



PROGRAM BOOK WINTER 2016

1 3 7 T H S E A S O N

150



UNIVERSITY OF MICHIGAN | ANN ARBOR



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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.



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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**

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University of Michigan*



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UMS President



**STEPHEN R.
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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.”



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.”



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

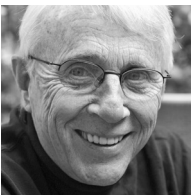
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



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."



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:

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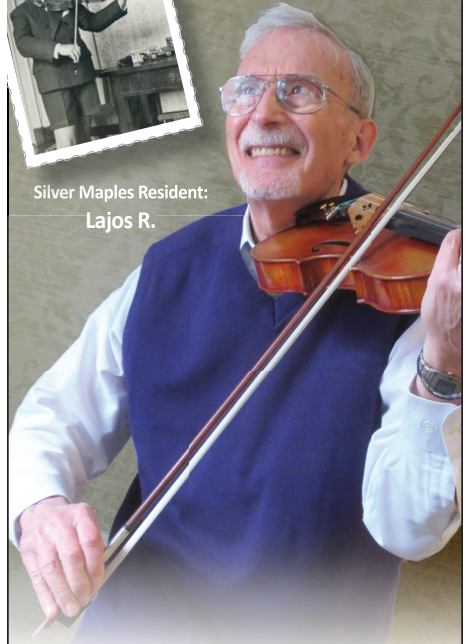


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The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.

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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*.



BLACK GIRL: Linguistic Play

Performed by
Camille A. Brown & Dancers

Directed and choreographed by
Camille A. Brown, in collaboration with the women of CABD

Saturday Evening, February 13, 2016 at 8:00
Power Center
Ann Arbor

67th Performance of the 137th Annual Season
25th Annual Dance Series

This evening's performance is supported by Toyota.

This evening's performance is sponsored by Linda and Richard Greene.

Funded in part by the National Endowment for the Arts, Arts Midwest Touring Fund, and the New England Foundation for the Arts' National Dance Project.

Related activities are funded in part by Engaging Dance Audiences, a program of Dance/USA.

Media partnership provided by WEMU 89.1 FM.

Special thanks to Grace Lehman and the Ann Arbor Y, Charles and Rebecca Gushue, Peter Sparling, Pamela Green, Douglas Sonntag, Michael Parmelee, Selena Moeljadi, Danielle Fattore, and Clare Croft for their participation in events surrounding tonight's performance.

Camille A. Brown & Dancers appear by arrangement with PMG Arts Management.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

BLACK GIRL: LINGUISTIC PLAY

This evening's performance is approximately 80 minutes in duration and is performed without intermission.

This evening's performance culminates in a discussion led by members of the company called "The Dialogue." Since 2012, "The Dialogue" has become a signature of Camille A. Brown & Dancers performance experience that provides an opportunity for open discussion between the artists and audience about the work of the company. It is a verbal extension of the work that creates a safe space for artists and audience members to decompress together – exchanging immediate thoughts and reactions.

PRODUCTION CREDITS

Director and Choreographer / Camille A. Brown in collaboration with the women of CABD

Performers / Beatrice Capote, Catherine Foster, Fana Fraser, Yusha-Marie Sorzano, Camille A. Brown

Pianist, Composer / Scott Patterson

Electric Bassist, Composer / Tracy Wormworth

Production Stage Manager / Robert McIntyre

Dramaturgs / Daniel Banks, Kamilah Forbes, Talvin Wilks

Lighting Designer / Burke Wilmore

Lighting Supervisor, Master Electrician / Michael Cole

Sound Designer / Sam Crawford

Set Designer / Elizabeth C. Nelson

Costume Design Contributors / Zulema Griffin, Carolyn Meckha Cherry, Mayte Natalio, Catherine Foster

Tap Coaches / Shaune Johnson, Marshall Davis

Music: Original Compositions

"Back in the day," "All Grown't up," "Beautiful memories" / Scott Patterson

"Jump!," "She Fast," "Tender" / Tracy Wormworth

"Everything in its Right Place" / Radiohead, rendition by Scott Patterson and Tracy Wormworth

Handclaps and Nursery Rhymes

"Miss Mary Mack," "Miss Susie Had a Steamboat," "Green Sally"

The creation and presentation of *BLACK GIRL: Linguistic Play* is supported by the New England Foundation for the Arts' National Dance Project with lead funding provided by The Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, with additional support from the Community Connections Fund of the MetLife Foundation and the National Endowment for the Arts. Major support for this new work also comes from the MAP Fund, primarily supported by the Doris Duke Charitable Foundation with additional funds from The Andrew W. Mellon Foundation; Engaging Dance Audiences administered by Dance/USA and made possible with generous funding from the Doris Duke Charitable Foundation; a Jerome Foundation 50th Anniversary Grant; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; Harkness Foundation for Dance; and a 2014 New York City Center Choreography Fellowship.

