

**General Information**

On-site ticket offices at performance venues open 90 minutes before each performance.

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of 3 will not be admitted to regular, full length UMS performances. All children must be able to sit quietly in their own seats without disturbing other patrons. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

**While in the Auditorium**

**Starting Time** Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

**Cameras and recording equipment** are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

**Event Program Book**

Friday, February 18 through Sunday, March 13, 2011

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<b>Merce Cunningham Dance Company</b>	<b>5</b>
Friday, February 18, 8:00 pm	
Saturday, February 19, 8:00 pm	
Power Center	
<b>Takács Quartet</b>	<b>17</b>
Sunday, February 20, 4:00 pm	
Rackham Auditorium	
<b>Kodo</b>	<b>23</b>
Wednesday, February 23, 8:00 pm	
Thursday, February 24, 11:00 am (Family Performance)	
Hill Auditorium	
<b>Scharoun Ensemble Berlin</b>	<b>25</b>
Wednesday, March 9, 8:00 pm	
Rackham Auditorium	
<b>Druid and Atlantic Theater Company</b>	<b>31</b>
<b><i>The Cripple of Inishmaan</i></b>	
Thursday, March 10, 8:00 pm	
Friday, March 11, 8:00 pm	
Saturday, March 12, 8:00 pm	
Sunday, March 13, 2:00 pm	
Power Center	

# THE 132<sup>nd</sup> UMS SEASON

## Fall 2010

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### September

- 9-  
Oct 3 *Susurrus*  
25 Rosanne Cash  
30 La Capella Reial de Catalunya with Hesperion XXI and Tembenbe Ensemble Continuo

### October

- 7-9 Paul Taylor Dance Company  
9 Paul Taylor Dance Company Family Performance  
10 Mariinsky Orchestra with Denis Matsuev, piano  
14 Takács Quartet: Schubert Concert 1  
21 Jerusalem Quartet  
23-24 Sankai Juku: *Hibiki: Resonance from Far Away*  
27 Venice Baroque Orchestra with Robert McDuffie, violin  
29 Django Reinhardt's 100th Birthday Celebration: The Hot Club of San Francisco and The Hot Club of Detroit  
31 NT Live: *A Disappearing Number*

### November

- 2 ONCE. MORE.: ONCE THEN  
4 ONCE. MORE.: ONCE NOW  
4 The Tallis Scholars  
5 Mariachi Vargas de Tecalitlán  
6 Assí El Helani  
10 Murray Perahia, piano  
18-20 Stew & The Negro Problem

### December

- 3 Carolina Chocolate Drops  
4-5 Handel's *Messiah*

## Winter 2011

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### January

- 2 NT Live: *Hamlet*  
14-15 Laurie Anderson's *Delusion*  
16 Renée Fleming, soprano  
21-22 Grupo Corpo  
23 Joanne Shenandoah  
27 Sequentia

- 30 Baby Loves Salsa Family Performances  
30 NT Live: *FELA!*

### February

- 1 The Cleveland Orchestra with Pierre-Laurent Aimard, piano  
2 Jazz at Lincoln Center Orchestra with Wynton Marsalis  
4 New Century Chamber Orchestra with Nadja Salerno-Sonnenberg, violin  
10 Blues at the Crossroads: The Robert Johnson Centennial Concert  
11 Rafał Blechacz, piano  
12 Vijay Iyer Trio and Rudresh Mahanthappa's Apex  
13 Concertante with Rafał Blechacz, piano  
18-19 Merce Cunningham Dance Company: The Legacy Tour  
20 Takács Quartet: Schubert Concert 2  
20 NT Live: *King Lear*  
23 Kodo

### March

- 9 Scharoun Ensemble Berlin  
10-13 Druid and Atlantic Theater Company: Martin McDonagh's *The Cripple of Inishmaan*  
19 Detroit Symphony Orchestra with the UMS Choral Union: Mahler's *Symphony No. 8* **Canceled**  
24 Bach Collegium Japan: Bach's *Mass in b minor*  
30-  
Apr 3 Propeller: Shakespeare's *Richard III* and *The Comedy of Errors*

### April

- 2 St. Petersburg Philharmonic with Nikolai Lugansky, piano  
6 NT Live: *Frankenstein*  
7 Septeto Nacional de Ignacio Piñeiro de Cuba  
8 Takács Quartet: Schubert Concert 3  
9 Tetzlaff Quartet  
16 Tony Allen's Afrobeat Tour  
23 Liebeslieder Waltzes (Songs and Waltzes of Love)

### May

- 14 *Breakin' Curfew*

### July

- 17 NT Live: *The Cherry Orchard*

# UMS Educational and Community Events Through Sunday, March 13, 2011

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org) or contact the UMS Education Department at 734.615.4077 or [umsed@umich.edu](mailto:umsed@umich.edu). ☺

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## Merce Cunningham Dance Company

### Dance by Chance

Friday, February 18 and Saturday, February 19,  
7–7:40 pm

U-M Alumni Center, 200 Fletcher Street

Come learn about Merce Cunningham's choreographic process and how he used chance operations in his work, trying out the process yourself in a pre-performance warm-up facilitated by MCDC Company Manager Kevin Taylor.

### Post-Performance Q&A

Friday, February 18, post-performance

Power Center

Following Friday's performance, stay in your seats for a chance to ask questions about the repertoire performed in Ann Arbor and the Merce Cunningham Dance Company's final season. Must have a ticket to Friday evening's performance to attend.

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## Druid and Atlantic Theater Company

### Screening of *Man of Aran*

Sunday, March 6, 7:00 pm

Keene Theater, U-M Residential College,  
701 E. University Avenue

See the 1934 documentary film by Robert J. Flaherty that inspired McDonagh's *A Cripple of Inishmaan*. This screening will be preceded by a short performance by local Celtic music ensemble Nutshell.

*A collaboration with the U-M Residential College Department of Drama.*

## Stories from the Islands: Behind the Scenes of *The Cripple of Inishmaan*

Monday March 7, 7:00 pm

Multipurpose Room, Ann Arbor District Library  
Downtown Branch

Led by Residential College Drama Lecturer Martin Walsh, Stories from the Islands will center on playwright Martin McDonagh's role in Irish Drama, providing an overview of his work, *The Cripple of Inishmaan*. U-M acting students will perform several scenes from the play, setting the stage for a lively discussion. Druid Theater Company's Sarah Lynch will join the conversation and describe the important role the company played in launching McDonagh's career.

## Screening of *In Bruges* and *Sixshooter*

Tuesday, March 8, 7:00 pm

Keene Theater, U-M Residential College,  
701 E. University Avenue

Join us for a screening of BAFTA Award-winning film *In Bruges* (2008, starring Colin Farrell and Brendan Gleeson), a black comedy crime film written and directed by Martin McDonagh. McDonagh's Emmy-winning short, *Sixshooter* (2005, starring Brendan Gleeson, Rúaidhrí Conroy, and David Wilmot) will also be screened.

*A collaboration with the U-M Residential College Department of Drama.*

UMS would like to thank the

## **Maxine and Stuart Frankel Foundation**

for their generous support of the  
Merce Cunningham Dance Company residency.



# What's Your Legacy?

**Prue & Ami Rosenthal's** dream is to ensure that live arts performances for K-12 students will continue at UMS for generations to come.

Prue and Ami Rosenthal believe it is vital for children to have the opportunity to experience live performances. To back up that belief, they created an endowment fund to support the annual UMS Youth Performance Series, where more than 25,000 area children see live performances by great artists from around the world. Many of their friends and family members also made donations to establish the Fund. They now have a provision in their will to ensure their legacy, that live performances will always be available to schoolchildren into the future.

You can make a gift to preserve for future generations the part of UMS that is most important to you.

**Contact Marnie Reid at 734-647-1178 or [marnreid@umich.edu](mailto:marnreid@umich.edu)** to start a conversation about a planned or endowed gift to UMS. University of Michigan investment professionals are available to work with you and your attorney on the charitable giving plan that is right for you.



and the  
**Maxine and Stuart  
Frankel Foundation**  
present

# Merce Cunningham Dance Company

## The Legacy Tour

### *Dancers*

Brandon Collwes, Dylan Crossman, Julie Cunningham,  
Emma Desjardins, Jennifer Goggans, John Hinrichs, Daniel Madoff,  
Rashaun Mitchell, Marcie Munnerlyn, Krista Nelson, Silas Riener,  
Jamie Scott, Robert Swinston, Melissa Toogood, Andrea Weber

### *Choreography*

**Merce Cunningham** (1919–2009)

### *Founding Music Director*

**John Cage** (1912–1992)

### *Music Director*

**Takehisa Kosugi**

### *Director of Choreography*

**Robert Swinston**

### *Executive Director*

**Trevor Carlson**

### Program

Friday Evening, February 18, 2011 at 8:00  
Saturday Evening, February 19, 2011 at 8:00  
Power Center • Ann Arbor

**Squaregame** (1976)

I N T E R M I S S I O N

**Split Sides** (2003)

44th and 45th  
Performances of the  
132nd Annual Season

20th Annual  
Dance Series

*The photographing or  
sound and video recording  
of this performance or  
possession of any device  
for such recording is  
prohibited.*

This weekend's performances are sponsored by the Maxine and Stuart Frankel Foundation.

Funded in part by the National Endowment for the Arts as part of *American Masterpieces: Three Centuries of Artistic Genius*.

Media partnership is provided by *Between the Lines*, *Metro Times*, and Ann Arbor's 107one.

Special thanks to the U-M School of Music, Theatre & Dance, Professor Nicholas Delbanco and the U-M Department of English, Professor Joel Howell and the University of Michigan Health System, and the U-M Ross Leadership Initiative for their support of and participation in events surrounding this weekend's performances.

Merce Cunningham Dance Company appears by arrangement with David Lieberman Artist Representatives.

**Large print programs are available upon request.**

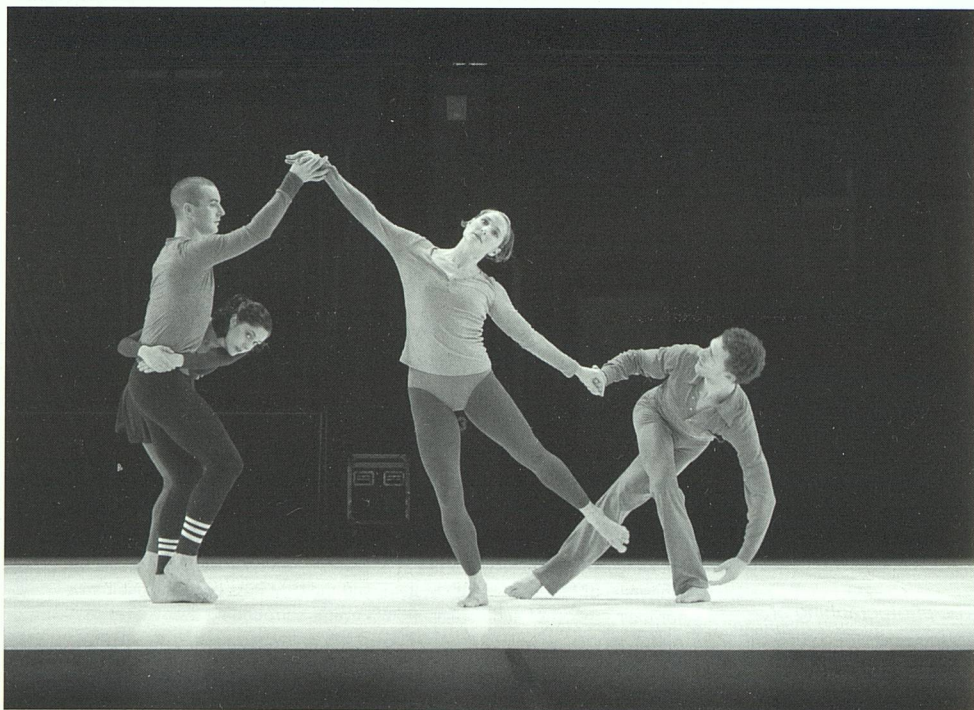
## Squaregame (1976)

Choreography by	Merce Cunningham
Music by	Takehisa Kosugi, <i>S.E. Wave/E.W. Song</i>
Décor and Costumes by	Mark Lancaster
Dancers	Brandon Collwes, Dylan Crossman, Emma Desjardins, Jennifer Goggans, John Hinrichs, Daniel Madoff, Rashaun Mitchell, Marcie Munnerlyn, Krista Nelson, Silas Riener, Jamie Scott, Melissa Toogood, Andrea Weber
Musicians	David Behrman, Jesse Stiles

First Performance: Festival Theater, Adelaide, Australia. March 24, 1976.

Restaged by Robert Swinston (2009).

The revival of *Squaregame* was made possible through support from American Express and public funds from the National Endowment for the Arts.



Squaregame: Jennifer Goggans, Brandon Collwes, Andrea Weber, and Daniel Madoff

**Split Sides** (2003)

<i>Choreography by</i>	Merce Cunningham
<i>Music by</i>	Radiohead, Sigur Rós
<i>Décor by</i>	Robert Heishman, Catherine Yass
<i>Costumes by</i>	James Hall
<i>Lighting by</i>	James F. Ingalls
<i>Dancers</i>	Brandon Collwes, Dylan Crossman, Emma Desjardins, Jennifer Goggans, John Hinrichs, Daniel Madoff, Rashaun Mitchell, Marcie Munnerlyn, Krista Nelson, Silas Rienr, Jamie Scott, Robert Swinston, Melissa Toogood, Andrea Weber
<i>Musicians</i>	David Behrman, Jesse Stiles

First performance: Howard Gilman Opera House, Brooklyn Academy of Music. October 14, 2003.

Each design element, including choreography, has been made in two parts either by one or two artists, or in the case of the music, by two bands. The order in which each design element is presented is determined publicly by chance procedure before the performance.

*Split Sides* was commissioned by the BITE: 04 Barbican, London and the Benedicta Arts Center of the College of Saint Benedict, St. Joseph, MN; and was co-commissioned by the Center Dance Association of the Music Center of Los Angeles County; the Carlsen Center at Johnson County Community College, Overland Park, KS; and the Brooklyn Academy of Music, Brooklyn, NY.

*Split Sides* was made possible, in part, by support from the Howard Gilman Foundation, the Rudolf Nureyev Dance Foundation, Phyllis Wattis, and members of the New Works Commissioner's Circle, and through public support from the National Endowment for the Arts.

