

1 3 7 T H S E A S O N

15





U M S . O R G

U M S L O B B Y . O R G

U M S R E W I N D . O R G

# U M S L O B B Y



Did you like it? Did it move you? Did it change you?  
Did it disappoint? Tell us what you think at [umslobby.org](http://umslobby.org)  
or any of our social media spaces.

# Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Fall 2015 season is full of exceptional, world-class, and truly inspiring performances.

Welcome to the UMS experience. We're glad you're present.  
Enjoy the performance.





When you attend a UMS performance,  
you're part of a larger equation:

nonprofit **ARTS**  
**+** **CULTURE**  
**=** **ECONOMIC**  
**PROSPERITY**  
in the greater Ann Arbor Area  
**\$100 million annually**

Together, we invest in our local community's vibrancy.



**Ann Arbor Area**  
Community Foundation

[aaacf.org](http://aaacf.org)



**Welcome** to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at [ums.org](http://ums.org) and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at [umslobby.org](http://umslobby.org). If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at [kenfisch@umich.edu](mailto:kenfisch@umich.edu). We hope to see you again soon.



**MARK  
SCHLISSSEL**

*President,  
University of Michigan*



**KENNETH C.  
FISCHER**

*UMS President*



**STEPHEN R.  
FORREST**

*Chair,  
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To reveal the age  
you feel,  
stay on  
your toes.

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# 2015-16 Season Calendar

## AUGUST

8/30  
NT Live in HD:  
Arthur Miller's  
*A View from the Bridge*

## SEPTEMBER

9/11  
UMS Season Opener!  
My Brightest Diamond  
with the Detroit Party  
Marching Band and  
special guest Shigeto

9/16  
NT Live in HD: George  
Bernard Shaw's  
*Man and Superman*

9/17  
Audra McDonald

9/27  
Sphinx Virtuosi  
with the Catalyst Quartet  
and Gabriela Lena Frank,  
piano

## OCTOBER

10/3  
L-E-V

10/7  
The Gloaming

10/9-11  
New York Philharmonic  
Alan Gilbert, conductor

10/14-17  
*Antigone* by Sophokles  
Starring Juliette Binoche  
Directed by Ivo van Hove

10/18  
RSC Live in HD:  
Shakespeare's *Othello*

10/21  
Abdullah Ibrahim &  
Ekaya

10/23-24  
Sankai Juku

10/27  
Hubbard Street Dance  
Chicago

10/29  
Chicago Symphony  
Orchestra  
Riccardo Muti, conductor

10/30  
Tenebrae

## NOVEMBER

11/6  
Danish String Quartet

11/8  
Chucho Valdés:  
*Irakere 40*

11/14  
Yousouf N'Dour and  
Super Étoile de Dakar

11/15  
NT Live in HD:  
Shakespeare's *Hamlet*

11/20  
Leif Ove Andsnes, piano

## DECEMBER

12/2  
Takács Quartet

12/5-6  
*Handel's Messiah*  
UMS Choral Union  
Ann Arbor Symphony  
Scott Hanoian, conductor

12/13  
RSC Live in HD:  
Shakespeare's *Henry V*

12/17-1/3  
*A Christmas Carol*  
National Theatre of  
Scotland  
Directed by Graham  
McLaren

## JANUARY

1/8  
*What's in a Song?*  
A song recital evening  
curated by Martin Katz

1/10  
Jamie Barton,  
mezzo-soprano

1/11  
Royal Philharmonic  
Orchestra  
Pinchas Zukerman,  
conductor and violin

1/20  
Jazz at Lincoln Center  
Orchestra with  
Wynton Marsalis



1/21-23

Young Jean Lee's  
Theater Company  
*Untitled Feminist Show &  
Straight White Men*

1/22

Chamber Music Society  
of Lincoln Center

1/27

Ms. Lisa Fischer and  
Grand Baton

## FEBRUARY

2/2

Tanya Tagaq in concert  
with *Nanook of the North*

2/5

Taylor Mac  
*A 24-Decade History  
of Popular Music:  
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &  
Dancers

2/14

UMS Choral Union and  
Organ  
*Love is Strong as Death*  
Scott Hanoian, conductor

2/16-20

Sir Andrés Schiff, piano  
*The Last Sonatas  
of Haydn, Mozart,  
Beethoven, and Schubert*

