

FALL 2015/WINTER 2016

ARTS IN CONTEXT:

UMS in the Classroom



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Welcome

WELCOME TO THE 2015-16 EDITION OF “ARTS IN CONTEXT: UMS IN THE CLASSROOM.”

This guide is designed to encourage faculty members from a broad range of disciplines to include the performing arts in their classrooms, by suggesting explicit links between our performances in music, theatre and dance and the many areas of academic inquiry here on campus. It is one of the signature programs of the UMS Mellon Initiative, in partnership with the College of Literature, Sciences and the Arts at the University of Michigan.

We are entering into the third year of the initiative, and we are proud of the strides we have made to better serve the academic enterprise here at the University of Michigan. In both the Winter 2014 and 2015 terms, we partnered with faculty from LSA and SMTD to offer “Engaging Performance,” a signature course introducing students from

across the university to the performing arts, using seven UMS performances as the core texts for the class. We’ve begun partnerships with the Honors Program and Lloyd Hall Scholars Program to support new core courses. This year, a dozen UMS Mellon Faculty Fellows will launch new or revised courses, in departments ranging from English to Anthropology, that utilize UMS performances and arts-based learning strategies; this summer, we welcomed a second cohort of fellows who will launch their own courses in 2016-17.

In this guide, you’ll find the following resources for each of the performances in our 2015-16 season:

- Suggested curricular connections
- Links to contextual material online
- Citations for relevant academic publications or archival resources
- Prompts for classroom discussion

The material in this guide is only a starting point, a springboard for your own creativity and insights as leaders in the classroom. Shannon Fitzsimons, our Campus Engagement Specialist, is available to consult individually with faculty to craft unique plans to incorporate our performances and arts-based learning strategies into classes across the disciplines. She can be reached at skfitz@umich.edu and (734) 764-3903. As always, we welcome your feedback and ideas on how we can continue to improve this resource to better meet your needs as scholars and educators.

Thank you for reading. We look forward to seeing you at a performance soon!

Jim Leija

Director of Education and Community Engagement

Shannon Fitzsimons

Campus Engagement Specialist



Bringing Students to Performances

NEW THIS SEASON

UMS will offer \$15 classroom tickets to our performances to U-M classes that require students to attend performances as part of their coursework. For certain performances, the number of classroom tickets available may be limited. To arrange classroom tickets, email umsclasstickets@umich.edu. You can learn more about our student and classroom ticket policies [here](#).

Arts at Michigan provides grants of up to \$500 for faculty, staff or graduate student instructors to incorporate arts-based learning activities into their courses. These funds may be used to buy tickets for students to attend a performance. Please visit the [Arts at Michigan site](#) for application information and to learn about additional faculty funding opportunities for arts-integrative learning.

UMS strives to make our performances accessible to everyone in our community. To that end, we have created a number of programs to reduce the cost for students to attend UMS performances.

SEARCH

For the past several years, UMS has collaborated with the Ann Arbor District Library to digitize performance records from our rich 137-year history. Artist and repertory information, program books, and photographs are now available online in our new, searchable archive: UMS Rewind. This accessible, interactive portal allows University of Michigan scholars and students and the public to investigate Ann Arbor's vibrant cultural history. We encourage you to explore!



BE PRESENT IN THE PAST

WWW.UMSREWIND.ORG



My Brightest Diamond

With the Detroit Party Marching Band

Friday, September 11 // 8 pm
Downtown Home & Garden and Bill's Beer Garden
(210 S. Ashley St.)

Not many people can front a rock band, sing Górecki's Third Symphony, lead a marching band processional down the streets of the Sundance Film Festival, and perform a baroque opera of their own composition all in a month's time. But Shara Worden can. A one-time touring member of the Decemberists, the Detroit-based artist and Ypsilanti High School graduate has collaborated with David Lang, Sufjan Stevens, Laurie Anderson, and yMusic, keeping one foot in the classical world and one in the club. Her multi-faceted career as My Brightest Diamond, which began with an acclaimed independent rock record, has reflected her journey into the world of the performing arts. She will kick off the UMS season with the Detroit Party Marching Band at Ann Arbor's Downtown Home & Garden and Bill's Beer Garden.



Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Anthropology
Communication Studies
Composition
English Language and Literature
Intergroup Relations
Jazz & Contemporary Improvisation
Musical Theatre
Organizational Studies
Program in the Environment
Semester in Detroit
Sociology
Theatre and Drama
Voice
Winds & Percussion
Women's Studies

Explore

The *Detroit Free Press* interviewed Worden about her wide-ranging career, and NPR visited her at her home in Detroit.

Learn about Worden's forebears in rock and pop music with Gillian S. Gaar's book *She's a Rebel: The History of Women in Rock and Roll* (Seal Press, 2002).