This work was commissioned by DANCECleveland through a 2014 Joyce Award from the Joyce Foundation, The Clarice Smith Performing Arts Center at The University of Maryland, Juniata Presents, and Juniata College. It was developed, in part, during a residency at Baryshnikov Arts Center, New York, NY, awarded through the Princess Grace Foundation-USA Works in Progress residency program; a creative residency at The Yard, The Flynn Center, and the Wesleyan Center for the Arts; a technical residency at Juniata College in Huntingdon, PA; a residency at New York City Center; and a residency at Newcomb Dance Program, Tulane University Department of Theatre and Dance.

CABD would like to thank Michael Kondziolka, Jim Leija, and the administrative and technical staff of UMS for their hard work, dedication, and support. We would also like to thank the men of CABD: Timothy Edwards, Juel D. Lane, and Willie "Tre" Smith III for their continuous support during the development, world premiere, and tour of *BLACK GIRL: Linguistic Play*. You are appreciated!

CHOREOGRAPHER'S NOTE

BLACK GIRL: Linguistic Play celebrates the unspoken rhythm and language that Black girls have through Double Dutch, social dances, and hand-clapping games that are contemporary and ancestral.

As I began to create the work, I realized that I was exhausted by stereotypes and tropes because, as a Black female director, I battle with them daily.

Kyra Gaunt's book, *The Games Black Girls Play*, inspired the concept for the work. The word "play" immediately shot out. I started thinking about my childhood and the many games I used to play – Double Dutch, Red light/Green light, Marco Polo – and how it was hard for me to find narratives within the media that showcased Black girls being just that: girls. This instantly resonated and became personal. Who was I before the world defined me? What are the unspoken languages within Black girl culture that are multi-dimensional and have been appropriated and compartmentalized by others? What are the dimensions of Black girl joy that cannot be boxed into a smile or a grimace, but demonstrated in a head tilt, lip smack, hand gesture, and more?

BLACK GIRL: Linguistic Play showcases and elevates the rhythms and gestures of childhood play, highlights the musical complexity and composition, and claims them as art. It shows the power of sisterhood and the fact that, as we mature, Black girls still play. It is remembering, conjuring, honoring, and healing. It's a Black girl's story through her gaze. This work is a gift to myself and Black girls everywhere.

If our audiences see parts of themselves in our work – their struggles and their joys – regardless of their color, gender, or socioeconomic background, then I know we have done our job.

Let's play!

–Camille A. Brown





REFERENCES AND RESOURCE GUIDE

Social Dances

Camille A. Brown's *BLACK GIRL: Linguistic Play* draws from dance, music, and hand game traditions of West and Sub-Saharan African cultures as filtered through generations of the African-American experience. The result is a depiction of the complexities in carving out a positive identity as a black female in today's urban America. The core of this multimedia work is a unique blend of body percussion, rhythmic play, gesture, and self-expression that creates its own lexicon.

The etymology of her linguistic play can be traced from pattin' Juba, buck and wing, social dances, and other percussive corollaries of the African drum found on this side of the Atlantic, all the way to jumping double dutch, and dancing The Dougie. Brown uses the rhythmic play of this African-American dance vernacular as the black woman's domain to evoke childhood memories of self-discovery.

Hambone, hambone, where you been? Around the world and back again

Let's use the hambone lyric as a metaphor for what happened culturally to song and dance forms developed in African-American enclaves during the antebellum era. The hambone, salvaged from the big house meal, made its way to cabins and quarters of enslaved Africans, depositing and transporting flavors from soup pot to soup pot, family to family, generation to generation, and providing nourishment for the soul and for the struggle. When dancing and drumming were progressively banned during the 18th century,

black people used their creativity and inventiveness to employ their bodies as a beatbox for song and dance. In the Americas, this music helped them connect with their homeland and keep cultural traditions alive. It was termed "patting Juba."