Commissioning of the music for *Split Sides* was made possible by a gift from Jill F. Bonovitz.

Underwriting of décor by Catherine Yass was provided by Harriette and Noel Levine.

Coordination of concept and collaboration by Trevor Carlson.

## Company

<i>Executive Director</i>	Trevor Carlson
<i>Music Director</i>	Takehisa Kosugi
<i>Director of Choreography</i>	Robert Swinston
<i>Chief Financial Officer</i>	Lynn Wichern
<i>Director of Institutional Advancement</i>	Tambra Dillon
<i>Director of Production</i>	Davison Scandrett
<i>Company Manager</i>	Kevin Taylor
<i>Sound Engineer and Music Coordinator</i>	Jesse Stiles
<i>Lighting Director</i>	Christine Shallenberg
<i>Wardrobe Supervisor</i>	Anna Finke
<i>Production Assistant and Carpenter</i>	Pepper Fajans
<i>Archivist</i>	David Vaughan
<i>Music Committee</i>	David Behrman John King Takehisa Kosugi Christian Wolff

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## The Legacy Plan

The first of its kind in the dance world, the Cunningham Dance Foundation's precedent-setting Legacy Plan delineates the future of the Merce Cunningham Dance Company (MCDC) and ensures the preservation of Merce Cunningham's artistic legacy. The multifaceted plan includes the celebratory two-year Legacy Tour, which offers audiences a final opportunity to see the company Cunningham personally trained before it disbands at the end of 2011. The plan also supports career transition for the dancers, musicians, and staff who have invested their time and creative efforts into the realization of Cunningham's vision, and provides for the creation of digital "Dance Capsules" to preserve his work and bring it to life for future generations.

The Legacy Plan is supported by an \$8-million capital campaign. For more information or to learn how you can help, please visit [www.merce.org](http://www.merce.org).

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**M**erce Cunningham Dance Company (MCDC) has had a profound impact on American art and the avant-garde since its founding in 1953. Guided by Merce Cunningham's radical approach to space, time, and

technology, the Company has forged a distinctive style, reflecting Cunningham's technique and illuminating the near limitless possibility for human movement. For more than 50 years, MCDC's collaborations with groundbreaking artists from all disciplines have redefined the way audiences experience the visual and performing arts.

MCDC was formed at Black Mountain College, and included dancers Carolyn Brown, Viola Farber, Paul Taylor, and Remy Charlip, and musicians John Cage and David Tudor. In its early years, the Company famously toured in a Volkswagen bus driven by Cage with just enough room for six dancers, the two musicians, and a stage manager, who was often Robert Rauschenberg. MCDC's first international tour in 1964—which included performances in Western and Eastern Europe, India, Thailand, and Japan—marked a turning point for the Company and initiated a constant stream of national and international engagements. In the years since, MCDC has inspired artists and audiences with innovative performances, serving as an ambassador for contemporary American culture around the world.

In addition to its influence in the world of dance, MCDC has cultivated a body of new music, commissioning more work from contemporary composers than any other dance company. Its repertory includes works by musicians ranging from Cage and Christian Wolff to Gavin Bryars and Radiohead. Cage's association with the Company as Musical Advisor since its inception continued until his death in 1992, when he was succeeded by David Tudor. Since 1995, MCDC has been under the music direction of Takehisa Kosugi.

The Company has also collaborated with an array of visual artists and designers. Rauschenberg, whose famous "Combinés" reflect the approach he used to create décor for a number of MCDC's early works, served as the Company's resident designer from 1954–1964. Jasper Johns followed as Artistic Advisor from 1967–1980, and Mark Lancaster from 1980–1984. The last Advisors to be appointed were William Anastasi and Dove Bradshaw in 1984. Other artists who have collaborated with MCDC include Daniel Arsham, Tacita Dean, Rei Kawakubo, Roy Lichtenstein, Bruce Nauman, Ernesto Neto, Frank Stella, Benedetta Tagliabue, and Andy Warhol.

MCDC has been featured extensively in film and video choreographed by Cunningham, first with Charles Atlas and later in collaboration with Elliot



Caplan. With support from The Andrew W. Mellon Foundation, Atlas filmed Cunningham's epic work *Ocean* (1994) in the fall of 2008 at Minnesota's Rainbow Quarry, 100 feet below the surface of the earth, accompanied by the 150-member St. Cloud Orchestra. Atlas' film of *Split Sides*, which premiered on the 50th anniversary of the Company at the Brooklyn Academy of Music (BAM) in 2003, was released on DVD by ARTPIX. More recently, ARTPIX has released a boxed-set of Atlas films highlighting three of Cunningham's significant collaborations with Robert Rauschenberg; *Suite for Five* (1956–1958), *Summerspace* (1958), and *Interscape* (2000).

With Merce Cunningham's passing in 2009, MCDC embarked on its final, two-year world tour. Launched in February 2010 at the Wexner Center in Columbus, Ohio, the Legacy Tour is a celebration of Cunningham's lifetime of artistic achievement, showcasing 18 seminal works from throughout his career—including the revival of seven historic dances—and offers audiences around the world a final opportunity to see Cunningham's choreography performed by the company he personally trained. Currently encompassing over 50 cities, the tour will culminate in New York City—MCDC's home since it was founded in 1953—in December 2011, with tickets priced at \$10 as Cunningham requested. Please visit [www.merce.org](http://www.merce.org) for a complete Legacy Tour performance schedule.

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**M**erce Cunningham (*Artistic Director*) was a leader of the American avant-garde throughout his 70-year career and is considered one of the most important choreographers of our time. Through much of his life, he was also one of the greatest American dancers. With an artistic career distinguished by constant innovation, Cunningham expanded the frontiers not only of dance, but also of contemporary visual and performing arts. His collaborations with artistic innovators from every creative discipline have yielded an unparalleled body of American dance, music, and visual art.

Of all his collaborations, Cunningham's work with John Cage, his life partner from the 1940s until Cage's death in 1992, had the greatest influence on his practice. Together, Cunningham and Cage proposed a number of radical innovations. The most famous and controversial of these concerned

the relationship between dance and music, which they concluded may occur in the same time and space, but should be created independently of one another. The two also made extensive use of chance procedures, abandoning not only musical forms, but narrative and other conventional elements of dance composition—such as cause and effect, and climax and anticlimax. For Cunningham the subject of his dances was always dance itself.

Born in Centralia, Washington on April 16, 1919, Cunningham attended The Cornish School in Seattle where he met John Cage. After leaving Washington for New York, he began his professional modern dance career at 20 with a six-year tenure as a soloist in the Martha Graham Dance Company. In 1944 he presented his first solo show and in 1953 formed the Merce Cunningham Dance Company as a forum to explore his groundbreaking ideas. Over the course of his career, Cunningham choreographed more than 150 dances and over 800 "Events." Dancers who trained with Cunningham and have gone on to form their own companies include Paul Taylor, Trisha Brown, Lucinda Childs, Karole Armitage, Foofwa d'Immobilitéé, and Jonah Bokaer.

Cunningham's lifelong passion for exploration and innovation made him a leader in applying new technologies to the arts. He began investigating dance on film in the 1970s, and choreographed using the computer program DanceForms during the latter part of his career. He explored motion capture technology to create décor for *BIPED* (1999), and his interest in new media led to the creation of the pioneering web series *Mondays with Merce*: [www.merce.org/mondayswithmerce.html](http://www.merce.org/mondayswithmerce.html).

Cunningham passed away in his New York City home on July 26, 2009. An active choreographer and mentor to the arts world until his passing, he earned some of the highest honors bestowed in the arts. Among his many awards are the National Medal of Arts (1990) and the MacArthur Fellowship (1985). He also received the Jacob's Pillow Dance Award in 2009, Japan's Praemium Imperiale in 2005, the British Laurence Olivier Award in 1985, and was named Officier of the Legion d'Honneur in France in 2004. Cunningham's life and artistic vision has been the subject of four books and three major exhibitions, and his works have been presented by groups including the Ballet of the Paris Opéra, Ballet de Lorraine, New York City Ballet, American Ballet Theater, White Oak Dance Project, and London's Rambert Dance Company.

**J**ohn Cage (*Founding Music Director*) was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg. In 1952, at Black Mountain College, he presented a theatrical event considered by many to be the first "Happening." He was associated with Merce Cunningham from the early 1940s, and was Music Director of Merce Cunningham Dance Company until his death in 1992. Cage and Cunningham were responsible for a number of radical innovations in musical and choreographic composition, such as the use of chance operations and the independence of dance and music. His last work for MCDC was *FOUR*, the score for *Beach Birds* (1991), presented at the James Joyce/John Cage Festival in Zürich in 1991, though Cunningham continued to use existing scores by Cage as accompaniment for his choreographies until his penultimate work, *XOVER*, in 2007. Cage's radical compositions, from the *Sonatas and Interludes for Prepared Piano*, through *Water Music*, *Fontana Mix*, *Cartridge Music*, *Atlas Eclipticalis*, to *4'33"*, are milestones in the history of contemporary music. He was the author of many books, among them *Silence* (1961), *A Year from Monday* (1968), *M* (1973), *Empty Words* (1979), and *X* (1983), all published by Wesleyan University Press. *I-VI* (the Charles Eliot Norton Lectures delivered at Harvard University in 1988–89) was published by Harvard University Press in 1990. Cage's music is published by the Henmar Press of C.F. Peters Corporation and has been recorded on many labels. He died in New York City on August 12, 1992.

**R**obert Swinston (*Director of Choreography*) was born in Pittsburgh and attended Middlebury College and The Juilliard School, where he received a BFA in Dance. He danced with the Martha Graham Apprentice Group, the José Limón Dance Company, and with Kazuko Hirabayashi Dance Theatre. He joined MCDC in August 1980 and became Assistant to the Choreographer in July 1992. Since Merce Cunningham's death in July 2009, Mr. Swinston has been the Director of Choreography, overseeing the Merce Cunningham Dance Company, the Cunningham Repertory Understudy Group, and its work with the Cunningham Educational Outreach Program. Since 1998, Mr. Swinston has assisted in various Cunningham archival reconstructions including *Suite for Five* (1956–58), *Summerspace*

(1958), *How to Pass, Kick, Fall, and Run* (1965), *RainForest* (1968), *CRWDSPCR* (1993), and *Ocean* (1994), and the recent revivals of *Squaregame* (1976), *Duets* (1980), and *Roaratorio* (1983) for the Legacy Tour. He has assisted in the staging of Cunningham works on other companies, including Boston Ballet, White Oak Dance Project, Rambert Dance Company, and New York City Ballet. In 2003, Mr. Swinston received a "Bessie" Award for his performance in the revival of Cunningham's *How to Pass, Kick, Fall, and Run*. In 2009 Mr. Swinston was named a Trustee for the Merce Cunningham Trust.

**T**akehisa Kosugi (*Music Director*) was born in Tokyo in 1938. He studied musicology at Tokyo National University of Fine Arts and Music. In 1960 he co-founded the Group Ongaku, the first collective improvisation group in Tokyo. During this period his event pieces were introduced by Fluxus in Europe and the US. From 1965–1967 he lived in New York, creating mixed-media performance works and performing with Nam June Paik and other Fluxus members. In 1967 he co-founded the Taj Mahal Travelers in Tokyo, a collective improvisational group. As a composer he participated in Expo'70 in Osaka. He has been a composer/performer with MCDC since 1977 and was appointed Music Director of the Company in 1995. He received grants from the JDR 3rd Fund in 1966 and 1977, a DAAD fellowship grant to reside in Berlin in 1981, and the John Cage Award for Music from the Foundation for Contemporary Performance Arts in 1994. He has performed in many international festivals, including the Festival d'Automne à Paris, the Almeida International Festival of Contemporary Music in London, and the Sound and Nature in Krems, Austria. His sound installations have been presented in various exhibitions, including *Für Augen und Ohren*, Berlin; *Ecouter par les yeux*, Paris; and *Kunst als Grenzbeschreibung: John Cage und die Moderne*, Munich.

**T**revor Carlson (*Executive Director*) began working at the Cunningham Dance Foundation (CDF) in 1998 and later assumed the position of Executive Director in 2005 after serving as General Manager, Director of Communications, and Company Manager of MCDC. During his tenure, Mr. Carlson's collaborative vision has fortified MCDC's broad-

reaching residency programs for which he, in collaboration with Merce, developed a workshop for students based on Cunningham's use of DanceForms. He helped to increase the number of visual artist collaborations by developing the possibility for Merce to create *Events* in repertory theater houses using different décors each evening. A total of 25 additional collaborations have been staged in this manner. He also helped to forge new ventures such as the webcast series *Mondays with Merce*. With Lynn Wichern, CFO, and members of the Board, Mr. Carlson developed the Legacy Plan, including the Legacy Tour, Dance Capsules, and career transition. Prior to joining CDF, Mr. Carlson worked as Company Manager at The Joyce Theater, Tour Manager for P.S. 122 Field Trips, Managing Director of the Stephen Petronio Company, and Fiscal Associate for Pentacle/Dance Works. He has given lectures at numerous institutions including The Juilliard School, Stanford University, multiple University of California campuses; in various locations throughout South America, North America, Europe, and the Middle East; and has served as a panelist for the Jerome Foundation and The Pew Center for Arts & Heritage. In 2001, Mr. Carlson performed in John Cage's theater piece, *James Joyce, Marcel Duchamp, Erik Satie: An Alphabet* and in 2007 was featured in Tacita Dean's first collaboration with Merce Cunningham. A graduate of The Juilliard School with a BFA in Dance, Mr. Carlson co-founded and has performed with the Stanley Love Performance Group.

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## Dancers

**Brandon Collwes** received his early dance training at the Pittsburgh CLO, Pittsburgh Ballet Theater, and the Creative and Performing Arts High School in Pittsburgh, PA. He attended The Juilliard School and SUNY Purchase. Mr. Collwes studied as a scholarship student at the Martha Graham Center for Contemporary Dance and twice at American Dance Festival. He became a member of the Cunningham Repertory Understudy Group in October 2003 and joined MCDC in January 2006.

