

2016-17 FALL PROGRAM BOOK



138TH SEASON // UNIVERSITY OF MICHIGAN | ANN ARBOR

You have a part to play.

Uncommon and engaging experiences. A sense of connection between audience and artist. Moments of clarity, inspiration, and reflection. The performing arts provide us with these elemental experiences, offering a shortcut to our creative selves.



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[UMS.ORG/SUPPORT](https://ums.org/support)
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Your gift will help in the following areas:

ACCESS AND INCLUSIVENESS

Helping make tickets more affordable. Helping create free educational events and community-building activities. Providing opportunities for all to experience the transformative power of the arts.

ENGAGED LEARNING THROUGH THE ARTS

Integrating performing arts into the student experience. Creating meaningful connections between the arts and life. Encouraging creative thinking, collaboration, and experimentation.

BOLD ARTISTIC LEADERSHIP

Commissioning work that reflects our commitment to tradition and innovation. Solidifying and elevating our position as a recognized national and international artistic leader. Unique and bold programming.

As a Leader and Best among arts presenters, UMS wants anyone and everyone, students and community alike, to experience the transformative power of the performing arts. We seek generous partners who want to help us achieve our goal.

Visit us online or call the UMS Development Office to make your gift today.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Fall 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 138th season, one that will be marked by significant change as we celebrate UMS President Ken Fischer's 30 years of transformative leadership and welcome a new president to continue Ken's superlative work. This season has been planned with Ken's retirement in mind and includes several exciting, diverse, and engaging events that are particularly meaningful for him. As expected, 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 welcome you to learn more about all of our programs at the new 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 the now-easier and more-connected ums.org. And if you have any comments, questions, or concerns, we know that Ken would be pleased to receive them at 734.647.1174 or at kenfisch@umich.edu. We hope to see you again soon.



MARK SCHLISSSEL
President, University of Michigan



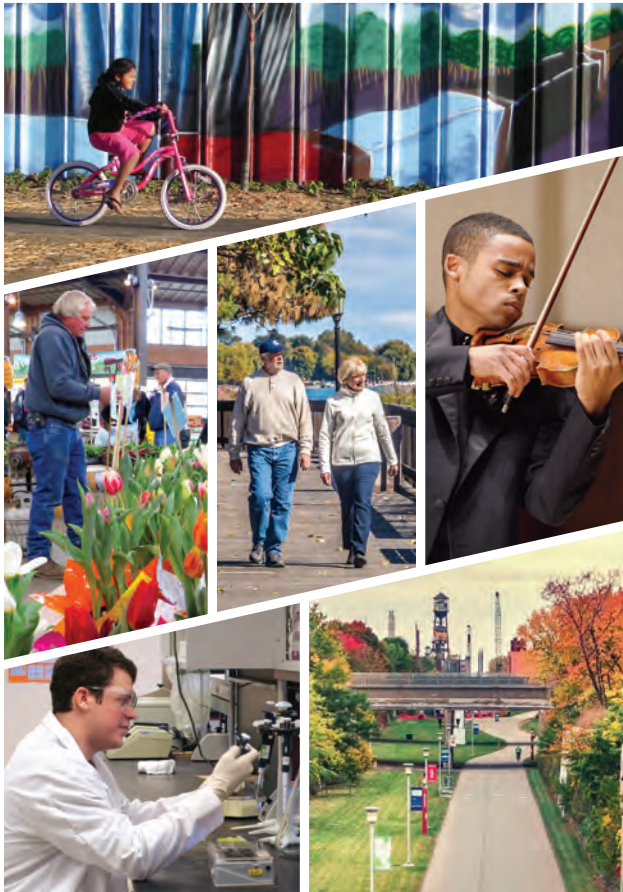
STEPHEN R. FORREST
Chair, UMS Board of Directors

Community Foundation

FOR SOUTHEAST MICHIGAN

Thanks to thousands of generous individuals, families and businesses, the Community Foundation for Southeast Michigan is a permanent source of community capital, dedicated to creating lasting positive benefit in our region. Through grantmaking, education and leadership on community issues, we help improve the quality of life for all residents of Southeast Michigan.

