



Friday Evening, March 15, 2019 at 8:00  
Saturday Evening, March 16, 2019 at 8:00  
Power Center  
Ann Arbor

# TRIPTYCH (EYES OF ONE ON ANOTHER)

*Composed by*  
**Bryce Dessner**

*Libretto by*  
**Korde Arrington Tuttle**

*Featuring Words by*  
**Essex Hemphill & Patti Smith**

*Directed by*  
**Kaneza Schaal**

*Featuring*  
**Roomful of Teeth**

*with*  
**Alicia Hall Moran and Isaiah Robinson**

*Music Direction and Conducting by*  
**Brad Wells**

**World Premiere and UMS Co-Commission**

## RENEGHUT

38th and 39th Performances of the 140th Annual Season  
Theater Series

This weekend's performances are supported by Level X Talent.

This weekend's performances are funded in part by The Wallace Foundation.

Produced in residency with and commissioned by University Musical Society, University of Michigan, Ann Arbor, MI.

Co-produced by Los Angeles Philharmonic, Gustavo Dudamel, music and artistic director.

*Triptych (Eyes of One on Another)* was co-commissioned by BAM; Luminato Festival, Toronto, Canada; Stavros Niarchos Foundation Cultural Center, Athens, Greece; Cincinnati Opera, Cincinnati, OH; Cal Performances, UC Berkeley, Berkeley, CA; Stanford Live, Stanford University, Stanford, CA; Adelaide Festival, Australia; John F. Kennedy Center for the Performing Arts for performance as part of DirectCurrent 2019; ArtsEmerson: World on Stage, Emerson College, Boston, MA; Texas Performing Arts, University of Texas at Austin, Austin, TX; Holland Festival, Amsterdam; Wexner Center for the Arts, Ohio State University, Columbus, OH; the Momentary, Bentonville, AR; Celebrity Series, Boston, MA; and developed in residency with MassMOCA, North Adams, MA.

Media partnership provided by WEMU 89.1 FM, *Between the Lines*, and *Metro Times*.

Special thanks to Chrisstina Hamilton and the Penny Stamps Distinguished Speaker Series, Joel Howell, Amanda Krugliak and the LSA Institute for the Humanities, and Richard Meyer for their participation in events surrounding this weekend's performances.

Special thanks to Joree Adilman and the Robert Mapplethorpe Foundation for their care and support in bringing this work to life.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

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

## CREATIVE AND PRODUCTION TEAM

*Composed by* / Bryce Dessner

*Librettist* / Korde Arrington Tuttle

*Featuring words by* / Essex Hemphill & Patti Smith

*Director* / Kaneza Schaal

*Performers* / Alicia Hall Moran, Isaiah Robinson, and Roomful of Teeth

(Jason Awbrey, Eliza Bagg, Cameron Beauchamp, Martha Cluver, Eric Dudley, Estelí Gomez, Virginia Kelsey, Thann Scoggin)

*Music Director and Conductor* / Brad Wells

*Contributing Choreographer and Performer* / Martell Ruffin

*Musicians* / Daniel Brottman, French horn; Teagan Faran, violin;

Andrew Grossman, percussion; Wesley Hornpetrie, cello;

Annie Jeng, piano/harmonium; Jakob Lenhardt, clarinet;

Colin McCall, percussion; Benjamin Penzner, viola

*Producer* / **ArKtype** / **Thomas O. Kriegsmann, in cooperation with  
The Robert Mapplethorpe Foundation**

*Set and Costume Design* / Carlos Soto

*Lighting Design* / Yuki Nakase

*Video* / Simon Harding

*Sound Design* / Damon Lange, nomadsound.net

*Associate Director* / Lilleth Glimcher

*Associate Music Director* / William Britelle

*Dramaturgy* / Talvin Wilks and Christopher Myers

*Production Stage Manager* / Ryan Gohsman

*Assistant Stage Manager* / Heather Englander

*Production Assistant* / Victoria Nassif

*Session Copyist and Score Manager* / Dominic Mekky

Music by Bryce Dessner is used with permission of Chester Music Ltd.

*Triptych (Eyes of One on Another) runs approximately 70 minutes in duration and is performed without intermission.*



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.

the work of the eyes is done. go now and do the heart-work on the images  
imprisoned within you.  
**rainer maria rilke**

when i work, and in my art, i hold hands with god.  
**robert mapplethorpe**

we liked each other and understood passion and good form as a constant  
source of gratification.  
**ntokaze shange (on robert mapplethorpe)**

when race and ethnicity become commodified as resources for pleasure, the culture  
of specific groups, as well as the bodies of individuals, can be seen as constituting  
an alternative playground where members of dominating races, genders, sexual  
practices affirm their power-over in intimate relations with the *other*.  
**bell hooks**

the texture of black skin excites me photographically, maybe as well as other  
ways...there is a reason that bronzes are bronze.  
**robert mapplethorpe**

holy mary, mother of god, pray for us sinners now and at the hour of our death  
**hail mary**

i am obsessed with beauty. i want everything to be perfect, and of course it  
isn't. and that's a tough place to be because you're never satisfied.  
**robert mapplethorpe**



Photo: Untitled (Self-Portrait), c. 1972 © Robert Mapplethorpe Foundation. Used by permission.

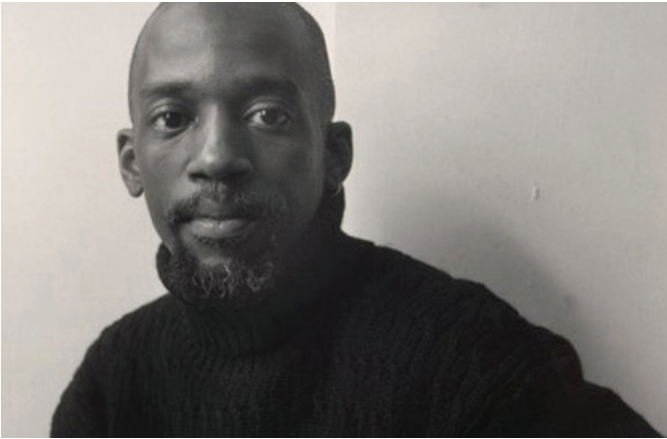


Photo: Essex Hemphill; photographer: unknown.