Juba contained features that persist in African-American dances, notably improvisation, shuffle steps, supple body movements, and sharp rhythms. Skill and dexterity ruled the day in performing and developing artisans in this new genre. "Patting Juba" means slapping the hands, legs, and body to produce complex, rapid rhythms. The dance has survived the plantations and social dance circles and made its way onto the platforms of dance halls and palaces. These movement elements served as the phonemes of a dance vocabulary that persists over two centuries later.

By 1845, William Henry Lane, a free black man born in Rhode Island, had become most prolific in Juba and gained unimaginable national and international recognition as a master of the form. Often billed as "Master Juba," he danced an amalgam of the jig, Juba, clog, buck, long dog scratch, and wing dances, taking this African-American dance "around the world and back again."

The wobbly legs of buck dancing, the flighty limbs of the wing step, and the staccato quick feet of the jig served as the morphemes for popular social dances throughout the 20th century. Metal scraps were nailed to shoe bottoms and morphed into the theatrical tap dance form we know today. One can draw a through-line

from Juba to the Charleston and Black Bottom of the 1920s to the Funky Chicken of the 1960s, the Kid'n Play of the 1980s, and to the Bop and DLow Shuffle of the 21st century. The vernacular of these early social dances began to spread from dirt floors to dance halls and beyond. In fact, a long-limbed street dancer turned chorus girl named Josephine Baker exported the dances to France and all around Europe, achieving great notoriety.

Social dancing through the decades

The Great Migration helped transport these social dances out of the South and into Northeast and Midwestern cities as blacks headed to industrial centers in search of jobs and new beginnings. Each region developed idiosyncratic constructs of popular dances of the day. New York City was the cauldron of creativity and Harlem was its flame. The Savoy Ballroom in Harlem billed itself as the "Home of Happy Feet." It was there that a new migration occurred; whites headed uptown to be entertained and dance to the big band orchestras of Chick Webb and Benny Goodman side by side with African-Americans. Dancers extraordinaire Norma Miller, Frankie Manning, and "Shorty George" Snowden incorporated the syncopation of tap and the improvisation of jazz into the Lindy Hop and jitterbug steps that developed in tandem with the explosion of artistic expression of the Harlem Renaissance.

Social dance during the Civil Rights and Black Power movements started to prominently reflect the times. Dances with African names like the

Watusi and the Boogaloo mirrored and proclaimed the African pride and heritage of American blacks. The frenetic and frenzied dances of the 1960s including The Jerk, The Twist, and The Monkey paralleled the social and political turmoil the US was experiencing.

Have you ever attended a family cookout/wedding/pool party/social event with multiple generations present? Grandpop and Nana, Aunt Denise and cousin Deion, you, your cousins were just chillin', and a really good song played on the Victrola/radio/8-track player/boom box/MP3 player. In an instant everyone is up on the dance floor, checking out each other's moves. It is a battle of old-school vs new-school terpsichorean feats/feets, and the conversations go something like: "Look, those kids aren't doing anything new. Back in the day we called that move the (...)" and, "Oh wow, look at Nana and Grandpop trying to do the (...), I wonder where they learned that?" As the saying goes, sooner or later, everything old is new again.

These days a quick tutorial on the foot patterns of the Funky Chicken or the ankle alignment of the Mashed Potatoes can be found on YouTube. The video-sharing website now supplements and supplants the social forums that African-Americans traditionally used to create and learn dances. Anyone can view, teach, and try any dance from any decade with just a few clicks of a mouse. Watch "Soul Brother #1" James Brown break down the hippest dances of the 1970s. And if you think Michael Jackson invented the moonwalk, YouTube shows you all the entertainers

who did that slick backwards glide decades before the King of Pop.

Looking back, jumping ahead, and stepping forward

In addition to popular dance, another form of linguistic play influenced the rhythmical education of the urban black girl. Two friends, a long clothesline, telephone cable, or jump rope were all that was needed for the fun pastime of double dutch. You have to pound the pavement for hours, and in many cases years, to earn your stripes in the playground or city sidewalks. Listen to the click-clack of the ropes, absorb the rhythm into your body, time the loop and swoop, and jump in! Rope jumpers sprinkle hand games, chants, and acrobatics into the milliseconds between the beat and devote vast amounts of time perfecting routines alone or with a partner. Black girls start sharpening their corporeal coordination at an early age and begin to incorporate complex steps, patterns, and speeds into the aerobic game-sport-dance as they advance. Michelle Obama honed her skills on the streets of Chicago and demonstrated her jumping prowess on national TV and in China. Double dutch contests and competitions are now found worldwide and are featured on ESPN2. Each December, Harlem's Apollo Theater hosts an international showdown (Japan has amazing contenders), and in 2008, New York City public schools began offering double dutch as a varsity league activity – proving very popular with predominantly African-American high schools. Movies like *Doubletime* and *Jump In!* spotlight the focus and determination required

for competition-level jumping, and the pride (and bragging rights) that accompany the fun.