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“I have found a place where I can continue to grow and expand my horizons.”



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2016-17

Season

September

- 9/11** *Falling Up and Getting Down*
Jason Moran &
The Bandwagon with
Skateboard Masters
- 9/18** HD Broadcast
(Almeida Theatre, London)
Shakespeare's *Richard III*
- 9/29-10/1** The TEAM: *Roosevelt*
- 9/30** Kamasi Washington &
The Next Step



Kamasi Washington



Dorrance Dance

November

- 11/12-13** Berlin Philharmonic
- 11/15** Gabrieli:
A Venetian Coronation 1595
- 11/16** Jake Shimabukuro, ukulele
- 11/17-20** Nora Chipaumire
*portrait of myself as
my father*

October

- 10/8-9** Takács Quartet
Beethoven String Quartet
Cycle, Concerts 1 & 2
- 10/9** HD Broadcast
(National Theatre, London)
Terence Rattigan's
The Deep Blue Sea
- 10/13-15** *Layla and Majnun*
Mark Morris Dance Group
The Silk Road Ensemble
- 10/16** Denis Matsuev, piano
- 10/20-21** Dorrance Dance

December

- 12/3-4** Handel's *Messiah*
UMS Choral Union
Ann Arbor Symphony
Orchestra
- 12/4** HD Broadcast
(Royal Shakespeare
Company)
Shakespeare's *King Lear*
- 12/10** The King's Singers
Christmas Songbook

January

- 1/7-8** Batsheva Dance Company
- 1/12-14** Igor and Moreno
Idiot-Syncrasy
- 1/19** Prague Philharmonia with Sarah Chang, violin
Andrew Von Oeyen, piano
- 1/20** Meredith Monk & Vocal Ensemble
On Behalf of Nature
- 1/21-22** Takács Quartet
Beethoven String Quartet Cycle, Concerts 3 & 4
- 1/29** Inon Barnatan, piano
Anthony McGill, clarinet
Alisa Weilerstein, cello

February

- 2/2** Bruckner Orchester Linz
with Angélique Kidjo
- 2/3** Estonian Philharmonic Chamber Choir
- 2/5** M-Prize Winner:
Calidore String Quartet
- 2/10** Budapest Festival Orchestra
with Richard Goode, piano
- 2/18** Ping Chong + Company
Beyond Sacred: Voices of Muslim Identity
- 2/19** *Jelly and George*
Aaron Diehl and
Cécile McLorin Salvant

March

- 3/4** Jazz at Lincoln Center Orchestra with Wynton Marsalis
- 3/9-11** Druid
The Beauty Queen of Leenane
- 3/11** Beethoven's
Missa Solemnis
- 3/16** Snarky Puppy
- 3/17-18** Kidd Pivot and Electric Company Theatre
Betroffenheit
- 3/18** Steve Reich @ 80
Music for 18 Musicians
- 3/24** Mitsuko Uchida, piano
- 3/25-26** Takács Quartet
Beethoven String Quartet Cycle, Concerts 5 & 6
- 3/29** DakhaBrakha
- 3/30-4/1** Complicite
The Encounter



April

- 4/1** Michael Fabiano, tenor
Martin Katz, piano
- 4/12** A Far Cry with Roomful of Teeth
- 4/15** Sanam Marvi
- 4/21** King Sunny Adé
- 4/22** Yo-Yo Ma, Edgar Meyer & Chris Thile
- 4/25** Handel's *Ariodante*:
Opera in Concert



THE
GILMORE
2016-2017
SEASON

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& RISING STARS

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SUPPORTING THE ARTS

As longtime patrons of the arts,
Honigman and its Ann Arbor attorneys
are proud to support UMS.

