haven Festival of Arts & Ideas; New York Live Arts; OZ Arts Nashville; and the University Musical Society of the University of Michigan.

This work was developed with the support of the Park Avenue Armory residency program and the 2015 Sundance Institute Theatre Lab at the Sundance Resort with continuing Post-Lab Dramaturgical Support through its initiative with the Andrew W. Mellon Foundation.

A 24-DECADE HISTORY OF POPULAR MUSIC was made possible with funding by the New England Foundation for the Arts' National Theater Project, with lead funding from The Andrew W. Mellon Foundation.



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- 2/8–2/15 UMS Night School: Constructing Identity
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2/13 You Can Dance: Camille A. Brown & Dancers
(Ann Arbor Y, 400 W. Washington St., 2–3:30 pm)
2/13 Panel: A Celebration of 25 Years of the UMS Dance Series
(U-M Alumni Center, 200 Fletcher St., 4:00 pm)

Educational events are free and open to the public unless otherwise noted.

UMS Faculty Insight Group

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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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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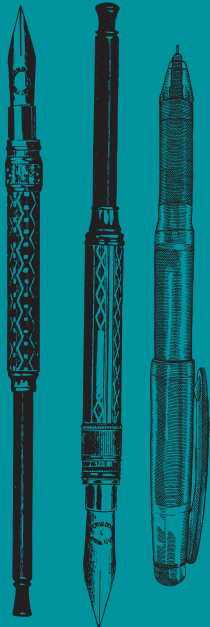
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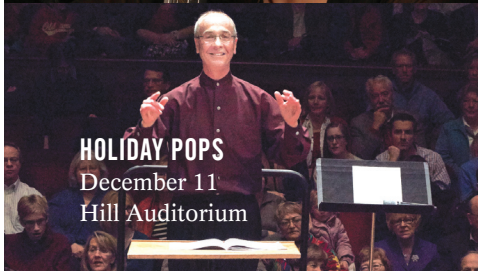
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