## AMERICAN WEDDING

by Essex Hemphill

In america,  
I place my ring  
on your cock  
where it belongs.  
No horsemen  
bearing terror,  
no soldiers of doom  
will swoop in  
and sweep us apart.  
They're too busy  
looting the land  
to watch us.  
They don't know  
we need each other  
critically.  
They expect us to call in sick,  
watch television all night,  
die by our own hands.  
They don't know  
we are becoming powerful.  
Every time we kiss  
we confirm the new world coming.

What the rose whispers  
before blooming  
I vow to you.  
I give you my heart,  
a safe house.  
I give you promises other than  
milk, honey, liberty.  
I assume you will always  
be a free man with a dream.  
In america,  
place your ring  
on my cock  
where it belongs.  
Long may we live  
to free this dream.

*Copyright © 1992 by Essex Hemphill.*

It is the Artist's desire to permeate existence  
He does so by the power of his own presence  
And by will alone he breathes a work into art.  
As pumping air into a balloon, that when let go,  
permeates the sky.

He sees perfection in a leaf or another man's  
psyche. He is a city of veins and lead;  
building and rebuilding the same chapel,  
the same marble stairway.

As one walks these stairs and looks around  
one notes a gallery of light wars. That is all.  
A ship dissolving into an atmosphere, into sea.  
And when night falls — the light as well.  
And all disappears into walls. No more  
luminous than a moon. Composed of love  
and will alone.

And the artist does indeed love.  
In love with his own process.  
It reaffirms his mastery, his mystery.  
A testament of his own life force and also  
his gift to humanity.

Certain gifts are chosen and arranged in retrospect.  
The Artist machetes a clearance. Here one can be spared  
the pain and the extravagance of the entire body and  
be transported by snaking through a glittering fraction.

His gifts, his children, traveled beyond the eye  
and hand that spun them into existence.  
A lifetime of work letting go  
of one who has weathered innocence.  
Pressed laurels upon intelligence  
All with the generosity  
of a transforming  
smile.

—Patti Smith, *June 1988, from The Perfect Moment*





Photo: Patti Smith, c.1973 © Robert Mapplethorpe Foundation. Used by permission.

## ARTISTS

**Robert Mapplethorpe** was born in 1946 in Floral Park, Queens. In 1963, Mapplethorpe enrolled at Pratt Institute in nearby Brooklyn, where he studied drawing, painting, and sculpture. He also experimented with mixed-media collages, using images cut from books and magazines. He was gifted a Polaroid camera in 1970 and began producing his own photographs to incorporate into the collages. In 1975, he acquired a Hasselblad camera and began photographing his circle of friends and acquaintances — artists, musicians, celebrities, and the S & M underground.

Throughout the 1980s, Mapplethorpe produced images that simultaneously challenged and adhered to classical aesthetic standards: stylized compositions of male and female nudes, delicate flower still lifes, and studio portraits of artists and celebrities. He introduced and refined different techniques and formats, including photogravures, platinum prints on paper and linen, Cibachrome, and dye transfer color prints.

In 1986, he was diagnosed with AIDS. Despite his illness, he accelerated his creative efforts, broadened the scope of his photographic inquiry, and accepted increasingly challenging commissions. The Whitney Museum of American Art mounted his first major American museum retrospective in 1988, one year before his death in 1989.

His vast, provocative, and powerful body of work has established him as one of the most important artists of the 20th century. Today Mapplethorpe is represented by galleries in the Americas and Europe, and his work can be found in the collections of major museums around the world. Beyond the art historical and social significance

of his work, his legacy lives on through the work of the Robert Mapplethorpe Foundation. He established the Foundation in 1988 to promote photography, support museums that exhibit photographic art, and fund medical research in the fight against AIDS and HIV.

In keeping with its founder's wishes, the Mapplethorpe Foundation has given millions of dollars to fund medical research in the fight against AIDS and HIV by establishing research and care centers at major medical facilities, such as Harvard University and Beth Israel in New York. It has also supported the American Foundation for AIDS Research (amfAR) and the AIDS Community Research Initiative of America (ACRIA), among others.

In the field of photography, the Foundation has funded publications, supported exhibitions and acquisitions, and provided grants — in the form of funding or gifts of original Mapplethorpe works — to art institutions ranging from the world's major art museums to small university galleries. In 1993, the Foundation provided a major gift to the Solomon R. Guggenheim Foundation to create the Robert Mapplethorpe Gallery and inaugurate the Guggenheim's photography department and program.

In 2011, the Foundation made a gift to and facilitated an acquisition by the J. Paul Getty Museum and the Los Angeles County Museum of Art (LACMA) of over 2,000 works of art by the artist, and the most extensive archive of his career will reside at the Getty Research Institute.

In addition to its charitable work, the Foundation maintains Mapplethorpe's artistic legacy by organizing and/or lending to exhibitions around the world, preserving its collection of Mapplethorpe

artworks, strictly maintaining the editions he established, and placing his work in important collections.

**Patti Smith**, in full Patti Lee Smith (born December 30, 1946, Chicago, Illinois), is an American poet, rock songwriter, and singer. Growing up in New Jersey, Ms. Smith won an art scholarship to Glassboro State Teachers College. In 1967, she moved to New York City, where she became active in the downtown Manhattan arts scene, writing poetry and living with the photographer Robert Mapplethorpe. Her performance-driven poetry readings soon took on a musical component, and from 1971 she worked regularly with the guitarist and critic Lenny Kaye. By 1973, they had formed a band and began performing widely in the downtown club scene. Ms. Smith's mesmeric charisma, chant-like but hoarsely compelling musical declamation, visionary texts, and simple but ingenious rock music won her an intense cult following.

