



PROGRAM BOOK WINTER 2016

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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](http://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](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  
SCHLISSSEL**

*President,  
University of Michigan*



**KENNETH C.  
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*UMS President*



**STEPHEN R.  
FORREST**

*Chair,  
UMS Board of Directors*

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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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[THEGILMORE.ORG](http://THEGILMORE.ORG)

# 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.”

LEVEL X TALENT



**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.”

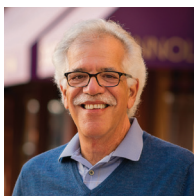
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### THOMAS B. MCMULLEN

*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*

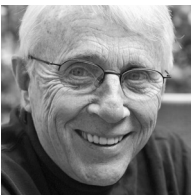
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



**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.*

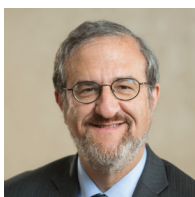
"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."



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

The Andrew W. Mellon Foundation



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

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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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# Nufonia Must Fall

Kid Koala / *DJ, Creator, Producer, Graphic Novelist*

K.K. Barrett / *Director*

The Cecilia Quartet

Min-Jeong Koh / *Violin*

Sarah Nematallah / *Violin*

Catherine Crosby / *Viola*

Rachel Desoer / *Cello*

Friday Evening, March 11, 2016 at 8:00

Saturday Evening, March 12, 2016 at 8:00

Power Center

Ann Arbor



Endowed support provided by the Doris Duke Charitable Foundation Endowment Fund.

Media partnership provided by Ann Arbor's 107one.

Special thanks to Kevin Lieberman for his participation in events surrounding this weekend's performances of *Nufonia Must Fall*.

*Nufonia Must Fall* is a Nufonia Live, Inc. Production.

Adapted for the stage from Kid Koala's book and soundtrack *Nufonia Must Fall*.

Co-commissioned by Luminato Festival, Adelaide Festival, The Banff Centre, Internationales Sommerfestival Hamburg, Noorderzon Performing Arts Festival Groningen, Roundhouse UK, and BAM.

Management: Envision Management & Production, [EnvisionManagement.com](http://EnvisionManagement.com).

*Nufonia Must Fall* appears by arrangement with Cadenza Artists, [CadenzaArtists.com](http://CadenzaArtists.com).

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

## **PROGRAM**

*This evening's program is approximately 60 minutes in duration and is performed without intermission.*



Following Friday 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.

## **CREATIVE TEAM**

*Music / Kid Koala*

*Director / K.K. Barrett*

*Producer / Ryhna Thompson*

*Set Designer / Benjamin Gerlis*

*Puppet Designers / Clea Minaker, Patrick Martel, Félix Boisvert, Karina Bleau*

*Director of Photography / AJ Korkidakis*

*String Arrangements, Musical Director / Vid Cousins*

## **PERFORMANCE TEAM**

*Musical Performers / Kid Koala, the Cecilia Quartet*

*Puppeteers / Patrick Martel, Tyson Houseman, Veronica Barron*

*Camera Operator / AJ Korkidakis*

*Sound Engineer / Vid Cousins*

*Video Editor / Ben Knight*

*Technical Director, Stage Manager / Olivier Gaudet-Savard*

*Tour Manager / Patrick Hamou*

## **TECHNICAL CREW**

*Additional Set Designer / Corinne Merrell*

*Assistant Set Designers / Jeremy Gordoneer, Marie-Pier Fortier*

*Modelmakers / Maude-Emelie Bourque, Dan Buller, Clara Gonzalez, Kyle Purves*

*Assistant Puppet Builders / Isabelle Chrétien, Jesse Orr, Christine Plouffe,  
Veronique Poirier*

*Additional Production / Patricia Boushel, Colin Mackenzie, Alexandre Gagnon*

## A NOTE FROM KID KOALA...

One of my fondest memories from childhood was watching Charlie Chaplin films. I remember my whole family, kids, parents, AND grandparents, huddled around the screen smiling and laughing along as the story unfolded. Since those days, something about the silent film format has always struck a chord with me. When I was writing *Nufonia Must Fall*, I always imagined the book being a kind of paperback silent movie. I am so thrilled to be working with director K.K. Barrett, who has had a hand in creating some of my favorite movies and many of the most captivating cinematic visuals in the past 15 years. It has been an amazing experience to see the story literally come to life through this amazing team of set designers, puppeteers, and performers. Don't be fooled by its heavy-sounding title – *Nufonia Must Fall* is just a good old-fashioned love story and I hope that audiences will have as much fun watching the show as we have had putting it together!