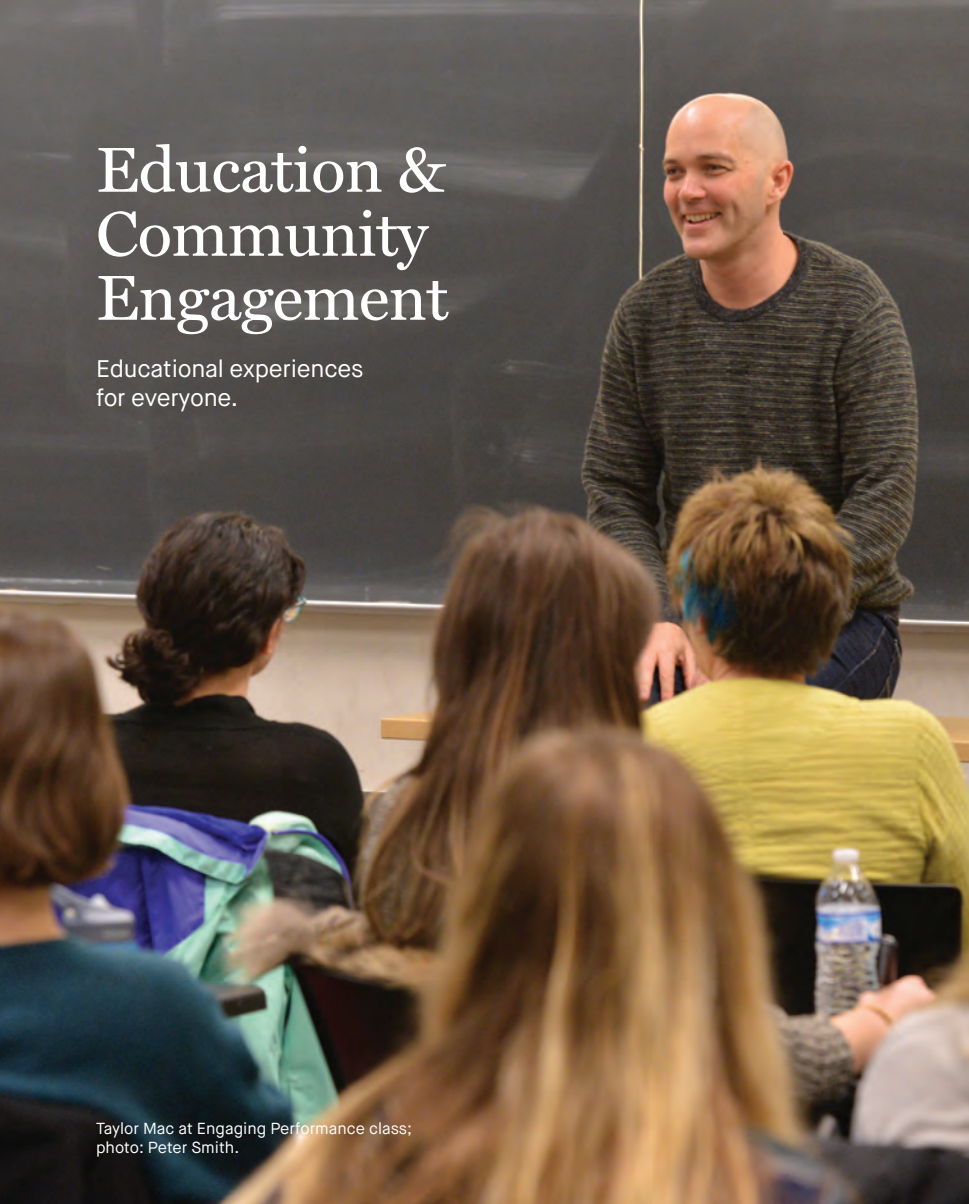
For more information, please contact David Parsigian
at 734.418.4250 or DParsigian@honigman.com.

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Education & Community Engagement

Educational experiences for everyone.



Taylor Mac at Engaging Performance class; photo: Peter Smith.

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.



WELCOME TO GRADUATE ANN ARBOR—

*Where your intellectual curiosity meets
your favorite place to stay.*

Ideally located across the street from campus, Graduate Ann Arbor has 204 guest rooms and over 11,000 square feet of meeting space for banquets and events. Get ready for experiences like you've never had before, where little moments of surprise and discovery meet you down each corridor and around every corner.



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ANN ARBOR

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ANN ARBOR | 48104
M I

Tradition Builds the Future



In our 138th 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.

