

HILL AUDITORIUM | 100 YEARS



UMS PROGRAM BOOK

WINTER 2013 | UNIVERSITY OF MICHIGAN, ANN ARBOR



A high quality of life is critical
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and business growth.

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and businesses want to locate,
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BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2013 Winter Season is full of exceptional, world-class, and truly inspiring performances.

**WELCOME TO THE UMS EXPERIENCE.
WE'RE GLAD YOU'RE PRESENT.
ENJOY THE PERFORMANCE.**



driving a brighter future

Ford Motor Company



For opening minds and engaging the community,
Ford salutes the University Musical Society Education
and Community Engagement Program.

www.community.ford.com

WELCOME.

"Welcome to this UMS performance. Since 1879, the people of southeast Michigan, including our students, faculty, and staff, have experienced remarkable moments through UMS's presentations of the world's finest performers of music, theater, and dance. This season, we are proud to celebrate 100 years of UMS presentations in Hill Auditorium, a historic and prized venue on our campus. Enjoy the performance."



A handwritten signature in black ink that reads "Mary Sue Coleman".

Mary Sue Coleman
President, University of Michigan

"With exceptional performances, the centenary of Hill Auditorium, and an amazing array of events that we hope will transform, elevate, and transcend, this 134th season of UMS is something truly special. Thank you for being present."



A handwritten signature in black ink that reads "Ken Fischer".

Kenneth C. Fischer
UMS President

"I'm delighted to welcome you to this UMS performance as chair of the UMS Board of Directors. We thank you for being here and encourage you to get even more involved with UMS through participation in our educational opportunities, by making a gift, or by adding more UMS events to your calendar. Thank you."



A handwritten signature in black ink that reads "David J. Herzig".

David J. Herzig
Chair, UMS Board of Directors



SUPPORTING THE ARTS WHERE WE WORK, LIVE, AND PLAY

Honigman is pleased to support UMS. We believe the arts bring vibrancy, growth, and culture to our community. Honigman is a premier business law firm, working in perfect harmony with our communities and our clients in Ann Arbor and throughout the world.

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

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CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

BE PRESENT.

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GETTING INVOLVED.

2013 WINTER SEASON CALENDAR.

JAN

- 8-13 National Theatre of Scotland: *The Strange Undoing of Prudencia Hart*
 13 Detroit Symphony Orchestra - Leonard Slatkin, conductor
 17-18 Gabriel Kahane & yMusic
 21 *From Cass Corridor to the World: A Tribute to Detroit's Musical Golden Age*
 25-26 Martha Graham Dance Company
 27 Mariachi Vargas de Tecalitlán
 31 Jazz at Lincoln Center Orchestra with Wynton Marsalis

FEB

- 1 Angélique Kidjo with special guest Meklit Hadero
 2 New Century Chamber Orchestra - Nadja Salerno-Sonnenberg, violin and leader
 9 Berlin Philharmonic Woodwind Quintet with Martin Katz, piano
 10 National Theatre Live: *The Magistrate*
 14 The King's Singers
 15 Kodo
 16 Amjad Ali Khan with Amaan Ali Khan and Ayaan Ali Khan, sarods
 17 The English Concert with David Daniels, countertenor: Handel's *Radamisto*
 20-24 Propeller: Shakespeare's *Twelfth Night* and *The Taming of the Shrew*
 23-24 New York Philharmonic - Alan Gilbert, conductor



To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit www.ums.org.

- MAR**
- 13 Artemis Quartet
 - 14 Anne-Sophie Mutter, violin
 - 16 Yo-Yo Ma and The Silk Road Ensemble (Ford Honors Program)
 - 23 Hamid Al-Saadi Iraqi Maqam Ensemble and Amir ElSaffar's Two Rivers
- APR**
- 4 Darius Milhaud's *Oresteian Trilogy*
University Symphony Orchestra
UMS Choral Union & U-M School of Music, Theatre & Dance Choral Ensembles
Kenneth Kiesler, conductor
 - 6 Esperanza Spalding Radio Music Society
 - 10-14 1927: *The Animals and Children Took to the Streets*
 - 12 Takács Quartet
 - 18 Bobby McFerrin: *spirit you all*
 - 20 Alison Balsom, trumpet, and the Scottish Ensemble
 - 23 National Theatre Live: *People*
 - 24 Ragamala Dance: *Sacred Earth*
 - 27-28 SITI Company: *Trojan Women (after Euripides)*
- JUNE**
- 23 National Theatre Live: *This House*

Artists, programs, and dates are subject to change.
Please visit www.ums.org for an up-to-date season calendar.

Photo by Frank Stewart.





WHAT CAN THE ARTS DO FOR YOU?

EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season we offer a fun and fascinating lineup of workshops, artist Q&As, screenings, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.



UMS EDUCATION & COMMUNITY ENGAGEMENT EXISTS TO CREATE A SPARK IN EVERYONE. WE INVITE YOU TO EXPERIENCE SOMETHING NEW, EXPLORE YOUR OWN CREATIVITY, AND GROW YOUR PERSONAL PASSION FOR THE PERFORMING ARTS.

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Visit www.ums.org/learn

CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 134th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.



100 YEARS OF HILL AUDITORIUM

This season, we are pleased to honor 100 years of the legendary Hill Auditorium. Hill Auditorium is remarkable not only because of its rich history and incredible acoustics, but also because of the role it plays in the cultural story of the entire state. Join us for special performances and educational activities commemorating 100 years of Hill Auditorium throughout the season, including UMS's Hill Auditorium Celebration, a free day-long exploration of Ann Arbor's most beloved concert venue on Saturday, February 2.

For more information on our venues, please visit www.ums.org/venues.

Congratulations, Ken Fischer.



2012 Winner of the
Mariam C. Noland
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Thank you for your leadership
of UMS, your contributions to
the nonprofit sector and to the
development of the next
generation of leaders in our
region and beyond.

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LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.



UMS LEADERSHIP DONORS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2012-2013 season. UMS is deeply grateful for these annual gifts.

ANONYMOUS

“UMS’s presentation of *Einstein on the Beach* was both the most pleasurable for me and the most memorable I have experienced since I arrived in Michigan in September 1949...I can see now how a performance can be life-changing.”



**DTE Energy
Foundation**



DTE ENERGY FOUNDATION

Fred Shell

*Vice President, Corporate and Government Affairs,
DTE Energy, and President, DTE Energy Foundation*

“The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community.”



**Ford Motor Company Fund
and Community Services**

FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

James G. Vella

President, Ford Motor Company Fund and Community Services

“Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support UMS and acknowledge the important role it plays in our community.”



MAXINE AND STUART FRANKEL FOUNDATION

Maxine and Stuart Frankel

“We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community—we want to ensure that students, faculty, and the community can experience world-class performances for generations to come.”



MICHIGAN ECONOMIC DEVELOPMENT CORPORATION

Michael A. Finney

President and CEO,

Michigan Economic Development Corporation

“The arts and economic development are two sides of the same coin. MEDC is proud to support the efforts of UMS because these endeavors greatly enrich the quality of place of communities where workers, entrepreneurs, and businesses want to locate, invest, and expand.”



UNIVERSITY OF MICHIGAN

Mary Sue Coleman

President, University of Michigan

“The University of Michigan is proud to support UMS. Our partnership began 133 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS’s contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff.”



UNIVERSITY OF MICHIGAN HEALTH SYSTEM

Dr. Ora Hirsch Pescovitz

Executive Vice President for Medical Affairs,

University of Michigan, and

CEO, University of Michigan Health System

“When I was young, I contemplated becoming a concert pianist. Though I didn’t pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have UMS as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here’s to a great year!”



UMS CORPORATE, FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial contributions to UMS between July 1, 2011, and November 1, 2012.

PRODUCER: \$500,000 AND ABOVE



DIRECTOR: \$100,000-\$499,999

Association of Performing Arts Presenters
Maxine and Stuart Frankel Foundation
The Andrew W. Mellon Foundation



SOLOIST: \$50,000-\$99,999

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

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

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The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.

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UMS NATIONAL COUNCIL

The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.

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UMS CORPORATE COUNCIL

The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.

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UMS STUDENTS

Students in our internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.

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At Toyota,
we celebrate
differences.
And the people
who make them.

Toyota is proud to support the University Musical Society and their commitment to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

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Our environmental reporting uses hybrid technology: intelligence and insight.


The Environment Report from Michigan Radio, every Tuesday and Thursday at 8:55 a.m. and 5:45 p.m.

Understand Michigan...

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UMS TEACHER INSIGHT

Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.

Robin Bailey
Jennifer Burton
Jeff Gaynor

Neha Shah
Cynthia Page Bogen
Karen McDonald

Melissa Poli
Rebeca Pietrzak
Mark Salzer

UMS ADVISORY COMMITTEE

The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.

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Join us in supporting the University Musical Society.

THE EXPERIENCE.



GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the theater that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Clearing your mind and connecting with what an artist or ensemble has to share is a very special gift, a gift which comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

PRELUDE DINNERS.


Enjoy a delicious meal and learn more about the evening's concert at Prelude Dinners. Park early, dine with fellow patrons, and hear about the artist, the performance, or the history of the work from our renowned guest speakers. Each evening begins at 5:30 pm with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

PRELUDE DINNERS


New York Philharmonic
Saturday, February 23, 5:30 pm
Speaker: Mark Clague, Associate Professor of Music, U-M School of Music, Theatre & Dance

Alison Balsom, trumpet, and the Scottish Ensemble
Saturday, April 20, 5:30 pm
Speaker: TBD

For information and reservations, call Rachele Lesko at 734.764.8489.



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PLEASE CONSIDER THE FOLLOWING:

- ✂ Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.
- ✂ Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.
- ✂ **Wear what you want** to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.
- ✂ **Unwrapping candies** and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.
- ✂ Think about whether it is necessary to wear your favorite **perfume** tonight. Chances are that the folks sitting around you may appreciate an unscented experience.
- ✂ *The Good News*: most of our performance spaces — especially Hill Auditorium — have world-class acoustics. *The Bad News*: that means that when you **cough or sneeze** without first covering your mouth, you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union event and please consider bringing cough drops with you to our other events.
- ✂ Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and repertoires are subject to change at a moment's notice.
- ✂ Programs with **larger print** are available by asking an usher.
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THE EVENT PROGRAM.

THURSDAY, APRIL 18 THROUGH
SUNDAY, APRIL 28, 2013

- 03 **BOBBY McFERRIN**
Thursday, April 18, 7:30 pm
Hill Auditorium
- 13 **ALISON BALSOM AND THE
SCOTTISH ENSEMBLE**
Saturday, April 20, 8:00 pm
Hill Auditorium
- 23 **SACRED EARTH
RAGAMALA DANCE**
Wednesday, April 24, 7:30 pm
Power Center
- 33 **TROJAN WOMEN (AFTER EURIPIDES)
SITI COMPANY**
Saturday, April 27, 8:00 pm
Sunday, April 28, 2:00 pm
Power Center

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.