– *Kid Koala*



## ARTISTS

**Kid Koala** (*music*) is a world-renowned scratch DJ, music producer, and award-winning graphic novelist. He has released four solo albums on Ninja Tune, the most recent being *12 bit Blues*. He has released two graphic novels: *Nufonia Must Fall* and *Space Cadet*. He has also been involved in collaborations with artists such as Gorillaz, Deltron 3030, and the Slew. Kid Koala has toured with the likes of Radiohead, the Beastie Boys, Arcade Fire, Money Mark, A Tribe Called Quest, Mike Patton, DJ Shadow, and the Preservation Hall Jazz Band. He has contributed to scores for the films *Shaun of the Dead*, *Scott Pilgrim vs. The World*, *Looper*, and *The Great Gatsby*. He has composed music for the National Film Board of Canada, the Cartoon Network, *Sesame Street*, and Adult Swim. He has also been commissioned to create music for runway shows for Belgian fashion designer Dries Van Noten. Kid Koala's unforgettable live shows range from silly touring turntable carnivals like *Short Attention Span Theater* (featuring turntable bingo) and *Vinyl Vaudeville* (including puppets and dancers), to quiet-time events like *Music To Draw To*, his *Space Cadet Headphone Experience*, and most recently, *Nufonia Must Fall Live*. He lives in Montreal with his wife and two daughters. For further information, please visit [KidKoala.com](http://KidKoala.com).

**K.K. Barrett** (*director*) is a production designer known for his work on the films of highly individual directors. While born in Omaha, Nebraska, he began his creative path in Oklahoma as a painter, sculptor, and musician. Playing "pleasurable avant-noise" music brought him to Los Angeles in late 1976 and he quickly became the drummer and visualist for

The Screamers, a synth, piano, vocals, and drums experiment known for wildly popular live shows on both coasts. This led to his first experiences designing sets for videos, winning MTV awards for "Tonight Tonight" with the Smashing Pumpkins and "New Pollution" with Beck. These adventures became serious with *Being John Malkovich*, Spike Jonze's feature-film debut. He has been the production designer on all of Spike Jonze's films, including *Where the Wild Things Are*, and recently was nominated for an Oscar for his design of *Her*. His other design/director collaborations have been equally unique, and include *Lost in Translation* and *Marie Antoinette* with Sofia Coppola, *Human Nature* with Michel Gondry, and *I Heart Huckabees* with David O. Russell.

In 2011 Mr. Barrett teamed with Karen O. of the band Yeah Yeah Yeahs to create *Stop The Virgens*, a theater piece, or psycho opera as they prefer it to be known, which combined dance, live music, projection, sets, and sound design. It played two sold-out runs at St. Ann's Warehouse in New York City and in 2012, played the Sydney Opera house. This led to hooking up with like-minded musician/visualist Kid Koala and interpreting *Nufonia Must Fall* from a graphic novel to a live theater experience.

**Ryhna Thompson** (*producer*) has been a founder, president, producer, and artist manager in the cultural and creative industries for more than 15 years. Under the banner of her company Envision Management & Production, she has worked with internationally recognized, boundary-breaking artists rooted in music, including as Kid Koala, Bell Orchestre, and Amon Tobin. Her artists have opened tours

for Radiohead, Arcade Fire, Jack Johnson, and performed in venues such as Madison Square Gardens and the Hollywood Bowl. She has assembled and managed tours on five continents and overseen dozens of record releases. Always thinking outside the box, Ms. Thompson has frequently worked with artists to conceive, produce, and manage projects in the realm where music intersects with film, animation, theater, literature, and interactivity. Projects have been brought to life by Mass MoCA, the Luminato Festival, and the National Film Board of Canada. Always keen to contribute to her communities, Ms. Thompson served for many years as president of the Music Managers Forum Canada. *Nufonia Must Fall Live* is her latest work as a multi-disciplinary producer, working alongside longtime collaborator Kid Koala.