Reflect

Shara Worden is a trained opera singer; how do you see that reflected in her vocal technique while performing this very different type of music? How would you describe her stage persona?

How did the unusual performance venue shape your experience of the concert?



Audra McDonald

Thursday, September 17 // 7:30 pm
Hill Auditorium

Audra McDonald has secured her place atop Broadway's pantheon with a record-breaking six Tony Awards, the only actor to ever achieve the Tony Grand Slam: "Best Performance by a Leading Actress in a Play" (as Billie Holiday in *Lady Day at Emerson's Bar and Grill*), "Best Featured Actress in a Musical" (*Carousel* and *Ragtime*), "Best Featured Actress in a Play" (*Master Class* and *A Raisin in the Sun*), and "Best Actress in a Musical" (*The Gershwins' Porgy and Bess*). Blessed with a luminous soprano and an incomparable gift for storytelling, she is equally at home on Broadway and opera stages and in roles on film and television. After her stunning 2013 Gershwin concert, she returns to UMS for her sixth appearance, featuring music from her most recent recording, *Go Back Home*.



Photo by Autumn de Wilde

Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Communication Studies
Composition
English Language and Literature
Music Education
Piano
Psychology
Voice

Explore

McDonald recently **spoke with NPR** about her Tony-winning performance as Billie Holiday. She is also an active supporter of several social causes; she **wrote an op-ed** for the *Advocate* in 2014 about spending a night living on the streets to raise awareness of homeless youths.

Scholar Stacy Wolf looks at the depiction of women on Broadway in *Changed for Good: A Feminist History of the Broadway Musical* (Oxford University Press, 2011).

Reflect

Audra McDonald is a six-time Tony winner, earning unparalleled acclaim for her ability to “act” a song. Describe some moments from the concert where you felt her “acting” of a moment enhanced the musical qualities of the song she was singing.

What were some common themes or musical elements that you heard among the songs on the program this evening? How was the tone or energy of the evening shaped by the running order of the songs?

Photo by Autumn de Wilde

INSPIRING WOMEN Sphinx Virtuosi

with the Catalyst Quartet and
Gabriela Lena Frank, piano

Sunday, September 27 // 4 pm
Rackham Auditorium

The Sphinx Virtuosi, led by the Catalyst Quartet, is one of the nation's most dynamic professional chamber orchestras. Comprised of 18 of the nation's top Black and Latino classical soloists, these alumni of the internationally renowned Sphinx competition come together each fall as cultural ambassadors. Their program, entitled "Inspiring Women," offers works written by, or inspired by, great women, including the music of Fanny Mendelssohn, Jesse Montgomery, Edward Elgar, Daniel Bernard Roumain, and others. Composer, pianist, and U-M alumna Gabriela Lena Frank also performs the world premiere of her concerto, a UMS co-commission, with the ensemble.



Photo by Kevin Kennedy

Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Comparative Literature
Composition
English Language and Literatures
History
Latino/a Studies
Music Education
Musicology
Piano
Strings

Explore

Watch Aaron Dworkin, founder of the Sphinx Organization and newly appointed Dean of the School of Music, Theatre and Dance, [speak at Carnegie Hall](#) about inclusion in American orchestras.

Gabriela Lena Frank is profiled in Michael K. Slayton's book *Women of Influence in Contemporary Music: Nine American Composers* (Scarecrow Press, 2010).

Reflect

The Sphinx Virtuosi is the chamber orchestra of the Sphinx Organization; the group's mission is "to transform lives through the power of diversity in the arts." When you think about classical and chamber music, do you see it as a diverse and/or inclusive art form? Why or why not? How does this concert program specifically promote diversity in music?

Gabriela Lena Frank comes from a multicultural background and often includes elements of Latin American music in her work. She has said of her compositions, "I think the music can be seen as a by-product of my always trying to figure out how Latina I am and how gringa I am." Did you hear evidence of that search in the concerto premiered in this concert?