Signed to a contract with Arista Records, she released her first album, *Horses*, in 1975; it was produced by John Cale, the Welsh avant-gardist and cofounder (with Lou Reed) of the Velvet Underground. After *Radio Ethiopia* (1976), she released her most commercially successful album, *Easter*, in 1978. It included a hit single, "Because the Night," written with Bruce Springsteen. Following the album *Wave* in 1979, she disbanded her group and moved to Detroit, Michigan, where she raised a family with Fred ("Sonic") Smith, founder of the band MC5.

In 2010, Ms. Smith published the memoir *Just Kids*, which focused on her relationship with Mapplethorpe. The critically acclaimed work won the National Book Award for nonfiction. Another

memoir — *M Train*, which chronicles her travels and other experiences — was published in 2015. Two years later, she released *Devotion*, an installment in Yale University Press's *Why I Write* series. In 2016, she accepted Bob Dylan's Nobel Prize for Literature on his behalf. A pioneer in the fusion of the bohemian sensibility with rock, she was able to translate the incantatory power of Beat writers such as Allen Ginsberg and William S. Burroughs into the rock mainstream. In 2007, Ms. Smith was inducted into the Rock and Roll Hall of Fame. France's Ministry of Culture named her Commander of the Order of Arts and Letters in 2005, and she was awarded the Polar Music Prize for her contributions to music and art by the Royal Swedish Academy of Music in 2011.

**Essex Hemphill** (1957–1995) was a poet, activist, journalist, and performer whose first collections of poems were the self-published chapbooks *Earth Life* (1985) and *Conditions* (1986). His first full-length collection, *Ceremonies: Prose and Poetry* (1992), won the National Library Association's Gay, Lesbian, and Bisexual New Author Award. His work is included in the anthologies *Gay and Lesbian Poetry in Our Time* (1986) and *Life Sentences: Writers, Artists, and AIDS* (1993). Hemphill studied English at the University of Maryland; in 1978, with a fellow student, he helped found and run the *Nethula Journal of Contemporary Literature*. His later editing credits include the anthology *Brother to Brother: New Writing by Black Gay Men* (1991), which won the Lambda Literary Award. In 1983, Hemphill participated in the performance poetry group Cinque with Wayson Jones and Larry Duckette; their work was later featured in the

documentaries *Tongues Untied* (1989) and *Black Is...Black Ain't* (1994).

Hemphill's poetry was also included in the film *Looking for Langston* (1989). Known for his political edge, Hemphill openly addressed race, identity, sexuality, HIV/AIDS, and the family in his work, voicing issues central to the African American gay community. His aversion to the work of Robert Mapplethorpe and criticism of the art world's embracing of his work were well-known and articulated in his seminal essay "Does Your Mama Know About Me?" "What is insulting and endangering to Black men," he wrote, "is Mapplethorpe's conscious determination that the faces, the heads, and by extension, the minds and experiences of some of his Black subjects are not as important as close-up shots of their cocks." Hemphill received fellowships from the National Endowment for the Arts and grants from the Pew Charitable Trust Fellowship in the Arts and the DC Commission on the Arts and Humanities. He was a visiting scholar at the Getty Center for the History of Art and the Humanities in 1993 in Santa Monica, California. Hemphill died of complications from AIDS in 1995.

**Bryce Dessner** (*composer*) is one of the most sought-after composers of his generation, with a rapidly expanding catalogue of works commissioned by leading ensembles across the world. A curator and vital force in the flourishing realm of new creative music, Mr. Dessner is known to many as a guitarist with *The National* and has been described as "exactly the kind of composer who personifies what might be next for classical music" (*LA Times*). Steve Reich hailed him as "an important composer with a developed technique and an intense emotional voice," who continues today

as a "major voice of his generation." Mr. Dessner's orchestral, chamber, and vocal compositions have been commissioned by the likes of Los Angeles Philharmonic, Ensemble Intercontemporain, Metropolitan Museum of Art (for the New York Philharmonic), Kronos Quartet, BAM Next Wave Festival, Barbican Centre, Edinburgh International Festival, Carnegie Hall, Sydney Festival, Eighth Blackbird, Sō Percussion, New York City Ballet, and many others. He collaborates across art forms with some of the world's most creative and respected artists, including Philip Glass, Steve Reich, Alejandro Iñárritu, Paul Simon, Sufjan Stevens, Caroline Shaw, Jonny Greenwood, Bon Iver, Justin Peck, Ragnar Kjartansson, Jennifer Koh, Kelley O'Connor, and Nico Muhly.

Mr. Dessner's work *Murder Ballads*, featured on Eighth Blackbird's album *Filament* — an album he also produced and performs on — won the 2016 Grammy Award for "Best Chamber Music/Small Ensemble Performance." He also co-wrote the score, along with Ryuichi Sakamoto and Alva Noto — and was Grammy- and Golden Globe-nominated — for Alejandro Iñárritu's Oscar-winning film *The Revenant*. Mr. Dessner's music — called "gorgeous, full-hearted" by NPR and "vibrant" by the *New York Times* — is marked by a keen sensitivity to instrumental color and texture. Propulsive rhythms often alternate with passages in which time is deftly suspended. His harmonies are expressive and flexible, ranging from the dense block chords of *Aheym* to the spacious modality of *Music for Wood and Strings*. Bridging musical languages and communities comes naturally to him, born in 1976 in Cincinnati, Ohio. After early training on the flute, he switched to classical guitar in his teens. While in high school he started a band with his twin brother, Aaron, also

a guitarist. "I was playing classical guitar recitals, and people said, "You know, you can't really do both things,"" recalls Mr. Dessner. "My intuition told me they were wrong...Someday that diversity of experience would be more enriching or rewarding than just going down one path." Mr. Dessner earned his bachelor's and master's degrees from Yale University, resides in Paris, and has been increasingly active composing for major European ensembles and soloists.