**Dylan Crossman** grew up in the south of France where he started training at the Conservatory of Montpellier in contemporary dance. Mr. Crossman has trained at Epsedanse in Montpellier France, and Burklyn Ballet Theatre in Vermont, and graduated

from the Laban Center in London. In New York, he has worked with Sean Curran, Peter Kyle, Pam Tanowitz, and Christopher Williams. Mr. Crossman joined the Cunningham Repertory Understudy Group in June 2007, and joined MCDC in June 2009.

**Julie Cunningham** is from Liverpool, England and trained with Elizabeth Hill and at Rambert School. Ms. Cunningham has worked with Ballet der Stadt Theater Koblenz, Germany. In March 2003, she became a member of the Cunningham Repertory Understudy Group. Ms. Cunningham has worked and performed with Chantal Ysermans, Abi Sebaly, and Anne Carson in New York. She joined MCDC in July 2004.

**Emma Desjardins** grew up and began her dance training in Providence, RI. She graduated from Barnard College/Columbia University in 2003 where she trained and performed with its Dance Department. Ms. Desjardins began dancing at the Merce Cunningham Studio in 2002, became a member of the Cunningham Repertory Understudy Group in 2004, and joined MCDC in January 2006. She is currently on faculty at the Merce Cunningham Studio.

**Jennifer Goggans** began dancing in her hometown of Owensboro, Kentucky, and continued her studies at the Nutmeg Ballet in Connecticut. She received her BFA in Dance from SUNY Purchase in 2000, and joined MCDC that same year. Ms. Goggans has been a faculty member of the Merce Cunningham Studio since 2005 and has taught master classes in the US and across Europe. In addition, she has staged Cunningham's *Cross Currents* for both the Augusta Ballet and the Verb Ballet. Ms. Goggans has performed with the Louisville Ballet, MOMIX, Chantal Ysermans, Christopher Williams, and has created costumes for Daniel Squire's [*sic*], RoseAnne Spradlin's *Survive Cycle*, and Tere O'Connor's *Wrought Iron Fog*.

**John Hinrichs** was raised in Rochester, Illinois. He graduated with a BS in Mathematics from the University of Illinois at Urbana-Champaign, where he also studied dance. He has danced for Randy James Dance Works and Kazuko Hirabayashi Dance Theatre. He joined the Cunningham Repertory Understudy Group in September 2007 and MCDC in October 2009.

**Daniel Madoff** received his BFA in Dance from Purchase College in June 2006. He has danced for Kazuko Hirabayashi Dance Theatre, Nelly van Bommel, and Pam Tanowitz. He became a member of the Cunningham Repertory Understudy Group in November 2005 and joined MCDC in August 2007.

**Rashaun Mitchell** was born in Stamford, Connecticut, and raised in Atlanta, Georgia. He started dancing at Concord Academy in Massachusetts and graduated from Sarah Lawrence College in 2000. He received the Viola Farber-Slayton Memorial Grant from the Foundation for Contemporary Performance Arts in 2000. Since then he has danced with Pam Tanowitz, Chantal Yzermans, Donna Uchizono, Risa Jaroslow, Sara Rudner, and Richard Colton. He joined MCDC in January 2004 and is currently on faculty at the Merce Cunningham Studio. In 2007 he was the recipient of a Princess Grace Award Dance Fellowship. His own choreography has been presented in New York at the Skirball Center, the La Mama Theater, Mt. Tremper Arts, and The Institute for Contemporary Art in Boston.

**Marcie Munnerlyn** is from Portland, Oregon. She trained at Jefferson High School, Oregon Ballet Theater, and the Cornish College of the Arts. She became a member of Cunningham Repertory Understudy Group in June 2002 and joined MCDC in January 2004.

**Krista Nelson** is from Champaign, Illinois. She received a BFA in Dance with high honors from the University of Illinois Urbana-Champaign in 2005. Ms. Nelson completed the 92nd Street Y's Dance Education Laboratory (DEL) program and later joined the dance faculty at the Y. She also worked at the 92nd Street Y as production manager and co-curator of *Fridays at Noon*. She joined the Cunningham Repertory Understudy Group in May 2008, and MCDC in 2010. She has also danced with Catherine Tharin since 2006.

**Silas Riener** grew up in Washington DC. He graduated from Princeton University with a degree in Comparative Literature. There he began studying dance with Ze'eva Cohen and Rebecca Lazier, and performed works by James Waring, Vaslav Nijinsky, and Leonide Massine as restaged by Millicent Hodson. He has also worked with

Takehiro Ueyama, Christopher Williams, Jonah Bokaer, and Rebecca Lazier. He joined MCDC in November 2007. While performing with MCDC, Mr. Riener completed his MFA in Dance at NYU's Tisch School of the Arts.

**Jamie Scott** began studying dance in her hometown of Great Falls, Virginia. She continued training in the pre-professional division of the Washington School of Ballet and moved to New York in 2001 to attend Barnard College. After graduating cum laude from Barnard in May of 2005, she began her studies at the Merce Cunningham Studio. She joined the Cunningham Repertory Understudy Group in January 2007 and MCDC in July 2009. Ms. Scott is currently on faculty at the Merce Cunningham Dance Studio. She also dances with the Daniel Gwirtzman Dance Company.

**Melissa Toogood** joined MCDC in June 2008. She began working with Merce as a member of the Cunningham Repertory Understudy Group in November 2005. A faculty member at the Merce Cunningham Studio since 2007, she has taught repertory workshops in her native city of Sydney, Australia and at the Cunningham studio in New York. Ms. Toogood worked with Pam Tanowitz Dance, Miro Dance Theatre, was a founding member of the Michael Uthoff Dance Theatre, and performed with writer Anne Carson. Ms. Toogood earned a BFA in Dance Performance from New World School of the Arts in Miami, Florida under Dean Daniel Lewis.

**Andrea Weber** graduated with a BFA from The Juilliard School, under the direction of Benjamin Harkavy. Ms. Weber has danced and taught for Canadian-based Coleman Lemieux & Compagnie, participating in the Manitoba and Gros Mourné Project. She has assisted and staged Lila York's works on ballet companies throughout the US and in Denmark. She was a collaborator in Anne Carson's *Possessive Used As Drink (Me)* and has also worked with Jessica Lang, Jonah Bokaer, Charlotte Griffin, Sue Bernhard, and Ellen Cornfield. Ms. Weber appears as the Dancer in *THE DANCER FILMS*, a series of very short films based on the cartoons of Jules Feiffer, directed by Judy Dennis and produced by Ellen Dennis, with choreography by Susan Marshall and Larry Keigwin. Ms. Weber joined MCDC in January 2004 and is currently a faculty member of the Merce Cunningham Studio.

## Collaborators

**David Behrman** (*Musician*) has been active as a composer and multimedia artist since the 1960s. Over the years he has made sound and multimedia installations for gallery spaces as well as compositions for performance in concerts. Recent projects have included the installation *View Finder*, for video camera and multi-channel sound system; a music video on Roulette TV and ubuweb of the Cunningham commissioned piece *Long Throw*; a collaboration with Veenfabriek in Leiden on a piece for Futurist Orchestra; and a concert of ensemble music for the British Library in London.

**Robert Heishman** (*Décor*) is an artist who works in the medium of photography. For some of his work, Mr. Heishman uses pinhole photography, a form of lens-less photography in which an artist can use an assortment of improvised or designed objects of many shapes and sizes, with a tiny hole in one end in place of a lens and film or photographic paper in the other end. Mr. Heishman's favorite cameras have been those made out of size 11.5 tennis shoe boxes or Quaker Oats boxes. He works exclusively in black and white film to create images of various environments.

**James Hall** (*Costumes*) was wardrobe supervisor on a variety of Broadway shows from 1995–2000. He self-produced and designed *Operation Bliss* at Danspace/St. Mark's Church in New York City with choreographers Stanley Love and Glen Rumsey in 1997. Mr. Hall has also designed costumes for Mia Lawrence's *egg and close as i am*; HDC's *Passage and Vodka on the Rocks*; Esiotrot's *Underneath*; Stanley Love Performance Group's *I'm Mad*; Stephen Petronio Company's *Walk-In* revival in 1995; and Ashley Chen Performance Group's *We're All Grown Up Now*. Mr. Hall has designed costumes for Merce Cunningham's *Way Station* (2001), *AmEx Event* (2002), *Fluid Canvas* (2002), *Split Sides* (2003), and *Views on Stage* (2004).

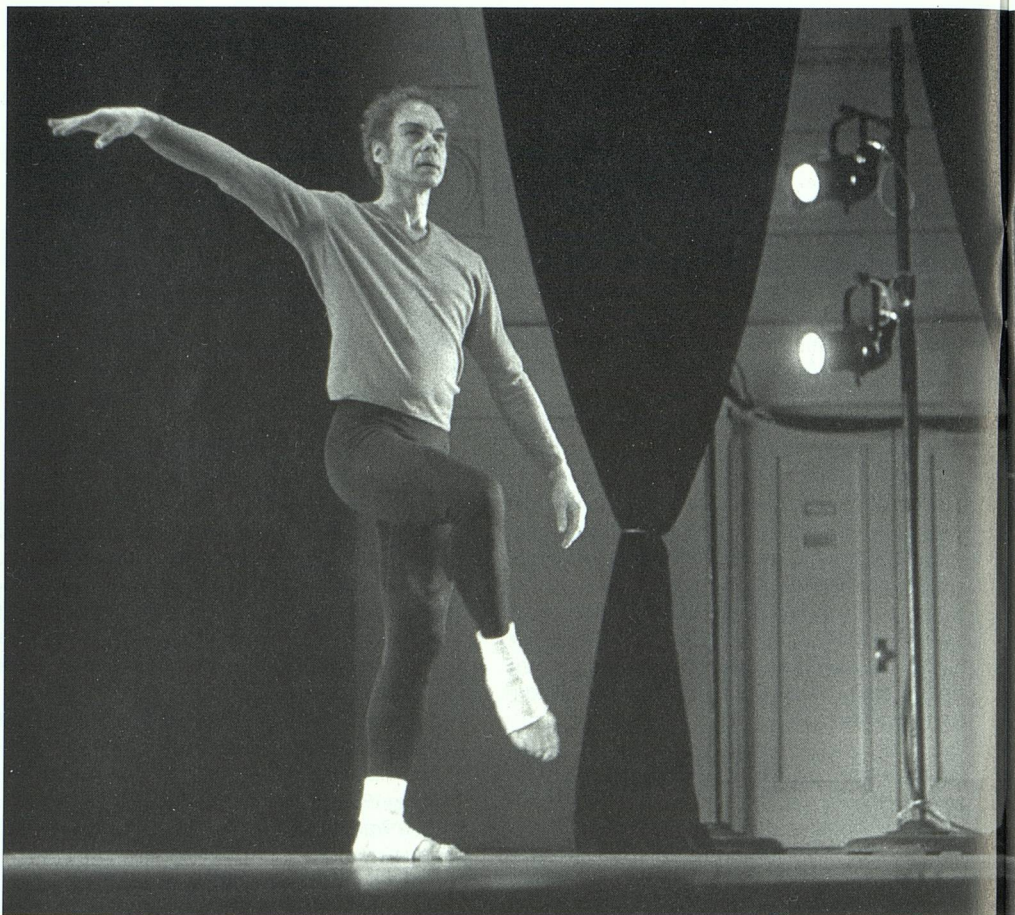
**James F. Ingalls** (*Lighting*) has designed lighting for dance companies including Boston Ballet, Hubbard Street Dance Chicago, Mark Morris Dance Group, San Francisco Ballet, Saint Joseph Ballet, and White Oak. Mr. Ingalls's work has been seen at the Royal Opera House, Edinburgh Festival, Glyndebourne, Metropolitan Opera, Salzburg, Théâtre du Châtelet, Opéra Bastille, De Nederlandse Opera, and Santa

Fe Opera. His designs for Broadway include *The Elephant Man*, *George Gershwin Alone*, *The Young Man From Atlanta*, *'night Mother*, and *A Year With Frog and Toad*. New York and regional credits include *My Life With Albertine* (Playwrights Horizons), *Gentlemen from America* (TFANA), *Les Troyens*, *War and Peace* (Metropolitan Opera), ACT/San Francisco, ART/Cambridge, Center Stage, Goodman, and Steppenwolf. His work in London has been seen at the Royal Shakespeare Company and the Royal National Theater.

**Takehisa Kosugi** (*Musician*) (See Directors)

**Mark Lancaster** (*Décor and Costumes*) was born in Yorkshire, England, and educated at Bootham School, York, and the University of Newcastle-upon-Tyne. He was Artist-in-Residence at King's College, Cambridge, from 1968–1970. He moved to New York in 1974, when he first designed for MCDC, having been Jasper Johns's assistant for *Un jour ou deux* at the Paris Opéra in 1973. He designed for the videodance *Westbeth* (1974), *Sounddance* (1975), *Rebus* (1975), *Torse* (1976), *Squaregame* (1976), *Fractions* (both video and stage versions, 1977), *Tango* (1978), *Locale* (1979), and *Roadrunners* (1979). In 1980 he was appointed Artistic Advisor to MCDC. Since then, he has designed *Duets* (1980) for American Ballet Theatre (1982), *10's with Shoes* (1981), *Gallopade* (1981), *Trails* (1982), *Quartet* (1982), and a new production of *Rune* (1982; originally designed by Robert Rauschenberg, 1959). He collaborated on *Coast Zone* (1983); *Inlets 2* (1983); *Roaratorio* (1983); *Pictures* (1984); *Doubles* (1984); *Five Stone Wind* (1988), for which he received a "Bessie" Award; *Neighbors* (1991); *Touchbase* (1992); and *CRWDSPCR* (1993). His paintings have been exhibited widely and are in numerous public and private collections.

**Radiohead** (*Composers*) has been variously hailed as "The Best Band in the World" (*Q Magazine*), "Rock's Best Live Band" (*Rolling Stone*), and Number One of *Spin's* "40 Most Influential Artists." Radiohead has spent the last 10 years evolving into the most acclaimed and adventurous force in modern music. The band's seventh LP, *In Rainbows*, was released in October 2007, and subsequently charted at number one both in the UK and in the US. Previous Radiohead recordings include 1993's *Pablo Honey*, 1995's *The Bends*,



Merce Cunningham and John Cage in performance at Hill Auditorium, April 1971

1997's *OK Computer* (their first Grammy Award-winning album and widely considered the most significant record of the 1990s), 2000's *Kid A* (another Grammy Award-winner and quite possibly the strangest record ever to hit number one in the US), 2001's *Amnesiac*, and 2003's *Hail To The Thief*.