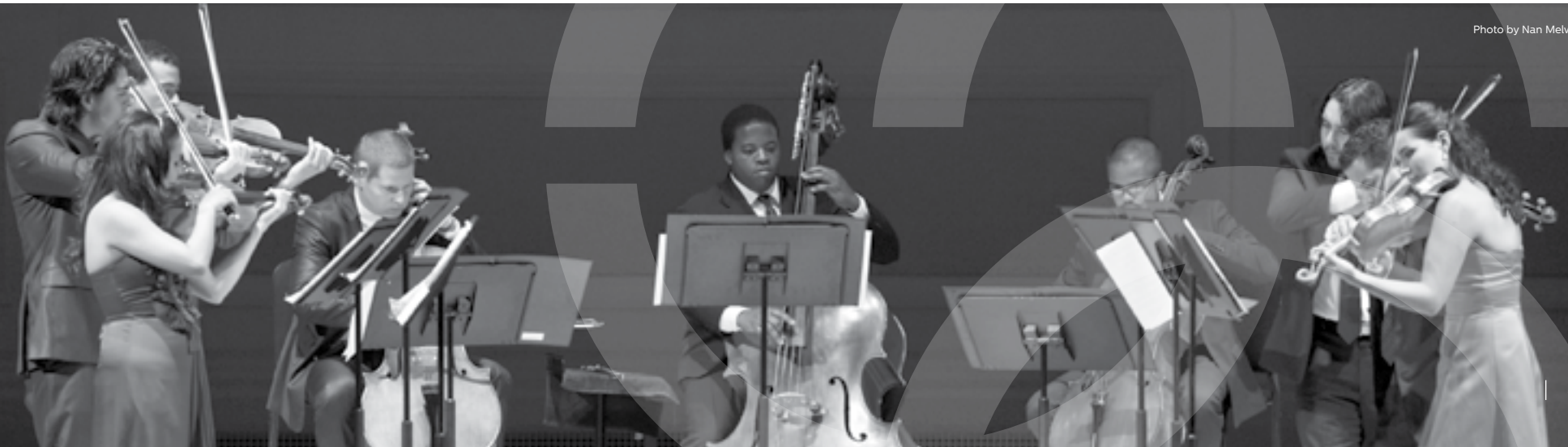


Photo by Nan Melville

KILLER PIG
L-E-V

Sharon Eyal and Gai Behar, co-creators

Saturday, October 3 // 8 pm
Power Center

L-E-V is an adventurous new ensemble of fiercely talented dancers, the culmination of years of collaboration between two Israeli creative superstars. The Jerusalem-born Sharon Eyal was muse, dancer and choreographer at Batsheva where she spent 23 years under the artistic direction of Ohad Naharin, whose Gaga technique she has adopted as her company's foundation. Her partner, Gai Behar, produced live music, techno raves, and underground art events in Tel Aviv. The company's confluence of movement, music, lighting, fashion, art, and technology could be equally at home in a techno club or an opera house. Their UMS debut program features two different works, *Sara* and *Killer Pig*.



Photo by Gil Shani



Connect

This performance intersects meaningfully with courses in these programs/departments:

Anthropology
Composition
Dance
Intergroup Relations
Judaic Studies
Jazz and Contemporary Improvisation
Performing Arts Technology
Political Science
Sociology
Women's Studies
World Performance Studies

Explore

The *Jewish Journal* [profiles](#) L-E-V and its creators Sharon Eyal and Gai Behar.

Sharon Eyal [shares her choreographic philosophy](#) and Batsheva Dance Company artistic director Ohad Naharin discusses his Gaga dance language (used by L-E-V) in this [video](#).

Explore “Concert Dance in Israel” in Ruth Eschel’s article from *Dance Research Journal* (Summer 2003).

Reflect

How does the performance fuse elements of concert and club dance? How would you describe the movement style in *Killer Pig* and *Sara*? Were there many commonalities between the two works, or was the movement distinct in each?

Gaga, the dance language used by L-E-V, was first created by Batsheva Dance Company’s artistic director Ohad Naharin. He says: “Gaga elevates instinctive motion, links conscious and subconscious movement. Gaga is an expression of freedom and pleasure.” How do you see that statement reflected in the dance?

Photo by Gil Shani

The Gloaming

Wednesday, October 7 // 7:30 pm
Michigan Theater

Evocative of the spare serenity of the Irish countryside, the music of The Gloaming is both deeply familiar and consistently surprising. The traditional Irish backgrounds of fiddle master Martin Hayes, hardanger innovator Caoimhín Ó Raghallaigh, and Irish singer Iarla Ó Lionáird anchor the group, with New York pianist Thomas Bartlett (aka Doveman, better known as a colleague of Antony and the Johnsons, The National and Nico Muhly) and Chicago guitarist Dennis Cahill pushing them forward with an entirely new energy. The super group's rare combination of Irish tunes, ancient sean-nós song, and instrumental explorations over a backbone of spare minimalism carves new paths, connecting the Irish folk tradition with New York's contemporary scene. In just a few short years, they have become a huge draw in the UK and Europe, playing to capacity crowds in the world's most prestigious venues and making music that is both ancient and utterly new.



Photo by Feargal Ward



Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Anthropology
Composition
Jazz and Contemporary Improvisation
History
Organizational Studies
Strings
Voice
Winds & Percussion

Explore

Learn more about The Gloaming with this [profile from the Guardian](#) and this [short video](#) from Irish television.

Journalist Colin Irwin travelled through Ireland to speak with the country's best musicians, and to observe them playing at informal performance sessions known as *craics*. He captured the experience in his book *In Search of the Craic: One Man's Pub Crawl Through Irish Music* (Andre Deutsch, 2003).

Reflect

What elements of Irish folk music and contemporary minimalist composition did you hear in the concert? Was one style privileged over the others?