Leadership Donors

We recognize the donors who have made multi-year campaign commitments of \$100,000 or more during the last year.



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

“The arts made a significant difference in my father’s life and in my life, too. My father wanted every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am continuing to offer every first- and second-year student one free ticket — Bert’s Ticket — to introduce them to a cultural experience at Michigan and keep my father’s passion for the arts alive.”



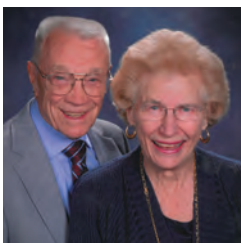
MAURICE AND LINDA BINKOW

“Our love of opera and the human voice, rivaled only by our affection for the Brooklyn Dodgers and Jackie Robinson, began nearly 70 years ago as teenagers in New York City. That’s why we are so pleased to create an endowment that will bring song recitals to UMS audiences for generations to come.”



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 AND KARL HAUSER

“An endowment is a gift which keeps on giving forever, so it is rewarding to know — while we are yet living — that our gift will still be giving when we’re not here.”



MAXINE AND STUART FRANKEL

“We are delighted to partner with UMS for the sixth year of Renegade. 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.”



DAVID LEICHTMAN AND LAURA MCGINN

“UMS is an inspiration — from the Big House of the Arts to the master classes taught to University students by the New York Philharmonic. This organization contributes significantly to the culture of Ann Arbor and to the University we love. We are pleased to support its mission.”



STUART AND LINDA NELSON

“Our connection to the University of Michigan is through our grandson’s incredible experience as a student. We are dazzled by the array of cultural events available to everyone on campus and beyond. At the heart of this phenomenon is UMS, where Ken Fischer’s legacy will continue its magic long after his retirement. We feel privileged to participate in the UMS Endowment Fund in his honor.”



MAX WICHA AND SHEILA CROWLEY

“We are delighted and proud to support UMS and the rich, diverse programs they offer each season. The arts play a vital role in enhancing the quality of life in our community, while bringing beauty and meaning to everyday life. UMS is a gem we treasure and will continue to do so, for many years to come.”

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2016–17 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.”



SCOTT DAWSON

Vice President of Engineering, Arbor Networks

“Ann Arbor is a thriving hub for both the arts and technology. With the arts playing such a critical role fostering innovation and creativity, we are delighted to support UMS this season.”



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.”



ALMAZ LESSANEWORK

Owner, Blue Nile Restaurant

“At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor.”





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.”



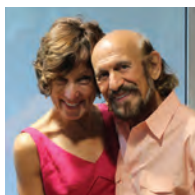
Ford Motor Company Fund



DAVID N. PARSIGIAN

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

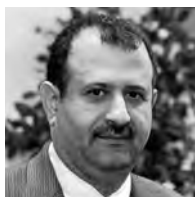
“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural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



JOHN AND JACKIE FARAH

Owners, Imagine Fitness & Yoga

“My wife Jackie and I share a deep devotion to our hometown of Ann Arbor and all the opportunities it presents. UMS is a huge part of this community. The programming that UMS offers is internationally recognized and Ann Arbor would not be the same without it. Imagine Fitness & Yoga is honored to support such a great organization and community.”



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



ROBIN WEBER POLLAK

President, Journeys International

“Journeys International and UMS have a lot in common: we both provide opportunities for powerful and impactful experiences. Founded and based in Ann Arbor, Journeys has been crafting life-changing international travel adventures for nearly four decades. We are thrilled to support UMS and its programs that change people through the performing arts.”



JAMES HOFFMAN

Michigan Market President, KeyBank

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




MICHAEL CONLIN

Director of Business Development, Level X Talent

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

LEVEL X TALENT


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.”

MAIN STREET
— DELICIES —
DISTINGUISHED CATERING


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


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.”

MCMULLEN
PROPERTIES
FOUR GENERATIONS IN ANN ARBOR REAL ESTATE


STEVE ARWOOD

CEO, Michigan Economic Development Corporation

“We are proud to support UMS, an outstanding organization bringing world-class artists to Michigan. By partnering with UMS to bring the Berlin Philharmonic to our state, we are showing once again the wide variety of offerings Michigan has that enhance our quality of life and help to make our state an amazing place to live, work, and do business.”