The animated and vibrant “step” dances performed by sororities and fraternities are superb examples of the body linguistics Camille A. Brown plays with in her work. The percussive, stylized, and coordinated group dances that feature chants and shouts bring together African song and dance traditions mixed with ring shouts, Juba, military precision, Motown, and modern Greek culture. By the 1970's, “stepping” gained popularity due to widespread demonstrations on college campuses. Today, film also provides windows into the African-American dance traditions found in the Black Greek-lettered organizations established at historically Black colleges and universities. Spike Lee's *School Daze* and Sylvain White's *Stomp the Yard* are two films that helped expand the influence and popularity of the form. Stepping is no longer just a “Greek thing,” it has transcended race and can be found outside the African-American fraternal community.

BLACK GIRL: Linguistic Play embodies all of these movement languages that have been rooted in African-American culture and tradition. What influences have shaped your own linguistic play?

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ARTISTS

Recognized for its introspective approach to cultural themes through visceral movement and socio-political dialogues, **Camille A. Brown & Dancers** soars through history like a whirlwind. Known for high theatricality, gutsy moves, and virtuosic musicality, the company's work explores a range of themes with an eye on the past and present. Making a personal claim on history, Camille A. Brown leads her dancers through excavations of ancestral stories, both timeless and traditional, as well as immediate contemporary issues. The work is strongly character based, expressing each choreographic topic by building from little moments to model a filmic sensibility. Theater, poetry, visual art, and music of all genres merge to inject each performance with energy and urgency. For more information, please visit www.camilleabrown.org, or follow the company on Facebook and Twitter (@CamilleABrown) with the hashtags #CABDTheater, #BlackGirlLP, #BGLinguisticPlay, and #BlackGirlJoyOnTour.

Camille A. Brown is recognized for her daring yet introspective approach to cultural themes through masterful storytelling and political dialogues. She is a 2015 USA Jay Franke & David Herro Fellow, 2015 Doris Duke Artist Award Recipient, 2015 TED Fellow, 2014 Bessie Award Winner for "Outstanding Production" (*Mr. TOL E. RAnCE*), two-time Princess Grace Award Winner (Choreography & Works in Progress Residency), two-time recipient of NEFA's National Dance Project: Production Grant, 2015 MAP Fund Grantee, 2015 Engaging Dance Audiences Grant Recipient,

2014 Joyce Award recipient with DANCECleveland, a Jerome Foundation 50th Anniversary Grantee, and a 2014 New York City Center Choreography Fellow.

Her theater credits include the Broadway revival of *A Streetcar Named Desire* (2012), *Fortress of Solitude* (The Public Theater, Lucille Lortel Award Nominee for Choreography), *Stagger Lee* (DTC), *Cabin in the Sky* (NY City Center's Encores!) Katori Hall's *BLOOD QUILT* (Arena Stage), Jonathan Larson's *tick, tick...BOOM!* (NY City Center's Encores!) starring Lin-Manuel Miranda, Shakespeare's *The Winter's Tale* (Regional), Marcus Gardley's *The BOX: A Black Comedy*, and *GALOIS* at the New Ohio Theatre. She has created works for Alvin Ailey American Dance Theater, Philadanco!, Complexions, Urban Bush Women, Ballet Memphis, and Hubbard Street II. Ms. Brown danced with Ronald K. Brown/Evidence from 2001–2007 and was a guest with Rennie Harris/Puremovement, as well as a guest artist for The Alvin Ailey American Dance Theater in her work, *The Groove To Nobody's Business*, set for the company during their 2008 season and Judith Jamison's Celebration in 2011.