Describe the interactions among the group onstage. Was there a clear leader onstage from whom the other musicians took their cues? Did this leader change among different pieces on the program? What sort of tone did the performers set for the performance? Did that change over the course of the show?



New York Philharmonic

Alan Gilbert, music director and conductor (Friday, Saturday)

David Newman, conductor (Sunday)

Inon Barnatan, piano (Friday)

Friday, October 9 // 8 pm

Saturday, October 10 // 8:30 pm

Sunday, October 11 // 3 pm

Hill Auditorium

The New York Philharmonic performs three different concerts in Hill Auditorium during the U-M Homecoming Weekend as part of an extended five-year partnership. The 2015 residency, called “Tradition and Innovation,” looks at important historic and present-day composers who have had an in-depth relationship with the New York Philharmonic. The programs will be drawn from the New York Philharmonic’s first two weeks of 2015–2016 subscription concerts, as well as their opening night gala at Carnegie Hall. The orchestra’s residency, which includes numerous educational and community engagement activities, closes with an unprecedented performance of Leonard Bernstein’s live score to the 1954 classic *On the Waterfront* (“Best Picture,” Marlon Brando as “Best Actor”) featuring both the music and the film itself.

PROGRAM (FRI 10/9)

Magnus Lindberg	New Work
Beethoven	Piano Concerto No. 1 in C Major, Op. 15
Beethoven	Symphony No. 7 in A Major, Op. 92

PROGRAM (SAT 10/10)

Esa-Pekka Salonen	<i>L.A. Variations</i>
Richard Strauss	<i>Ein Heldenleben (A Hero's Life)</i>

PROGRAM (SUN 10/11)

Bernstein	<i>On the Waterfront</i> Complete with director Elia Kazan’s film, starring Marlon Brando (108 minutes)
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Photo by Chris Lee



Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Anthropology
Conducting
Comparative Literature
Composition
Economics
English Language and Literature
Germanic Languages and Literature
History
Organizational Studies
Music Education
Musicology
Musical Theatre
Political Science
Psychology
Russian, East European, and Eurasian Studies
Screen Arts and Cultures
Sociology
Strings
Theatre & Drama
Winds & Percussion

Explore

Learn more about music director Alan Gilbert's [lasting impact on the orchestra](#) and [examine the physical gestures](#) that comprise his performance on the podium.

Delve into the New York Philharmonic's 173-year history through their searchable [Digital Archives](#).

Reflect

The Friday and Saturday evening programs juxtapose works by canonical classical composers (Beethoven or Strauss) with living composers (Magnus Lindberg or Esa-Pekka Salonen). What did that juxtaposition reveal for you about each of the pieces that you might not have heard in an all-canonical or all-new program?

How would you describe the relationship between Leonard Bernstein's score for *On the Waterfront* and other elements of the film (acting, camera movements, etc.)? How do you think film scores compare to music written to be performed without other accompanying elements?



Photo by Chris Lee

Antigone by Sophokles

In a new translation by Anne Carson

Directed by Ivo van Hove

Starring Juliette Binoche

Wednesday, October 14 // 7:30 pm

Thursday, October 15 // 7:30 pm

Friday, October 16 // 8 pm

Saturday, October 17 // 8 pm

Power Center

Celebrated stage and screen actress Juliette Binoche plays Antigone in a contemporary version of Sophokles' tragedy, translated afresh by Anne Carson, a T.S. Eliot Prize-winning poet, MacArthur "Genius" grant winner, and former U-M Professor of Classics and Comparative Literature. When her dead brother is decreed a traitor and his body left unburied beyond the city walls, Antigone refuses to accept this most severe of punishments. Defying her uncle, who governs Thebes, she forges ahead with a funeral, placing personal allegiance before politics. This treacherous act will trigger a cycle of destruction.



Photo by Ja Versweyveld

Connect

This performance intersects meaningfully with courses in these programs/departments:

Anthropology
Classical Studies
Comparative Literature
Dance
English Language and Literature
History
Intergroup Relations
Linguistics
Modern Greek
Performing Arts Technology
Philosophy
Political Science
Psychology
Theatre & Drama
Voice
Women's Studies
World Performance Studies

Explore

The Guardian previews Ivo van Hove's approach to the production. In this [video](#), Juliette Binoche reflects on her personal history with the play.

Anne Carson has created another adaptation of *Antigone* called *Antigonick* (New Directions, 2012).

Learn how *Antigone* has been performed around the world, to address many current issues, in *Antigone on the World Stage* (edited by Erin B. Mee and Helene B. Foley; Oxford University Press, 2011).

Reflect

What parallels do you see between the action of the play and current events? How do you think contemporary U.S. notions of justice compare to the ancient Greek values presented in the play?

Compare Anne Carson's translation of the play to passages from older translations. How would you characterize Carson's use of language and poetry in her version?