**Sigur Rós** (*Composers*) formed in Reykjavík, Iceland, although no one outside the coffee houses of 101 heard of them at least until 1998. Kjarri is the serious one and likes cigarettes and coffee. Goggi is great with a wine list. Jonsi has a flat full of dolls and likes the rainbow. Orri is the quiet one, and you know what they say about those. Sigur Rós has released six albums: *von* (1997), *von brigði* (1998), *ágætis byrjun* (1999), *( )* (2002), *takk...*

(2005), and *með suð í eyrum við spilum endalaust* (2008). Released in 2007 was *Heima*, a live DVD of the previous summer's Iceland tour. In addition, Jonsi released a solo album entitled *Go* in 2010. Sigur Rós has performed with MCDC in Korea, Miami, and Melbourne.

**Jesse Stiles** (*Musician*) is a new media artist, musician, and designer of electronic systems. Through the adaptive misuse of emerging digital technologies, Mr. Stiles creates works that are simultaneously entertaining, disorienting, immersive, and transcendental. Mr. Stiles's performances and generative installation work engage with and deconstruct a number of populist formats including electronic dance music, narrative cinema, and the "light show"—pushing these



mediums into realms both sublime and subliminal. Mr. Stiles holds an MFA in Electronic Arts (RPI) and a BA in Cognitive Science from Vassar College. Before joining MCDC, he worked as a sound designer and composer on a wide variety of IMAX films, feature films, museum installations, touring exhibitions, and experimental video works.

**Catherine Yass** (*Décor*) studied at Goldsmiths College in Britain and has gone on to exhibit internationally. She was awarded the Glen Dimplex award by the Irish Museum of Modern Art in 1999 and represented Britain at the 10th Indian Triennale in Delhi 2001. Following her solo show at Asprey Jacques in 2002, Ms. Yass was short-listed for the Turner Prize and exhibited at the Tate Gallery, London. Ms. Yass lives and works in London.

## UMS Archives

This weekend's performances by the Merce Cunningham Dance Company mark the Company's sixth and seventh appearances under UMS auspices.

The Company made its UMS debut in April 1971 with a three-day residency which culminated in a performance on stage in Hill Auditorium. (The Power Center was to open to the public the following season in 1971/72.) Included in their Hill performance was Cunningham's *Rainforest* (1968), a notable collaboration with Andy Warhol who created his floating silver-pillow décor; *Objects* (1970); and the Cunningham/John Cage collaboration *How to Pass, Kick, Fall and Run* (1965) which included the company on stage with Cage as reader (see photo.)

MCDC next returned to UMS in February 1999 as part of a week-long residency entitled *ImMERCEsion*. The week's program included multiple Power Center performances on stage and many more contextual activities planned off stage with a large constellation of partners including the U-M Dance Department, Department of Film and Video, and Institute for the Humanities; the Ann Arbor Public Schools; the Ann Arbor Art Center; Peter Sparling's Dance Gallery; and the Ann Arbor District Library. The Company's repertoire included *Rondo* (1996), *Pond Way* (1998) with décor by Roy Lichtenstein, and *Scenario* (1997) with costumes and décor by Comme de Garçon's Rei Kawakubo.

The Company last appeared at UMS in March 2004 at the Power Center. The repertoire included *Pictures* (1984), *Native Green* (1985), *How to Pass, Kick, Fall and Run* (1965), *BIPED* (1999), and *MinEvent* with the Kronos Quartet (2004).

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## Cunningham Dance Foundation

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Public funds provided by the National Endowment for the Arts, New York State Council on the Arts, the New York City Department of Cultural Affairs, and the US Department of State's Bureau of Educational and Cultural Affairs.

*Mondays with Merce*, a pioneering web-cast series, provides a never-before-seen look at MCDC, with footage of MCDC in rehearsal and performance, exclusive interviews with Merce and artistic collaborators, and video from the Merce Cunningham Archives. Go behind the scenes and on the road with MCDC throughout the Legacy Tour at [www.merce.org](http://www.merce.org). Trevor Carlson: Executive Producer; Nancy Dalva: Producer/Writer; Christopher Young: Videographer and Editor.

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The Media Repertory of MCDC includes programs from the Merce Cunningham Archives, videotapes and films choreographed specifically for the camera, documentaries, and educational materials, which are distributed by ARTPIX, and the Cunningham Dance Foundation, Inc.

Merce Cunningham Studio is a nonprofit educational institution accredited by the National Association of Schools of Dance, giving instruction on the professional level. The Studio holds regular classes in technique, elementary to advanced, which are supplemented at periodic intervals by workshops in composition, repertory, and film/video dance.

Merce Cunningham Studio offers a rental program for emerging choreographers and performance open to any company or individual artist on a self-producing basis. The program features low rates, complete facilities, a flexible performance space, and year-round booking.

Physical Therapy for the Merce Cunningham Dance Company is provided by Susan Blankensop and Christine Bratton. Orthopedist to the Merce Cunningham Dance Company is David S. Weiss, M.D., NYU-HJD; Department of Orthopedic Surgery.

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presents

# Takács Quartet

Edward Dusinger, *Violin*  
Károly Schranz, *Violin*  
Geraldine Walther, *Viola*  
András Fejér, *Cello*

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**Program**

Sunday Afternoon, February 20, 2011 at 4:00  
Rackham Auditorium • Ann Arbor

*Franz Schubert*

**String Quartet No. 8 in B-flat Major, D. 112**

Allegro ma non troppo  
Andante sostenuto  
Menuetto: Allegro—Trio: Allegretto  
Presto

*Schubert*

**String Quartet No. 13 in a minor, D. 804**

Allegro ma non troppo  
Andante  
Menuetto: Allegretto—Trio  
Allegro moderato

I N T E R M I S S I O N

*Schubert*

**String Quartet No. 15 in G Major, D. 887**

Allegro molto moderato  
Andante un poco moto  
Scherzo: Allegro vivace—Trio: Allegretto  
Allegro assai

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46th Performance of the  
132nd Annual Season

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## Now that you're in your seat...

A whole evening devoted to Schubert's chamber music is a journey of discovery. How did this young man, who started composing in his teens and died at the age of 31, make the string-quartet medium his own, and how did he use it to express what no one else could express? How did he get from the Haydn- and Mozart-inspired early works to the edge of an emotional abyss in his final compositions?

In his book on Schubert's songs, the great singer Dietrich Fischer-Dieskau has written: "Schubert writes as he thinks, as he feels, as he speaks. Only rarely does anything intrude between the music and what he thought, felt, or spoke. This must be called a natural style..." It is in part because of this "naturalness" that we can't help but feel close to Schubert; that is the reason why, 182 years after his death, he is still our contemporary.

### String Quartet No. 8 in B-flat Major, D. 112 (1814)

Franz Schubert

*Born January 31, 1797 in Himmelpfortgrund,  
near Vienna (now part of the city)*

*Died November 19, 1828 in Vienna*

#### Snapshot of History...

##### In 1814:

- Napoleon abdicates as Emperor and is sent to the Island of Elba
- The War of 1812 between the US and Britain ends with the Treaty of Ghent
- Beethoven's *Symphony No. 8* is premiered in Vienna
- Jane Austen publishes *Mansfield Park*
- Francis Scott Key writes the poem "The Star-Spangled Banner"

In the dozen or so string quartets that the teenage Schubert wrote for "home consumption," we can see a genius learning his craft before our very eyes. Only a few years after Haydn's death and well before Beethoven was to say his last words in the late quartets, Schubert worked at a time when classical music was in the process of becoming "classical." The conventions, well established by Haydn and Mozart, were already quite binding, yet there was nothing "old-fashioned" about following them. The music of the masters reigned supreme but it was still, in a very real sense, "new music."

After five years as a boarding student at the Stadtkonvikt (Imperial and Royal Seminary),

Schubert continued his studies in a different school while living with his family in the Vienna suburb of Lichtenthal. His father Franz Theodor, a schoolteacher, played violin, and his brothers Ignaz and Ferdinand were musicians, too. Young Franz was an enthusiastic participant in the chamber music sessions at home, and his family members were eager to try out the string quartets that flowed from the young man's pen.

One of the finest of the early quartets, the present work dates from that breakthrough year that also produced Schubert's first masterpiece in the realm of art song, *Gretchen am Spinnrade* (Gretchen at the Spinning-Wheel). The 17-year-old Schubert's melodic gifts and harmonic adventurousness are fully in evidence. He handles the quartet form with complete assurance and in spite of influences from Haydn, Mozart, and Beethoven, he doesn't sound like any of his elders.

With its unaccompanied violin melody, to the viola that soon adds its sweet parallel sixths, the opening immediately announces a new voice and a new sensitivity. Instead of following the inexorable logic with which Beethoven usually makes one idea lead to the next, Schubert proceeds by fits and starts, with many sudden pauses and abrupt textural changes. In the development section—where Beethoven often breaks up his thematic material into fragments—Schubert does the exact opposite, achieving continuity for the first time in the movement. (At the end of the first movement, Schubert proudly noted in the score: "Written in 4.5 hours.")

The slow movement's main melody is oddly

“clipped”: it consists of 7+7 measures instead of the usual 8+8. The unusual theme begins a tonal journey that alternately visits brighter and darker landscapes, not without some final surprises waiting just before the close.

The “Menuetto” is an obvious homage to Haydn, both thematically and in its elaboration. Interestingly, Schubert didn’t score this movement in the home key of the quartet, as is usually done, but in E-flat Major instead. Other subtle moves include more phrase-clipping, some typically Schubertian alternations between major and minor modes, and a particularly effective use of *pizzicato* (plucked strings) in the “Trio” section.

Of the finale, British Schubert expert Brian Newbould has written: “it offers scintillating confirmation that the composer has by now assimilated the true spirit of chamber music, and revels in the fact.” This “Presto” in quick 3/4 time anticipates the scherzo of Schubert’s last quartet in G Major (heard after intermission) and also that of the “Great” C-Major symphony. Yet this time, this material is not organized into a scherzo form, which would have a contrasting trio section in the middle, but rather as a singular monothematic rondo, in which the main theme alternates with its own variants. There is hardly a moment when we don’t hear the basic idea. Such obsession with single rhythmic patterns would remain an important characteristic of Schubert’s music for years to come.

## String Quartet No. 13 in a minor, D. 804 “Rosamunde” (1824)

Schubert

### Snapshot of History...

#### In 1824:

- Beethoven’s *Symphony No. 9* is premiered in Vienna
- Lord Byron dies while fighting for Greek independence from the Turks
- 15-year-old Louis Braille develops the writing system for the blind and visually impaired
- The US Bureau of Indian Affairs is formed
- In Egypt, the tombs of Thebes are excavated

During his teenage years, Schubert wrote more than a dozen string quartets that he played at home with his father and his brothers. After

leaving the house of his parents, the family chamber music sessions stopped, and so did the production of string quartets. By the time Schubert returned to quartet writing, it was with very different ambitions: he now aimed for publication and nothing less than professional performance.

Vienna was the first city to have important public string quartet concerts, thanks to an outstanding violinist named Ignaz Schuppanzigh (1776–1830) whose group premièred Beethoven’s Op. 59 and several of the late quartets as well. After several years abroad, Schuppanzigh returned to Vienna in 1823, and this no doubt provided a major impetus for Schubert to resume his quartet writing.

In fact, the Schuppanzigh Quartet presented the *String Quartet No. 13 in a minor* on March 14, 1824 at the Society of the Friends of Music (*Gesellschaft der Musikfreunde*)—by far the most prestigious venue for a work by Schubert up to that point. Soon afterwards, the publisher Sauer & Leidesdorf printed the work with a dedication to Schuppanzigh. It was supposed to be the first quartet in a series of three. Schubert did compose a second work but failed to repeat the success of the a-minor quartet. That work, the now-celebrated “Death and the Maiden,” was rejected by Schuppanzigh and never published during Schubert’s lifetime. The third quartet, the masterpiece in “G” that remained Schubert’s last work in the genre, was not written until three years later, and did not become known to the world until much later.

Schubert reached the summit of his art during these final years of his tragically short life; but physically and emotionally, he was not well. He was suffering from syphilis, the first unmistakable symptoms of which appeared in 1823. He was given to bouts of depression, and, in a famous letter to a friend dated March 31, 1824 (17 days after the première of the a-minor quartet), he quoted from Goethe’s *Gretchen at the Spinning-Wheel* which he had set to music so brilliantly 10 years earlier: “My peace is gone, my heart is sore, I shall find it never and nevermore...” Is it a coincidence that the accompaniment figure played by the second violin at the opening of the quartet is almost identical to the motif of the spinning wheel (albeit in slower motion)?

The first violin’s melody, however, is new, and so is the astonishing development to which it, and the subsequent themes, are subjected in this

poignant “Allegro ma non troppo.” A deep sadness is periodically relieved by beautiful dreams, and the tension erupts in powerful, if brief, dramatic outbursts. But Schubert ties all these emotional extremes together by the constant use of an opening motif, a simple descending triad that becomes capable of expressing widely divergent states of mind.

The second movement uses a famous melody from *Rosamunde*, the incidental music Schubert had written to a soon-to-be-forgotten play by Helmine von Chézy, performed twice at the Theater an der Wien in December 1823. This melody, which mixes quiet serenity with deep nostalgia, alternates with a “B” section whose syncopations and offbeat accents go against the imperturbable flow of the main melody. The second time around, however, this same main melody suddenly changes character and becomes intensely dramatic, with bold modulations and agitated rhythmic figures, before the idyll returns at the end.

The third-movement “Menuetto” includes another self-quote, from the 1819 song “Die Götter Griechenlands” (The Gods of Greece), after a poem by Schiller. The opening line of the poem: *Schöne Welt, wo bist du?* (Fair world, where are you?) struck a deep chord with Schubert: despite the presence of minuet rhythm, the dance character is attenuated by the long pedal notes of the cello and by the stubborn repeats of the *Schöne Welt* quote. The “Trio” section is launched by a variant of the same motive, but then takes a different turn and brings some relief with some *ländler* strains, but even here, the music remains more subdued than in other dance movements.