Since composing his first string quartet at the age of 14, **Vid Cousins** (*string arrangements, musical director*) has had a varied career in music as a composer, musician, producer, arranger, and engineer, both in-studio and live. Beginning his career in London working alongside engineers and producers including Al Fisch (Björk, The Art of Noise), Charlie Francis (REM, Hi Llamas), Brian Rose (Robbie Williams, Longview), he relocated to Montreal as a musician and musical director on Spek's *Don't Sweat the Small Stuff* tour. He has since spearheaded the audio production of numerous international tours such as Amon Tobin's *Foley Room 7.1* surround sound tour, and has worked with artists on the road including Squarepusher, Bell Orchestre, and Kid Koala with whom he has collaborated on numerous live tours as well as records and scores as producer, engineer, composer, and musician. His

work has been featured in the scores of a number of National Film Board films and he provided the original score to the Oscar-shortlisted animated film *Requiem for Romance*.

**Benjamin Gerlis** (*set designer*) is a set designer for stage and screen. He has worked at many of the major UK producing houses, including the National Theatre, English National Opera, Royal Opera, Young Vic, and Royal Court. Projects have taken him to New York (Metropolitan Opera, American Ballet Theatre, Broadway), Montreal (Cirque Du Soleil, Centaur Theatre, Segal Centre), and the Bregenz Opera festival in Austria. He works extensively in animation, regularly collaborating with director Mikey Please on award-winning short films, music videos, and commercials. This year he co-founded Stripeland: a design collective working across stage, screen, and live events. For more information, please visit [www.stripeland.co.uk](http://www.stripeland.co.uk).

A performer, designer, and director, **Clea Minaker** (*puppet designer*) explores contemporary puppetry art. Ms. Minaker has created with musicians Feist (The Reminder Tour 2007-08), So-called, Kid Koala, and Esmerine. In 2013, she collaborated with Atom Egoyan at the Canadian Opera Company, and presented a solo, *The Book of Thel*, at Festival Artdanthé in Montreal. In 2009, Ms. Minaker was awarded the Siminovitch Protégé Prize for Theatre Design by Ronnie Burkett. She trained at the International Institute of Puppetry Arts (2002-05) in Charleville-Mezieres, France.

**Patrick Martel** (*puppet designer and puppeteer*) has been working as a puppeteer as well as a puppet and set

designer for over 20 years. His work was seen in many theater pieces, including *À nous deux!* with Théâtre de l'Avant-Pays, for which he was awarded a commendation, recognizing excellence in puppet design around the world, by the Arlyn Award Society. He collaborated with Atlanta's Center for Puppetry Arts, designing the sets, costumes, and puppets for the production *Don Quixote*. He created puppets for a number of television programs (including *1, 2, 3... Géant!*), as well as for variety shows that toured around the world. In 2000, he started teaching classes at the Université du Québec à Montréal. Between 2012–13, he was head of the postgraduate diploma in puppetry at the same institution. He recently designed and directed a puppet performance for a multimedia installation created by Victor Pilon and Michel Lemieux that is scheduled to open in 2017 for Montreal's 375th anniversary. He is currently designing puppets for a large-scale touring show for Cirque du Soleil.

**Félix Boisvert** (*puppet designer*) studied composition at the Conservatoire de musique de Montréal, where he received his master's degree in 2005. He has worked as a multidisciplinary artist (puppet theater, music, technological arts, and dance) for the following productions: *Concerto au sol* (2014), *Lune et l'autre* (2009), *Pas à pas* (2006), and *Manu danse* (2005). He distinguishes himself alternately as a puppeteer, teacher, musician, and sound artist. His process grows from a desire to express music in forms that defy their nature as sound. For the past few years, he has found fertile ground for this exploration within puppet theater. He also is a music teacher, mainly of the Fonofone, an instrument he helped to develop, and with which he tours

schools across the province of Quebec. He has taught over 1,000 workshops to enthusiasts of all ages. He collaborates with many artists and companies hailing from the varied disciplines of circus arts, puppet theater, film, and dance, namely Kid Koala (*Nufonia Must Fall Live*), Anthony Venise (*Le concierge*), Les minutes complètement cirque (*Babel*), Les sept doigts de la main (*Patinoire*), Nicolas Cantin, Sandy Silva (the percussive dance pieces *Do I Know You* and *App #21*), Mathieu Roy (the *Territories* exhibition at the Musée de la civilisation de Québec), Antonin Monmart (*Un ange passe*), Karina Bleau (*Sacré sucre* and *Haïku du dernier souffle*), and Guillaume Saladin (*Artcirq*). He co-directs a newly built creation and experimentation work space for the in-depth study of multidisciplinary practices.