Greek tragedy is often considered very difficult to perform, as the original performance practices and contexts differ so widely from contemporary ones. What staging and acting choices do Ivo van Hove and his performers make to make the play resonant for a contemporary audience? Were they successful?



Photo by Ja Versweyeld

Abdullah Ibrahim & Ekaya

Abdullah Ibrahim, piano
Cleave Guyton, Jr., alto saxophone, flute, clarinet
Lance Bryant, tenor saxophone
Andrae Murchison, trombone, trumpet
Marshall McDonald, baritone saxophone
Noah Jackson, bass, cello
Will Terill, drums

Wednesday, October 21 // 7:30 pm
 Michigan Theater

Nelson Mandela has referred to Abdullah Ibrahim as “South Africa’s Mozart,” and few would disagree. Born in 1934 in Cape Town, Abdullah Ibrahim was influenced as a child by spiritual hymns, traditional African music, carnival and minstrel music, and American jazz, swing and boogie woogie. He earned the nickname “Dollar” from American soldiers for his spirited efforts to buy American LPs, which could be found for one dollar. The nickname stuck and he would later earn renown as “Dollar Brand.” Alongside Hugh Masekela, he performed and recorded the first jazz LP by Black South African musicians, and in 1963, Duke Ellington discovered him at a jazz café in Zurich, which launched his career as one of the leading pianists, composers, and figures in modern jazz. In the 1980s, he formed the septet Ekaya, one of the most successful acoustic jazz groups of this era. His latest recording with Ekaya, *Sotho Blue*, is a joyful and swinging affair.



Connect

This performance intersects meaningfully with courses in these programs/departments:

Afroamerican and African Studies
Anthropology
Composition
History
Jazz & Contemporary Improvisation
Music Education
Musicology
Piano
Sociology
Voice
World Performance Studies

Explore

The *Guardian* profiles Ibrahim's life, career and evolving faith in Islam.

Gwen Ansell's book *Soweto Blues: Jazz and Politics in South Africa* (Bloomsbury, 2004) describes the tradition of musical activism in the South African jazz community.

Reflect

Describe Ibrahim's compositions: how do they combine his many myriad influences, including traditional African music and early 20th century popular American music?

How does Ibrahim interact with the members of his band Ekaya? How does he shift focus during each song among different musicians?