Touches of sadness remain even in the finale. The ostensibly light-hearted rondo includes a wistful *ritardando* in the middle of its main theme and, although the main key is A Major, the minor mode is never too far away. The prevailing dynamic markings are *piano* and *pianissimo* (with only a few brief stormy moments). Even the ending is quiet and subdued, except for the very last pair of chords; but Schubert weakens the effect of those by using an inverted penultimate chord that makes the ending noticeably less definitive.

*Program notes by Peter Laki.*

## String Quartet No. 15 in G Major, D. 887 (1826) Schubert

### Snapshot of History...

#### In 1826:

- Thomas Jefferson and John Adams both die on the Fourth of July
- Carl Maria von Weber's last opera, *Oberon*, is premiered in London
- James Fenimore Cooper publishes *The Last of the Mohicans*
- Thomas Cole paints *Sunrise in the Catskill Mountains*
- Beethoven writes his final string quartet, Op. 135

Though we must remain wary of applying conclusions drawn from composers' lives to their art, it is sometimes inescapable to hear Schubert's last works as tinged with his knowledge of mortality. *String Quartet No. 15 in G Major, D. 887* is clearly a case in point. It was composed in 10 days (!) in June 1826, and probably first performed privately on March 7, 1827. The innocent realm of, say, *Rosamunde* lasts no longer than the initial G Major chord; the very next sound plunges us with a shock into g minor. So jarring is this contrast that it is difficult to find another such example until Mahler's *Symphony No. 6* in 1904.

Notable is the rhythmic motive of measures five and 10, a sort of shaking of one's fist at heaven more generally associated with Beethoven than Schubert. This figure returns in the second movement, contributing to the quartet's unification. The sequential passage starting after the fermata at bar 14 eerily foretells the world of *Götterdämmerung* with shifting harmonies giving way underneath.

The “Andante” may contain the most revolutionary harmony of all. After the first section in which the cello spins out one of those lines unique to Schubert, the drama heightens with two furiously ascending lines for the first violin. After a brief comment, the rising minor-third “G” to “B-flat” is tossed out three times by the first violin and viola—whether or not it makes any sense against the harmonies just preceding. The next such example isn't until 1910 in Sibelius's *Symphony No. 4*.

The high seriousness of the first two movements is not so much lifted as transformed into a frenetic impetus in the “Scherzo.” Not until the finale does

Schubert at last relax into the sort of easygoing romp that most listeners might expect. Even here, a *ben marcato* (well marked) section of extreme expressivity recurs. In all, the G-Major quartet marks the culmination of Schubert's strivings in this genre, and stands as one of the pinnacles of his output.

*Program note by Joseph Laibman.*

**R**ecognized as one of the world's great ensembles, the **Takács Quartet** plays with a unique blend of drama, warmth, and humor, combining four distinct musical personalities to bring fresh insights to the string quartet repertoire. Commenting on their latest Schubert recording for Hyperion, *Gramophone* noted: "The Takács have the ability to make you believe that there's no other possible way the music should go, and the strength to overturn preconceptions that comes only with the greatest performers."

Based in Boulder at the University of Colorado, the Takács Quartet performs 90 concerts a year worldwide, throughout Europe as well as in Australia, New Zealand, Japan, and South Korea. The 10/11 season includes a Bartók Cycle in Sydney, and a three-concert series focusing on Schubert in New York (92nd Street Y) and at the University Musical Society in Ann Arbor. The series features the New York première of a new

work composed for the Quartet by Daniel Kellogg, based on the slow movement theme of Schubert's "Death and the Maiden" Quartet.

The Quartet's award-winning recordings include the complete Beethoven Cycle on the Decca label. In 2005, the Late Beethoven Quartets won "Disc of the Year" and the Chamber Award from *BBC Music Magazine*, a Gramophone Award, and a Japanese Record Academy Award. Their recordings of the early and middle Beethoven quartets collected a Grammy Award, another Gramophone Award, a Chamber Music of America Award, and two further awards from the Japanese Recording Academy. Of their performances and recordings of the Late Quartets, *The Cleveland Plain Dealer* wrote "The Takács might play this repertoire better than any quartet of the past or present."

In 2006, the Takács Quartet made their first recording for Hyperion Records of Schubert's *String Quartets Nos. 13 and 14*. A disc featuring Brahms's Piano Quintet with Stephen Hough was released to great acclaim in November 2007 and was subsequently nominated for a Grammy Award. A recording of Brahms's Op. 51 and Op. 67 Quartets was released in Fall 2008 and a disc featuring the Schumann Piano Quintet with Marc-André Hamelin was released in 2009. The complete Haydn "Apponyi" Quartets, Op. 71 and 74, will be released in early 2011.

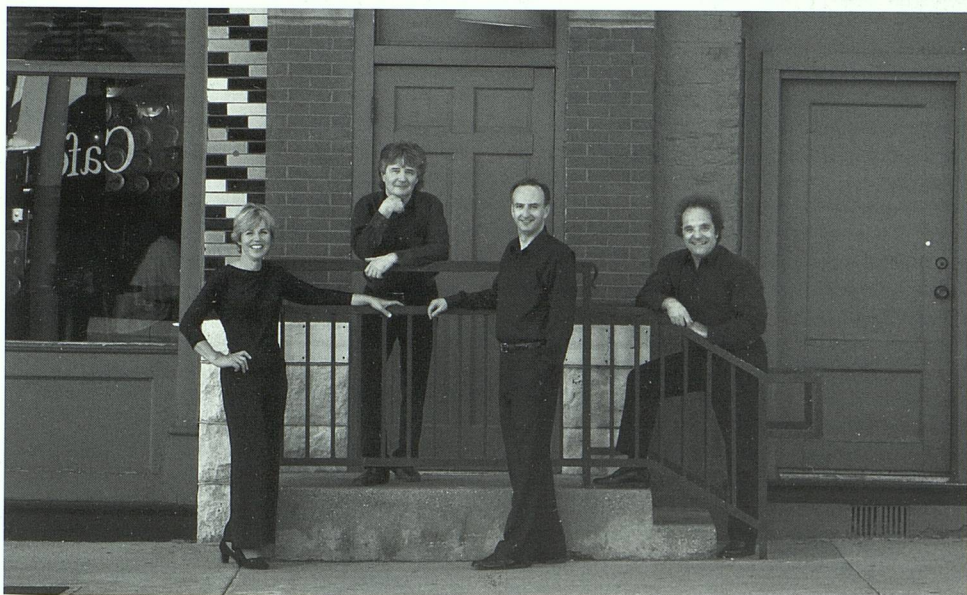



Photo: Ellen Appel

Takács Quartet



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The Quartet is known for innovative programming. In 2007, with Academy Award-winning actor Philip Seymour Hoffman, the Quartet performed *Everyman* in Carnegie Hall, inspired by the Philip Roth novel. The group collaborates regularly with the Hungarian folk ensemble Muzsikás, performing a program that explores the folk sources of Bartók's music. The Quartet performed a music and poetry program on a 14-city US tour with the poet Robert Pinsky.

At the University of Colorado, the Takács Quartet has helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West in Santa Barbara. The Quartet is a Visiting Quartet at the Guildhall School of Music and Drama in London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér, while all four were students. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String

Quartet Competition in Evian, France. The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions, and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Violinist Edward Dusinberre joined the Quartet in 1993 and violist Roger Tapping in 1995. Violist Geraldine Walther replaced Mr. Tapping in 2005. In 2001, the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary.

## UMS Archives

**T**his evening's concert marks the Takács Quartet's 14th appearance under UMS auspices. The Quartet made its UMS debut in February 1984. The Quartet last appeared at UMS earlier this season in October 2010 at Rackham Auditorium for the first of three concerts in this season's Schubert cycle.

presents

# KODŌ

## Performers

Kazuki Imagai, Masaru Tsuji, Masami Miyazaki, Mitsuru Ishizuka,  
Kenzo Abe, Shogo Yoshii, Kenta Nakagome, Tokio Takahashi,  
Tsuyoshi Maeda, Eri Uchida, Mariko Omi, Yosuke Kusa, Akira Takahashi

## Program

Wednesday Evening, February 23, 2011 at 8:00  
Thursday Morning, February 24, 2011 at 11:00 (Family Performance)  
Hill Auditorium • Ann Arbor

## *Kodo 30th Anniversary One Earth Tour 2011 North America*

*Masaru Tsuji,  
Choreographed by  
Kenzo Abe*

*Mitsuru Ishizuka*

*Roetsu Tasha*

*Traditional, Arr. Kodo*

*Maki Ishii*

*Ryutaro Kaneko*

*Shogo Yoshii*

*Yoshii*

*Traditional, Arr. Kodo*

*Traditional, Arr. Kodo*

## Sakaki

## Stride

## Chonlima

## Miyake

## Monochrome

## INTERMISSION

## Jang-Gwara

## Sora

## Kumo no Namiji

## O-daiko

## Yatai-bayashi

47th and 48th  
Performances of the  
132nd Annual Season

*The photographing or  
sound and video recording  
of this performance or  
possession of any device  
for such recording is  
prohibited.*

Media partnership is provided by *Metro Times*.

Special thanks to Toyota for sponsoring the Kodo Youth Performance, part of the 10/11 UMS Family Series.

Kodo appears by arrangement with IMG Artists, New York, NY.

**Large print programs are available upon request.**

**B**ased on Sado Island in Niigata Prefecture, Kodo is known for elevating Japanese folk arts to a contemporary expression that captivates audiences around the world. Their performances, numbering in the thousands, have graced stages in every corner of the globe, leaving an indelible mark on the international music scene. From the time of the group's inception to the present day, the eyes of the world have been on this intrepid ensemble. Their style is both revered and emulated by artists across multiple genres worldwide. Now in 2011, 30 years after the group first took to the stage at the Berlin Festival in 1981, Kodo embarks on a momentous journey, traveling first to America, then across their native Japan, and finally into Europe for a year that promises to be a crowning jewel on their 30-year odyssey.

Artistic Director Mitsuru Ishizuka found his inspiration for this touchstone tour in the Kodo Rehearsal Hall, a pivotal part of Kodo Village. The Rehearsal Hall is the bedrock of creation for Kodo performances and the starting point for the group's vigorous training program. Ishizuka designed this show to capture the atmosphere of this very special place—the enthusiasm, tension, stillness, breath, and fellowship felt between *taiko* and human being in this hallowed hall.

"The *taiko* clustered together on the stage, while based on the layout of the Rehearsal Hall, also conjures the scene of a Japanese shrine surrounded by large sacred trees," explains Ishizuka. "People gather at a shrine to sing, dance, and drum so that their prayers may reach the heavens. In this same way, all of us at Kodo gather in our rehearsal hall and on stage day after day, singing, dancing, and playing the drum, in hopes that the sound of the *taiko* will reach as many people as possible."

The 10-piece program features three new works that will make their North American debuts, as well as classic compositions from the Kodo repertoire that have earned the group an avid following across the globe. Among the new compositions, *Sakaki* opens the program with a male solo dance inspired by an age-old Shinto ceremony. This somber piece is the proverbial calm before the *taiko* storm and also acts as a kind of purification ceremony for the theater. Another new addition to the Kodo repertoire is *Stride*, written by artistic director Mitsuru Ishizuka and designed to make use of all of the drums in the group's arsenal. This piece speaks of the "strides" Kodo has taken to date and the journeys that lay ahead as could only be portrayed through the youthful vigor of our next-generation performers.

In contrast, Kodo member Shogo Yoshii found his inspiration for *Sora* through the group's recent cross-genre collaborations that include contemporary dance and flamenco. This uplifting, rhythmic composition features the 3-stringed *kokyū* and Japanese flute, at once showcasing the influences of the music Kodo has encountered in their travels and capturing the aspirations of the group as it enters a new epoch.

Additional highlights include *Monochrome*, composed by modern master composer Maki Ishii. Conceived in the 1970s, this timeless masterpiece instantly redefined the boundaries of the *taiko* as an art form, and its influence on the genre continues to be profound. A most unique Kodo composition, *Jang-Gwara* captures the versatility and levity of *jangara* cymbals as the players weave beautifully choreographed rhythms throughout this vibrant soundscape. Also included are traditional folk arts from around Japan that Kodo has arranged for the stage, such as the universal crowd-pleasers *O-daiko*, *Miyake*, and *Yatai-bayashi*. Together, these multifaceted pieces create an enthralling program of *taiko*, song, and dance that delivers the complete Kodo experience.

As Kodo celebrates its 30th anniversary, the 2011 One Earth Tour highlights a new generation of young performers who will carry the group's traditions into the future. Audience members are invited to give themselves over to the flow of the program and be fully present as each blissful moment ensues and the sound of the *taiko* reverberates through their very beings.

For more information, please visit [www.kodo.or.jp](http://www.kodo.or.jp).

#### Kodo Staff

Mitsuru Ishizuka, *Artistic Director*  
 Katsuhiro Kumada, *Lighting Designer*  
 Martin Lechner, *Technical Director*  
 Tatsuya Dobashi, *Stage Manager*  
 Jun Akimoto and Nobuyuki Nishimura, *Company Managers*  
 Donnie Keeton, *Tour Trucking*

## UMS Archives

**T**his week's performances mark Kodo's 22nd and 23rd appearances under UMS auspices. Formed in 1981, the ensemble made its UMS debut on their first North American tour in October 1982. Kodo last appeared at Hill Auditorium in February 2009.



presents

## Scharoun Ensemble Berlin

Aleksandar Ivic, *Violin*  
Rachel Schmidt, *Violin*  
Micha Afkham, *Viola*  
Richard Duven, *Cello*  
Peter Riegelbauer, *Double Bass*  
Alexander Bader, *Clarinet*  
Markus Weidmann, *Bassoon*  
Stefan De Leval Jezierski, *Horn*

### Program

*Kurt Rohde*

*Antonín Dvořák,*  
*Arr. Ulf-Guido Schäfer*

*Franz Schubert*

Wednesday Evening, March 9, 2011 at 8:00  
Rackham Auditorium • Ann Arbor

**as we do**

### **Czech Suite in D Major, Op. 39**

Preludium (Pastorale): Allegro moderato  
Polka: Allegretto grazioso  
Sousedská (Minuetto): Allegro giusto  
Romance: Andante con moto  
Finale (Furiant): Presto

I N T E R M I S S I O N

### **Octet in F Major, D. 803**

Adagio—Allegro—Più allegro  
Adagio  
Allegro vivace—Trio—Allegro vivace  
Andante—variations: Un poco più mosso—Più lento  
Menuetto: Allegretto—Trio—Menuetto—Coda  
Andante molto—Allegro—Andante molto—Allegro molto

49th Performance of the  
132nd Annual Season

48th Annual  
Chamber Arts Series

*The photographing  
or sound and video  
recording of this concert  
or possession of any  
device for such recording  
is prohibited.*

Media partnership is provided by WGTE 91.3 FM.