In 2014 Ms. Brown founded two initiatives: *The Gathering*, an annual open forum for intergenerational Black female artists to advocate for greater cultural equity and acknowledgement in the contemporary dance world; and *BLACK GIRL SPECTRUM*, a multi-faceted community engagement initiative that seeks to amplify the cultural and creative empowerment of Black girls and women through dance, dialogue, and popular education tools. This past summer, Ms. Brown co-directed The School of Jacob's

Pillow's new program, *Social Dances: Jazz to Hip Hop*, with Moncell Durden. Ms. Brown was recently featured on the cover of the 2015 August edition of *Dance Teacher Magazine*. She is a graduate of the LaGuardia High School of the Performing Arts and received a BFA from the University of North Carolina School of the Arts.

Beatrice Capote began her dance training at Amaryllis Dance Academy. She then continued her dance training at Alvin Ailey American Dance Center, where she was chosen to perform *Wade in the Water* from Alvin Ailey's Revelation repertoire. She was also featured in the book *Attitude*. Ms. Capote has performed with companies and choreographers such as INSPIRIT: a dance company, Maverick Dance Experience, The Wells Performance Project, Areytos Performance Works, Earl Mosley, Matthew Rushing, Antonio Brown, and Kyle Abraham/Abraham.In. Motion. She has received a grant from the Lower Manhattan Cultural Council, and has choreographed and performed her solo work in various venues such as WestFest Dance Festival, Bronx Academy of Arts and Dance (BAAD), and Pregones Theatre. Ms. Capote is a graduate of University of North Carolina School of the Arts and Montclair State University. Currently, she on faculty at The Alvin Ailey School, Joffrey Ballet School, and Montclair State University. She originally worked with the company in 2008 and rejoined in 2014.

Catherine Foster is from Washington, DC. She received her training from the DC Youth Ensemble (DCYE), Baltimore School for the Arts (BSA), and at the Alvin Ailey American Dance Center. She was a finalist and second place winner in the National Arts Recognition and a recipient

of the Astaire Award for "Best Broadway Female Ensemble." She has worked and performed with Kevin "Iega" Jeff, Donald Byrd, Hinton Battle, The Fred Benjamin Dance Company, Forces of Nature, and Darrell Grand Moultrie. Ms. Foster made her Broadway debut in the original cast of the hit musical *FELA!* produced by Jay-Z and Will Smith in 2009, and went on to tour internationally with the production until 2011. She has performed throughout North America, Central and South America, Europe, and Africa. She has also performed with recording artists such as Alicia Keys, The Roots, Jazmine Sullivan, and Angeliqwe Kidjo. Currently, Ms. Foster is a certified dance/fitness instructor and teaches regularly in after-school programs. She gives thanks to her ancestors and loved ones for her success and guidance.

Fana Fraser, born and raised in Trinidad and Tobago, began her dance training at Caribbean School of Dancing. She is an Honors graduate of the Ailey/Fordham BFA Dance program and has performed with Ailey II, Sidra Bell Dance NY, The Francesca Harper Project, Oui Danse, and The Metropolitan Opera. Ms. Fraser has also worked as a rehearsal assistant for Darrell Grand Moultrie, with Andrea Miller in *All About Women* by Hermès, and in collaboration with Ryan McNamara for Performa 13 and Art Basel Miami 2014. She has had her own performance work presented at the Emerging Artists Theater's Fall 2015 New Works Series. She has been working with Camille A. Brown & Dancers since 2013.

Yusha-Marie Sorzano is originally from Trinidad. She received her primary instruction from New World School of the Arts, Thomas Armour Youth Ballet, and

The Dance Theater of Harlem. A graduate of the Ailey/Fordham BFA Program, she went on to join Ailey II, Complexions Contemporary Ballet, The Alvin Ailey American Dance Theater, Morphoses, TU Dance, and BODYTRAFFIC. Additionally, she has performed as a guest artist with Benjamin Millipied's LA Dance Project. Ms. Sorzano has performed in principal roles with the Ailey Company and in a wide variety of concert works, including noted choreographers Ulysses Dove, Hofesh Shechter, and Kyle Abraham. This is her first year with Camille A. Brown & Dancers.

Scott Patterson (*piano*) is a pianist and composer of incomparable talent. *Pittsburgh Tribune-Review* describes Mr. Patterson's playing as "a masterly blend of virtuosity, singing style, and beautiful voicing." His blend of classical, soul, and rock music is futuristic, emotive, and luxuriant. His album *Piano Music* features Patterson's award-winning compositions for choreographer Camille A. Brown's *Mr. TOL E. RAnCE*, winner of the 2014 Bessie Award for "Outstanding Performance," and *BLACK GIRL: Linguistic Play* (2015). Purchase the album at www.cdbaby.com/cd/scottpatterson. For more information, please visit www.afrohouse.org. Afro House is a music-driven performance art house that uses images, movement, and sound to tell stories.