**Korde Arrington Tuttle** (*librettist*) is a multi-disciplinary artist from Charlotte, North Carolina. He is writer for the forthcoming series *Mixtape* (Netflix) and *THEM: Covenant* (Amazon). He is a recipient of New York Stage and Film's and 2018 Founders' Award, 2018 Falco/Steinman Commission Award at Playwrights Horizons, 2018 Playwrights Initiative Fellowship at the Djerassi Resident Artists Program, and he was selected as a finalist for both the 2017 Alliance/Kendeda National Graduate Playwriting Contest and City Theatre National Award for Short Playwriting Contest. Mr. Tuttle is a playwright-in-residence at Lincoln Center Theater, resident artist at Ars Nova, and Middle Voice Theatre Company member at Rattlestick Playwrights Theatre. His debut collection of haiku and photography, *falling is the one thing i*, was published by Candor Arts in May 2018. He completed his undergraduate studies at UNC Chapel Hill and received his MFA in playwriting at The New School. Follow his work on Instagram via @heykorde.

**Kaneza Schaal** (*director*) is a New York City-based theater artist. Her recent work *JACK &* showed in BAM's 2018 Next Wave Festival and Museum of Contemporary Art Chicago, and with its co-commissioners Walker Arts Center,

REDCAT, On The Boards, Cincinnati Contemporary Arts Center, and Portland Institute for Contemporary Art. Ms. Schaal received a 2018 Ford Foundation Art for Justice Bearing Witness Award, 2017 MAP Fund Award, 2016 Creative Capital Award, and was an Aetna New Voices Fellow at Hartford Stage. Her last project, *GO FORTH*, premiered at Performance Space 122 and then showed at the Genocide Memorial Amphitheater in Kigali, Rwanda; Contemporary Arts Center New Orleans; Cairo International Contemporary Theater Festival in Egypt; and at her alma mater, Wesleyan University, in Connecticut. Ms. Schaal's piece *CARTOGRAPHY* premiered at the Kennedy Center in January 2019 and was workshopped through New Victory Theater Lab and NYU Abu Dhabi. Her work has also been supported by Baryshnikov Arts Center, Lower Manhattan Cultural Council, Nathan Cummings Foundation, Foundation for Contemporary Arts, Theater Communications Group, and a Princess Grace George C. Wolfe Award. Her work with The Wooster Group, Elevator Repair Service, Richard Maxwell/New York City Players, Claude Wampler, Jim Findlay, and Dean Moss has brought her to venues including Centre Pompidou, Royal Lyceum Theater Edinburgh, The Whitney Museum, and MoMA.

**Brad Wells** (*music director and conductor*) is the founder and artistic director of the Grammy Award-winning new music vocal group Roomful of Teeth. Mr. Wells has led the ensemble in premieres of over 75 works by many of today's leading composers, including Judd Greenstein, Caroline Shaw, Rinde Eckert, Caleb Burhans, William Brittelle, Sarah Kirkland Snider, Missy Mazzoli, Michael Harrison, Glenn Kotche, Ambrose Akinmusire, Anna Clyne, Terry Riley, Ted Hearne, Julia Wolfe, and Tigran

Hamasyan. This new music “vocal band,” praised by WQXR as “the future of vocal music,” performs regularly in festivals, on concert stages, and in educational residencies around the world. Roomful of Teeth’s debut recording in 2012, directed by Mr. Wells and praised as “sensually stunning” by the *New York Times*, included the Pulitzer-winning composition *Partita for 8 Voices* written for Roomful of Teeth by ensemble member Caroline Shaw. His own compositions — featured on the group’s Grammy-nominated second album, *Render* (2015) — have been described as “objectively and subjectively gorgeous” (*I Care If You Listen*); his title work for the album was selected as one of NPR’s “Favorite Songs of 2015.” He has composed and arranged vocal and instrumental works that have been performed throughout the US and Europe. His permanent sound installation *Silo Songs*, featuring the earliest vocal music of the Shakers, opened at Hancock Shaker Village in 2018. Since 1999 Mr. Wells has been artist-in-residence in vocal music at Williams College, where he directs the choral program and leads courses in conducting, voice science and style, and sound art. He holds music degrees from Yale University, the University of Texas at Austin, and Principia College.

**ArKtype / Thomas O. Kriegsmann** (*producer*) is a management and production company specializing in new-work development and touring. Over the past 13 years ArKtype’s work has grown to encompass renowned artists from 30 different countries, multiple genres, and commercial and nonprofit support structures, resulting in new work for a variety of spaces. Mr. Kriegsmann’s acclaimed work as producer has been seen worldwide, proudly beginning his work in the production, development, and

touring of emerging ensembles. His work includes projects with Mikhail Baryshnikov, Peter Brook, Victoria Thiérrée-Chaplin, Yael Farber, Daniel Fish, Annie-B Parson & Paul Lazar, Lisa Peterson, Kaneza Schaal, Peter Sellars, Tony Taccone, and Julie Taymor. For three seasons he produced the Ringling International Arts Festival in Sarasota, Florida, in partnership with Baryshnikov Arts Center; was director of programming for Spiegelworld’s South Street Seaport seasons; and most recently served as director of programs at New York Live Arts. He recently premiered Sam Green and Kronos Quartet’s *A Thousand Thoughts*, Byron Au Yong and Aaron Jafferis’ *Trigger* (based in communities nationwide in recognition of the 10th anniversary of the Virginia Tech massacre), Kaneza Schaal and Christopher Myers’ *Cartography*, Big Dance Theater/Mikhail Baryshnikov’s *Man in a Case*, the US premiere of Nalaga’ at Deaf-Blind Theater’s *Not by Bread Alone*, and Andrew Ondrejcek and Shara Worden’s *You Us We All*. Ongoing collaborations include 600 Highwaymen, Bryce Dessner, John Cameron Mitchell, Daniel Fish, Kaneza Schaal & Christopher Myers, Aaron Landsman, Brent Green, Rude Mechs, Nona Hendryx/Niegel Smith/Carrie Mae Weems, Jessica Blank & Erik Jensen, Sam Green, Nora Chipaumire, Adrien M. & Claire B., and Compagnia T.P.O. For more information, please visit [arktype.org](http://arktype.org).