M E D C
MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION
PURE MICHIGAN



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 2016–17 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.”



TODD KEPHART

Managing Partner, Retirement Income Solutions

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We salute Ken Fischer on his marvelous stewardship and applaud his team’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 and CEO, University of Michigan Credit Union

“The University of Michigan Credit Union is excited to launch “Arts Adventures” with UMS and UMMA! With this endowment, we promote the celebration of the arts through amazing experiences and exceptional learning opportunities for the entire community.”





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 2016–17 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health.”



MILLER CANFIELD APPLAUDS THE
UNIVERSITY MUSICAL SOCIETY
Congratulations on Your 138th Season!

OUR ANN ARBOR LAWYERS

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November 17 - November 20, 2016
Downtown Boxing Gym, Detroit

PORTRAIT OF MYSELF AS MY FATHER

Conceived, Choreographed, and Directed by
Nora Chipaumire

Performed by
Nora Chipaumire
with
Pape Ibrahima Ndiaye (Kaolack)
Shamar Watt

RENEGHDE

18th, 19th, 20th, and 21st Performances of the 138th Annual Season
26th Annual Dance Series

PERFORMANCES

Thursday Evening,
November 17, 2016 at 7:30

Friday Evening,
November 18, 2016 at 8:00

Saturday Evening,
November 19, 2016 at 8:00

Sunday Afternoon,
November 20, 2016 at 2:00

This week's presenting sponsor is the Renegade Ventures Fund, established by Maxine and Stuart Frankel.

This week's performances are funded in part by the Building Audiences for Sustainability initiative at The Wallace Foundation and by the New England Foundation for the Arts' National Dance Project.

Media partnership is provided by *Metro Times*.

Special thanks to Jennifer Harge, Grace Lehman and the Ann Arbor Y, and Khali Sweeney, Jessica Hauser, and the Downtown Boxing Gym for their participation in events surrounding this week's performances.

portrait of myself as my father appears by arrangement with MAPP International Productions.

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.

PROGRAM

portrait of myself as my father

This performance is approximately one hour in duration and will be performed without intermission.



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

CREATIVE TEAM

Concept, Choreography, and Direction / Nora Chipaumire

Performers / Nora Chipaumire with Pape Ibrahima Ndiaye (Kaolack) and Shamar Watt

Original Music and Soundscore / Philip White

Lighting and Costume Design / Nora Chipaumire

Creative Management / Mathilde Walker-Billaud

Technical Direction and Stage Management / Julian Weller

Communication and Administrative Support / Pia Monique Murray

Tour Management and Representation / MAPP International Productions

portrait of myself as my father is commissioned by Peak Performances @ Montclair State University, and is a National Performance Network (NPN) Creation Fund Project co-commissioned by MDC Live Arts in partnership with Miami Light Project, Georgia Institute of Technology, 651 ARTS, Dance Center of Columbia College, and company Nora Chipaumire.

The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a federal agency). The work has received residency support from MANCC, Baryshnikov Arts Center, Miami Light Project, 92Y Harkness Dance Center, Amherst College, and Ecole des Sables.

Development and production has been funded in part by The Map Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, National Endowment for the Arts, and New York State Council on the Arts.

Ms. Chipaumire researched, developed, and honed *portrait of myself as my father* with financial, administrative, and residency support from the Dance in Process Program at Gibney Dance. Additional research and development has been supported by The Africa Contemporary Arts Consortium, The Suitcase Fund, BAM, The Japan Contemporary Dance Network (JCDN/Kyoto), and Les Subsistances (Lyon, France).

The presentation of *portrait of myself as my father* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

ARTIST STATEMENT

When I discovered “concert dance,” I hoped to use it to manifest the avant-garde. At the time I was overwhelmed by the idea and expectation (perhaps self-inflicted) that an African artist should be responsible for Africa’s rich and complicated past, its ancient cultures and rituals, and also be embraced by audiences both at home and abroad. My work has since developed to acknowledge and affirm that an African body can be simultaneously avant-garde and a guardian of the ancient. The intersection of these modes of expressions has helped me to create a dynamic and complex (physical) language. I am currently invested in language-building. My work is also expanding to include considerations from outside the performative form. Could the language of the body create economies? Could dance engage civic society?