2013-2014 SEASON

JAZZ SERIES



**Jason Moran's
Fats Waller Dance Party
Featuring Meshell Ndegeocello**
Friday, September 6
Venue and Time To Be Announced

Steve Lehman Octet
Saturday, November 9, 8 pm
Lydia Mendelssohn Theatre

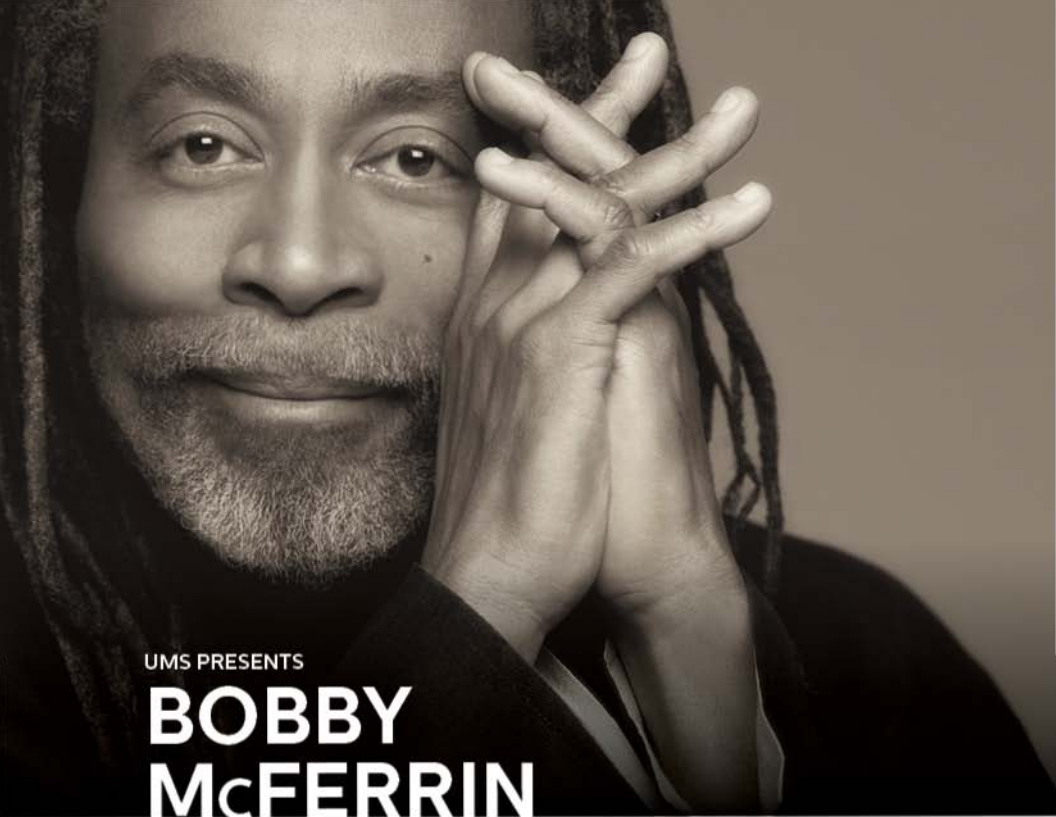
Fred Hersch Trio
Thursday, January 30, 7:30 pm & 9:30 pm
Lydia Mendelssohn Theatre

**Alfredo Rodriguez Trio
and the Pedrito Martinez Group**
Friday, March 14, 8 pm
Michigan Theater

**Jazz at Lincoln Center Orchestra with
Wynton Marsalis, trumpet**
Sunday, March 30, 4 pm
Hill Auditorium



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UMS PRESENTS

BOBBY McFERRIN

Bobby McFerrin, Vocals

Gil Goldstein, Piano, Electric Piano, Accordion, and Arrangements

David Mansfield, Violin, Mandolin, National Resonator Guitar, and Lap Steel

Armand Hirsch, Acoustic and Electric Guitars

Jeff Carney, Acoustic Bass

Louis Cato, Drums and Bass Ukulele

Thursday Evening, April 18, 2013 at 7:30

Hill Auditorium • Ann Arbor

63rd Performance of the 134th Annual Season

Photo: Bobby McFerrin, spirityouall.

PROGRAM

spirityouall

Tonight's program will be selected from the following traditional works (except where noted):

everytime

swing low

joshua

fix me Jesus

Bobby McFerrin

woe

Bob Dylan

i shall be released

whole world

McFerrin

gracious

McFerrin

25:15

wade

glory

McFerrin

Jesus makes it good

McFerrin

rest/yes indeed

All songs arranged by Gil Goldstein.

Tonight's program is approximately 90 minutes in duration and is performed without an intermission.

Media partnership is provided by WDET 101.9 FM, WEMU 89.1 FM, and Ann Arbor's 107one.

The Steinway piano used in this evening's concert is made possible by William and Mary Palmer.

Mr. McFerrin appears by arrangement with Paradigm.

NOW THAT YOU'RE IN YOUR SEAT...

Bobby McFerrin surprises us again, bringing it all back home with his new album, *spirityouall*. Now Mr. McFerrin invites us to sit on the stoop awhile and listen as he throws some unexpected new ingredients into the melting pot and reinvents Americana. He invites us back to the great folk tradition of lifting our voices to sing together through life's trials and triumphs.

spirityouall features beloved familiar tunes like "He's Got the Whole World In His Hands" and "Every Time I Feel The Spirit" alongside original songs which explore Mr. McFerrin's everyday search for grace, wisdom, and freedom. The new material ranges from a celebratory hoedown ("rest") to a polemic anthem ("woe"), to a down-and-dirty blues setting of Psalm 25:15. This project embraces Mr. McFerrin's folk, rock, and blues influences without abandoning his fearless improvisational approach or his never-ending exploration of the human voice. He moves seamlessly between lyrics and wordless lines, trading phrases with his band, and inviting the audience to sing along. He loves to sing this music, and it shows: *spirityouall* raises the roof with joyful grooves.

spirityouall continues Mr. McFerrin's life-long quest to integrate all the influences of the musical universe. But as in so many great American tales, sometimes it turns out that everything one is searching for is in one's own backyard. The project honors the legacy of Bobby McFerrin's father, the great operatic baritone Robert McFerrin, Sr., the first African-American to sign a contract with the Metropolitan Opera Company and a renowned interpreter of the American Negro Spiritual. "I always thought that someday I'd sing these songs," Bobby McFerrin says, "and that I'd have to find a way of doing it that was completely different from my father's approach. I think the idea has been kicking around for at least a couple of decades. And it was finally time." Three of the traditional numbers featured on *spirityouall* — "Every Time I Feel the Spirit," "Swing Low Sweet Chariot" and "Fix Me Jesus" — also appeared on the senior McFerrin's 1957 album *Deep River*, but similarities end there. The spirituals are about liberation and courage, the human condition, the pioneering spirit, the search for strength in the face of adversity, and the journey towards a better place.

spirityouall is a deeply personal statement for Mr. McFerrin. "I couldn't do anything without faith," he says. "I couldn't open up my eyes, I couldn't walk, I couldn't speak, I couldn't sing. What I want everyone to experience at the end of my concerts is...this sense of rejoicing. I don't want the audience to be blown away by what I do, I want them to have this sense of real joy, from the depths of their being. Then you open up a place where grace can come in." Lift your voice, open your heart, and sing along.

The *spirityouall* album will be released on May 14, 2013 on Sony Masterworks and is now available for pre-order on Amazon.com.

ARTISTS

For decades, **BOBBY McFERRIN** has broken all the rules. The 10-time Grammy Award winner has blurred the distinction between pop music and fine art, goofing around barefoot in the world's finest concert halls, exploring uncharted vocal territory, and inspiring a whole new generation of a *cappella* singers and the beatbox movement. His latest album, *spirityouall*, is a bluesy, feel-good recording, an unexpected move from the music-industry rebel who singlehandedly redefined the role of the human voice with his *cappella* hit "Don't Worry, Be Happy," his collaborations with Yo-Yo Ma, Chick Corea, and the Vienna Philharmonic, his improvising choir, Voicestra, and his legendary solo vocal performances.

It's been the quietest and most polite of revolutions. Mr. McFerrin was always an unlikely pop star. He created a lasting ear-worm of a #1 hit early in

his career, then he calmly went back to pursuing his own iconoclastic musical journey, improvising on national television, singing melodies without words, spontaneously inventing parts for 60,000 choral singers in a stadium in Germany, ignoring boundaries of genre, all the while defying all expectations. Mr. McFerrin came from a family of singers: Bobby's father, the Metropolitan Opera baritone Robert McFerrin, Sr., provided the singing voice for Sydney Poitier for the film version of *Porgy & Bess*, and his mother Sara was a fine soprano soloist and voice teacher. Bobby McFerrin grew up surrounded by music of all kinds. He remembers conducting Beethoven on the stereo at three, hiding under the piano while his father and mother coached young singers, dancing around the house to Louie Armstrong, Judy Garland, Etta Jones, and Fred Astaire. He played the clarinet seriously as a child, but he began his musical career as a pianist, at the age of 14. He led his own jazz groups, studied composition, toured with the show band



Photo: Carol Friedman

for the *Ice Follies*, and played for dance classes. Then one day he was walking home and suddenly understood that he had been a singer all along.

Mr. McFerrin's history as an instrumentalist and bandleader is key to understanding his innovative approach to mapping harmony and rhythm (as well as melody) with his voice. "I can't sing everything at once," he says, "but I can hint at it so the audience hears even what I don't sing." All that pioneer spirit and virtuosity has opened up new options for singers; so have Mr. McFerrin's experiments in multi-tracking his voice ("Don't Worry, Be Happy" has seven

separate, over-dubbed vocal tracks; his choral album *VOCAbuLarieS* [with Roger Treece] has thousands). But virtuosity isn't the point. "I try not to 'perform' onstage," says Bobby. "I try to sing the way I sing in my kitchen, because I just can't help myself. I want audiences to leave the theater and sing in their own kitchens the next morning. I want to bring audiences into the incredible feeling of joy and freedom I get when I sing."

Please visit bobbymcferrin.com and the Bobby McFerrin page on Facebook for more information.



UMS ARCHIVES

Tonight's performance marks Bobby McFerrin's second appearance under UMS auspices. Mr. McFerrin made his UMS debut in April 2008 with Chick Corea and Jack DeJohnette at Hill Auditorium.



UMS WOULD LIKE TO THANK

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FOR SUPPORTING TONIGHT'S PERFORMANCE BY ALISON BALSOM
AND THE SCOTTISH ENSEMBLE.



UMS PRESENTS

ALISON BALSOM AND THE SCOTTISH ENSEMBLE

Saturday Evening, April 20, 2013 at 8:00
Hill Auditorium • Ann Arbor

64th Performance of the 134th Annual Season
134th Annual Choral Union Series

Photo: Alison Balsom; photographer: Matt Hennek.