**Alicia Hall Moran** (*performer*) is a mezzo-soprano and critically acclaimed recording artist who also composes between the genres of opera, art, theater, and jazz. Tapped by celebrated artists, including Carrie Mae Weems, Adam Pendleton, Suzanne Bocanegra, Joan Jonas, Charles Gaines, Ragnar Kjartansson, curator Okwui Enwezor, Bill T. Jones/Arnie Zane Dance Company, Bill Frisell, Charles Lloyd, Jason

Moran (her husband), Jessye Norman, and diverse writers ranging from Simon Schama to Carl Hancock Rux, her commissions include *Two Wings* for Carnegie Hall, *Work Songs* for Venice Biennial, *Bleed* for Whitney Biennial, *Breaking Ice* for Prototype Festival/ MASSMoCA, *Black Wall Street (Tulsa Race Riot of 1921)* for River to River Festival, *the motown project* for The Kitchen, and *Jazz Goes to the Opera* for Opera Southwest; residencies at Yale University, National Sawdust, and Isabella Stewart Gardner Museum; and engagements with the Oregon Symphony and Louisville Orchestra (Gabriel Kahane's *emergency shelter intake form*), Dayton Philharmonic, NSO Pops, Austin Symphony, Chicago Philharmonic, Harlem Chamber Players, and Grant Park Music Festival. She made her Broadway debut in the Tony-winning revival *The Gershwins' Porgy and Bess*, starring as Bess on the successful 20-city American tour. For more information, please visit [aliciahallmoran.com](http://aliciahallmoran.com).

Tenor **Isaiah Robinson** (*performer*) is a multitalented musician who was born in Chicago into a musical family of singing parents. As an actor he was featured in Steven Spielberg's 1991 film *Hook*, playing the role of Pockets, and has also appeared in several radio and television commercials. As a vocalist he was primarily trained singing in church by his parents and his siblings, which led to his performing on several jingles and voiceovers for various products and companies. He has performed with the Barrett sisters, Darius Brooks, Aretha Franklin, R. Kelly, Pattie Labelle, Rascal Flatts, Joan Collaso, Rene Marie, Kim Stratton, Jonita Lattimore, the Brown Sisters, Twinkie Clark Terrell, Kelvin Lenox, Mavis Staples, Janis Siegel, Chaka Khan, Yo-Yo Ma, Chance The Rapper, Angela

Davis, Candy La Flore, Jeff Morrow, and Dennis DeYoung. He is currently a teaching artist for the Lookingglass Theater, City of Chicago After School Matters Program, Urban Gateways, and private students in the Chicago area. He also performs with the Stu Hirsh Orchestra and Silent Theater, as well as various other aggregations. He was the featured vocalist at the inauguration of Rahm Emanuel as mayor of Chicago. He performs with and facilitates workshops for the Chicago Children's Choir, and is on staff as a musician/organist and choirmaster at the Life Center C.O.G.I.C in Chicago, where he has served for more than 16 years.

**Roomful of Teeth** is a Grammy Award-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders.

Founded in 2009 by Brad Wells, Roomful of Teeth gathers annually at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, Massachusetts, where they've studied with some of the world's top performers and teachers in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean *P'ansori*, Georgian singing, Sardinian *cantu a tenore*, Hindustani music, Persian classical singing, and death metal singing. Commissioned composers include Rinde Eckert, Fred Hersch, Merrill Garbus (of tUNe-yArDs), William Brittelle, Toby Twining, Missy Mazzoli, Julia Wolfe, Ted Hearne, and Ambrose Akinmusire.

**Martell Ruffin** (*contributing choreographer and performer*) began his formal dance training at the Joffrey Ballet in Chicago in 2009. He attended Chicago High School for the Arts under, then director, Lisa Johnson-Willingham, former dancer of Alvin Ailey American Dance Theater. Mr. Ruffin has been awarded dance scholarships for intensives at Joffrey Ballet, Dance Theatre of Harlem, and Complexions; he received first place in the all-city NAACP ACT-SO Competition in 2011. Mr. Ruffin trained at The Ailey School as a scholarship recipient and has performed works by Lisa Johnson-Willingham, Earl Mosley, George Faison, Darrell Grand Moultrie, Matthew Rushing, Jae Man Joo, Robert Battle, and Alvin Ailey. Mr. Martell can be seen in the Christian Dior “Poison Girl” commercial for woman’s fragrance and an Urban Outfitters commercial featuring music artist Samantha Urbani.

**Carlos Soto** (*set and costume designer*) is a director, designer, and performer based in New York City. He has presented performances at Columbia University, The Guggenheim Museum, Kampnagel Hamburg, Pace Gallery, Palais de Tokyo, and Performa 09, and has been artist-in-residence at Willem de Kooning Studio, Lower Manhattan Cultural Council, New York Live Arts, and The Watermill Center. Mr. Soto has collaborated with American artist and director Robert Wilson since 1997 as a performer and designer on numerous productions, including *Adam’s Passion*, *Einstein on the Beach*, and *The Life and Death of Marina Abramovic*. Mr. Soto has collaborated with recording and performance artist Solange as associate director and costume designer on multiple projects, including her multi-city concert tour *Cosmic Journey/Orion’s Rise*; her performance work *Scales* at the Chinati Foundation in Marfa, Texas; and

*metatronia* (*metatron’s cube*), a short film and installation-performance at the Hammer Museum in Los Angeles. In 2018 Mr. Soto designed costumes for Robert Wilson’s *Oedipus Rex*; costumes and sets for *The Black Clown* by Davóne Tines, Michael Schachter, and Zack Winokur at American Repertory Theater; *UR* by Sulayman al Bassam at the Residenztheater, Munich; and *Mile-Long Opera*, a collaboration with Anne Carson, Claudia Rankine, David Lang, Ragnar Kjartansson, and Diller Scofidio + Renfro.