Scharoun Ensemble Berlin appears by arrangement with Columbia Artists  
Management, LLC., New York, NY.

**Large print programs are available upon request.**

## Now that you're in your seat...

**D**vořák and Schubert are two of our most beloved Romantic masters. Their lives did not overlap (Schubert died 13 years before Dvořák was born), but they are certainly connected musically. They lived in the same part of the world: Dvořák's Prague belonged to the same Habsburg Empire of which Schubert's Vienna was the capital. And even though Dvořák spent his entire career asserting his Czech national identity against the Austrian oppressors, as a composer he was steeped in Austro-German music, and we know that he was particularly fond of Schubert. The two folk music idioms that nourished the two composers' music (Czech and Austrian, respectively) are themselves related; in addition, Schubert was naturally exposed to Slavic dance music in Vienna, just as Dvořák was touched by the Austrian *ländler* and waltz. A further similarity between the two works on tonight's program is that they both build upon the tradition of the serenade and the divertimento, a tradition that ultimately goes back to Mozart. Here is music that seeks to "entertain," but it does so in a very serious manner indeed.

### as we do (2010–11)

Kurt Rohde

*Born in 1967 in New York*

*as we do* is an etude for mixed ensemble that I composed in 2010–11 at my home in San Francisco. It was written for and dedicated to the Scharoun Ensemble, as fine a group of people as they are musicians. Based on a brief poem by the exceptional poet Paul Mann, *as we do* was conceived as a "fast" slow movement.

In 2009, I composed an etude for the Scharoun Ensemble (*All Thumbs*), which is rapid, excited, and unsettled. This new etude (*as we do*) is meant as a compliment to the first: my intention is that it will serve as a "linking" movement to a third (as yet uncomposed) very slow and solemn etude. The music in *as we do* is light, airy, and not held in place. It contains large, sweeping music, much of which is moving throughout the ensemble at different rates, similar to the calm, inexorably forward motion of the surface of a river, underneath which there are numerous current and eddies intersecting, colliding, and weaving in and out of one another. The sections of the piece fold in upon themselves, opening and closing either seamlessly or abruptly. I imagined the analogy between words of the poem and the sound of the music; the idea of phrases created when words and sounds are linked together, and how these phrases move forward, away from their source, losing themselves, one after another.

*Program note by Kurt Rohde.*

### as we do

Paul Mann

*a few more poems to float*

*downstream*

*river that loses itself  
thru its mouth  
as we do*

### Czech Suite in D Major, Op. 39 (1879)

Antonín Dvořák

*Born September 8, 1841 in Nelahozeves, Bohemia*

*Died May 1, 1904 in Prague*

### Snapshot of History...

#### In 1879:

- Wilhelm Wundt establishes the first psychology research laboratory in Leipzig
- Albert Einstein is born in Ulm, Germany
- Gilbert & Sullivan's *Pirates of Penzance* opens in London
- St. Patrick's Cathedral in New York City is dedicated
- Henrik Ibsen writes his celebrated play *A Doll's House*

In the mid-1870s Dvořák composed two serenades, one for strings (Op. 22) and one for winds (Op. 44). Both were instantly successful and spread the young composer's reputation beyond the boundaries of his native land. Upon Brahms's recommendation, the prestigious Simrock firm in Berlin undertook the publication of Dvořák's music. The *Czech Suite, Op. 39*, written for Simrock, forms a kind of triptych with the two serenades. It was written for a full orchestra, and was arranged for wind sextet by German clarinetist Ulf-Guido Schäfer.

The suite is in five movements, opening with a prelude in the "pastorale" tradition: a gentle, lyrical melody accompanied by long pedal points (unchanging bass notes). The entire movement is based on this one melody, presented in various keys and instrumental combinations.

The second movement is a polka that is not as cheerful as this popular Czech dance usually is: the wistful d-minor tonality casts a shadow on the music that is lifted only temporarily in the faster-moving trio (middle section).

Next comes a minuet that bears the subtitle "Sousedská" (literally, the "neighbor's dance"), indicating that Dvořák had the Czech counterpart of this classical dance in mind. Like the preceding polka, the "Sousedská" infuses the dance rhythms with a certain melancholy quality.

The fourth-movement "Romance" is a single uninterrupted song whose quiet, lilting motion is reminiscent of a lullaby. It is followed by a "Furiant," a Czech folk dance well known from Smetana's *Bartered Bride* or Dvořák's own sixth

and seventh symphonies. This is the longest and most complex of the suite's movements: the simple dance melody, presented at the outset, grows into a massive statement and ends with a huge climax worthy of a grand symphony.

### Octet in F Major, D. 803 (1824)

Franz Schubert

Born January 31, 1797 in Himmelfortgrund,  
near Vienna (now part of the city)

Died November 19, 1828 in Vienna

#### Snapshot of History...

##### In 1824:

- Beethoven's *Symphony No. 9* is premiered in Vienna
- Lord Byron dies while fighting for Greek independence from the Turks
- 15-year-old Louis Braille develops the writing system for the blind and visually impaired
- The US Bureau of Indian Affairs is formed
- In Egypt, the tombs of Thebes are excavated

Was Schubert a Classical or a Romantic composer? These two artistic tendencies, often seen as opposites, seem to merge seamlessly in his music, which combines Classical poise and balance with a quintessentially Romantic sensibility.

The Octet—for clarinet, bassoon, horn, two violins, viola, cello, and double bass—was written in 1824, commissioned by Count Ferdinand von Troyer, an accomplished clarinet player who participated in



Scharoun Ensemble Berlin

the first performance. The work is an heir to the Classical divertimento tradition, its immediate model being Beethoven's enormously popular *Septet, Op. 20* (1800). Schubert followed Beethoven in the number of movements (six), their order (fast—slow—minuet—slow variations—scherzo—finale, with the only difference that Schubert placed the scherzo third and the minuet fifth). Schubert's Octet and Beethoven's Septet also share a mostly bright and untroubled character of the music. He only added a second violin to Beethoven's scoring.

But the expansion involved more than the addition of a single instrument. Time and again, the cheerful divertimento atmosphere is darkened by transient but still very real dramatic moments. Both the first and the last movements begin with slow and rather gloomy introductions. The quietly lyrical second-movement "Adagio" has a few moments of true anxiety before the end; the scherzo mixes some dramatic accents into the fun. The variation movement and the minuet that follows it are mostly calm and lyrical and the finale, after its gloomy start, turns out to be quite a cheerful piece. Yet Schubert has a dramatic surprise in store for us. Just before the end, the material of the slow introduction suddenly reappears, more menacingly than the first time, to create a last-minute suspense before the exuberant conclusion.

*Program notes by Peter Laki.*

**F**ounded in 1983 by members of the Berlin Philharmonic Orchestra, **Scharoun Ensemble Berlin** is one of Germany's leading chamber music organizations. With its wide repertoire, ranging from composers of the Baroque period by way of Classical and Romantic chamber music to contemporary works, the Scharoun Ensemble has been inspiring audiences in Europe and overseas for more than a quarter of a century. Innovative programming, a refined tonal culture, and spirited interpretations are hallmarks of the ensemble, which performs in a variety of instrumental combinations.

The permanent core of the Scharoun Ensemble is a classical octet (clarinet, bassoon, horn, two violins, viola, cello, and double bass), made up entirely of members of the Berlin Philharmonic. When called for, the ensemble brings in additional instrumentalists as well as noted conductors. The Scharoun Ensemble has prepared and presented various programs under the direction of Claudio

Abbado, Sir Simon Rattle, Daniel Barenboim, and Pierre Boulez. It has also performed with singers including Thomas Quasthoff, Annette Dasch, Simon Keenlyside, and Barbara Hannigan, and, for interdisciplinary projects, the ensemble has engaged such artists as Fanny Ardant, Lioriot, and Dominique Horowitz.

Bridging the gap between tradition and the modern is the Scharoun Ensemble's principal artistic focus. It has given world premières of many 20th- and 21st-century compositions while dedicating itself with equal passion to the interpretation of works from past centuries. Among the cornerstones of its repertoire are Franz Schubert's *Octet in F Major, D. 803*, with which the ensemble made its public debut in 1983, and Ludwig van Beethoven's *Septet, Op. 20*.

Cultivating an active contact with today's composers has been a matter of special interest to the Scharoun Ensemble since its inception. György Ligeti, Hans Werner Henze, Pierre Boulez, György Kurtág, and Wolfgang Rihm have accompanied the group on its artistic journey, as have composers of the younger generation including Jörg Widmann and Matthias Pintscher.

Complementing the Scharoun Ensemble's brisk international concert activity is its annual residence at and artistic directorship of the Zermatt Festival, founded in 2005. Along with concerts by major artists, each summer's festival includes musical workshops offering young musicians the chance to work with the members of the Scharoun Ensemble.

Lending his name to the Scharoun Ensemble is the architect of its musical home. In designing the Berlin Philharmonie, Hans Scharoun (1893–1972) created a concert hall that was unique in the world, undertaking a synthesis between innovation and awareness of tradition and opening up new approaches to artistic communication—ideals to which the Scharoun Ensemble is also committed.

## UMS Archives

**T**his evening's performance marks the UMS debut of Scharoun Ensemble Berlin. The musicians last appeared under UMS auspices as members of the Berlin Philharmonic in November 2009 at Hill Auditorium.

# Shakespeare's Richard III and The Comedy of Errors Propeller

Edward Hall director  
POWER CENTER

Propeller, the internationally celebrated, innovative Shakespeare company led by Edward Hall, presents new productions of two of Shakespeare's greatest contrasting masterpieces. Renowned for combining a rigorous approach to the text with an exciting, physical aesthetic to engage its audience's imagination and bring fresh understanding to classic plays, Propeller is Shakespeare rediscovered.

## Richard III

Wed, Mar 30	7:30 PM
Fri, Apr 1	7:30 PM
Sat, Apr 2	2 PM
Sun, Apr 3	7:30 PM

*Richard III* brings the War of the Roses cycle of history plays to a close in bloody fashion. Arguably Shakespeare's most villainous King, Richard murders his way to the throne, unable to resist his cruel wits and dark humor. This hugely entertaining and diabolical adventure tells the story of one man's journey to heaven, then back to hell.

## The Comedy of Errors

Thu, Mar 31	7:30 PM
Sat, Apr 2	7:30 PM
Sun, Apr 3	2 PM

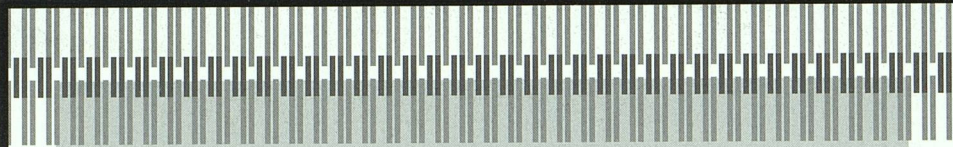
*The Comedy of Errors* is Shakespeare's most farcical comedy, and also his smartest. Two sets of estranged twins, separated at birth, find themselves in the same city 25 years later with hilarious consequences. A series of mistaken identities, assumed personas, and wild mishaps bring a family crisis into heartwarming focus.

\*THE TWO PLAYS WILL BE PRESENTED IN REPERTORY WITH THE SAME CAST.

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*Performance Hosts*

David and Phyllis Herzig



presents

# Druid and Atlantic Theater Company

## The Cripple of Inishmaan

by Martin McDonagh

*Directed by*  
Garry Hynes

Francis O'Connor, *Sets and Costumes*

Davy Cunningham, *Lights*

John Leonard, *Sound*

Colin Towns, *Composer*

Laura Stanczyk, *US Casting*

Maureen Hughes, *Irish Casting*

J. David Brimmer, *Fight Direction*

Sarah Lynch, *Company Stage Director*

David H. Lurie, *Stage Manager*

Sarah Lynch, *Assistant Stage Manager*

Eamonn Fox, *Production Manager*

**Program**

Thursday Evening, March 10, 2011 at 8:00

Friday Evening, March 11, 2011 at 8:00

Saturday Evening, March 12, 2011 at 8:00

Sunday Afternoon, March 13, 2011 at 2:00

Power Center • Ann Arbor

*This performance is approximately 145 minutes in length and is performed with an intermission.*

50th, 51st, 52nd, and  
53rd Performances of the  
132nd Annual Season

International Theater  
Series

The Saturday evening performance is sponsored by the University of Michigan Health System.

The Sunday afternoon performance is sponsored by the Linda and Maurice Binkow Philanthropic Fund.

Druid's performances are hosted by David and Phyllis Herzig.

Media partnership is provided by Michigan Radio 91.7 FM, *Between the Lines*, and Ann Arbor's 107one.

Special thanks to Professor Martin Walsh and the U-M Residential College for their support of and participation in events surrounding these performances.

Druid is grant-aided by the Arts Council of Ireland and gratefully acknowledges the support of Culture Ireland for funding its international touring program. *The Cripple of Inishmaan* is presented as part of Imagine Ireland, Culture Ireland's yearlong season of Irish arts in America in 2011.

The US tour of *The Cripple of Inishmaan* is produced by David Eden Productions.

*The photographing or  
sound and video recording  
of this performance or  
possession of any device  
for such recording is  
prohibited.*

**Large print programs are available upon request.**

**Cast**

<i>Kate</i>	Ingrid Craigie*
<i>Eileen</i>	Dearbhla Molloy
<i>JohnnyPateenMike</i>	Dermot Crowley
<i>Billy Claven</i>	Tadhg Murphy*
<i>Bartley</i>	Laurence Kinlan*
<i>Slippy Helen</i>	Clare Dunne*
<i>BabbyBobby</i>	Liam Carney*
<i>Mammy O'Dougal</i>	Nancy E. Carroll
<i>Doctor McSharry</i>	Paul Vincent O'Connor

*\*These actors are appearing with the permission of Actors' Equity Association pursuant to an exchange program between American Equity and Irish Equity.*



### Time/Place

1934. The island of Inishmaan off the west coast of Ireland.

### Man of Aran

*Man of Aran* was a documentary feature film directed by the American filmmaker Robert Flaherty in 1934. It depicted the supposed "daily life" of characters living on the Aran Islands off the western coast of Ireland. Many situations were fabricated, such as one in which fishermen are almost lost at sea on a shark hunt.