PROGRAM

Francesco Geminiani

Concerto Grosso No. 12 in d minor ("La Follia")

Tomaso Albinoni,

Arr. Alison Balsom

Oboe Concerto in B-flat Major, Op. 7, No. 3

Allegro

Adagio

Allegro

George Frideric Handel

Concerto Grosso in B-flat Major, Op. 6, No. 7, HWV 325

Largo

Allegro

Largo e piano

Andante

Hornpipe

Antonio Vivaldi,

Arr. Balsom

Violin Concerto in D Major, Op. 3, No. 9, RV 230

Allegro

Larghetto

Allegro e piano

INTERMISSION

Handel

Atalanta, HWV 35 (excerpt)

Overture

Henry Purcell

Dioclesian (excerpt)

Dance of the Furies

Purcell

King Arthur Suite (excerpts)

Fairest Isle
Shepherd, Shepherd
Warlike Consort

Purcell

Chacony in g minor

Fantasia on One Note

Handel,

Arr. Balsom

Suite for Trumpet and Strings in D Major, HWV 341

Overture
Gigue (Allegro)
Minuet (Aria)
Bourrée
March No. 2

Tonight's performance is supported by the Renegade Ventures Fund, a multi-year challenge grant created by Maxine and Stuart Frankel to support unique, creative, and transformative performing arts experiences within the UMS season.

Tonight's performance is sponsored by United Bank & Trust, Jerry and Gloria Abrams, and Dennis and Ellie Serras.

Additional support provided by James and Nancy Stanley, and Jay Zelenock and Family.

Media partnership is provided by WGTE 91.3 FM and WRCJ 90.9 FM.

Special thanks to Thorben Dittes, Chief Executive, Scottish Ensemble, for speaking at tonight's Prelude Dinner.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's performance.

Alison Balsom records exclusively for EMI Classics.

Scottish Ensemble records for Linn Records, Signum Records, and EMI Classics.

Alison Balsom is managed worldwide by Harrison Parrott, London, UK.

Scottish Ensemble is managed by Thorben Dittes, Glasgow, UK.

Alison Balsom and the Scottish Ensemble's US tour is organized by International Arts Foundation, New York, NY.

Alison Balsom and the Scottish Ensemble appear by arrangement with Frank Salomon Associates.

Tour support provided by Creative Scotland and The Michael Marks Charitable Trust.

NOW THAT YOU'RE IN YOUR SEAT...

The Baroque era was the golden age of the trumpet. Whereas the instrument had previously served mostly in military and signaling functions, in the 17th century it entered the world of art music both in concert and at the theater. The playing technique developed by leaps and bounds, and the greatest composers of the time, from Purcell to Handel and Bach, wrote many challenging solos for their virtuoso colleagues. Paradoxically, even as the instrument itself was modernized and the natural trumpet was replaced by the modern valve trumpet, its solo literature went into decline. While the trumpet plays a prominent role in almost every major 19th- and 20th-century symphony, for a long time trumpet soloists had to sit in the back of the orchestra, rather than stand in front of it. In the last decades, the trumpet as a solo instrument has enjoyed a major renaissance; this has included the revival of the great Baroque trumpet repertoire which has found several extraordinary champions on the modern concert stage, whose ranks has in recent years been joined by tonight's soloist, Alison Balsom.

Concerto Grosso No. 12 in d minor

("La Follia," 1729)

Francesco Geminiani

Born December 5, 1687 in Lucca, Italy

Died September 17, 1762 in Dublin

after Arcangelo Corelli

Born February 17, 1653 in Fusignano,

Italy

Died January 8, 1713 in Rome

SNAPSHOTS OF HISTORY... IN THE 1730s:

- Pergolesi's comic opera *La serva padrona* performed
- Benjamin Franklin founds the Library Company, the first lending library in America
- Alexander Pope publishes his poem *An Essay on Man*
- English Philosopher David Hume writes *A Treatise of Human Nature*
- Swedish botanist Carl Linné publishes *Systema Naturae*

Francesco Geminiani arrived in London in 1714, two years after Handel, and like his illustrious colleague, spent the rest of his musical career in the British Isles. Next to Handel, Geminiani was one of the most important practitioners of the

concerto grosso form, as first developed by Arcangelo Corelli in Rome in the first years of the new century. Geminiani, who had studied with Corelli, did a great deal to develop the rich potential of this new genre and to popularize it in London, Paris, and Dublin – the three main theaters of his professional activities. An outstanding violinist as well as an important composer of instrumental music, Geminiani also wrote a number of influential treatises on musical performance that are indispensable sources for understanding the Baroque style.

In addition to writing a celebrated set of original concerti grossi, Geminiani also arranged Corelli's Op. 5 violin sonatas (which included the famous *Folia* variations) for a larger ensemble, including a solo string quartet and a *ripieno* (orchestral) group. The *Folia* is a ground bass progression, popular since the 16th century as a theme for sets of variations, often combined with the rhythm of the sarabande dance. Corelli's

virtuosic version became hugely popular in Europe, and Geminiani's reworking preserves all the brilliance of the original.

Oboe Concerto in B-flat Major, Op. 7, No. 3 (1715)

Tomaso Albinoni

Born June 8, 1671 in Venice

Died January 17, 1751 in Venice

SNAPSHOTS OF HISTORY...IN THE 1710s:

- The treaties of Utrecht and Rastatt end the decade long War of the Spanish Succession
- The Meskwaki Indians (also known as the Fox) besiege Fort Pontchartrain (Fort Detroit)
- Antoine Watteau paints *The Embarkation for Cythera*
- Daniel Defoe publishes *Robinson Crusoe*
- Giovanni Battista Tiepolo becomes official painter to the Doge of Venice

Tomaso Albinoni was known as the *dilettante veneto* – a composer of independent means who had been trained as a professional composer but did not need to depend on employment as a musician. Although he wrote a great deal of vocal music (operas and cantatas), his fame rests on his instrumental output, mostly concertos and sonatas.

Albinoni is credited with writing the earliest concertos featuring a solo oboe; his first collection featuring such works is the set from which the present work is taken. Albinoni's oboe writing, penetrating and gently lyrical at the same time, lends itself very well for performance on the trumpet. The composer had a special fondness for emotionally intense *Adagios*, and the present work offers a particularly attractive example.

Concerto Grosso in B-flat Major, Op. 6, No. 7, HWV 325 (1739)

George Frideric Handel

Born February 23, 1685 in Halle, Saxony

Died April 14, 1759 in London

The *London Daily Post* announced to its readership on October 29, 1739:

This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor [viola], a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square.

As Christopher Hogwood writes in his Handel monograph (Thames & Hudson, 1984), the concerti grossi "were deliberately designed to compete in a field dominated by Corelli's Op. 6." The concerto form perfected by Arcangelo Corelli, with its juxtaposition of a three-member *concertino* with the larger instrumental group (the *ripieno*), was extremely popular in England, thanks in part to one of Corelli's most distinguished pupils, Francesco Geminiani.

Handel, too, had known Corelli in person, having met him at Rome in 1707. There is an amusing story of how the 22-year-old Handel grabbed the 54-year-old Corelli's violin and showed him how he wanted a certain passage to be executed. The older man apologized with typical understatement: "But *mio caro Sassone* [my dear Saxon], this music is in the French style, which I do not understand." (It was the overture for *Il*

Trionfo del Tempo [The Triumph of Time] by Handel.)

Thirty years later, Handel took a break from the writing of monumental oratorios to compose his Op. 6, in which he paid homage to Corelli and competed with Geminiani all at the same time. In the process, he brought the concerto grosso idea to new heights that had been quite unheard of. The works were intended to stand by themselves, but they could also serve as overtures or interludes during oratorio performances.

Handel worked with amazing speed, completing the 12 concerti grossi in about a month (between the end of September and the end of October, 1739). In other words, he finished a new piece every two or three days. One circumstance that made such extreme productivity possible was the fact that Handel did not have to invent every single theme in the 60-plus movements anew, but relied heavily on music already written – both by himself and others. Handel's borrowings in Op. 6 involve mainly two sources: Gottlieb Muffat's keyboard collection *Componimenti musicali* (1736), and Domenico Scarlatti's *Essercizi per cembalo* (1739).

The seventh concerto of the set departs from the concerto grosso format in that there are no solos for the concertino: the work is scored for the usual string orchestra, with first and second violins, violas, cellos, and basses with harpsichord continuo. After a brief slow movement, we hear a fugue based on a single repeated note (called a "hen fugue," because the repeated note reminded listeners of the cackling of a hen). The third movement is again slow; it is longer and more dramatic than the opening section. The fourth-movement "Andante" is based on a simple melody repeated in different

keys and interspersed with expressive episodes. The last movement is a lively "Hornpipe" – a popular English dance which Handel "jazzed up" with some syncopated rhythmic patterns and capricious melodic figures.

Violin Concerto in D Major, Op. 3, No. 9, RV 230 (1711)

Antonio Vivaldi

Born March 4, 1678 in Venice, Italy

Died July 28, 1741 in Vienna

This Vivaldi concerto seems to work especially well on the trumpet, even though its fast runs are extremely challenging. But D Major is a particularly good "trumpet key," and some of the rhythmic figures suggest military fanfares even when played on the violin. The "Larghetto" is one of Vivaldi's most ornate slow movements, and the finale, like the opening movement, is brilliant and celebratory. This concerto is part of Vivaldi's first published collection of concertos, *L'estro armonico* ("Harmonic Inspiration"); it was transcribed for harpsichord by J. S. Bach.

Atalanta, HWV 35 (excerpt, 1736)

Handel

This overture, scored for solo trumpet, two oboes, and strings, continues the festive D-Major mood of the Vivaldi concerto heard before intermission. It is in three movements: an opening fanfare, a *fugato* (a musical form starts out as a fugue but doesn't follow through), and a stately dance. The opera *Atalanta* was intended for a very joyful event: the wedding of Frederick, the Prince of Wales, and Princess Augusta of Saxe-Coburg, who came from a duchy close to

Handel's hometown of Halle. (The Prince himself, son of King George II and father of George III, was German-born, like the entire English royal family that came from Hanover.) In the first two sections of the overture, Handel borrowed material from Telemann's *Musique de Table*. The heroine of the opera is Princess Atalanta, whose only passion is hunting. She initially resists the wooing of Meleagro, King of Etolia, but in the end, Cupid prevails over Diana....

Dioclesian (excerpt, 1690)

King Arthur Suite (excerpts, 1691)

Chacony in g minor (1680)

Fantasia on One Note (before 1680)

Henry Purcell

Born September 10, 1659 in London

Died November 21, 1695 in London

SNAPSHOTS OF HISTORY...IN THE 1690s:

- William III of Orange is King of England following the "Glorious Revolution"
- Witch trials in Salem, Massachusetts
- Nine Years' War between France and the "Grand Alliance" (England, the Holy Roman Empire, and Spain)
- John Locke writes *An Essay Concerning Human Understanding*
- Jean Racine writes his final tragedy, *Athalie*

The Prophetess, or The History of Dioclesian was one of Purcell's so-called "semi-operas," which were essentially spoken plays with songs and dances inserted as special entertainment. In this case, the play, by John Fletcher and Philip Massinger (it was revised by Thomas Betterton), is ostensibly set in ancient Rome but is in fact, as Curtis Price explains in his book on Purcell's dramatic works, "an uncanny satire on the decadent and badly mismanaged final years of the reign of Charles II," who died in 1685. Delphia, the prophetess of the title, "makes prognostications under the influence of alcohol and

indigestion." And Diocles, the soldier who becomes emperor, "is a fop and a fool, whose humility is forced upon him by stratagem."

The "Dance of the Furies" was one of the most grotesque episodes in the show: the Prophetess attempts to scare the hero by unleashing a bunch of monsters, inspiring one of the most chromatic and most heavily ornamented movements Purcell ever wrote.