Tracy Wormworth (*electric bass*) is a world-renowned bassist in the music and television industry. Her touring and recording experience includes Roberta Flack, Phyllis Hyman, Sting, Joan Osborne, The B-52s, Cyndi Lauper, Rachelle Farrell, jazz greats Wayne Shorter and Regina Carter, and others. Ms. Wormworth was a member of The Rosie O'Donnell Show band

where she accompanied everyone from Mary J. Blige to Liza Minelli. Television credits include *The Conan O'Brien Show*, *The Tonight Show with Jay Leno*, *Late Night with Craig Kilborn*, *The Arsenio Hall Show*, *The Today Show*, and *Saturday Night Live*. She thanks her husband, David Washington, and her family.

Robert McIntyre (*production stage manager*) is originally from Scranton, Pennsylvania and works all over the northeast region, freelancing in theatre and dance. Mr. McIntyre holds a B.S. Dual Degree in business management and technical theater from East Stroudsburg University of PA, where he graduated in 2012. He has had the opportunity to intern at Williamstown Theatre Festival and Jacob's Pillow Dance Festival, where he has served as the production coordinator for their Inside/Out Series. He has been the stage manager for Stephen Petronio Dance Company, TAKE Dance, Gallim Dance, Encompass New Opera Theatre, Keely Garfield Dance, and Damage Dance. Recently, he lit The Student Company and Dance for PD at Mark Morris Dance Group.

Michael Cole (*lighting supervisor/master electrician*) is a lighting designer from Dallas, Texas, where he has worked in such venues as The Dallas TheatreCenter, The Rose Marine Theatre, and Dallas Children's Theatre. Recent credits include: *The Great American Trailer Park Xmas* (Spirit of Broadway), *Soul on Fire* (Kennedy Center), *Tap City* (Symphony Space), *Exit 27* (Sanguine Theatricals), *Les Miserables*, *The Great American Trailer Park Musical* (CM Performing Arts Center), *Wasps* (Columbia University), and *Barcode* (Fringe 2013). Mr. Cole has also served as the assistant lighting designer for *On The Other side of The River* (HERE Arts Center), *A Christmas*

Story (Engeman Theatre), *A Midsummer Night's Dream* (American Rep Ballet), *Our Town* (Long Wharf Theatre), *The Lion* (MTC), *Marathon Cadenzas* (Paul Taylor Dance), and *Innovations* (National Ballet of Canada). For more information, please visit www.michaelcole.lighting.

UMS is pleased to welcome Camille A. Brown & Dancers in the company's UMS debut this evening.

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ON THE EDUCATION HORIZON...

- 2/14 Breakfast Download Discussion: Camille A. Brown & Dancers
(U-M Alumni Center, Founders Room, 200 Fletcher St.,
11:00 am-12:30 pm)
2/15 UMS Night School: Constructing Identity
(U-M Alumni Center, 200 Fletcher St., 7-8:30 pm)
3/19 You Can Dance: American Ballet Theatre
(Ann Arbor Y, 400 W. Washington St., 2-3:30 pm)
4/9 You Can Dance: Kyle Abraham/Abraham.In.Motion
(Boll Family Y, 1401 Broadway Street, Detroit, 2-3:30 pm)

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

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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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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	
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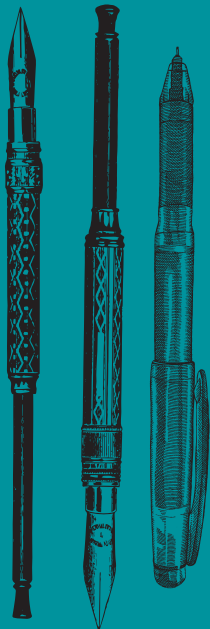
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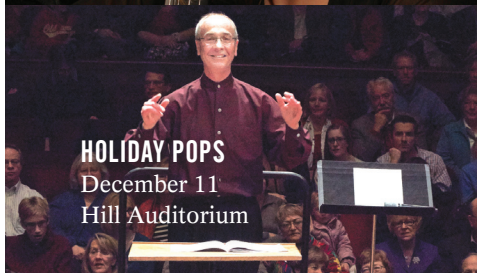
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