2/19

*The Triplets of Belleville*  
Benoit Charest,  
composer-conductor

## MARCH

3/5

*The Chieftains*

3/11-12

*Nufonia Must Fall*  
Kid Koala, DJ, producer,  
and graphic novelist

3/15

*Apollo's Fire & Apollo's  
Singers*  
*Bach's St. John Passion*

3/19

*Montreal Symphony*  
Kent Nagano, conductor  
Daniil Trifonov, piano

3/26

Gil Shaham, violin  
with original films by  
David Michalek  
*Bach Six Solos*

3/31-4/3

American Ballet Theatre  
*The Sleeping Beauty*

## APRIL

4/1

Mariachi Vargas de  
Tecalitlán

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds  
from North Africa to  
Andalucía*  
Simon Shaheen, music  
director

4/16

Bavarian Radio Orchestra  
Mariss Jansons, conductor  
Leonidas Kavakos, violin

4/23

The Bad Plus  
Joshua Redman

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# Education

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At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



[UMS.ORG/LEARN](https://ums.org/learn)

Photo: You Can Dance with Abraham.in.Motion in March 2015. Photographer: Peter Smith Photography.



# Bravo!

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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



## Pedal to the metal.

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# Tradition Builds the Future



In our 137th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

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

Photo: Hill Auditorium in 1928.

# Leadership Donors

*We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.*



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

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



**DALLAS AND SHARON DORT**

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



**STEVE AND ROS FORREST**

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



**ILENE FORSYTH**

“I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us.”



### MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth year of the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries."



### EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."



### RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."



### PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

# Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 season.



## **DOUGLASS R. FOX**

*President, Ann Arbor Automotive*

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



## **TIMOTHY G. MARSHALL**

*President and CEO, Bank of Ann Arbor*

“We take seriously our role as a community bank. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



## **LARRY BRYANT**

*Ann Arbor Region President, Comerica Bank*

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”



## **FAYE ALEXANDER NELSON**

*President, DTE Energy Foundation*

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







### NANCY AND RANDALL FABER

*Founders, Faber Piano Institute*

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



### JAMES G. VELLA

*President, Ford Motor Company Fund*

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



Ford Motor Company Fund



### DAVID N. PARSIGIAN

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

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

**HONIGMAN**

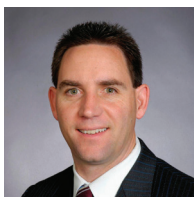


### MOHAMAD ISSA

*Director, Issa Foundation*

“The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diverse and talented performers to Ann Arbor.”

ISSA FOUNDATION



### KIRK ALBERT

*Michigan Market President, KeyBank*

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

**KeyBank** 



**MICHAEL CONLIN**

*Director of Business Development, Level X Talent*

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



**KEITH ALLMAN**

*President and Chief Executive Officer, Masco*

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”



**ALBERT M. BERRIZ**

*CEO, McKinley, Inc.*

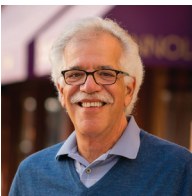
“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”



**THOMAS B. MCMULLEN**

*President and CEO, McMullen Properties*

“In the fifth grade, I began taking cornet lessons from Roger Jacobi, a young man right out of the U-M School of Music who years later would become President of the Interlochen Arts Academy. Roger gave me not only love of music, but also deep appreciation for what UMS does for school kids and adults alike.”



**DENNIS SERRAS**

*Owner, Mainstreet Ventures, Inc.*

“As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting UMS and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community.”





### STEPHEN G. PALMS

*Principal, Miller, Canfield, Paddock and Stone, P.L.C.*

“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”

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### TODD CLARK

*Regional President, Old National Bank*

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2015–16 season.”



### RICHARD L. DEVORE

*Detroit and Southeast Michigan Regional President, PNC Bank*

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”



### BROCK HASTIE

*Managing Partner, Retirement Income Solutions, Inc.*

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



### SAVA LELCA

*Chief Executive Officer, Savco: Hospitality*

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”





**JOE SESI**

*President, Sesi Lincoln Volvo Mazda*

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



**JOHN W. STOUT**

*President, Stout Systems*

“Supporting UMS is really a labor of love – love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



**TOM THOMPSON**

*Owner, Tom Thompson Flowers*

“Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship.”



**OSAMU “SIMON” NAGATA**

*President, Toyota Motor Engineering & Manufacturing North America, Inc.*

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



**TIFFANY FORD**

*President, University of Michigan Credit Union*

“Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts.”





### MARK SCHLISSEL

*President, University of Michigan*

“The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS’s outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community.”