A year later, *Dioclesian* was followed by *King Arthur*, or the *British Worthy*, a play by John Dryden for which Purcell composed no fewer than 40 musical numbers. Here, too, the ancient legend was brought up to date with references to more recent British history, although some of Purcell's music relates to the action only in a loose and indirect way. "Fairest Isle" and "Shepherd, Shepherd" are two of the composer's best-known and most endearing tunes, while the "Warlike Consort," also known as the "Trumpet Tune" (so called even though in the original it was scored for strings alone), illustrates the more martial side of the work.

A *chaconne* (together with its close relative, the *passacaglia*) is a set of variations over a recurrent ground bass or a recurrent harmonic progression. Purcell was very fond of this form, which he used in several of his stage works, most famously in *Dido and Aeneas*. The present *Chacony* (to use the original spelling) is an independent piece in which the composer handled the variation form with remarkable freedom and virtuosity. In addition to altering the rhythm and ornamenting the melody, he varied the instrumentation as well, omitting the bass in some of the variations and at one point assigning the bass melody to the treble.

Fantasia on One Note is the most famous of Purcell's string *fantasias*

(in his usage, the term refers to a Renaissance polyphonic genre). It is built around a single pedal tone, surrounded by a web of voices in canonic imitation, with sections variously slow and fast, chordal and contrapuntal, Major and minor, as well as diatonic (sticking to the regular notes of the scale) and chromatic (with intermediary half-steps added). As an earlier commentator put it, these different devices orbit “the central note or ‘common tone’ as the planets orbit the sun.”

Suite for Trumpet and Strings in D Major, HWV 341 (1733)

Handel

The present work was first published in 1733 as “Handel’s Water Piece,” and in fact, the first movement is an arrangement from Handel’s well-known *Water Music*. In the absence of any original manuscripts, scholars are uncertain whether this arrangement is in fact by Handel and, indeed, whether three of the remaining four movements (an “Allegro,” an “Air,” and two “Marches”) were even composed by him. (The last march does show up in the 1730 opera *Partenope*.) Questions of authenticity aside, this is a very attractive work, and the only one for solo trumpet and strings associated with Handel; as such, it is the perfect work to end an evening of Baroque music played on this glorious instrument.

Program notes by Peter Laki.

ARTISTS

Twice crowned “Female Artist of the Year” at the Classic BRITs, **ALISON BALSOM** has cemented an international reputation as one of classical music’s great ambassadors and is ranked among the most distinctive and ground-breaking musicians on the international circuit today. Ms. Balsom has also been honored with numerous awards by Gramophone, Classic FM, and ECHO Klassik.

In 2009, Alison Balsom headlined one of classical music’s most celebrated concerts – The Last Night of the BBC Proms – which reached its biggest ever global television audience of an estimated 200 million. In December 2010 Ms. Balsom went on to make her US television debut with the Orchestra of St Luke’s on *The Late Show with David Letterman* – a platform few classical artists have gained access to.

The 2011–12 season saw Ms. Balsom make return visits to China where she performed with Lorin Maazel and the National Symphony Orchestra and to the Los Angeles Philharmonic with whom she made her Hollywood Bowl debut. Other season highlights included concerts with the Toronto Symphony Orchestra, Orchestra della Svizzera Italiana, Chamber Orchestra of Philadelphia, and the Royal Philharmonic Orchestra. In the current season, Ms. Balsom embarks on major international tours of Europe, China, and the US with the Wiener Symphoniker, kammerorchesterbasel, Concerto Köln, Scottish Ensemble, and the Philharmonia Orchestra.

Ms. Balsom’s highly distinctive sound earned her much recognition in her early career when she primarily reached her audience through radio



RENEGADE VENTURES FUND

UMS WOULD LIKE TO THANK THE INDIVIDUALS, CORPORATIONS, AND FOUNDATIONS WHO HAVE CONTRIBUTED GENEROUSLY TO THE RENEGADE VENTURES FUND:

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Katherine Hein

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broadcasts under the auspices of the BBC Radio 3 New Generation Artists scheme. While represented by the Young Concert Artists Trust, Ms. Balsom caught the ear of EMI Classics with whom she records exclusively. Her internationally celebrated *Bach Trumpet and Organ* recording of 2005 was quickly followed by *Caprice* which won her further critical acclaim. Her third album, featuring the great pillars of the trumpet repertoire, the concertos of Haydn and Hummel, firmly established her as one of the world's leading trumpeters. *Italian Concertos* which is made up of Ms. Balsom's own arrangements of Italian Baroque Concertos, became EMI Classics biggest selling album of 2010.

In addition to transcribing and arranging existing works for her instrument, Ms. Balsom is increasingly active in commissioning new works for trumpet. Her world-premiere performance of James MacMillan's *Seraph* at Wigmore Hall in 2011 went on to become the title track of her 2011 release for EMI Classics. Her latest album, *Sound the Trumpet*, sees Ms. Balsom perform a variety of works by Purcell and Handel with Trevor Pinnock and The English Concert on period instruments.

Alison Balsom studied trumpet at the Guildhall School of Music, the Paris Conservatoire, and with Håkan Hardenberger. She was a concerto finalist in the BBC Young Musician competition in 1998 and received the Feeling Musique Prize for quality of sound in the 2001 Maurice André International Trumpet Competition. She performs a wide range of recital and concerto repertoire, from Albinoni to Zimmermann and performs on both modern and baroque trumpets.

For further details, please visit www.alisonbalsom.com.

Re-defining the string orchestra, the **SCOTTISH ENSEMBLE** inspires audiences in the UK and beyond with vibrant performances which are powerful, challenging, and rewarding experiences. Known both in the UK and internationally for its versatility and ambitious programming, the Ensemble reaches out to create rich partnerships across boundaries of genre, geography, and musical style.

Founded in 1969 and based in Glasgow, the Scottish Ensemble is the UK's only professional string orchestra, built around a core of 12 outstanding string players who perform together under Artistic Director Jonathan Morton. The Ensemble's distinctive programming style habitually blends music from different ages, offering new perspectives and making unexpected connections. Performing standing up, the individual players bring an energetic and passionate dynamic to every performance, both in the concert hall and in the Ensemble's comprehensive program of education and outreach activities. Its work in this area ranges from large scale creative projects for nursery pupils, to specialist coaching for young musicians, to working with young offenders.

Committed to developing the string repertoire, the Ensemble regularly seeks out unusual pieces, and has commissioned a rich catalog of new works from some of the brightest voices working in music today. In recent years, these have included composers such as Sir John Tavener, James MacMillan, Sally Beamish, Steve Martland, John Woolrich, Craig Armstrong, Luke Bedford, and Thea Musgrave.

The Ensemble's first-class reputation attracts collaborations with world-class soloists including, most recently, trumpeter Alison Balsom; tenor Toby Spence; violinist Anthony Marwood; cellist Pieter Wispelwey, and violist Lawrence Power. The Ensemble also welcomes collaborations with musicians from different traditions, performing alongside Scottish folk musicians Catriona McKay, Chris Stout, and Aly Bain; DJ Alex Smoke; Finnish violinist Pekka Kuusisto; and American bassist Edgar Meyer.

Alongside concerts in major venues in Scottish cities, the Ensemble exploits its flexibility by performing in more intimate, unconventional, or remote spaces across Scotland. In addition, the Ensemble also enjoys an established annual series at London's Wigmore Hall and has appeared at the

BBC Proms and St. Magnus, Aldeburgh, and Edinburgh International Festivals. Recent invitations to tour abroad include an invitation from the Scottish Government to celebrate St. Andrew's Day in Brussels, concerts in Turkey and Austria, and tours of China and the US. The Ensemble's extensive recording catalog includes EMI Classics' top-selling CD of 2010: *Italian Concertos* with Alison Balsom.

As one of Creative Scotland's Foundation Organizations, the Scottish Ensemble is proud to contribute to Scotland's cultural stature and creative identity.

For further details, please visit www.scottishensemble.co.uk/.

UMS welcomes both Alison Balsom and the Scottish Ensemble who make their UMS debuts this evening.

SCOTTISH ENSEMBLE

SCOTTISH ENSEMBLE

Jonathan Morton, *Director*

VIOLIN I

Cheryl Crockett
Tristan Gurney
Sophie Mather
James Toll

VIOLIN II

Xander van Vliet
Joanne Green
Laura Ghio
Alastair Savage

VIOLA

Catherine Marwood
Andrew Berridge
Zoe Matthews

CELLO

Alison Lawrance
Naomi Boole-Masterson

DOUBLE BASS

Graham Mitchell

HARPSICHORD

Robin Bigwood



ALBA | CHRUTHACHAIL



2013-2014 SEASON

DANCE SERIES



Hubbard Street Dance Chicago
One Thousand Pieces

Glenn Edgerton, artistic director
Alejandro Cerrudo, resident
choreographer
Friday, September 27, 8 pm
Saturday, September 28, 8 pm
Power Center

Ballet Preljocaj
***And Then, One Thousand Years
of Peace***

Angelin Preljocaj, artistic director
Friday, November 1, 8 pm
Saturday, November 2, 8 pm
Power Center

Compagnie Käfig
Correria & Agwa

Mourad Merzouki, artistic director and
choreographer
Friday, February 14, 8 pm
Saturday, February 15, 8 pm
Power Center

***Restless Creature* starring**
Wendy Whelan

A new evening of dance created by and
danced with
Kyle Abraham, Joshua Beamish, Brian
Brooks, and Alejandro Cerrudo
Tuesday, March 25, 7:30 pm
Power Center



Season Ticket Packages on Sale Now

For more information, visit
www.ums.org or call 734.764.2538.

A photograph of three dancers in traditional Indian attire performing on stage. The dancer in the foreground is wearing a white and gold sari and has her hands in a prayer position (Anjali Mudra). She is looking upwards and to the right. Behind her, two other dancers are visible, one in a red and gold sari and another in a white and gold sari, both also in prayer positions. The background is a dark blue wall with a faint, circular pattern of light blue dots.

UMS PRESENTS

SACRED EARTH

Created and Performed by
Ragamala Dance

Ranee and Aparna Ramaswamy
Co-Artistic Directors

Wednesday Evening, April 24, 2013 at 7:30
Power Center • Ann Arbor

65th Performance of the 134th Annual Season
22nd Annual Dance Series

Photo: Ragamala Dance, *Sacred Earth*; photographer: Hub Wilson.

Concept and Choreography
Ranee Ramaswamy and Aparna
Ramaswamy

Original Artwork
Anil Chaitya Vangad (Warli)
Ranee Ramaswamy (Kolam)

Original Compositions
Prema Ramamurthy

Development of Score
Ranee Ramaswamy and Aparna
Ramaswamy
with Lalit Subramanian, Anjna
Swaminathan, Rajna Swaminathan

Dancers
Aparna Ramaswamy*
Ranee Ramaswamy*
Ashwini Ramaswamy*
Tamara Nadel*
Amanda Dlouhy
Jessica Fiala

*soloist

Orchestra
Lalit Subramanian, Vocals
Suchitra Sairam, Nattuvangam
Rajna Swaminathan, Mridangam
Anjna Swaminathan, Violin

Light Design
Jeff Bartlett

Technical Director
David Riisager

Video Projection Design
Perimeter Productions (Robert C.
Hammel, Michele Blanchard,
Caitlin Hammel)

Photography
Ed Bock



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

Tonight's performance is funded in part by the Arts Midwest Touring Fund, a program of Arts Midwest, which is generously supported by the National Endowment for the Arts with additional contributions from Michigan Council for Arts and Cultural Affairs.