### Druid and the Plays of Martin McDonagh

On February 1, 1996, Druid presented the first performance of a new play by a then unknown writer, Martin McDonagh, at the Town Hall Theatre, Galway. *The Beauty Queen of Leenane* and the Druid production (with the Royal Court Theatre, London) went on to become a smash hit all over the world, including earning an unprecedented four Tony Awards on Broadway in 1998 (with Atlantic Theater Company) for its Druid cast and director. *The Beauty Queen of Leenane* was followed by *A Skull in Connemara* and *The Lonesome West*, in what became known as the Leenane Trilogy, which over the period of five years toured to 31 venues in three continents.

In 2008, Druid premiered their new production of *The Cripple of Inishmaan* at the same Town Hall Theatre in Galway. With the same American partner, Atlantic Theater Company, *The Cripple of Inishmaan* toured the length and breadth of Ireland, to Oxford and Manchester in the UK and also played a completely sold-out three-month off-Broadway run at the Atlantic Theater in New York.

On January 27, 2011 this production began one of the longest tours by an Irish theater company in decades with a major five-month coast-to-coast tour of the US and Ireland, including US stops in Ann Arbor, Berkeley, Boston, Charleston, Chicago, Los Angeles, New Haven, Washington DC, and Philadelphia and Irish stops in Roscommon, Dublin, and Galway.

Fittingly, Druid's final performance of this extensive tour will see Druid return to the island

of Inis Meáin itself (titled Inishmaan in the play), where the play will be performed for the first time ever. In 1934 a documentary feature film, *Man of Aran*, directed by American filmmaker Robert Flaherty, depicted the supposed "daily life" of characters living on the Aran Islands. And so on June 26, 2011 the islanders on Inis Meáin will gather in the local community hall to watch actors playing Inis Meáin people who during the course of the play will watch a film about Inis Meáin people. Confused? You won't be after the show!

**D**ruid was founded by graduates of the National University of Ireland, Galway, Garry Hynes, Mick Lally, and Marie Mullen and has had two artistic directors: Garry Hynes (1975–91 and 1995 to date) and Maeliosa Stafford (1991–94). Productions include *The Silver Tassie* (Galway, Irish tour, and UK); *The Gigli Concert* (Galway Arts Festival and Irish tour); *The Walworth Farce* (World tour); *The New Electric Ballroom*; *The Cripple of Inishmaan* (Irish and UK tour and Atlantic Theater, New York); *Long Day's Journey into Night* (Galway and Dublin Theatre Festival); *Leaves* (Galway and Royal Court Theatre, London); *Empress of India* (Galway and Dublin Theatre Festival); *The Year of the Hiker* (Galway and Irish tour); *DruidSynge* (Galway Arts Festival, Dublin, Edinburgh International Festival, Inis Meáin; Minneapolis, Lincoln Center Festival New York); *Sharon's Grave*; *Sive*; *On Raftery's Hill*; *The Beauty Queen of Leenane*; *The Leenane Trilogy* (Royal Court co-productions); *Lovers' Meeting*; *Conversations on a Homecoming*; *Bailegangaire*; *The Shaughraun*; *The Wood of the Whispering*. Druid productions have won over 50 awards in Ireland and internationally including four Tony Awards for *The Beauty Queen of Leenane*.

**A**tlantic Theater Company (Neil Pepe, Artistic Director; Jeffery Lawson, Managing Director) is the award-winning Off-Broadway theater company dedicated to producing great plays simply and truthfully utilizing an artistic ensemble. Since its inception, Atlantic has produced over 125 productions including the Tony Award-winning play *The Beauty Queen of Leenane* (with Druid and Royal Court), the world premières of Academy Award winner Ethan Coen's comedies *Almost an Evening* and *Offices*, David Mamet's *Romance* and his adaptation of *The*

*Voysey Inheritance*, the musical *Spring Awakening*, and double-bills of Harold Pinter's *Celebration* and *The Room* and *The Collection* and *A Kind of Alaska*.

## Company

### J. David Brimmer (Fight Director)

Fight Master, SAFF. Druid: *The Cripple of Inishmaan* (New York). Other Theater: *That Face*, *Speed-the-Plow*, *Spring Awakening*, *The Lieutenant of Inishmore*, *Come Back*, *Little Sheba* (Broadway); *Ages of the Moon*, *Equivocation*, *Blasted*, *The American Pilot*, *Blackbird*, *Bug*, *Killer Joe* (NY premières). Mr. Brimmer has also worked at The Public, Atlantic Theater, Manhattan Theatre Club, Theatre for a New Audience, Dallas Theater Center, Hartford Center Stage, Baltimore CENTERSTAGE, Guthrie Theater. Teaching: NYU/Tisch School of the Arts, RADA Guest Instructor, Strasberg Institute, Yale. Favorite collaborations: Stella Adler, Joe Chaikin, JoAnne Akalaitis, Ken Russell, Franco Zeffirelli.

### Liam Carney (BabbyBobby)

Druid: *The Silver Tassie*. Other Theater: *The Seafarer*, *Tales of Ballycumber*, *The Playboy of the Western World*, *Romeo & Juliet*, *Homeland*, *Portia Coughlan*, *Done Up Like a Kipper* (Abbey Theatre); *There Came a Gypsy Riding* (Livin' Dred Theatre Co.); *Frozen* (Tall Tales); *Mud* (Corn Exchange); *Studs* (Passion Machine); *Bedbound* (Dublin Theatre Festival); *Cruel and Tender*; *A Dublin Carol*; *We Ourselves*. Film and Television: *Running to Standstill*, *Speed Dating*, *Studs*, *Spin the Bottle*, *Ocras*, *Martin*, *Tubberware*, *Gangs of New York*, *When the Sky Falls*, *Angela's Ashes*, *The Boxer*, *Braveheart*, *Far Away*, *The Commitments*, *Pure Mule*, *The Clinic*, *Single Handed*, *Glenroe*, *The Ambassador*, *Ballykissangel*, *JJ Biker*, *Sharps*.

### Nancy E. Carroll (Mammy O'Dougal)

Druid: *The Cripple of Inishmaan* marks Nancy's debut with Druid. Other Theater: *Present Laughter* (Broadway); *Bailegangaire* (Súgán Theatre Company); *Brendan*, *The Rose Tattoo*, *Dead End*, *Prelude to a Kiss* (Huntington Theatre Company); *Breath of Life*, *Doubt*, *Happy Days*, *My Old Lady* (Gloucester Stage); *The Clean House*, *Frozen*, *Sweeney Todd*, *Kindertransport* (New Repertory Theatre); *The Savannah Disputation*, *Company*, *A Man of No Importance* (Speakeasy Stage); *Trad* (Tír Na); *Year of Magical Thinking* (Lyric Stage); *Auntie & Me* (Merrimack Repertory Theatre); *Homebody*

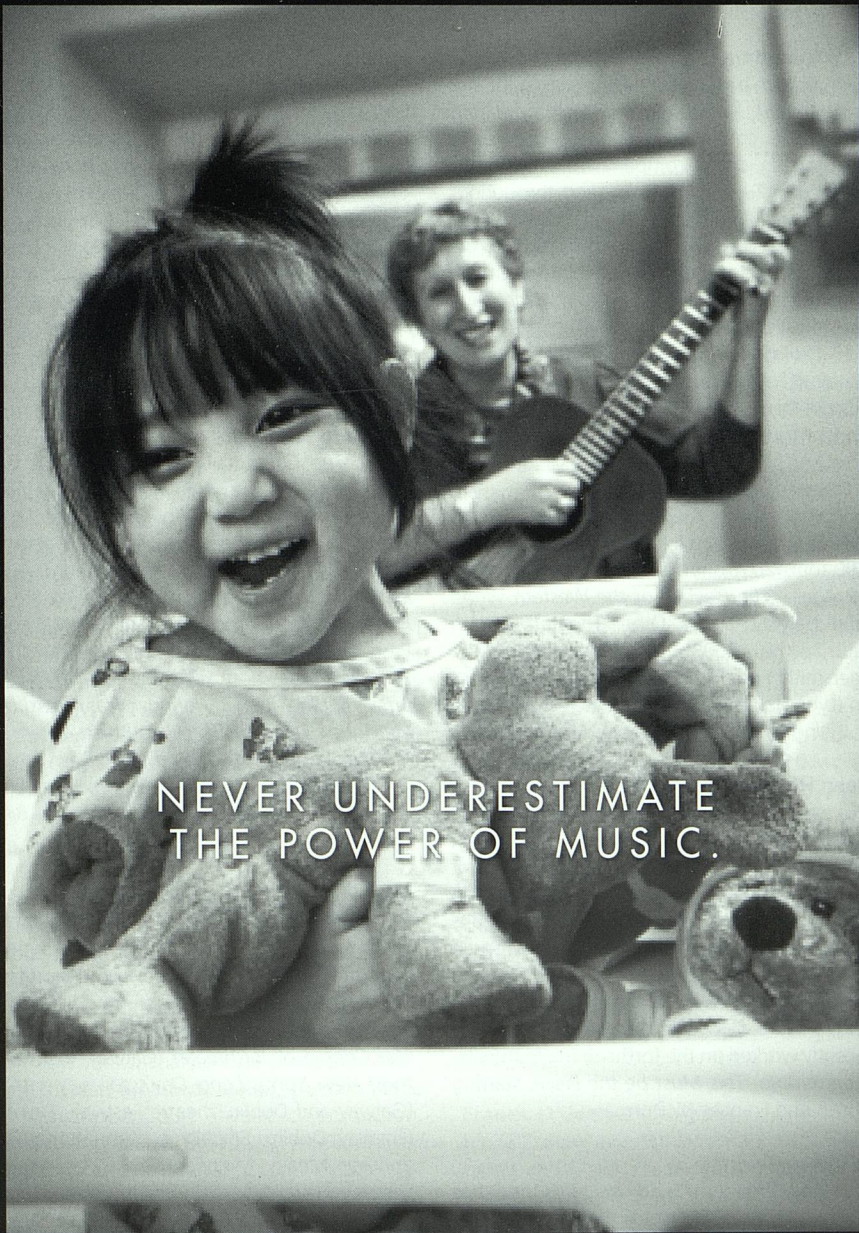
*Kabul* (Boston Theatre Works); *Humble Boy*, *Hamlet*, *Winter's Tale* (Publick Theatre).

### Ingrid Craigie (Kate)

Druid: *Lover's Meeting*, *The Donahue Sisters*. Other Theater: *The Plough and the Stars*, *The Man Who Came To Dinner*, *Aristocrats*, *Measure For Measure*, *The Glass Menagerie* (Abbey Theatre); *Hedda Gabler* (Abbey Theatre/Playhouse); *Wonderful Tennessee* (Abbey Theatre/Broadway); *Love in the Title* (Abbey Theatre/San Jose), *A Life* (Abbey Theatre/Old Vic); *Celebration*, *Arcadia*, *The Deep Blue Sea*, *The Collection*, *The Importance of Being Earnest*, *The Recruiting Officer* (Gate, Dublin); *Faith Healer* (Gate, Dublin/Sydney & Edinburgh Festivals); *Play* (Gate, Dublin/Barbican); *The Weir* (Centaur, Montreal); *Crave* (Royal Court, Edinburgh, Berlin, Copenhagen, Bonn); *The Wexford Trilogy* (Bush, London); *The Colleen Bawn* (Royal Exchange Manchester); *The Misanthrope* (National Theatre); *Splendour*, *Boston Marriage*, *Copenhagen* (Project Arts Centre). Film and Television: *The Dead*, *Da*, *The Railway Station Man*, *Widows' Peak*, *Circle of Friends*, *Benedict Arnold*, *Sensation*, *The Citadel*, *When Harvey Met Bob*, *The Clinic*, *Ballykissangel*, *The Wexford Trilogy*, *The Ballroom of Romance*.

### Dermot Crowley (JohnnyPateenMike)

Druid: *The Cripple of Inishmaan* marks Mr. Crowley's debut with Druid. Other Theater: *House of Games* (Almeida); *Breakfast at Tiffany's* (Haymarket); *Calico* (Duke of York's); *The Weir* (Duke of York's/Gate, Dublin/Broadway); *Translations* (Broadway); *Juno* (New York City Center); *Dealer's Choice* (Manhattan Theatre Club); *Stuff Happens*, *Scenes from the Big Picture*, *Amadeus*, *The Double Dealer*, *Richard III*, *The Woman* (National Theatre); *The Hostage* (RSC); *A Whistle in the Dark* (Abbey Theatre/Royal Court). Film and Television: *Holy Water*, *Babel*, *The Legend of Bagger Vance*, *The Son of the Pink Panther*, *Octopussy*, *Wilt*, *The Return of the Jedi*, *Giro City*, *Luther*, *Margaret*, *Foyle's War*, *Midsomer Murders*, *Bleak House*, *Spooks*, *Rebel Heart*, *Jonathan Creek*, *Falling for a Dancer*, *Father Ted*, *The Sculptress*. Radio: Frequent broadcasts on BBC radio include the William Trevor novels *Love and Summer* and *The Story of Lucy Gault*, for Book at Bedtime.



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**Davy Cunningham** (*Lighting Design*)

Mr. Cunningham has worked extensively in theater and opera and has lit over 200 productions worldwide. His lighting has been seen in every major European opera company from Dublin to St. Petersburg, Turkey, Australia, and throughout the US. Druid: *The Silver Tassie* (Galway, Irish and UK tour), *The Gigli Concert* (Galway Arts Festival and Irish tour), *The Cripple of Inishmaan* (Galway, Irish, and UK tour, New York), *Long Day's Journey into Night* (Galway and Dublin Theatre Festival), *DruidSynge* (Galway, Dublin, Edinburgh International Festival, and Inis Meáin; Minneapolis and Lincoln Center Festival, New York 2006), *Sive, The Well of the Saints*.