Since 2001, **Karina Bleau** (*puppet designer*) has been developing an art practice that melds sculpture, film, and the puppeteering arts, resulting in visual theater through which matter, light, and the body in motion are explored. This approach enables her to examine our incoherent relationship with the world through the underlying themes of life, death, and of transmittance. In conjunction with her practice, she co-directs an interdisciplinary research space, which promotes the in-depth study of marginal artistic practices and is dedicated to teaching her art to young people. Her work has been shown at home and abroad: *Petit nid* (2009), *Atlantis* (2010), *Haïku du dernier souffle* (2011), *Jean-Claude est un homme-Maison* (2012), *Haïku en trois temps* (2012), and *Grain dans' tête* (2014). She has been working on her most recent show, *Sacré sucre*, for the past two years, and will be premiering it at the Théâtre les Écuries in Montréal.



She contributes to the practices of artists whose work resists boundaries, such as the Inuit circus artist Guillaume Saladin (*Artcirq*), the circus artists Karine Delzors (France/Switzerland) and Jessica Arpin (Switzerland/Quebec), the electroacoustic artist Félix Boisvert, the puppeteer Justine Macadouz (France/Quebec), the Théâtre Incliné (*Fils Blanc*), and the geo-poet Jean Morrisset. Her path has led her to recognition for her innovations in theater, to a diploma in contemporary puppeteering, a master's degree in theater from the Université du Québec à Montréal, and the international Arlyne award for puppet design in 2004.

**Tyson Houseman** (*puppeteer*) is a Cree actor, artist, puppeteer, and stilt walker. Born in Edmonton, Alberta, he is the son of notable aboriginal comedian Howie Miller. Mr. Houseman got his own break while living in Vancouver when he attended an open-casting call intended only for Indigenous actors and landed a role as a werewolf in the *Twilight Saga* films. Since then, he has utilized his surreal teenage quasi-fandom by becoming a role model for aboriginal youth, and travels to reserves across Canada to meet with youth and give motivational speeches. Mr. Houseman has a BFA in theater performance from Concordia University in Montreal. He currently spends his winters in Montreal creating politically engaged performance works based around his aboriginal heritage and his summers are spent working with the Bread & Puppet Theatre Company on their farm in Glover, Vermont.

**Veronica Barron** (*puppeteer*) creates and performs using puppetry, clown, and the human body. Her original short *Winning Higgins's Love: A Clown*

*Tragedy*, with co-creator Aimee Rose Ranger, has been presented at Puppet Showplace Theater, Boston's First Night, and Outside the Box festivals. With Boston-based Liars and Believers, she has collaboratively developed two multidisciplinary theatrical works: *Who Would Be King*, a clown drama with swords (American Repertory Theater's Club Oberon); and *ICARUS* (National Puppetry Festival; New York Musical Theater Festival; Outside the Box Festival). As an actor, she recently appeared as Marjanah in Central Square Theater's award-winning *Arabian Nights* and has also appeared with Huntington Theatre Company and Imaginary Beasts. She composed new music and vocal arrangements for Central Square Theater's *Her Aching Heart* and for Caryl Churchill's *Vinegar Tom* for Whistler in the Dark Theater and Franklin & Marshall College. Ms. Barron holds a BFA in theater arts from Boston University, where her studies included collaborative playmaking, a physical approach to acting, and classical Indian dance-theater.

**AJ Korkidakis** (*director of photography*) is a Montreal-based digital media artist who finds himself constantly jumping between filmmaking, photography, animation, design, and whatever other medium a project might call for. This multi-tasking style keeps his work fresh and gives him access to a wide range of techniques to create rich visual worlds with – in other words, he prefers to dream-up images first, and then figure out how to create them afterwards. His films have played festivals internationally (including at TIFF and Just for Laughs), have won him two awards at the Youngcuts Film festival, and have been broadcast across North America. He is a frequent collaborator

with many noted Montreal musicians on various video and animation projects. His design work has ranged from traditional poster design to creating organizations' entire visual identities, and has led to him illustrating the December 2012 cover of *New Internationalist* magazine. More recently, he has begun to create work with a focus on interaction, whether through physical installations or digital applications. He uses his work to explore the blurred lines between traditional and new media and he is most in his element when working in multi-disciplinary environments that challenge him to learn new skills in order to complete a project. As such, *Nufonia Must Fall* is a perfect home for him.