Media partnership is provided by *Between the Lines* and *Metro Times*.

UMS would like to thank Clare Croft, Grace Lehman, and the Ann Arbor Y, and the U-M Museum of Art for their support of and participation in events surrounding Ragamala Dance.

NOTES ON TONIGHT'S PROGRAM

Sacred Earth explores the interconnectedness between human emotions and the environment that shapes them. Inspired by the philosophies behind the ephemeral arts of *kolam* and Warli painting and the Tamil Sangam literature of India, *Sacred Earth* brings both internal and external landscapes to life.

Each morning, women in southeastern India perform the silent ritual of *kolam*, making rice flour designs on the ground as conscious offerings to Mother Earth. This daily ritual creates a sacred space and becomes a link between the intimate home and the vastness of the outside world. The indigenous Warli people of western India revere the land and live in perfect coexistence with nature. Using their everyday lives as inspiration, their dynamic wall paintings find the spiritual in the everyday. For the Tamil Sangam poets of South India, the Earth was sacred. Recognizing that human activities are interwoven with all of creation, they drew parallels between inner and outer landscape and used the natural world as a metaphor to examine the intricacies of human emotion.

As *Sacred Earth* builds from silent, meditative beginnings, the performers create a sacred space to honor the divinity in the natural world and the sustenance we derive from it. We surrender to the beauty of this sacred earth that has been given to us to safeguard, cherish, and pass on to our future generations.

THE POETRY OF SACRED EARTH

The Tamil Sangam poets (300 BCE – 300 CE) saw divinity in the physical world, which they divided into five *tinai*s (landscapes): *kurinji* (mountainous region), *mullai* (forest), *neythal* (seaside), *marutham* (farmland), and *paalai* (desert). Recognizing that human activities are interwoven with all of creation, they drew parallels between inner landscape and outer landscape and used the natural world as a metaphor to examine the intricacies of human emotion. The *tinai*s thus become more than geographical realms. Each region's particular qualities – flora and fauna, climate and seasons, music and culture, people and daily life – are interwoven with the area's emotional tones to create a distinct portrait of mood and setting. Characters in Sangam poetry are never named, rather they represent ideals – paradigms of the human condition.

Agalakillen:

(An invocation from the 8th-century poet Nammalvar in praise of the divinity of the natural world)

Soloist: Raneer Ramaswamy

As the moon wears his shadow is Vishnu
to his love.

Washed by the rising waves,
Vishnu lifted up and married the Earth
goddess.
Now not a spot of earth is ever troubled
by the sea.

Praise to you, Bhudevi, sacred earth, who
dwells in the oceans,
Adorned in beauty by the mountains.
It is with reverence that I set my foot
upon you.

Excerpts from the Paripattal:

Soloist: Aparna Ramaswamy

Endure forever, O beautiful Land!
May the Clouds never fail but ever pour
In plenty, so that the River great
May never be dry but ever full.

Kurinji:

Soloist: Aparna Ramaswamy

Bigger than the earth, certainly,
Higher than the sky.
More unfathomable than the waters
Is this love for this man
Of the mountain slopes

Where bees make rich honey
From the flowers of the *kurinji*
That has such black stalks

– Tevakulattar, *Kurunthokai* 3

Mullai:

Soloist: Raneer Ramaswamy

On his hills
The *mullai* creeper that usually sprawls
On large round stones
Sometimes takes to a sleeping elephant
At parting
His arms twine with mine
He gave me inviolable guarantees
That he would live in my heart
Without parting
Friend, why do you think
That is any reason for grieving?

– Parananar, *Kurunthokai* 36

Neythal:

Soloist: Aparna Ramaswamy

I am here:
My loveliness
Eaten away by pallor
Is lost in the woods by the sea.
My lover is comfortable in his hometown.
All the guarded secrets of our love
Are all over the village square

– Venputhi, *Kurunthokai* 97

Marutham:*Soloist: Tamara Nadel*

There was a time when
 My friend gave you
 Bitter neem fruit and
 You called it
 Sweet lump of sugar.
 But now she gives you
 Sweet water
 From the ice-cool springs
 Of Pari's Parambu hill
 Cooler in this month of *Thai*
 And you call it hot and brackish.
 Is this the way
 Your love has gone?

– Milai Kanthan, *Kurunthokai 196***Kurinj:***Soloist: Ashwini Ramaswamy*

What could my mother be
 To yours? What kin is my father

To yours anyway? And how
 Did you and I meet ever?
 But in love our hearts are as red
 Earth and pouring rain:
 Mingled
 Beyond Parting

– Cempulappeyanirar, *Kurunthokai 40***"Prithvi Sukam" (Hymn to the Earth), from the Adharva Veda:***Soloists: Raneer and Aparna Ramaswamy*

May this Earth, whose
 surface undulates with
 many gradients, and
 sustains an abundant
 variety of herbs and plants
 of different potencies and
 qualities, support all human
 beings, in all their diversity
 of endowment, in mutually
 supportive harmony and
 prosperity

ARTISTS

Aclaimed as one of the Indian Diaspora's leading dance ensembles, **RAGAMALA DANCE** seamlessly carries the South Indian classical dance form of Bharatanatyam into the 21st century. Artistic directors/choreographers Raneer and Aparna Ramaswamy—mother and daughter—are protégés of legendary dancer and choreographer Alarjel Valli, known as one of India's greatest living masters. Raneer and Aparna retain roots in the philosophy, spirituality, mysticism, and myth of their South Indian heritage, while using their art form as a rich language through which to speak with their own voices as contemporary American choreographers. They see the classical form as a dynamic, living tradition with vast potential to move beyond the personal and spark a global conversation.

Now in its 21st season, Ragamala's work has been supported by the National Endowment for the Arts, National Dance Project, MAP Fund, Japan Foundation, USArtists International, and a Joyce Award from the Joyce Foundation/Chicago, and has been commissioned by the Walker Art Center

in Minneapolis and the American Composers Forum. Ragamala has been selected as an empaneled artist by the Indian Council on Cultural Relations, the cultural diplomacy arm of the Government of India.

Ragamala has toured extensively, both nationally and internationally. The company's 2011 performance at the Kennedy Center in Washington, DC was hailed by *The New York Times* as, "movingly meditative..." [Ragamala] showed how Indian forms can provide some of the most transcendent experiences that dance has to offer. This is an excellent company." Additional highlights include the American Dance Festival (Durham, NC), New Victory Theater (New York, NY), Music Center of Los Angeles County (CA), Lied Center (Lawrence, KS), Phillips Center (Gainesville, FL), Walker Art Center (Minneapolis, MN), Bali Arts Festival (Bali, Indonesia), Open Look Dance Festival (St. Petersburg, Russia), Festival of Spirituality and Peace (Edinburgh, UK), and National Centre for Performing Arts (Mumbai, India). In March of 2013, Ragamala premiered its newest work, *1,001 Buddhas: Journey of the Gods*, at the Cowles Center for Dance in Minneapolis.

Ragamala's 2013-14 season will be highlighted by *Song of the Jasmine*, a

new work conceived and choreographed by Aparna Ramaswamy and created in collaboration with jazz saxophonist/composer Rudresh Mahanthappa. *Song of the Jasmine* is commissioned by the Walker Art Center (Minneapolis) and co-commissioned by the Clarice Smith Performing Arts Center (University of Maryland). This new work will premiere at the Walker in May of 2014, followed by a national tour in 2014-15.

Please visit www.ragamala.net for further information about Ragamala.

UMS welcomes Ragamala Dance who make their UMS debut this evening.

RANEEL AND APARNA RAMASWAMY (artistic directors/choreographers/principal dancers) are disciples of legendary Bharatanatyam dancer and choreographer Alarmél Valli, known as one of India's greatest living masters. Raneel and Aparna's work has been supported by the National Endowment for the Arts, National Dance Project, Japan Foundation, USArtists International, and a Joyce Award from the Joyce Foundation/Chicago, has been commissioned by the Walker Art Center in Minneapolis and the American Composers Forum; and has toured extensively, highlighted by the Kennedy Center in Washington, DC, American Dance Festival in Durham, NC, Edinburgh Fringe Festival in Scotland, and National Centre for Performing Arts in Mumbai, India. In 2011, they were jointly named "Artist of the Year" by the *Minneapolis Star Tribune*.

Raneel has been a master teacher and performer of Bharatanatyam in the US since 1978. Since her first cross-cultural collaboration with poet Robert Bly in 1991, followed by her founding of Ragamala in 1992, she has been a pioneer in the establishment of non-Western dance traditions in Minneapolis and in pushing the boundaries of Indian classical dance on the global scene. Among her many awards are 14 McKnight Artist Fellowships for Choreography and Interdisciplinary Art, a Bush Fellowship for Choreography, an Artist Exploration Fund grant from Arts International, two Cultural Exchange Fund grants from the Association of Performing Arts Presenters, and the 2011 McKnight Foundation "Distinguished Artist" Award. Most recently, Raneel was the

recipient of a 2012 United States Artists Fellowship, and was nominated by President Barack Obama to serve on the National Council on the Arts.

Aparna's choreography and performance have been described as "a marvel of buoyant agility and sculptural clarity" (*Dance Magazine*), "thrillingly three-dimensional," and "an enchantingly beautiful dancer," (*The New York Times*). Among her many honors are three McKnight Fellowships in Dance and Choreography, a Bush Fellowship for Choreography, an Arts and Religion grant funded by the Rockefeller Foundation, two Jerome Foundation Travel Study Grants, an Artist Exploration Fund grant from Arts International, and two USArtists International grants from the MidAtlantic Arts Foundation. In 2010, Aparna was the first Bharatanatyam dancer/choreographer to be named one of *Dance Magazine's* "25 to Watch." She is an empaneled artist with the Indian Council for Cultural Relations and her solo work *Sannidhi* is currently receiving touring support from the National Dance Project. Most recently, she performed a critically acclaimed solo concert at the Music Academy in Chennai – one of India's most prestigious dance venues. Aparna serves on the Board of Trustees of Dance USA, and has a BA in International Relations from Carleton College.