NORA CHIPAUMIRE ON PORTRAIT OF MYSELF AS MY FATHER:

Portrait: *noun* 1. a verbal picture or description usually of a person; 2. a likeness of a person especially of the face, as a painting, drawing, photograph, or dance!

Father: *noun* a male parent who has raised a child or supplied the sperm through sexual intercourse or sperm bank.

God the father: *noun* a title given to god in religions such as Christianity and Judaism (in part because he is viewed as having active interest in human affairs in the way a father would take interest in his children who are dependent on him).

My father, Webster Barnabas Chipaumire, was born in 1938 and died in 1980. I had no contact or connection with him or his family from the age of five. It has taken me almost 45 years to engage with the idea of a father and what his role in a family could be. In April 2014, I returned to my father's village in search of a way to draw his portrait. I cannot say exactly what has spurred this curiosity, but suffice it to say that the research and trip have been challenging.

Perhaps this curiosity came from his absence. Perhaps this curiosity came from compassion for the black male. Is the black male a victim of history and culture? Could the black male African body be a way to comprehend traditions, colonialism, Christianity, liberation struggles, and the impact of these ideas on the African family? Is the sacrifice of the black male body/object necessary for civilization's

god, the modernity's god, the global capital's god? As Stravinsky/Nijinsky suggest in their monumental work *The Rite of Spring*, is the sacrifice of a human being limited to primitive societies? I believe that in Africa the sacrificial offering has been the black African male, and not the young female virgin. In *portrait of myself as my father*, I offer a new reading of the ritual of spring as the slaughter of African maleness to feed and regenerate the capital's god.

portrait... is less about my personal relationship (or the absence of it) with Webster Barnabas Chipaumire, than a portrait of a man who is nothing but a man of his time. I give him boxing gloves so that he can have a fighting chance. I have put him in a boxing ring to battle with himself, his shadow, his ancestors, the industrial gods, and that merciless tyrant: progress. To be a black male may be challenging in the 21st century. To be a black, African father may be unattainable.

ARTISTS

Born in Mutare, Zimbabwe and based in New York City, **Nora Chipaumire** has been challenging and embracing stereotypes of Africa and the black performing body, art, and aesthetic. She is a graduate of the University of Zimbabwe's School of Law and holds a MA in dance and MFA in choreography and performance from Mills College. She has studied dance in Africa, Cuba, Jamaica, and the US and has performed internationally in France, Italy, Japan, Senegal, Zimbabwe, and many other places.

Her newest work, *portrait of myself as my father* (2016), is a National Performance Network Creation Fund project, co-commissioned by Miami Dade College, in partnership with Miami Light Project, 651 Arts, Columbia College, and Georgia Institute of Technology. It is the companion piece to *rite rite* (2013), a 75-minute solo rendering of *The Rite of Spring*, commissioned by French Institute Alliance Française and presented at Crossing The Line festival in New York City and Les Substances in France.

Ms. Chipaumire is a 2016 Foundation for Contemporary Arts grant recipient and a 2015 Doris Duke Artist. She was a Hodder Fellow at Princeton University in 2014–15, a 2012 Alpert Award in the Arts recipient, and a 2011 United States Artist Ford Fellow. Ms. Chipaumire is a three-time New York Dance and Performance (aka "Bessie") Awardee: in 2014 for the revival of her solo *Dark Swan* set as an ensemble piece on Urban Bush Women (UBW), in 2008 for her dance-theater work *Chimurenga*, and in 2007 for her body of work with UBW — where she was a featured performer for six years and associate artistic director in 2007–08. She was a MANCC Choreographic Fellow in 2007–08, 2009, and 2015 and was awarded

the 2007 Mariam McGlone Emerging Choreographer Award from the Wesleyan University Center for the Arts.