### MARSCHALL RUNGE

*Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System*

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health.”



# Foundation, Government, & University Support

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

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## \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



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

Anonymous  
Charles H. Gershenson Trust



## \$5,000-\$19,999

Benard L. Maas Foundation  
The Seattle Foundation  
University of Michigan Third Century Initiative





# UMUSUNA Memories Before History

*Performed by*  
Sankai Juku

Ushio Amagatsu  
*Choreographer, Designer, and Director*

Friday Evening, October 23, 2015 at 8:00  
Saturday Evening, October 24, 2015 at 8:00  
Power Center  
Ann Arbor

14th and 15th Performances of the 137th Annual Season  
25th Annual Dance Series

Tonight's performance is hosted by Level X Talent; funded in part by the Japan Foundation through the *Performing Arts JAPAN* program; and funded in part by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

Related activities funded in part by Engaging Dance Audiences, a program administered by Dance/USA and made possible with generous funding from the Doris Duke Charitable Foundation.

Media partnership provided by Michigan Radio 91.7 FM.

Special thanks to Jessica Fogel, Mary Cole, and the U-M Dance Department; Charles and Rebecca Gushue; and Reginald Jackson for their participation in events surrounding this visit by Sankai Juku.

Sankai Juku's 2015 North American tour is supported by the Agency for Cultural Affairs of the Government of Japan, Shiseido Co., Ltd, and Toyota Motor Corporation.

Sankai Juku appears by arrangement with Pomegranate Arts.



## UMUSUNA MEMORIES BEFORE HISTORY

- I. Atokata: Imprints
- II. All that is born
- III. Memories from water
- IV. In winds blown to the far distance
- V. Mirror of forests
- VI. Sedimentation and erosion, ad infinitum
- VII. Ubusu

*UMUSUNA* is approximately 1 hour and 25 minutes in duration and is performed without intermission.

On September 10, UMS received the **National Medal of Arts** from President Barack Obama at the White House. We are deeply honored to be the first university-based presenter to receive this recognition, which is the highest award given to artists and arts patrons by the US government. Please accept our sincerest thanks for your participation and generous patronage, all of which have played a critical role in UMS being recognized at the highest level. Artists tell us time and time again that “UMS audiences are the best” and we wholeheartedly agree. This medal belongs to all of us.

## **FUNDAMENTAL THEMES OF SANKAI JUKU'S WORK...**

All of Sankai Juku's work has been directed, choreographed, and designed by Ushio Amagatsu, the founder of the company. Mr. Amagatsu sees Butoh as a "dialogue with gravity." Using this as a starting point, he has developed his own method of pursuing themes that are universal to all human beings, such as "birth" and "death." Mr. Amagatsu's work has been recognized internationally for its originality and utilization of the language of the body, the universal nature of the themes, and the aesthetic strength of the expression.

## **PRODUCTION CREDITS**

*Choreography, Concept, and Direction* / Ushio Amagatsu

*Music* / Takashi Kako, Yas-Kaz, Yoichiro Yoshikawa

*Dancers* / Ushio Amagatsu (founder), Semimaru (since 1975), Sho Takeuchi (since 1987), Akihito Ichihara (since 1997), Ichiro Hasegawa (since 2004), Dai Matsuoka (since 2005), Norihito Ishii (since 2010), Shunsuke Momoki (since 2011)

*Co-produced by* / Biennale de la Danse / Opéra National de Lyon; Theatre de la Ville Paris, France; Kitakyushu Performing Arts Center, Fukuoka Pref. Japan; Sankai Juku, Tokyo

*Production Management* / Pomegranate Arts

*Founder and President* / Linda Brumbach

*Stage Manager* / Kazuhiko Nakahara

*Lighting* / Genta Iwamura

*Lighting Technician* / Satoru Suzuki

*Sound Technicians* / Akira Aikawa, Junko Miyazaki

*Set Technician* / Tsubasa Yamashita

*Costume Realization* / Masayo Iizuka

*Administration* / Midori Okuyama, Yasuko Takai

*North American Production Supervision* / Doug Witney

*Production Management* / Corps Liminis

*North American Company Manager* / Pat Kirby

## **UMUSUNA**

### **MEMORIES BEFORE HISTORY**

*UMUSUNA* is a very old word originating from ancient Japan that has the same root as *ubusuna* (one's place of birth). *Ubusu* means birth, the beginning of life, or entering the world. The word *umususu* also embodies the concepts of everything and nothing, existence and nothingness.