ANIL CHAITYA VANGAD (visual artist) is a traditional painter of the *adivasi* (indigenous) Warli craft, which has been in his family for three generations. Since 1991, his work has been exhibited at prominent festivals, museums and arts centers throughout India, highlighted by the Mumbai Festival (Mumbai), Government Craft Museum (New Delhi), Sarojini Naidu Hall (Hyderabad), Swabhumi Craft Mela (Calcutta), Shivaji Nagar Hall (Pune), Gandhi Shilp Bazar (Mysore), Neeraja Modi Visual and Performing Art Center (Jaipur), Gramotsav, (New Delhi), and Mahalaxmi Saras (Mumbai). His many commissions include murals at the Bank of Muskat (Banglore), and the home of the Chairman of the Bhoruka Corporation (Bangalore), and he has led workshops at the International School of Bangalore and the National Traditional and Folk Artist Camp in Jaipur. He resides in the village of Ganjad in Maharashtra, India. addiwashi.blogspot.com

SMT. PREMA RAMAMURTHY

(composer) has been an outstanding vocalist and composer for more than four decades. She hails from a family of musicians from Bellary, India, and was initiated into music by her parents, Late Sri S. Nagaraja Iyer and Smt. Jayalakshmi, and her grandfather, Sri S. Srinivasa Iyer, the then Zamindar of Bellary. Prema has had further intensive training under the great Maestro "Padmavibhushan" Dr. Mangalampalli Balamurali Krishna. She has also specialized in the art of "Pallavi singing" from Vidwan Sri T. V. Gopalakrishnan, and has learned the art of singing "Padams & Javalis" from the veteran musician, Mrs. T. Muktha. One of the most sought-after artists of South India, Prema is an A-TOP Grade Artist of All India Radio and Doordarshan TV. She has won critical acclaim as a composer, and has performed in many of the top venues and festivals of India, the US, Europe, Asia, the Middle East, Australia, Mexico, and South Africa.

AMANDA DLOUHY (dancer)

has studied Bharatanatyam under Ranee and Aparna Ramaswamy since 2004. She has toured extensively with Ragamala since 2005 – performing throughout the US and in India, Indonesia, and the UK – and teaches in the Ragamala School. She has a BA in history from the University of Minnesota and currently works as program assistant at Nonprofits Assistance Fund in Minneapolis. Amanda is a recipient of a 2011 McKnight Artist Fellowship for Dancers.

JESSICA FIALA (dancer)

began training with Ragamala in 2006 and has toured with the company throughout the US and to India and the UK. In recent years, she has also performed locally with Kaleena Miller and Vanessa Voskuil. Jessica completed a master of liberal studies focused in museum studies through University of Minnesota in 2008. She is a tour guide and blogger for the Walker Art Center and most recently presented research at the MeLa conference "The Postcolonial Museum" in Naples, Italy. Outside Ragamala, Jessica works for the Caux Round Table and Lutman & Associates.

A disciple of Ranee and Aparna Ramaswamy, **TAMARA NADEL** (dancer) has been performing with Ragamala since 1994, touring extensively with the company throughout the US and in Russia, Taiwan, Japan, Indonesia, India, and the UK. Tamara is the recipient of a McKnight Artist Fellowship for Dancers, Metropolitan Regional Arts Council Next Step Fund grant, Minnesota State Arts Board Career Opportunity Grant, and Jerome Foundation Travel Study Grant. She has been studying Carnatic music under Lalit Subramanian since 2011. Tamara served on the City of Minneapolis Arts Commission from 2008–10. She is Ragamala's development and outreach director, and holds a degree in religious studies and dance from Macalester College.

ASHWINI RAMASWAMY (dancer)

has studied Bharatanatyam with Ragamala's artistic directors Ranee and Aparna Ramaswamy – her mother and sister – since the age of five. She has toured extensively with Ragamala, performing throughout the US and in Russia, Taiwan, Indonesia, Japan, the UK, and India. Ashwini is a 2012 McKnight Artist Fellow for Dance, and the recipient of two Minnesota State Arts Board Artist Initiative Grants for Dance. She was recently accepted for one-on-one study with Bharatanatyam legend Alarmel Valli, one of the greatest living masters of the form. Ashwini is Ragamala's director of publicity & marketing and holds a degree in English literature from Carleton College. She currently sits on the board of Arts Midwest.

LALIT SUBRAMANIAN (vocalist)

has been trained by renowned musicians such as Tiruvarur Sri S. Girish (grandson of the legendary Sangeetha Kalanidhi Smt. T. Brinda and torchbearer of the prestigious Veena Dhanammal style of Carnatic music), Neyveli Sri R. Santhanagopalan, Smt. Rajalakshmi Pichumani, Pandit Shekhar Kumbhojkar (disciple of Hindustani music stalwart Padmashree Pandit Jitendra Abhisheki of the Agra-Jaipur Gharana), Pandit Anand Godse (tabla exponent), and Ustad Anwar Qureshi (ghazal exponent). Lalit has won many awards and performs at various venues in the US and India, both as a solo vocalist and as an accompanist for dance performances. He has been a junior artiste at All India Radio as

a Hindustani vocalist, and holds a graduate degree in Carnatic music from India. Lalit has been working with Ragamala since 2008.

SUCHITRA SAIRAM (*nattuvangam*) is a highly committed artist in the Kalakshetra style of Bharatanatyam with over 25 years in the field, and was principally trained by Smt. Padmini Chari. Suchitra has pursued advanced training under the renowned artists Sri M.V. Narasimhachari and Smt. M. Vasanthalakshmi, and the Dhananjayans of Chennai, India for over 20 years. All of these artists have been great guides and inspirations to her as an artist, teacher, and arts presenter. In addition to her many performances as a soloist and in group works, Suchitra teaches a small group of committed students in St. Paul, MN, and is a nattuvangam artist. Suchitra holds a bachelor's degree in chemical engineering from MIT, and an MBA from the University of Texas at Dallas.

RAJNA SWAMINATHAN (*mridangam*) is an accomplished artist in the field of South Indian classical percussion – *mridangam*. She is a disciple and protégé of *mridangam* maestro Umayalpuram K. Sivaraman, and has accompanied many renowned musicians widely in the US, Canada, and India. Rajna works with several dancers and performs lecture demonstrations and workshops at universities and prominent percussion events. Rajna has a base in classical piano and has also learned Bharatanatyam (South Indian classical dance) for some years. Rajna recently graduated from the University of Maryland (College Park) with a degree in cultural anthropology, and will be completing a French degree in May. She is active as a composer and frequently collaborates on crossover projects with artists in the creative jazz scene and other contemporary genres.

ANJNA SWAMINATHAN (*violin*) is a budding artist in the field of South Indian Carnatic Violin. A disciple of the late violin maestro Parur Sri M.S. Gopalakrishnan and Mysore Sri H.K. Narasimhamurthy, Anjna has been trained in both Carnatic classical and Western classical styles of violin. She has worked with many professional dance companies, as a musician and composer, most notably, Ragamala Dance (Minneapolis), with whom she has been performing for the

past three years, The Spilling Ink Project (Washington, DC), and Dakshina/Daniel Phoenix Singh Dance Company (Washington, DC). She is currently an undergraduate student of performance studies at the University of Maryland in College Park.

JEFF BARTLETT (*lighting design*) has been honored to light Ragamala Dance since *A Canticle of Mary* in 1994. He lit the first performances of *Sacred Earth* at the Cowles Center in Minneapolis in 2011; other signature works for the company include *1,001 Buddhas: Journey of the Gods*, *Yathra/Journey*, *The Transposed Heads*, *Body and Soul*, *Bhakti*, *Sthree*, and *Ihrah*. A dance lighting specialist based in Minneapolis, Jeff has lit scores of artists in hundreds of productions over more than two decades. His design work has been recognized with 2010 and 2005 Sage Awards for Dance; a 2008 "Artist of the Year" listing in *City Pages*; and a 2003 McKnight Theater Artist Fellowship. Jeff is production manager at the Weitz Center for Creativity at Carleton College.

ED BOCK (*photographer*), a photographer and artist, has been creating promotional images for Ragamala Dance since 1991. For over 35 years Ed has done commercial assignment image work for many top corporations based in Minneapolis and around the country. More recently he has been exploring painting and mixed media art. www.edbockeditions.com

PERIMETER PRODUCTIONS (Robert C. Hammel, Michele Blanchard, and Caitlin Hammel – *video projection design*) is a design/film production collective committed to finding new ways to make art available and accessible to a broader audience through developing arts programming on video, working with artists to help them discover new ways of reaching their audience, telling stories of individual artists, or documenting how the arts can change lives. Recent films include *Solo: 1x2*, a feature-length dance documentary, *Dhvee: a Bridge Between Cultures*, and *The Path is Hidden*, both featuring Raneer Ramaswamy and Ragamala, *Out of the Shadows*, a film about Interact Center and *Daisy's Dilemma*, a ScreenDance film. Perimeter worked on the video projection design for Flying Foot Forum's

Heaven at the Guthrie and are in production on several projects with Carl Flink's Black Label Movement. A documentary on *Sacred Earth* is in preproduction.

DAVID RIISAGER (technical director) began working with Ragamala in 2000, and has been the company's touring Technical Director and Light Designer since 2004. He has designed Ragamala's *Sethu* (Bridge) and *Dhvee* (Duality) at the Walker Art Center (Minneapolis), as well as several touring productions. David is also a freelance light designer and currently works with many small theaters in the Minneapolis area. David works for The Children's Theatre Company in Minneapolis as electrician, follow spot operator, tour master electrician, and assistant lighting designer. Previously, he spent four years as production manager at The Southern Theater in Minneapolis.

The creation and 2011-12 US tour of *Sacred Earth* were made possible in part with funds provided by the National Dance Project of the New England Foundation for the Arts (with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation, and the Boeing Company Charitable Trust).

Additional funding for *Sacred Earth* was provided by the National Endowment for the Arts, The American Composers Forum's Live Music for Dance Minnesota program (in partnership with the American Music Center, with funds provided by the McKnight Foundation and the Andrew W. Mellon Foundation), and generous support from members of Ragamala's Rasika Circle.

Additional support for Ragamala's work is provided by the Japan Foundation, the MidAtlantic Arts Foundation through USArtists International, the McKnight Foundation, Target, the General Mills Foundation, the RBC Foundation - USA, the Fredrikson & Byron Foundation, Bombay Bistro, the Minnesota State Arts Board, the Minnesota Arts and Cultural Heritage Fund (as appropriated by the Minnesota State Legislature with money from the Legacy Amendment vote of the people of Minnesota on November 4, 2008), and generous donors to Ragamala's Board of Directors Institutional Growth Fund.



UMS PRESENTS

TROJAN WOMEN (AFTER EURIPIDES)

Created and Performed by

SITI Company

Directed by

Anne Bogart

Adapted by

Jocelyn Clarke

Saturday Evening, April 27, 2013 at 8:00

Sunday Afternoon, April 28, 2013 at 2:00

Power Center • Ann Arbor

**66th and 67th Performances of the 134th Annual Season
International Theater Series**

Photo: Production photo of SITI Company's *Trojan Women*, photographer: Richard Termine.

Director
Anne Bogart

Composer
Christian Frederickson

Lighting
Brian H. Scott

Design consultant
James Schuette

Costume design
Melissa Trn

Trojan Women (After Euripides) is approximately one hour and 40 minutes in duration and is performed with no intermission.



Following Saturday evening's opening night performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

Saturday's performance is sponsored by the Herbert S. and Carol L. Amster Fund.

Media partnership is provided by *Between the Lines* and Michigan Radio 91.7 FM.

SITI Company appears by arrangement with Rena Shagan Associates.