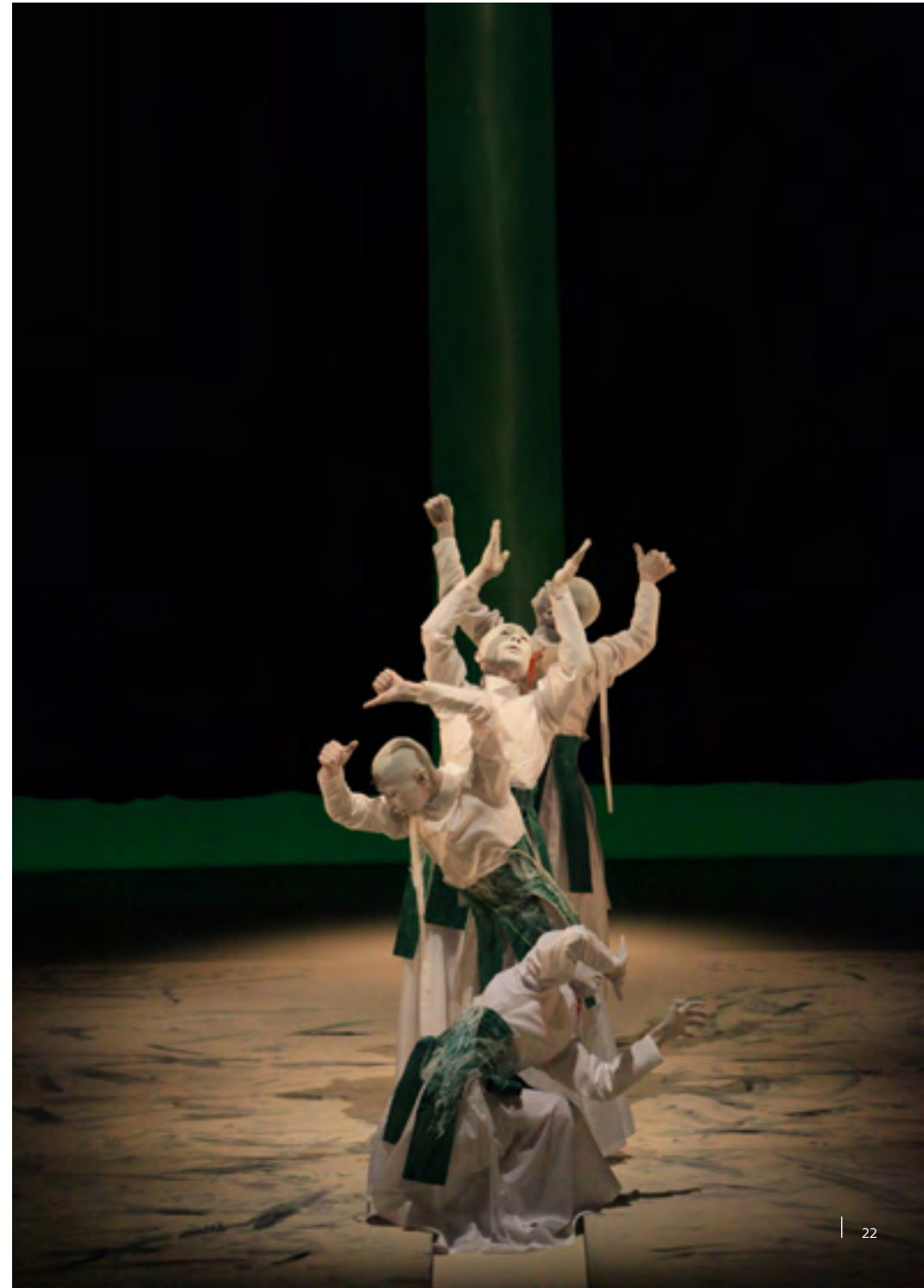
UMUSUNA: MEMORIES BEFORE HISTORY

Sankai Juku

Ushio Amagatsu, artistic director

Friday, October 23 // 8 pm
 Saturday, October 24 // 8 pm
 Power Center

Over the course of the past 35 years, the work of Ushio Amagatsu for his company Sankai Juku has become known worldwide for its elegance, refinement, technical precision and emotional depth. The arrival of a work by Amagatsu, one of the premier choreographers at work in the world today, is a much-anticipated event in the North American dance landscape. His contemporary Butoh creations are sublime visual spectacles and deeply moving theatrical experiences. *Umusuna: Memories Before History*, created in 2013, evokes the essence of duality and unity encapsulated in the characters for “birth” and “earth” that combine to form the work’s title.



Connect

This performance intersects meaningfully with courses in these programs/departments:

Anthropology
Asian Languages and Cultures
Comparative Literature
Dance
History
History of Art
Intergroup Relations
Philosophy
Psychology
Sociology
Theatre & Drama
World Performance Studies

Explore

Ushio Amagatsu sat for [an interview](#) with the Walker Art Center's magazine.

Watch [performance footage](#) from Sankai Juku's film *Tobari*.

Sondra Fraleigh explores Butoh's international impact in her book *Butoh: Metamorphic Dance and Global Alchemy* (University of Illinois Press, 2010).

Reflect

Butoh was first created in Japan in the wake of World War II, and is often understood as an artistic means of processing and articulating the trauma of the war, particularly the destruction at Hiroshima and Nagasaki. How does Amagatsu's work depict the relationship between history and memory?

Amagatsu was born in Japan and his work is rooted in Butoh, but both he and his company are now based in Paris. What elements of Western dance do you see in the work?



WORKS OF WILLIAM FORSYTHE Hubbard Street Dance Chicago

Glenn Edgerton, artistic director

Tuesday, October 27 // 7:30 pm
Power Center

Hubbard Street Dance Chicago returns for a one-night only program featuring choreography by William Forsythe. Raised in New York, Forsythe had a 20-year tenure as director of Ballett Frankfurt before starting his own company in Germany. He is one of the choreographers who changed ballet from its identification with 19th-century classical repertoire to a more dynamic, 21st-century art form. The program will include *Quintet*, Forsythe's tribute to his wife, who died of cancer at the age of 32; *N.N.N.N.*, a piece for four men, and *One Flat Thing, reproduced*, inspired by the risk and adventure of Robert Scott's arctic expeditions, during which explorers relied on each other for survival. *One Flat Thing* is performed within the confines of a tightly-spaced set of tables, a thrilling sequence of team choreography that runs dangerously close to reckless abandon.



Photo by Quinn B Wharton



Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Dance
English Languages and Literatures
Germanic Languages and Literatures
History
History of Art
Psychology
World Performance Studies

Explore

The *Guardian* introduces Forsythe's work in their [Step-by-Step Guide to Dance](#).

Forsythe outlines his choreographic approach in *Improvisation Technologies: Tools for the Analytical Dance Eye* (Hatje Cantz, 2010).

Forsythe's career is detailed in *William Forsythe and the Practice of Choreography: It Starts From Any Point* (edited by Steven Spier; Routledge, 2011), and in a special issue of *Choreography and Dance: An International Journal* (edited by Senta Driver; Volume 5:3, 2000).

Reflect

What types of movement unite the three works on the program? What unique movement patterns appear in each of them?