Hailed for their "powerful" (*Chicago Sun-Times*) and "dauntingly perfect" (*Berliner Zeitung*) performances, the **Cecilia Quartet** (music) performs for leading presenters in North America and Europe.

Past engagements include performances at the Amsterdam Concertgebouw, Berlin Konzerthaus, Northwestern University in Illinois, Buffalo Chamber Music Society, and London's Wigmore Hall. Their live concert recordings have been broadcast on more than a dozen international public radio networks, including Australia (ABC Classical FM), Canada (CBC/SRC), the US (WQXR), England (BBC Radio 3), and Germany (DeutschlandRadio). Prize-winners at several international competitions, including Osaka (2008) and Bordeaux (2010), they were awarded First Prize at the 2010 Banff International String Quartet Competition (BISQC), where they also won the prize for the best performance of the commissioned work. The Quartet records for ANALEKTA.

*UMS welcomes Kid Koala, the Cecilia Quartet, and the entire Nufonia Must Fall company as they make their UMS debuts this weekend.*

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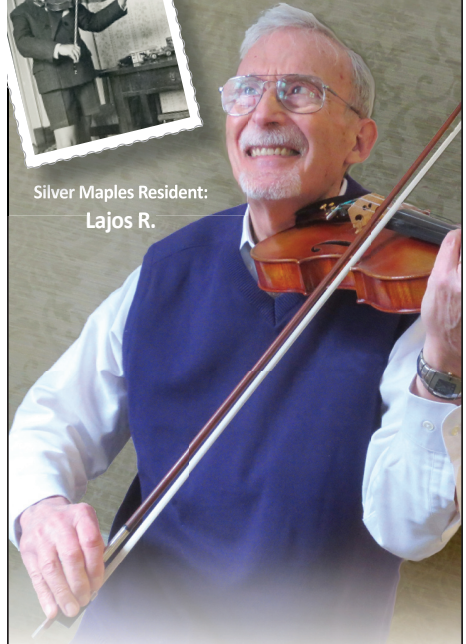


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Photo: Shara Worden performs with My Brightest Diamond at the UMS Season Opening Celebration at Downtown Home & Garden in September; ©2015 MLive and *The Ann Arbor News*. All rights reserved. Used with permission of MLive and *The Ann Arbor News*.

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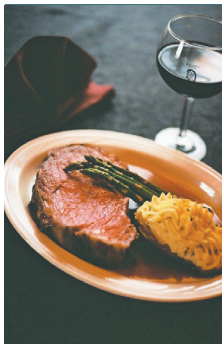
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## UMS K-12 Think Tank

*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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Ann Marie Borders	Kathy Churchill	Naomi Norman	Amy Willacker
Deb Brzoska	Colleen Conway	Michelle Peet	
Jennifer Burton	Amy Deller	Yael Rothfeld	
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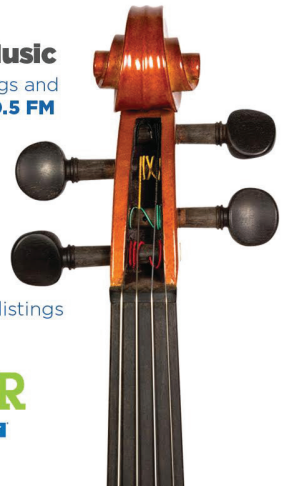
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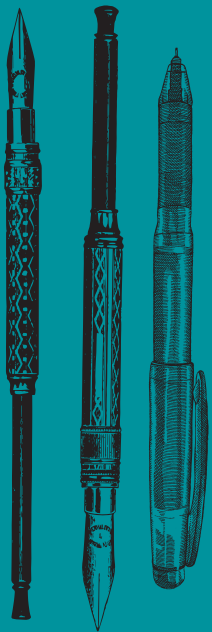
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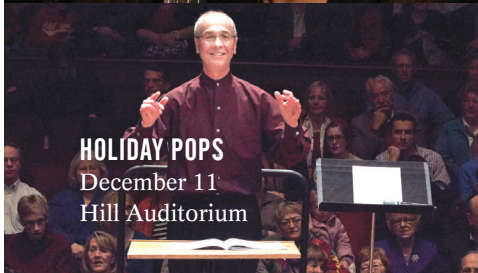
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