DIRECTOR'S NOTE

Euripides' *Trojan Women* enjoys a history of generating shudders of recognition and empathy from audiences in all cultures and centuries since it was first performed in 415 BCE. The success and longtime appeal of the play remains a mystery to scholars who insist that *Trojan Women* is imperfect because nothing happens in it. Playwright/adaptor Jocelyn Clarke and I share a fascination with how great plays adjust and reshape to find renewed significance in the moment of their realization. In the past 40 years, productions of *Trojan Women* have incorporated contemporary issues such as Vietnam, Bosnia, the Israeli/Palestinian conflict, Iraq, European imperialism, the Holocaust, Hiroshima, Northern Ireland, and more. Productions have reflected the adapters' interests in existentialism, nihilism, ancient rites, Armageddon, shipwrecks, gender antagonism, and so forth, incorporating music, multi-media, ancient languages, choreography, operatic singing, ritual, and virtuosic acting. The play seems able to contain a multitude of interpretations with ease. In our approach to *Trojan Women* we are listening closely to the accumulated signals sent to us from the history of the play's shifting shapes. We hope to land lightly and with a certain relevant exactitude on the Power Center stage, sure-footed but in communion with the play's mysteries and revelations.

— Anne Bogart, *Director*

ENSEMBLE (IN ORDER OF APPEARANCE)

<i>Poseidon</i>	Brent Werzner*
<i>Chorus</i>	Barney O'Hanlon*
<i>Hecuba</i>	Ellen Lauren*
<i>Envoy</i>	Leon Ingulsrud*
<i>Kassandra</i>	Akiko Aizawa*
<i>Andromache</i>	Makela Spielman*
<i>Helen</i>	Katherine Crockett
<i>Menelaus</i>	J. Ed Araiza*
<i>Odysseus</i>	Gian-Murray Gianino*

Christian Frederickson	<i>Original Music Composer and Music Performer</i>
Emily Hayes*	<i>Stage Manager</i>
Brian H Scott**	<i>Lighting Designer</i>
James Schuette**	<i>Design Consultant</i>
Melissa Trn	<i>Costume Designer</i>
Megan Caplan	<i>Production Manager</i>
Marina McClure	<i>Assistant Director</i>
Sibyl Wickensheimer	<i>Associate Scenic Design (Los Angeles)</i>
Sarah Krainin	<i>Properties Coordinator (Los Angeles)</i>
Megan Wanlass	<i>SITI Executive Director</i>

*Denotes member of Actors Equity Association, the union of professional actors and stage managers in the US.

**Members of the United Scenic Artists Union (US).

Anne Bogart is a member of SDG, the Society of Stage Directors and Choreographers, an independent national labor union.

SITI Company's production of *Trojan Women* was commissioned by the J. Paul Getty Museum and first presented at the Getty Villa in Los Angeles, California, in September 2011.

SITI Company's *Trojan Women* was inspired by Homer, Euripides, Jean Paul Sartre, Edith Hamilton, Roberto Calasso, Nikos Efthimopoulos, Caroline Alexander, Aristotle, David Lachapelle, Paul Roche, Robert Fagles, E.V. Rieu, Charles Rowan Beye, Simone Weill, Max Richter, Virgil, Barry S. Strauss, Eleni Karaindrou, and Alberto Manguel.

SITI COMPANY

SITI Company is: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian H Scott, Megan Wanlass, Stephen Duff Webber, and Darron L West

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ARTISTS

SITI COMPANY was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large.

Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work, and offer new ways of seeing and of being as both artists and as global citizens.

SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences, and ideas inspire the possibility for change, optimism, and hope.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theater in the US through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round company based in New York City with a summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater while also training artists from around the world.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of 10 actors, four designers, a playwright, and an executive director. The company represents a change in thinking about the relationships between artists and institutions. SITI Company has formed relationships with theaters and venues around the world who present the

Company's work. Find out more at siti.org.

UMS welcomes Director Anne Bogart and SITI Company who make their UMS debut this weekend.

AKIKO AIZAWA (Kassandra) has been a member of SITI Company since 1997, after seven years as a member of the Suzuki Company of Toga. With SITI: *Trojan Women*, *Café Variations*, *American Document*, *Antigone*, *Under Construction*, *Who Do You Think You Are*, *Radio Macbeth*, *bobrauschenbergamerica*, *Freshwater*, *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *Intimations for Saxophone*, *La Dispute*, *War of the Worlds*, *Culture of Desire*, *Nicholas and Alexandra*, and *systems/layers*. Roles with SCOT include: *Trojan Women*, *Three Sisters*, and *Dionysus*. Theaters/festivals include BAM/Next Wave Festival, Under the Radar at the Public Theater, American Repertory Theatre, Arena Stage, Court Theatre, Joyce Theater, Krannert Center, Los Angeles Opera, New York Theatre Workshop, New York Live Arts, Walker Art Center, and Wexner Center for the Arts. International festivals/venues include: Edinburgh, Dublin, Bonn, Bobigny, Helsinki, Melbourne, Bogota, São Paulo, Santiago, Buenos Aires, Tokyo, Toga, and Moscow. Akiko is originally from Akita, Japan.

J. ED ARAIZA (*Menelaus*) has long and varied experiences working on multicultural, cross-disciplinary projects as a writer, director, and performer. SITI Company credits include *Trojan Women*, *Under Construction*, *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *systems/layers*, *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds*:

The Radio Play, *Who Do You Think You Are*, and *Radio Macbeth*. As a playwright with seven original full-length plays produced, J. Ed is also a member of The Dramatist Guild, Austin Script Works, and NoPE and a former member of El Teatro de la Esperanza and the Los Angeles Theatre Center. Most recently he directed *The Adding Machine* for the UCLA MFA program and *The Seagull* at the University of Windsor, Canada. In December he directed *Savitri*, *Woman and Myth*, a Dance Theatre performance based on the *Mahabharata* at the Epic Women Performance Conclave, Kartik Fine Arts Center Chennai, India.

ANNE BOGART (director) Works with SITI include: *Café Variations*, *American Document*, *Antigone*, *Under Construction*, *Freshwater*, *Who Do You Think You Are*, *Radio Macbeth*, *Hotel Cassiopeia*, *Death and the Ploughman*, *La Dispute*, *Score*, *bobrauschenbergamerica*, *Room*, *War of the Worlds*, *Cabin Pressure*, *War of the Worlds-The Radio Play*, *Alice's Adventures*, *Culture of Desire*, *Bob*, *Going, Going, Gone*, *Small Lives/Big Dreams*, *The Medium*, Noel Coward's *Hay Fever* and *Private Lives*, August Strindberg's *Miss Julie*, and Charles Mee's *Orestes*. She is also a professor at Columbia University and the author of four books: *A Director Prepares*, *The Viewpoints Book*, *And Then, You Act*, and *Conversations with Anne*.

JOCELYN CLARKE (playwright) is a freelance dramaturg and writer. He is currently Theatre Adviser to the Arts Council of Ireland. He has taught dramaturgy at the John Kennedy Centre for the Performing Arts, Columbia University, and Trinity College Dublin. He was the commissioning and literary

manager of the Abbey Theatre for four years, and lead theater critic with *The Sunday Tribune* for nine years. He is an associate artist with The Civilians and Theatre Mitu in New York. He has worked as a dramaturg on several productions by The Blue Raincoat Theatre in Sligo, and has written five adaptations for the company: *Alice in Wonderland*, *Alice Through the Looking Glass*, *The Third Policeman*, *At Swim Two Birds*, and *The Poor Mouth*. He has written six plays for Anne Bogart and SITI Company: *Bob*, *Alice's Adventures Underground*, *Room*, *Score*, *Antigone*, and *Trojan Women (After Euripides)*. He is currently working on new projects for the Archa Theatre in Prague, where he created *Here I Am Human!* with the Tiger Lillies two years ago.

KATHERINE CROCKETT (Helen) is a principal dancer with Martha Graham Dance Company, which she joined in 1993. By invitation of Vanessa Redgrave, she performed Graham's iconic solo *Lamentation* in Kosovo, and was featured in a BBC interview and performance. She starred as Helen alongside Mikhail Baryshnikov in *The Show - Achilles Heels* choreographed by Richard Move. Ms. Crockett has also been featured in works by Anne Bogart, Robert Wilson, Susan Stroman, Martha Clarke, Lucinda Childs, Larry Keigwin, and Yvonne Rainer. She was Cate Blanchett's dancer double in *The Curious Case of Benjamin Button*. She has performed in the Gala of the Stars, the Cannes Film Festival, Vogue Fashion Awards, and the runways of Victoria's Secret and Alexander McQueen. Ms. Crockett is scheduled to play the lead in *Tiny Dancer*, an upcoming feature film by Jayce Bartok.

CHRISTIAN FREDERICKSON

(original music composer and music performer) is a violist, composer, and sound designer living in Brooklyn, NY. Recent Credits: *The Painted Bird Trilogy* (Wexner Center), *A Midsummer Night's Dream*, *Unnatural Acts*, *Three Sisters* (Classic Stage Company), *The Emperor Jones* (Irish Repertory Theater, 2010 Lortel Nomination), *Through The Yellow Hour* (Rattlestick), *Romeo and Juliet*, *The Edge of Our Bodies* (Actors Theatre of Louisville), and *Trojan Women* (The Getty Villa, with Anne Bogart and SITI Co.). Mr. Frederickson is a founding member of the Louisville bands Rachel's and The Young Scamels and is a graduate of The Peabody Conservatory and The Juilliard School.

As a member of SITI, **GIAN-MURRAY GIANINO** (*Odysseus*) has helped create and performed in *Café Variations*, *Radio Macbeth*, *bobrauschenbergamerica*, *Systems/Layers*, and *Freshwater*. New York credits include work at BAM, Second Stage, Signature Theatre, The Public, Women's Project, SoHo Rep, and HERE Arts. He has performed regionally and internationally including at Yale Rep, Arena Stage, Actors Theatre Louisville (Humana Festival), Berkshire Theatre Festival, Getty Villa (LA), The Court (Chicago), Krannert, Walker, Wexner, MC93 Bobigny (France), Bonn Biennale, and Dublin Theatre Festival. TV/film credits include *White Collar*, *Law & Order*, *Law & Order SVU*, *All My Children*, *Dead Canaries*, and *Hospitality*. Bachelor's degree Wesleyan University. Acting apprentice, ATL. He is the third generation of a New York theater family.

EMILY HAYES (*stage manager*) is thrilled to join SITI Company on this production. New York: *Hands on a Hardbody* (Broadway), Athol Fugard's

The Train Driver (Signature Theatre), and *Fourteen Flights* (NYC Fringe). International: *Continuum: Beyond the Killing Fields* (Theatreworks, Singapore – Brazil Tour), and *Peter Pan* (King's Head Theatre, London). Other credits include *Spring Awakening*, *The Revenger's Tragedy*, and *Joe Turner's Come and Gone* (La Jolla Playhouse/ UC San Diego). Emily received her MFA in stage management from UC San Diego and is a proud member of Actors' Equity.

LEON INGUSLRUD (*Envoy*) helped found SITI Company and has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera), *Nicholas & Alexandra* (LA Opera), *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Who Do You Think You Are*, *Radio Macbeth*, *Under Construction*, *Antigone*, *American Document* (with Martha Graham Dance Co.), *War of the Worlds*, *Radio Play*, *Trojan Women*, *Café Variations*, and *Continuous Replay* (with BTJ/AZ Dance Co.) Previous to SITI, Mr. Ingulsrud was a member of the Suzuki Company of Toga for seven years, during which time he served as a resident director at the ATM Arts Center in Mito, Japan. Mr. Ingulsrud served two years as the associate artistic director of Swine Palace in Baton Rouge, LA. He has taught in workshops and universities around the world, translates Japanese theater texts into English, and holds an MFA in directing from Columbia.