**Yuki Nakase**’s (*lighting designer*) design credits include *Theo*, *The Bridge of San Luis Rey*, *The Importance of Being Earnest*, *The Women Of Padilla* (Two River Theater); *Tiny Beautiful Things* (Long Wharf Theatre); *Hope* (Wild Project); *Queen of Basel* (Colony Theatre); *Octavia* (University of Rochester); *Blue Window* (Columbia Stages/CSC); The Hartt School Dance Division Fall Concert (University of Hartford); *Apparition* (Stony Brook University); Un Yamada’s *Kaya* (Japan); Chanel Haute Couture Presentations Fashion Week 17/18 (Venue57); *Circling the Center* (3LD); *Decoder 2017* (Agnes Varis PAC); *No One Asked Me* (SoHo Playhouse); *Bastards of Strindberg* (Theatre Row); *Black Milk* (East 13th Street Theatre); and *The Golem Of Havana* (La MaMa). She was born in Tokyo and grew up in Kyoto, Japan and currently lives north of New York City in the woods. She received her BA in dance from Japan Women’s College of Physical Education and MFA in lighting design from NYU. For more information, visit [yukinakase.com](http://yukinakase.com).

**Simon Harding** (*video designer*) is an award-winning set and video designer for live performance, interested in modalities of performance that create a living space between objects and the body. He has



designed nationally and internationally for theater, dance, and performance art work. Recent and upcoming projects include *Custodians of Beauty* (Palissimo), *The Echo Drift* (Beth Morrison Projects), *Distant Star* (Caboca), *Strangers in Paradise* (Opera Omaha), *Shadow Play* (Trusty Sidekick/Touring), Jack Spicer's *Billy The Kid* (3 Headed Calf), *Up and Away* (Trusty Sidekick), and *The Iceman Cometh* [Act IV] (Target Margin Labs).

**William Britelle** (*associate music director*) is a North Carolina-born, Brooklyn-based composer of genre-fluid electro-acoustic music. Mr. Britelle's compositions have been presented at venues across the world, including the Hollywood Bowl in Los Angeles, the Kennedy Center, Teatro Colon in Buenos Aires, the Metropolitan Museum of Art, Da Camera in Houston, Seattle's Town Hall, the Ecstatic Music Festival in New York, the Kahserne in Switzerland, the Gothenburg Symphony Chamber Series in Sweden, the Freemantle Arts Center in Perth, and the Walker Art Center in Minneapolis. His music has been commissioned by the Seattle Symphony, the Indianapolis Symphony, the Baltimore Symphony, the North Carolina Symphony, the Walker Art Center, the Liquid Music Series, the Alabama Symphony, Mass MoCA, and the Basel Sinfonietta. Recent commissions include *Spiritual America*, a series of electro-acoustic orchestral art songs featuring the band Wye Oak, the Metropolis Ensemble, and the Brooklyn Youth Chorus; *Love Letter for Arca*, a piece for synthesizer and orchestra with the Seattle Symphony; *Oh Albert: An LSD Oratorio* for the Basel Sinfonietta; *Psychedelics* for Roomful of Teeth and full concert choir; and a collaborative project with Wild Up and Zola Jesus for the Ecstatic Music Festival. Past collaborative

works include orchestral arrangements for the bands Lower Dens and WRAY and electronic artists Oneohtrix Point Never and Son Lux. *Amid the Minotaurs*, a piece commissioned and premiered by Roomful of Teeth, was featured on the group's Grammy-winning debut album. Along with composers Judd Greenstein and Sarah Kirkland Snider, he co-founded and co-artistic directs New Amsterdam.

**Talvin Wilks** (*dramaturg*) is a playwright, director, and dramaturg. His plays include *Tod, the Boy, Tod*; *The Trial of Uncle S&M*; *Bread of Heaven*; and *An American Triptych*. Directorial projects include the world-premiere productions of *Eyewitness Blues*, by Mildred Ruiz and Steven Sapp (New WORLD Theater/New York Theatre Workshop); *UDU* by Sekou Sundiata (651Arts/BAM); *The Love Space Demands* by Ntozake Shange (Crossroads); *No Black Male Show/Pagan Operetta* by Carl Hancock Rux (Joe's Pub/The Kitchen); *Banana Beer Bath* by Lynn Nottage (Going to the River Festival/EST); the Obie Award/AUDELCO Award-winning *The Shaneequa Chronicles* by Stephanie Berry (Ensemble Studio Theatre); *Relativity* by Cassandra Medley (Ensemble Studio Theatre – AUDELCO nomination for "Best Director," 2006); and *On the Way to Timbuktu* by Petronia Paley (Ensemble Studio Theatre – AUDELCO nomination for "Best Director," 2008). He has served as co-writer/dramaturg for 10 productions in Ping Chong's ongoing series of "Undesirable Elements," and dramaturg for four collaborations with the Bebe Miller Company: *Necessary Beauty*, *Going to the Wall*, the Bessie Award-winning *Verge*, and *Landing/Place*, for which he received a 2006 Bessie Award for Dramaturgy.