Her work has been reviewed by *The New York Times*, *Le Monde*, *Johannesburg Sunday Times*, and supported by the MAP Fund, the Jerome Foundation, NYFA B.U.I.L.D., National Dance Project, NYSCA, The Joyce Theater Foundation with support from the Rockefeller Foundation's Cultural Innovation Fund, and the National Endowment for the Arts. She has also been featured in several dance films including *Cassa Cassa* (directed by Elodie Lefebvre, 2011) and *nora* (directed by Alla Kogan and David Hinton, 2009). She made her directorial debut in spring 2016 with *Afro Promo #1: Kinglady* commissioned by Dance for Film on Location at Montclair State University. Her current and ongoing projects include chicken farming in Burkina Faso and creating "living archives" with contemporary dancers in Harare, Zimbabwe.

Pape Ibrahima Ndiaye (*performer*), also known as Kaolack, was born in Sénégal and lives in Prague, Czech Republic. He began his dance training with Papa Sy (Passtef Ballet Théâtre de Dalifor) in 2000. He trained in various traditional African dances and contemporary dance with Germaine Acogny at Ecole des Sables, and performed with Compagnie Jant-Bi for many years.

In 2008 his solo *J'accuse* took the top prize at Rencontres Chorégraphiques Danse l'Afrique Danse, a choreography competition in Tunisia. Kaolack's young experiences of street life gave him a resistance open to life, history, and the society of his country that has become characteristic of his performance and choreography. Today Kaolack shines on the international scene as a choreographer, dancer, and music artist.

Shamar Watt (*performer*) is a conscious artist raised in both Jamaica and Miami, Florida. Most of his life, he has been involved with sports (mainly basketball/football), and he started dabbling with dance by doing freestyle hip-hop and dancing in his home church during his later years in high school. He started his technique training (on the side) at Miami Dade College under the direction of Michelle Grant Murray where he was introduced to West African, modern, and ballet dance techniques. He received his associate's degree in psychology before transferring to Florida State University, and he recently graduated with a BFA in dance and minor in psychology. He has worked with artists such as Ronald K. Brown, Nora Chipaumire, Jawole Zollar, Netta Yerushalmy, John Jasperse, and others. What drives Mr. Watt as an artist is the aim, dedication, and declaration to the emancipation and liberation of the whole self — mind, body, and soul for first himself, the people, and for mankind.

Composer, performer, improviser, and sound designer **Philip White** (*original music and soundscore*) works with electronics at the intersection of noise, jazz, and contemporary concert music. Current and recent collaborations include *R WE WHO R WE* (with Ted Hearne), James Ilgenfritz Quartet (with Kevin Shea and Dan Blake), Ralph Lemon, Nora Chipaumire, Jim Findlay, and duos with Chris Pitsiokos, Paula Matthusen, Bob Bellerue, and Taylor Levine. His music has been released on New Focus Recordings, Carrier Records, Infrequent Seams, and Tape Drift Records. It has been described as “utterly gripping” (*Time Out Chicago*), “bona fide evocative music” (*Brooklyn Rail*), “for transmission to outer space” (*New York Times*), and a “vibrant textural tapestry” (*Wall Street Journal*).

Julian Weller (*technical direction and stage management*) was born and raised in New York City and grew up surrounded by music as the son of a violist and violinist. Although classically trained from a young age, Mr. Weller has enjoyed great professional success in artist management and as a producer. Since 2012, he has managed the Afro Latin Jazz Orchestra under the direction of Arturo O'Farrill, touring internationally to critical acclaim at festivals such as Lincoln Center Out of Doors, the Newport Jazz Festival, the North Sea Jazz Festival, Jacob's Pillow Dance Festival, and venues such as the Kennedy Center, the Apollo Theater, and Hammerstein Ballroom. Mr. Weller co-produced the orchestra's most recent album, *Cuba: The Conversation Continues* (Motéma, 2015), which won the 2016 Grammy Award for “Best Instrumental Composition” for *The Afro Latin Jazz Suite* and was nominated for “Best Large Jazz Ensemble Album.” Mr. Weller has also been fortunate enough to produce concerts in collaboration with world-renowned artists across multiple disciplines such as Dr. Cornel West, Nora Chipaumire, Lionel Loueke, Malpas Dance Company, and Antonio Sanchez.