The points of inspiration for each of the works on this program are quite different: a personal tribute to a loved one in *Quintet*, an abstract exploration of movement and interaction in *N.N.N.N.*, and the historical events of Robert Scott's Arctic explorations in *One Flat Thing*. How do you see the original impulses for each of these dances reflected in the final product onstage? How direct or hidden are these inspirations?

Photo by Quinn B Wharton

Chicago Symphony Orchestra

Riccardo Muti, music director and conductor

Thursday, October 29 // 7:30 pm
Hill Auditorium

The CSO has a deep commitment to performing in Ann Arbor, with over 200 performances since their 1892 debut in University Hall.

PROGRAM

Beethoven Symphony No. 5 in c minor, Op. 67
Mahler Symphony No. 1 ("Titan")



Photo by Todd Rosenberg



Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Conducting
Germanic Languages and Literatures
History
Music Education
Music Theory
Musicology
Organizational Studies
Strings
Winds & Percussion

Explore

Explore Beethoven's compositional techniques through the San Francisco Symphony's interactive educational website, [Keeping Score](#).

Learn more about the history of Beethoven's 5th with Matthew Guerrieri's *The First Four Notes: Beethoven's Fifth and the Human Imagination* (Vintage, 2014).

Reflect

Beethoven's 5th and Mahler's 1st symphonies are two of the best-known works in the classical repertoire. Compare the structure and emotional qualities of each of the works. Why do you think these works are so popular?

Mahler's 1st symphony is played with a larger than normal ensemble of musicians. What musical choices and effects does this make possible?

Beethoven wrote his 5th symphony several years after going deaf, and many interpret this piece as an act of defiance against his fate. (The short-short-short-long rhythm that occurs throughout the piece, from the opening notes, is sometimes described as "fate knocking on the door"). Do you agree with that reading of the work? What other associations did it bring up for you?



Photo by Todd Rosenberg

Tenebrae

Friday, October 30, 8 pm
 St. Francis of Assisi Catholic Church

The British choir Tenebrae blends passion and precision in their powerful, yet intimate, performances. Founded by former King's Singers member Nigel Short, Tenebrae combines a large force of singers with the exactitude of a small ensemble, using movement, light, and ambiance to allow audiences to experience music from a fresh perspective. For their UMS debut, they bring a unique program that balances the sublime music of Spanish composers of the late Renaissance period with 19th century choral works by Bruckner, Brahms, and Max Reger.



Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Germanic Languages and Literatures
History
History of Art
Medieval and Early Modern Studies
Music Education
Music Theory
Musical Theatre
Musicology
Philosophy
Romance Languages and Literatures
Voice

Explore

Read this [interview](#) with Tenebrae artistic director Nigel Short from Duke Performances, and watch this [video](#) of the group performing at a cathedral in Lausanne, Switzerland.

Explore the history of music for large ensembles in Homer Ulrich's *A Survey of Choral Music* (Schirmer, 1973).

Reflect

What musical relationships do you see between the late Renaissance works from Spain and the 19th century German works on the program? Are there common topics or themes among the pieces, or do they contrast?

How do the production elements used, such as movement and lighting, and the church setting for the concert support the effects of the musical selections? How would your experience of the music have been different in a more traditional concert setting?



Danish String Quartet

Friday, November 6 // 8 pm
Rackham Auditorium

The Danish String Quartet has an infectious joy for making music, on display since their 2002 debut at the Copenhagen Festival.

PROGRAM

Haydn	Quartet No. 42 in C Major, Op. 54, No. 2
Thomas Adés	Arcadiana
Beethoven	Quartet No. 16 in F Major, Op. 135



Photo by Caroline Bittencourt

Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Germanic Languages and Literatures
History
Organizational Studies
Music Education
Music Theory
Musicology
Sociology
Strings

Explore

Watch the Danish String Quartet's [Tiny Desk Concert](#) on NPR and read this [profile of the group](#) from the *New Yorker*.

How does a young string quartet—like the Danish String Quartet—get its start? What does it take to succeed? Arnold Steinhardt of the famed Guarneri Quartet provides a unique insider glimpse into the world of chamber music in his book *Indivisible by Four: A String Quartet in Search of Harmony* (FSG, 2000).

Reflect

In *Arcadiana*, Adès evokes very specific images with his movement titles. How does he portray those ideas musically? What effect does a many-movement piece like this have, in contrast to the more standard four-movement structure of the Haydn and Beethoven works?

Haydn was well known for incorporating humor into his music. Did you notice any use of humor in the quartet played here? How was it accomplished?