**Christopher Myers** (*dramaturg*) is an artist and writer who lives in New York. While he is widely acclaimed for his work with literature for young people, he is also an accomplished fine artist who has lectured and exhibited internationally. His practice can be divided into two categories: interventions in historical narratives and work crafted with artisans from around the globe. His work has been exhibited at PS1/MoMA and included as part of Greater New York, the Art Institute of Chicago, the Prospect Biennial in New Orleans, and Contrasts Gallery in Shanghai. Mr. Myers has curated shows in Vietnam; designed theater that has traveled from PS122 in New York City to the Genocide Memorial Theater in Kigali, Rwanda; and collaborated with Hank Willis Thomas on a short film, *Am I Going Too Fast*, which premiered at Sundance. Mr. Myers participated in the Whitney Independent Studio Program and recently opened his solo exhibition *Let the Mermaids flirt with me* at Fort Gansevoort Gallery in Manhattan.

**William Knapp** (*production manager*) has worked in the New York art and performance worlds since 1984. He has mounted performances in over 40 countries with MacArthur fellow artists Martha Clarke, Merce Cunningham, Richard Foreman, Mimi Lien, Meredith Monk, Michael Moschen, Lynn Nottage, Elizabeth Streb, Twyla Tharp, Jennifer Tipton, and Shen Wei. He has also worked with Robert Wilson, Mikhail Baryshnikov, Robert Whitman, Benjamin Millepied, Emanuel Gat, Sidi Larbi Cherkaoui, and Justin Peck. He has facilitated collaboration between live artists and fine artists such as Robert Gober, Olafur Eliasson, Robert Rauschenberg, Charles Long, Christopher Wool, Barbara Kruger, Terry Winters, Catherine Yass, Christian Marclay, Ernesto

Neto, Liam Gillick, Ruby Sterling, Gabriel Orozco, Jackie Matisse Monnier, and Richard Hamilton.

**Ryan Gohsman** (*stage manager*) is a New York City-based stage manager specializing in the development and production of new plays, music theater, and opera. International projects include Du Yun and Royce Vavrek's *Angel's Bone* (New Vision Arts Festival – Hong Kong, Beth Morrison Projects); Donnacha Dennehy and Enda Walsh's *The Last Hotel* (International Tour: Royal Opera House – London, Edinburgh International Festival, Dublin Theatre Festival, St. Ann's Warehouse – NYC, filmed for Sky Arts TV); and David Byrne's *Here Lies Love* (consultant, National Theatre – London). New York projects include *Here Lies Love* (The Public); Bess Wohl and Michael Friedman's *Pretty Filthy* (Civilians); Suzan-Lori-Parks *The Death of the Last Black Man...*, and Martha Clarke's *Chéri* (Signature); The Debate Society's *The Light Years*, Anne Washburn's *Antlia Pneumatica*, Lisa D'Amour's *Detroit*, Jordan Harrison's *Maple And Vine*, Gunnar Madsen, Joy Gregory, and John Langs' *The Shaggs ...*, Bathsheba Doran's *Kin*, and Amy Herzog's *After The Revolution* (Playwrights Horizons); The Bengson's *Hundred Days* and Amy Herzog's *Mary Jane* (New York Theatre Workshop); and David Lang and Marc Dion's *anatomy theater*, Kamala Sankaram and Susan Yankowitz's *Thumbprint*, and Mohammed Fairouz's *Sumeida's Song* (PROTOTYPE Festival, Beth Morrison Projects). He has also collaborated with NBC/Universal, Barrington Stage, Ars Nova, HERE, Westport Country Playhouse, and Atlantic Theatre Company.

**Heather Englander's** (*assistant stage manager*) credits include *Amazing Grace*, *Finding Neverland*, and *IF/THEN*

(Broadway); *Fun Home* and *IF/THEN* (national tours); and *Oklahoma!* (St. Ann's Warehouse), *Summer and Smoke* (Classic Stage Company/Transport Group), Leonard Bernstein's *Peter Pan* (Bard SummerScape), Bedlam's *Sense and Sensibility* (American Repertory Theatre), *Doctor Faustus* (Classic Stage Company), *Dying for It* (Atlantic Theater Company), *Amazing Grace* (Bank of America Theater, Chicago), *Much Ado About Nothing* (Shakespeare in the Park/The Public), *IF/THEN* (The National Theater, DC), Arktype presents *FEAST* (Under The Radar 2014), *Far From Heaven* (Playwrights Horizons), *Killers and Other Family* (Rattlestick Playwrights Theater), *Talley's Folly* (Roundabout at Laura Pels), *GIANT*, *Into the Woods*, and *Love's Labor's Lost* (Shakespeare in the Park/The Public), and *The Bad Guys* by Alena Smith (Second Stage Uptown). She is a graduate of Barnard College.

**Lilleth Glimcher** (*associate director*) creates performance, experiential installation art, film/video, objects, paintings, and music, and is the founder and artistic director of YOU ARE HERE (@yah.world), presenting and supporting interdisciplinary art that creates space for community building and healing, specifically for queer, trans, and non-binary artists of color. Lilleth's work and direction has been shown at the New York Philharmonic, Lincoln Center's Mostly Mozart Festival, Abrons Art Center, The American Academy in Rome, P-E-O-P-L-E 2018, DAAD Galerie Berlin, National Sawdust, The Capri Marfa, Pace Gallery, Dixon Place, Ars Nova, the Westbeth Artist Building, The Flea Theater, The Future of Storytelling, and myriad site-specific locations. Lilleth has also associate- and assistant-directed for Ashley Fure, Ivo Van Hove, Lila Neugebauer,

Niegel Smith, Robert Whitman, André Gregory, César Alvarez, 600 Highwaymen, Lily Whitsitt, Shira Milikowsky, Teddy Bergman, and other artists across disciplines. Lilleth graduated from Harvard University with a BA in psychology and secondary in dramatic arts. For more information, please visit [lillethglimcher.com](http://lillethglimcher.com) / @lilglim.