**Clare Dunne** (*Slippy Helen*)

Ms. Dunne trained at the Royal Welsh College of Music and Drama. Druid: *The Silver Tassie* (Irish and UK tour, 2010), *From Galway to Broadway & Back Again, The Playboy of the Western World* (UK and Galway, 2009). Other Theater: *Crunch* (Latitude Festival, 2009); *The Three Sisters* (Lyric Hammersmith and Filter); *A Midsummer Night's Dream* (Lyric Hammersmith and Filter at Latitude, 2010); *Living with Missing* (Smock Alley, Dublin).

**Maureen Hughes** (*Ireland Casting Director*)

Ms. Hughes is Casting Director for Druid. She has worked with the Company since 1984. From 1991–1994 she held the post of Casting Director at the Abbey Theatre, Dublin. She also works in film and TV in Ireland and the UK. Recent credits include the low-budget film *Once*, which won an Academy Award for “Best Song” in 2008, and *Six Shooter* by Martin McDonagh, which won an Academy Award for “Best Short Film” in 2007. She recently worked on the forthcoming feature by Paolo Sorrentino, *This Must Be the Place*, starring Sean Penn and Frances McDormand.

**Garry Hynes** (*Director*)

Garry Hynes founded Druid in 1975 and has worked as its Artistic Director from 1975–1991 and from 1995 to date. From 1991–1994 she was Artistic Director of the Abbey Theatre, Dublin. Ms. Hynes has also worked with the Abbey and Gate Theatres (Ireland) and internationally with the Royal Shakespeare Company and the Royal Court (UK); the Atlantic Theater, CityCenter Encores!, Second Stage, Signature Theatre, and Manhattan Theatre Club in New York; and with The Kennedy

Center in Washington, DC. Awards include the Joe A. Callaway Award (New York) for Outstanding Directing for *The Cripple of Inishmaan* by Martin McDonagh (2009); Honorary Doctorates from the University of Dublin (2004), the National University of Ireland (1998), and the National Council for Education Awards (1988); and a Tony Award for “Best Direction” for *The Beauty Queen of Leenane* (1998). She is a recipient of many other theater awards, including The Irish Times/ESB Irish Theatre Award for “Best Director” and a Special Tribute Award for her contribution to Irish Theatre (2005).

**Laurence Kinlan** (*Bartley*)

Druid: *The Cripple of Inishmaan* (08/09 Galway, Irish, and UK tour, New York). Other Theater: *Christ Deliver Us!*, *The Plough and the Stars*, *On Such As We, The Playboy of the Western World* (Roddy Doyle & Bisi Adigun adaptation), *A Month in the Country* (Abbey Theatre); *Saved* (Peacock); *Between Foxrock and A Hard Place* (Landmark Productions); *Poor Beast in the Rain* (Gate, Dublin). Film and Television: *The Guard*, *My Boy Jack*, *Small Engine Repair*, *Johnny Was*, *Breakfast on Pluto*, *Boy Eats Girl*, *The Halo Effect*, *Intermission*, *Veronica Guerin*, *Ned Kelly*, *Last Days in Dublin*, *On the Nose*, *Everlasting Piece*, *Saltwater*, *Country*, *Angela's Ashes*, *On Home Ground*, *The Bill*, *Soft Sand Blue Sea*, *Love/Hate*.

**John Leonard** (*Sound Design*)

Mr. Leonard started work in theater sound 35 years ago, during which time he has provided soundtracks for theaters all over the world. Druid: *The Silver Tassie* (Galway, Irish, and UK tour), *The Gigli Concert* (Galway Arts Festival and Irish tour), *The Cripple of Inishmaan* (Galway, Irish, and UK tour, New York), *Long Day's Journey into Night* (Galway and Dublin Theatre Festival), *DruidSynge* (Galway, Dublin, Edinburgh International Festival, and Inis Meáin; Minneapolis and Lincoln Center Festival, New York 2006), *Sive, The Well of the Saints*. Mr. Leonard has written an acclaimed guide to theater sound and he is the recipient of Drama Desk and LDI “Sound Designer of the Year” Awards as well as Honorary Fellowships from The Guildhall School of Music & Drama and The Hong Kong Academy of Performing Arts.

**David H. Lurie** (*Stage Manager*)

Druid: *The Cripple of Inishmaan* marks Mr. Lurie's debut with Druid. Other Theater: *Speed-the-Plow* (Barrymore); *Losing Louie* (Biltmore); *The Understudy*, *The Glass Menagerie* (Roundabout); *Coraline* (MCC); *Equivocation*, *From Up Here*, *Beauty of the Father*, *A Picasso* (Manhattan Theatre Club); *The Collection* and *A Kind of Alaska*, *The Voyage Inheritance* (Atlantic); *Tryst* (Promenade). Mr. Lurie has also worked with regional theaters including Huntington Theatre Company (seven seasons), Williamstown Theatre Festival (eight seasons), Signature Theatre (VA), Dallas Theater Center, Hartford Stage, and The Acting Company. He is a graduate of Boston University.

**Sarah Lynch** (*Company Stage Director, Assistant Stage Manager*)

Ms. Lynch has worked since 1999 as Stage Manager with Druid and has toured extensively with the Company both at home and abroad. She has also played the part of the Old Woman in Druid's production of *Sharon's Grave*. Druid: *The Silver Tassie*, *The Gigli Concert*, *The Walworth Farce*, *The New Electric Ballroom*, *The Cripple of Inishmaan*, *DruidSynge* (as Stage Manager); *Lynndie's Gotta Gun*, a one-act play by Enda Walsh (as Director). Ms. Lynch is also an accomplished singer/songwriter and in 2010 released her debut album, *Letter to Friends*.

**Martin McDonagh** (*Writer*)

Druid: *The Cripple of Inishmaan* is Mr. McDonagh's fourth play with Druid. Plays: *A Behanding in Spokane* (Schoenfeld Theater, Broadway, 2010); *The Pillowman* (National Theatre, London, 2003; Booth Theatre, Broadway, 2005); *The Lieutenant of Inishmore* (Royal Shakespeare Company, 2001; Lyceum Theatre, Broadway, 2006); *The Lonesome West* (Druid/Royal Court Theatre co-production, 1997; Lyceum Theatre, Broadway, 1999); *A Skull in Connemara* (Druid/Royal Court Theatre co-production, 1997); *The Cripple of Inishmaan* (National Theatre, London, 1997); *The Beauty Queen of Leenane* (Druid/Royal Court Theatre co-production, 1996; Walter Kerr Theatre, Broadway, 1998). Film: *In Bruges*, *Six Shooter* (short), *Seven Psychopaths*, *Three Billboards Outside of Ebbing, Missouri*.

**Dearbhla Molloy** (*Eileen*)

Druid: *The Cripple of Inishmaan* (08/09 Irish and UK tour, New York). Other Theater: *Dancing at Lughnasa*, *Aristocrats*, *The Misanthrope*, *Translations*, *Ivanov*, *Living Quarters*, *Mrs. Warren's Profession*, *A Life* (Abbey Theatre); *Juno and the Paycock*, *Dancing at Lughnasa*, *A Touch of the Poet* (Broadway); *In Celebration*, *Arcadia*, *Hamlet*, *As You Like It*, *Much Ado About Nothing* (West End); *The Cripple of Inishmaan*, *Hinterland*, *On the Ledge* (National Theatre); *The Hostage*, *Shadow of a Gunman* (RSC); *Doubt* (Tricycle); *Macbeth* (Bristol Old Vic); *Phaedra*, *Uncle Vanya*, *The Philanthropist*, *Come on Over* (Gate, Dublin); *The Plough and the Stars* (Gaiety). Awards: two Drama Desk Awards, Theatre World Special Award, London Critics Award, two Irish Theatre Awards, US Audie Award. Nominations: Tony Award, Royal Television Society Award, IFTA, Grammy Award. Film and Television: *The Damned United*, *Tara Road*, *Blackwater Lightship*, *New Tricks*, *Midsomer Murders*, *Waking the Dead*, *Foyle's War*, *Touch of Frost*, *Home for Christmas*, *GBH*, *55 Degrees North*.

**Tadhg Murphy** (*Billy Claven*)

Druid: *Penelope* (New York, Ireland, Edinburgh, Finland), *The Walworth Farce* (09/10 world tour, 2007 Edinburgh Festival Fringe), *Empress of India* (Galway and Dublin Theatre Festival). Other Theater: *MedEia* (Corcodorca); *Three Sisters*, *Julius Caesar*, *The Importance of Being Earnest* (Abbey Theatre); *Dublin by Lamplight* (Corn Exchange); *The Taming of the Shrew* (Rough Magic); *The Real Thing* (Gúna Nua); *Macbeth*, *Romeo and Juliet* (Second Age); *A Christmas Carol* (Gate, Dublin). Film and Television: *Pride and Joy*, *Jelly Baby*, *Boy Eats Girl*, *Alexander*, *Good Man Danny*, *Hide and Seek*, *Love is the Drug*, *No Tears*, *The Clinic*.

**Francis O'Connor** (*Designer*)

Mr. O'Connor is a regular collaborator with Garry Hynes and Druid. His designs for plays, musicals, and opera have been seen in Ireland, the UK, throughout the US, Europe, and Asia. Druid: *The Silver Tassie*, *The Gigli Concert*, *The Cripple of Inishmaan*, *Long Day's Journey into Night*, *Leaves*, *Empress of India*, *DruidSynge*, *The Playboy of the Western World*, *The Beauty Queen of Leenane*, *The Year of the Hiker*, *The Lonesome West*, *The Leenane Trilogy*, *Sive*, *My Brilliant Divorce*, *The Tinker's Wedding*, *Sharon's Grave*. Awards: two *Irish Times* Best Design Awards, Boston Critics

Circle, Dora Mavor Moore Award, and most recently a nomination for the Faust Prize in Germany.

**Paul Vincent O'Connor** (*Doctor McSharry*)

Druid: *The Cripple of Inishmaan* marks Mr. O'Connor's debut with Druid. Other Theater: *August: Osage County* (Sydney, Australia; US tour; National Theatre); *The Seafarer* (Geffen Playhouse). Film and Television: *Seabiscuit*, *Inherit the Wind*, *Law & Order: Los Angeles, 24*, *West Wing*, *Numbers*, *Cold Case*. Mr. O'Connor has worked extensively in theater, film, and television. His theater credits include 16 years as a member of the Oregon Shakespeare Festival.

**Laura Stanczyk** (*US Casting Director*)

Druid: *The Cripple of Inishmaan*, *Long Day's Journey into Night*. Other Theater: *The Skylark*, *There are No Soulmates*, *Zeros and Ones*, *Lombardi*, *Ragtime*, *Impressionism*, *The Seafarer*, *Radio Golf*, *Coram Boy*, *Translations*, *Damn Yankees* (Encores! Summer Stars), *Dirty Dancing*, *The Glorious Ones*, *Who's Afraid of Virginia Woolf*, *Sweet Charity*, *Wonderful Town*, *Harps and Angels* (Center Theatre Group), *Gruesome Playground Injuries* (Alley), *Master Class*, *The Lisbon Traviata*, *Golden Age* (Kennedy Center), *Me Myself & I*, *Fetch Clay Make Man* (McCarter), *The Shawshank Redemption* (Dublin/West End), *The Importance of Being Earnest* (Rough Magic). Film and Television: *Book of Kings*, *Once Upon a Mattress*. Ms. Stanczyk has been nominated for four Artios Awards for Excellence in Casting.

**Colin Towns** (*Composer*)

Druid: *The Cripple of Inishmaan*, *Long Day's Journey into Night*. Other Theater: *The Prisoner of Second Avenue* (London); *Rain Man* (London); *Hamlet* (Chicago Shakespeare Theater); *Blackthorn*, *Macbeth*, *The Cherry Orchard*, *The Crucible*, *One Flew Over the Cuckoo's Nest* (Theatr Clywd); *The Orpheus Suite* (Birmingham Royal Ballet); *The Little Foxes* (Donmar); *Royal Hunt of the Sun* (Tokyo); *Henry V* (RSC). Film and Television: *Maybe Baby*, *Albert Schweitzer*, *Essex Boys*, *Space Truckers*, *Full Circle*, *The Puppet Masters*, *Vampire's Kiss*, *Our Friends in the North*, *Doc Martin*, *Goodbye Mr Chips*, *The World of Peter Rabbit and Friends*,

*Angelina Ballerina*. Mr. Towns works with many European jazz big bands. Most recently he arranged, recorded, toured, and released a program of John Lennon's music entitled *John Lennon—In My Own Write*. This year he launches his new band *Blue Touch Paper*.

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Founded in 1913, **Actor's Equity Association** (AEA) represents more than 49,000 actors and stage managers in the US. AEA's mission is to promote the art of live theater as an essential component of our society. AEA negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans, for its members. AEA and the League of Resident Theatres (LORT) have maintained a collaborative and mutually beneficial relationship through collective bargaining since 1966.

**David Eden Productions, Ltd.** (DEP) (*Producer*) has been one of the leading American organizations devoted to producing international work in the US for over 20 years. Most recently, DEP has produced North American tours of Druid's *The Walworth Farce* and *DruidSynge*, presenting their productions of *The Shadow of the Glen* and *The Playboy of the Western World*. Other recent tours include the Gate Theatre Dublin's *Waiting for Godot*, Declan Donnellan's *Twelfth Night*, Propeller's *The Winter's Tale*, Piccolo Teatro di Milano's *Arlecchino*, the Russian Patriarchate Choir of Moscow, Batsheva Dance Company, and the State Ballet of Georgia with the legendary Bolshoi prima ballerina Nina Ananiashvili. In 2004, David Eden curated Lincoln Center Festival's *Ashton Celebration*, a two-week centennial retrospective at the Metropolitan Opera House celebrating master choreographer Sir Frederick Ashton. Other notable projects include US tours of the Bolshoi Ballet; festival programs for the Kennedy Center, including *Arts of the United Kingdom* (2001), *Island: Arts from Ireland* (2000), and *Art of the State: Israel at 50* (1998); and première presentations of international theater and dance projects at the BAM Next Wave and Lincoln Center Festivals.

*This week's performances of The Cripple of Inishmaan mark Druid's UMS debut.*



The Cripple of Inishmaan (Tadhg Murphy and Laurence Kinlan)

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Druid is grant-aided by the Arts Council of Ireland and gratefully acknowledges the support of Culture Ireland for funding its international touring program. *The Cripple of Inishmaan* is presented as part of Imagine Ireland, Culture Ireland's yearlong season of Irish arts in America in 2011. [www.imagineireland.ie](http://www.imagineireland.ie)



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