ELLEN LAUREN (*Hecuba*) Founding Member. SITI credits include: *Café Variations*, *Under Construction*, *Radio Macbeth*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *Midsummer Night's Dream*, *Room*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, *systems/layers*, *War of the Worlds*, *Cabin Pressure*, *The Medium*, *Culture of Desire*, *Going, Going, Gone*,

Orestes, and *American Document* with Martha Graham Dance. Festivals include: Bonn Germany, Iberoamericano Bogota, BAM Next Wave, Humana, Bobigny, Melbourne, Edinburgh, Singapore; Wexner, Krannert, and Walker Center for the Arts. In NY: Live Arts NY, NYTW, CSC, Women's Project, Miller, Public, Joyce Theaters. Regional credits with SITI include: San Jose Rep, ART Cambridge, Court Theatre, Alabama Shakespeare, Actors Theatre of Louisville: SITI training residencies in the US and abroad since 1993. Additional credits include *The Women* (Hartford Stage), *Seven Deadly Sins*, New York City Opera (Kosovar Award for *Anna II*), *Marina, a Captive Spirit*, all with Anne Bogart. Resident company member: StageWest, MA, The Milwaukee Repertory, The Alley Theatre, Houston. Associate artist for The Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki; credits include *Dionysus*, *Oedipus*, *Waiting for Romeo*, and *King Lear*. Venues include, Moscow Art Theatre, Toga Festival, Alexandrinsky Theatre, RSC, Theatre Olympics Athens and Shizuoka Japan, Buenos Aires Festival, Vienna Festival, Istanbul Festival, Festival Mundial Chile, Teatro Olimpico Italy, Montpelier France, Hong Kong Festival. Faculty member since 1995, The Juilliard School of Drama; Fox Fellowship recipient for "Distinguished Achievement" in 2008.

BARNEY O'HANLON (*Chorus*) has been a SITI Company member since 1994 and collaborator with Anne Bogart since 1986. International: Dublin Theatre Festival, Edinburgh International Festival, Prague Quadrennial, MC93 Bobigny, France, Bonn Biennial, Festival Iberoamericano, Bogota, Kaleideskop Theatre, Copenhagen, Denmark, Royal Shakespeare Company, Stratford on

Avon. New York: BAM's Next Wave Festival, Public Theater, New York Theater Workshop, PS 122, Dance Theater Workshop, New York City Opera, Glimmerglass Opera. Regional: American Repertory Theater, Trinity Rep., Alley Theater, Actor's Theater of Louisville, Steppenwolf, Alabama Shakespeare Festival, San Jose Rep, Portland Stage, UCLA Performing Arts, Walker and Wexner Arts Centers, the Krannert Art Center, Austin's Rude Mechs (with Deborah Hay), and numerous Humana Festivals. Other: Los Angeles Opera, Opera Omaha, Prince Music Theater, and, most recently, *Café Variations* for Arts Emerson, and SITI Company's collaboration with the Martha Graham Dance Company on *American Document*.

JAMES SCHUETTE (*design consultant*) has designed over 15 productions for SITI Company. Recent work includes set and/or costume designs for *Norma* (Washington National Opera), Paula Vogel's *Civil War Christmas* directed by Tina Landau (New York Theater Workshop), *Carmen* directed by Anne Bogart (Glimmerglass), *Sweet Bird of Youth* directed by David Cromer (Goodman Theatre), *The March* written and directed by Frank Galati (Steppenwolf), *The Death of Klinghoffer*, and *Alice in Wonderland* directed by James Robinson (Opera Theatre of St. Louis). His work has been seen at the American Repertory Theatre, Actors Theatre of Louisville, American Conservatory Theatre, Arena Stage, Berkeley Rep, Court Theatre, Goodman Theatre, Minneapolis Children's Theatre, Long Wharf, La Jolla Playhouse, Mark Taper Forum, Manhattan Theatre Club, New York Theatre Workshop, Oregon Shakespeare Festival, Playwrights Horizons, the Public Theater, Papermill

Playhouse, Seattle Rep, Trinity Rep, Vineyard Theatre, Yale Rep, Boston Lyric Opera, Houston Grand Opera, Seattle Opera, New York City Opera, Santa Fe Opera, and Minnesota Opera. Upcoming projects include *Belleville* (Steppenwolf), *Champion* (Opera Theatre of St. Louis), and *Dolores Claiborne* (San Francisco Opera).

As a SITI Company member, **BRIAN H SCOTT** (lighting designer) has designed lighting for *Café Variations* with Emerson College in Boston, *Trojan Women* with the Getty Villa, *American Document* with the Martha Graham company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *War of the Worlds Radio Play*. He recently designed light for *Ann Hamilton: The Event of a Thread* with Park Avenue Armory. Recently he designed lighting for *Death Tax* with Actors Theatre Louisville, *How The World Began* with Women's Project, *Dead Man's Cellphone* with Playwright's Horizon, *Importance of Being Earnest* at Arena Stage. As a member of Austin-based Rude Mechanicals, he has designed numerous productions including *Method Gun*, *Now Now Oh Now*, *I've Never Been So Happy*, *How Late It Was How Late*, *Lipstick Traces*, *Requiem for Tesla*, and *Matchplay*.

MAKELA SPIELMAN (*Andromache*) With SITI Company: *Antigone*, *Under Construction*, *Radio Macbeth*, *Intimations for Saxophone*. Theater: Recent work includes *The Catch and Living Out* (Denver Center), *Doubt* (Cincinnati Playhouse and Actors Theatre of Louisville), *Silence* (Roundtable Ensemble), *Children of a*

Lesser God (Keen Theatre Company), as well as Arena Stage, La Jolla Playhouse, The Shakespeare Theatre, Folger Shakespeare Library, Magic Theatre, and six seasons at the O'Neill Theater Center Playwrights Conference. Training: MFA, University of California, San Diego.

MELISSA TRN (costume designer) NYC: *Antigone* (SITI Company), *From The Fire* (composed by Elizabeth Swados), *My Sweet Charlie*, *What To Do When You Hate All Your Friends*, *Al's Business Cards*, *Klausal Square*, *The Screens*, *Baal*, *The Sporting Life*, *The Erotic Diary...*, and *Spacebar*. Regional: *Trojan Women* (SITI, The Getty Villa), *Roller Disco* (ART's Oberon), *Richard II* (Yale Rep), *The Me Nobody Knows* (Black Rep, St. Louis), *Cataclysm*, *Con*, and *Wake Up!* (Telluride Theater), and *Grace, or the Art of Climbing* (Nice People, Philadelphia). Resident Artist for Studio 42 NYC's producer of "un-producible" plays. Associate Member for Telluride Theater. MFA Yale School of Drama.

MEGAN WANLASS (executive director) has been a member of SITI Company since 1995 and its executive director since 2000. In her tenure with SITI, Ms. Wanlass has helped to create over 30 shows. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville (1995). She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business School, was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University, is participating in the National Arts Strategies Executive Leadership Program, and holds a BA in theater from Occidental College in

Los Angeles, California. Ms. Wanlass currently serves on the board of Theatre Communications Group (TCG) and as the chair of the Enrichment Committee at the Pearls Hawthorne School.

BRENT WERZNER (*Poseidon*) has also appeared in SITI's *A Midsummer Night's Dream*. International Credit: *Herakles* by Euripides with Aquila Theatre in Athens, Greece. NY: *Mika*, presented to the United Nations and Secretary General Ban Ki Moon in recognition of the International Day for the Elimination of Violence Against Women. Regional: *Trojan Women*

(*After Euripides*), *A Midsummer Night's Dream*, *Americamisfit*, *The Intergalactic Nemesis*, *One Flew Over the Cuckoo's Nest*, *Tracers*, *Static*, *Romeo and Juliet*, *Medea Stories*, *The House*, *The Intergalactic Nemesis*. T.V.: *Friday Night Lights*, *A Woman of Independent Means* (mini-series). Film credits: *Fall to Grace*, *Blue Ruin* (upcoming feature), *The Argentum Prophecies* (upcoming feature), and *Backroads* (short). Co-directed *In The Wings*, a documentary on a mixed-abilities theater program in VT currently in post-production. He is a graduate of Saint Edward's University in Austin, TX.



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UMS EDUCATIONAL & COMMUNITY ENGAGEMENT EVENTS



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Sunday, April 21, 3 – 4:00 pm

U-M Museum of Art, Multipurpose Room, 525 S. State Street

Join Ragamala Dance in a hands-on, art-making workshop in conjunction with their performance of *Sacred Earth*. Ragamala incorporates *kolam* drawings into their performance, and will teach the technique during this workshop. *Kolam* is a form of floor drawing practiced throughout south India that uses rice powder, chalk, or colored powders.

In collaboration with the U-M Museum of Art.

You Can Dance: Ragamala

Monday, April 22, 7:30 pm

Ann Arbor Y, 400 W. Washington Street

Join dancers from Ragamala Dance for an exploration of the company's movement style. No dance training or experience necessary, and all levels, ages 13 and up, are welcome. Free, but first come, first served, until studio reaches capacity. Sign-up begins at 6:45 pm.

In collaboration with the Ann Arbor Y.

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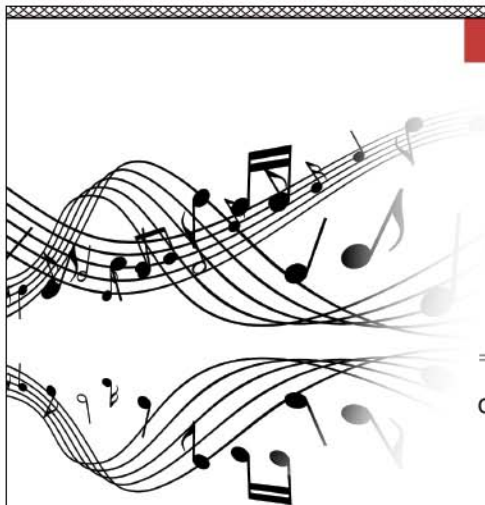
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If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes. Please consult your tax advisor. Ticket returns count towards UMS giving levels.

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All UMS venues are accessible for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538. Ushers are available for assistance.

LISTENING SYSTEMS

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance. For events with high sound volume, ask your usher for complimentary earplugs.

LOST AND FOUND

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, Rackham Auditorium, or Arthur Miller Theatre, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi Catholic Church, call 734.821.2111.

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FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT
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POLICIES.

SMOKE-FREE UNIVERSITY

As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

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Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to umstix@umich.edu. Lost or misplaced tickets cannot be exchanged.

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Children of all ages are welcome to attend UMS Family Performances. Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at www.ums.org. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

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Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit www.ums.org/jobs.

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The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email umsscboard@umich.edu.

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Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at www.ums.org/volunteer as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or fohums@umich.edu.

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Open to singers of all ages, the 170-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at kio@umich.edu or 734.763.8997.

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