Mathilde Walker-Billaud (*creative management*) trained and worked as an art editor in Paris. She was a program officer for the Cultural Services of the French Embassy, and for the center Villa Gillet in the US. She is now an independent curator and cultural producer based in New York City.

Pia Monique Murray (*communications assistant*), a New York City native, majored in African American studies and dance at Oberlin College and was influenced by multidisciplinary performance art while attending the Trinity/LaMama Performing Arts Program. She performs with Vado

Diomande's Kotchegna Dance Company and leads Pia Monique Murray Dance Collective (PMMDC), an interdisciplinary performance art group. She is a Lincoln Center Scholar pursuing her master's degree in dance education at CUNY Hunter, while teaching elementary school dance at P.S. 234 Independence School.

The **Downtown Boxing Gym** began in a 4,000-square-foot repurposed car wash building and grew out of a need and support from parents and students in the community. Under Khali Sweeney's leadership, it now operates as a 501(c)3 with more than 27,500 square feet. More than 110 kids from ages five to 18 are enrolled in the program and 600 more names are on a waiting list to join.

Families support Downtown Boxing Gym Youth Program by volunteering, working as paid drivers and operating five vans funded by the Dresner Foundation to ensure students can get to and from the program safely. Forgotten Harvest and *The Rachel Ray Show* developed a state-of-the-art kitchen that is stocked with food to ensure the students have food to sustain them as they learn.

"Books before Boxing" is much more than just a motto. The students have access to a fully-operational boxing gym and fitness equipment donated by UFC, but Sweeney also teaches the importance of discipline, dedication, hard work, and respect — in and out of the ring. The focus is on academics first. From core subjects like math, reading, history, and science to a music room stocked with instruments donated by Jeff Bass, they are exposed to all the elements that can lead to a successful, supported learning environment.

MAPP International Productions (*tour management and representation*) is a nonprofit producer of major performing arts projects that raise critical consciousness and spark social change. They support all phases of an artist's creative process, from concept and production to premiere and touring, while also engaging audiences in the issues behind the art. Through this heightened focus, they support an evolving and elite cadre of creators whose work ignites communities worldwide.
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UMS ARCHIVES

This week's performances mark the second UMS appearances by **Nora Chipaumire** and **Pape Ibrahima Ndiaye** (Kaolack), following their UMS debuts in March 2008 at the Power Center in performances of *Les écailles de la mémoire* with Compagnie Jant-Bi and Urban Bush Women. UMS welcomes **Shamar Watt** in his UMS debut this week.

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Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 11/19 You Can Dance: Nora Chipaumire
(Ann Arbor Y, 400 W. Washington Street, 2-3:30 pm)

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

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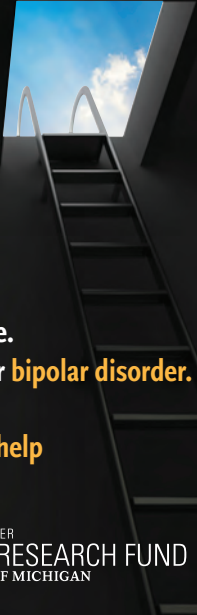


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Falling Up and Getting Down
at Ann Arbor Skatepark;
photo: Doug Coombe.



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ROMEO AND JULIET

Saturday, October 8

8:00 p.m.

Michigan Theater

Brahms *Tragic Overture*
Haydn *Sinfonia Concertante*
Prokofiev *Romeo and Juliet*

special guests

Aaron Berofsky

Sarah Cleveland

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Timothy Michling



TCHAIKOVSKY & FRIENDS

Friday, November 11

8:00 p.m.

Michigan Theater

Daugherty *Strut*
Shostakovich *Violin Concerto*
Tchaikovsky *Symphony No. 6 "Pathétique"*

special guest

Aaron Berofsky



HOLIDAY POPS

Friday, December 9, 8:00 p.m.

Hill Auditorium

special guests

Measure for Measure

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