## INSTRUMENTALISTS

**Daniel Brotzman** (*French horn*) is a conductor, horn player, pianist, and composer hailing from Palatine, Illinois. He currently serves as pianist and hornist for the North Carolina-based new music ensemble earspace, and is co-music director of the Ann Arbor Camerata. He has recently appeared with Alarm Will Sound, Ensemble Signal, ÆPEX Contemporary Performance, and at the Bang on a Can summer festival. He holds degrees from the Eastman School of Music and Northwestern University.

**Teagan Faran** (*violin*) is a native of Buffalo, New York and runs the all-arts collective Red Shoe Company. A current Turn the Spotlight fellow, Ms. Faran graduated from U-M in 2018. She is also a teaching artist for UMS and will be traveling to Argentina on a Fulbright grant to study the impact of performing arts on community strength.

**Andrew Grossman** (*percussion*) is a percussionist originally from Miami, Florida. He currently works with various ensembles in creating new productions and changing the way audiences experience performances. He is a U-M graduate and resides in Southeast Michigan.

A native of Oklahoma City, **Wesley Hornpetrie** (*cello*) now enjoys performing, collaborating, and teaching around the Midwest region. She is mostly active as a member of multiple ensembles and collectives, including Red Shoe Company, Girlnoise, Virago, and Hole in the Floor. Additionally, she is director of Ann Arbor-based The Third Place Concert Series. She is a recent graduate of U-M, studying under professor Anthony Elliott.

**Annie Jeng** (*piano/harmonium*) enjoys a diverse career as an internationally active performer, educator, and arts entrepreneur and is pursuing her DMA at U-M. She is the newly appointed assistant professor of piano and piano pedagogy at the University of North Carolina Greensboro. She has performed widely in such settings as the Brancaleoni International Music Festival in Italy, the Gijón International Piano Festival in Spain, the Kennedy Center, University of Wisconsin-Madison, Interlochen Arts Academy, and has upcoming performances in Qingdao, China this summer.

**Jakob Lenhardt** (*clarinet*) is a New Jersey native and completed his graduate studies in clarinet performance at U-M 2017. He has been awarded clarinet fellowships at the Pacific Music Festival, National Repertory Orchestra, and the Colorado College Summer Music Festival. His principal teachers include Daniel Gilbert, Chad Burrow, and Rodger McKinney.

**Colin McCall** (*percussion*) is a young percussionist, collaborator, and composer currently based out of Ann Arbor. His goal as a musician is to find ways to present both complex and accessible percussion music in mediums which connect with audiences on a basic, human level. He was recently named the winner of the Black

Swamp Multi Percussion Competition and the Atlanta Symphony Modern Snare Drum Competition. As a collaborator, he has partnered with the Virginia Technical University Percussion Ensemble, Harvard Ballet Company, University of Missouri Percussion Ensemble, and Chautauqua Institution Theatre Company.

**Benjamin Penzner** (*viola*) is a young professional violist based in Los Angeles, California, and is currently a student of Yizhak Schotten at U-M. This past summer he was invited to tour with the Colburn Conservatory Orchestra to play at the Edinburgh Music Festival in Scotland. He is the first prize winner of the Michigan American String Teachers Association solo competition in 2018, and was given an Aspen Conducting Academy fellowship to attend the Aspen Music Festival in 2015.

## UMS ARCHIVES

This weekend's premiere performances of *Triptych (Eyes of One on Another)* mark the second appearance under UMS auspices by **Roomful of Teeth** and **Brad Wells**, following their UMS debuts in April 2017 in a performance with A Far Cry at Rackham Auditorium. **Alicia Hall Moran** makes her second appearance under UMS auspices following her UMS debut this season in February as part of Carrie Mae Weems' *Past Tense*. UMS welcomes director **Kaneza Schaal** and **Isaiah Robinson** as they make their UMS debuts this weekend.



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## **BE STILL MY ART: A RENEGADE LOBBY ACTIVATION**

Audience members who arrive early to UMS's presentations of *Triptych (Eyes of One on Another)* will be able to explore the skill of black-and-white photography — using their own mobile devices — as professional photographer and content creator Jewel Dotson teaches the art and craft of portrait photography in a digital age.

Very special thanks to the commissioning partners who made this project possible: Matthew VanBesien, Michael Kondziolka, Mary Roeder, Jeffrey Beyersdorf, Sara Billmann, and the extraordinary team at UMS; Gill Graham, James Rushton, Mary Hickson, Jim Findlay, Daniel Fish, Ashley Tata, Robert O'Hara, David Lang, Ashton Muñiz, Shanta Thake, Joseph V. Melillo, Amy Cassello, Rachel Chanoff, Sue Killam, Curt Leclair, Trevor Litsey, Daniel Alexander Jones, Jeff Miller and Williams College, Whitney White, Beth Given, Ted Pallas, Nat Trottman, Caroline Cronson, Duke Dang, and The Guggenheim.

THIS WEEKEND'S VICTORS FOR UMS:



## Level X Talent

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## The Wallace Foundation

*Supporters of this weekend's world-premiere performances of Triptych (Eyes of One on Another).*

### MAY WE ALSO RECOMMEND...

- 3/26–27 Ballet Preljocaj: *La Fresque (The Painting on the Wall)*  
4/5–6 Théâtre National de Bretagne: *Julius Caesar*  
4/26–27 Martha Graham Dance Company

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

### ON THE EDUCATION HORIZON...

- 3/30 Research Residency Work-in-Progress Showing:  
*Little Syria* by Omar Offendum  
(Neutral Zone, 310 E. Washington Street, 8:00 pm)  
*Free; RSVP required at [ums.org/offendum](http://ums.org/offendum)*
- 4/5 *Julius Caesar* Talk: "On Shakespeare's Roman Trails"  
with Peter Holland  
(Hussey Room, Michigan League, 911 N. University Avenue, 4:00 pm)
- 4/5 Post-Performance Q&A: *Julius Caesar*  
(Power Center)  
*Must have a ticket to that evening's performance of Julius Caesar to attend.*

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