*Na* evokes the land, the ground/soil, and one's native place.





"Dance is composed of tension and relaxation of gravity just like the principle of life and its process. An unborn baby who is floating inside mother's womb faces to the tension of the gravity as soon as s/he is born. The baby is just lying down in the beginning, and then started to crawl, stand with two feet, and then with one foot.... That is why the dance is born with tension and relaxation."

– Ushio Amagatsu, *Vogue Hommes 98-99*

## ARTISTS

Born in Yokosuka, Japan in 1949, **Ushio Amagatsu** founded Sankai Juku in 1975. He created *Amagatsu Sho* (1977), *Kinkan Shonen* (1978), and *Sholiba* (1979) before the first world tour in 1980. Since 1981, France and Théâtre de la Ville, Paris have become his places for creation and work, and in this year he created *Bakki* for Festival d'Avignon. At Théâtre de la Ville, Paris, he successively created *Jomon Sho* (1982), *Netsu no Katachi* (1984), *Unetsu* (1986), *Shijima* (1988), *Omote* (1991), *Yuragi* (1993), *Hiyomeki* (1995), *Hibiki* (1998), *Kagemi* (2000), *Utsuri* (2003), *Toki* (2005), *Tobari* (2008), *Kara · Mi* (2010), *Umusuna* (2012), and *Meguri* (2015).

Mr. Amagatsu also works independently outside of Sankai Juku. In 1988 he created *Fushi* on the invitation of Jacob's Pillow Foundation, in the US, with music by Philip Glass. In 1989, he was appointed the artistic director of the Spiral Hall in Tokyo where he directed *Apocalypse* (1989) and *Fifth-V* (1990). In February 1997, he directed *Bluebeard's Castle* by Bartók, conducted by Peter Eötvös at Tokyo International Forum. In March 1998, at Opéra National de Lyon, France, he directed Peter Eötvös's opera *Three Sisters* (world premiere), which received the Prix du Syndicat National de la Critique. *Three Sisters* has been seen at Théâtre du Châtelet in Paris, at Théâtre Royal de la Monnaie in Brussels, at Opéra National de Lyon, and at Wiener Festwochen in Austria. In March 2008, Mr. Amagatsu directed *Lady Sarashina*, Peter Eötvös's opera at Opéra National de Lyon (world premiere). *Lady Sarashina* again received the Prix du Syndicat National de la Critique and it was seen at Opéra Comique in February 2009.

Mr. Amagatsu presided over the Jury of the International Meeting of Dance of Bagnolet in 1992 and was awarded the Chevalier de l'Ordre de l'Art et des Lettres by the French Cultural Ministry. In February 2002, *Hibiki* won the 26th Laurence Olivier Award for "Best New Dance Production." In 2004, the Minister of Education, Culture, Sports, Science, and Technology awarded the Geijyutsu Sensho Prize (Art Encouragement Prize) to Mr. Amagatsu for his outstanding artistic achievement. In 2007, *Toki* won the Grand Prix at the Sixth Annual Asahi Performing Arts Awards and Sankai Juku received the KIRIN Special Grant for Dance. In July 2011, he presided over the Jury of the 10th international choreographic competition of the National Academy of Dance. In 2011, he received the Purple Ribbon Medal of the Japanese government. In October 2013, Sankai Juku received the Japan Foundation Award. In July 2014, he received the Commandeur de l'Ordre des Arts et des Lettres of the Ministry of Culture and Communication of France.

His latest book, *Des Rivages D'enfance au Buto de Sankai Juku*, was published in 2013 in France. It was published in 2015 in Japan as a special edition, combining another book, *Dialogue avec la Gravite*, with a chapter of essays and drawings.

**Sankai Juku** is a Butoh dance company founded by Ushio Amagatsu in 1975. The company has premiered a new piece approximately once every two years at Théâtre de la Ville, Paris, a center for contemporary dance. Sankai Juku is one of the few dance companies that Théâtre de la Ville, Paris has commissioned continuously for 35 years.



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Ushio Amagatsu, artistic director, trained in both classical and modern dance before he became immersed in Butoh. For Mr. Amagatsu, Butoh expresses the language of the body. In the 1970s, Mr. Amagatsu drew mostly on his own individual experience for inspiration. During the 1980s he spent most of his time working in Europe and the inspiration for his work became more universal. In his works, Mr. Amagatsu presents an abstract vision of the infinite and explores evolutionary movement. Major themes that he examines are the relationship of the body to gravity and the relationship between gravity, the earth, and the environment.

In 1980, Sankai Juku was invited to perform in Europe for the first time. The company went to the Nancy International Festival in France with the firm conviction that Butoh would be accepted. This engagement marked a major turning point and made a name for both Sankai Juku and the term Butoh throughout Europe. The company has toured internationally since 1980 and performed in over 700 cities in 45 countries throughout Europe, Asia, Oceania, and the Americas. They have been highly praised in different cultures for over 35 years which is a testament to the universal nature of Sankai Juku's work. While crossing over geographic borders and appealing to diverse audiences, the company has been developing the themes of their work while searching for and moving towards new realms. Sankai Juku received the Japan Foundation Award in 2013.

For more information, please visit [www.sankaijuku.com](http://www.sankaijuku.com).

**Pomegranate Arts** (*North American tour producer*) is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London's Improbable Theatre, Sankai Juku, Dan Zanes, Lucinda Childs, and Goran Bregović. Special projects include the revival of Robert Wilson, Philip Glass, and Lucinda Childs' Olivier Award-winning production of *Einstein on the Beach*; *Dracula: The Music And Film* with Philip Glass and the Kronos Quartet; the music-theater work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; Drama Desk Award-winning *Charlie Victor Romeo*; *Healing The Divide, A Concert for Peace and Reconciliation*, presented by Philip Glass and Richard Gere; and Hal Willner's *Came So Far For Beauty, An Evening Of Leonard Cohen Songs*. Current and upcoming projects include the international tour of *Available Light* by John Adams, Lucinda Childs, and Frank Gehry, Taylor Mac's *A 24-Decade History of Popular Music*, and a new work in development by Lucinda Childs, Philip Glass, and James Turrell.

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## MAY WE ALSO RECOMMEND...

- 1/22-23 *Straight White Men and Untitled Feminist Show*  
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- 2/2 *Tanya Tagaq in concert with Nanook of the North*  
(Global Series, Renegade)
- 2/5 *Taylor Mac (Song Remix Series, Renegade)*

*Tickets available at [www.ums.org](http://www.ums.org).*

## ON THE EDUCATION HORIZON...

- 10/25 Sankai Juku Breakfast Download Discussion (U-M Alumni Center,  
Founders Room, 200 Fletcher St., 11 am-12:30 pm)
- 10/27 Hubbard Street Dance Chicago Tune-In (Power Center Lobby, 7 pm)

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

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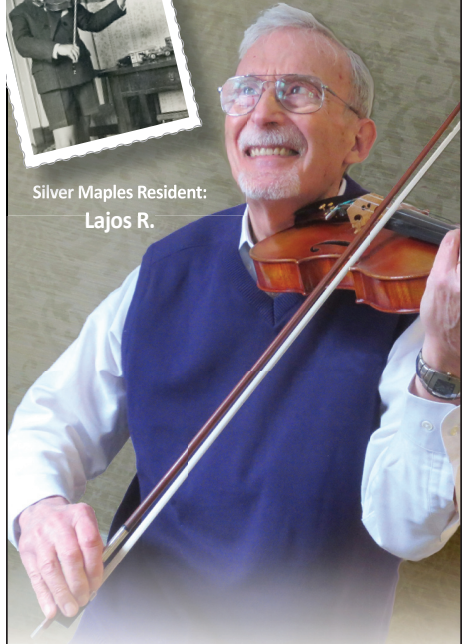


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Photo: UMS patrons attend a San Francisco Symphony concert at Hill Auditorium, November 2014;  
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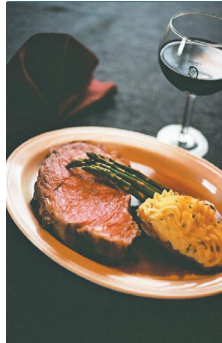
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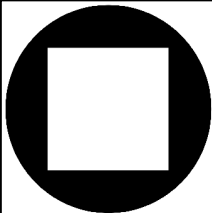


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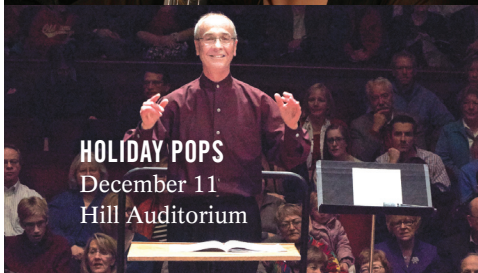
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