Photo by Caroline Bittencourt

Chucho Valdés: *Irakere* 40

Chucho Valdés, piano
Dreiser Durruthy Bombalé, batás, lead vocals
Rafael Águila, alto saxophone
Ariel Bringuez, tenor saxophone
Alexander Abreu, trumpet, vocals
Manuel Machado, trumpet
Reinaldo Melián, trumpet
Gastón Joya, double bass, vocals
Yaroldy Abreu Robles, percussion, vocals
Rodney Barreto, drums, vocals

Sunday, November 8 // 4 pm
 Michigan Theater

Winner of five Grammy Awards and three Latin Grammy Awards, the Cuban pianist, composer, arranger, and bandleader Chucho Valdés has been a key figure in the evolution of Afro-Cuban jazz for the past 50 years. Born in 1941, his musical education includes formal studies and countless nights on the hottest stages in Cuba as the pianist with his legendary father, Bebo Valdés, his orchestra Sabor de Cuba, and also the seminal Orquesta Cubana de Música Moderna. In 1973, Chucho distilled his experiences into the development of Irakere, a historically innovative ensemble that marked a “before” and “after” in Afro-Cuban jazz. In this appearance, Valdés revisits and reinterprets the music of this legendary group with a band of young firecracker musicians.



Connect

This performance intersects meaningfully with courses in these programs/departments:

American Cultures
Anthropology
Comparative Literature
Composition
History
Jazz & Contemporary Improvisation
Latino/a Studies
Musicology
Piano
Romance Languages and Literatures
Voice
Winds & Percussion
World Performance Studies

Explore

Valdés **discusses his jazz influences** with the *Daily Californian*.

Study the history of jazz in Cuba with Leonardo Acosta's book *Cubana Be, Cubana Bop: One Hundred Years of Jazz in Cuba* (Smithsonian Books, 2003).

Reflect

Describe the interplay between Valdés's different musical influences: how do African, Latin-American, and American jazz figure into the work?

Do you hear any generational differences in musical style between Valdés and the young musicians playing with him in this concert?

Youssou N'Dour and Super Étoile de Dakar

Saturday, November 14 // 8 pm
Hill Auditorium

When “You” gives a concert, everything jumps: he brings entire stadiums to their feet. A superstar across Africa who ran for president of Senegal in 2012 and leads one of Africa’s greatest bands, Youssou N’Dour is one of the most revered musicians in Africa, a passionate singer, composer, and bandleader with a powerfully expressive voice. For nearly 40 years he has been thrilling audiences with mbalax music, which fuses traditional Senegalese percussion and griot singing with Afro-Cuban and indigenous dance/pop flavors. He returns to Ann Arbor for the first time in eight years with his most celebrated ensemble.



Photo by Youri Lanquette



Connect

This performance intersects meaningfully with courses in these programs/departments:

Afroamerican and African Studies
Comparative Literature
Composition
History
Intergroup Relations
Music Education
Musicology
Political Science
World Performance Studies

Explore

The Guardian profiled Youssou N'Dour during his 2012 run for the Senegalese presidency.

Scholar Fiona McLaughlin outlines how N'Dour's music is articulating a modern notion of Sufi Islam on a world stage in her article "Youssou N'Dour's *Sant Yàlla/Egypt*: a musical experiment in Sufi modernity" (*Popular Music*, January 2011).

Reflect

Youssou N'Dour is extremely politically active in Senegal, having run for president in 2012. Does that political engagement come through in the performance, either during or between songs? Is it explicit or implied?

Musician and writer Francis Bebey described a griot singer as "a living archive of the people's traditions." How might Youssou N'Dour, who explicitly draws upon griot traditions in his music, be considered a living archive? What musical and cultural traditions is he preserving through his own creative output?

Photo by Youri Lanquette

Leif Ove Andsnes, PIANO

Friday, November 20 // 8 pm
Hill Auditorium

The celebrated Norwegian pianist Leif Ove Andsnes is praised for his poetic interpretations and powerful techniques. The *New York Times* asserts “...When he sits in front of the keyboard, extraordinary things happen.”

PROGRAM

- Sibelius
 - Kyllikki – Three Pieces, Op. 41
 - The Birch, Op. 75, No. 4
 - The Spruce, Op. 75, No. 5
 - The Forest Lake, Op. 114, No. 3
 - Song in the Forest, Op. 114, No. 4
 - Spring Vision, Op. 114, No. 5
- Beethoven
 - Sonata No. 30 in E Major, Op. 109
- Debussy
 - “La soiree dans Grenade” from Estampes
 - Etudes Nos. 5, 6, and 11
- Chopin
 - Etude in A-flat Major from Trois nouvelles etudes
 - Impromptu in A-flat Major, Op. 29
 - Nocturne in F Major, Op. 15, No. 1
 - Ballad No. 4 in f minor, Op. 52



Photo by Oezguer Albayrak



Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
History
Music Education
Music Theory
Musicology
Piano

Explore

Leif Ove Andsnes tells NPR how [fatherhood has impacted his musicianship](#) and [how to improve the concertgoing experience](#).

Alex Ross dissects the work of Jean Sibelius in Chapter 5 from his book *The Rest is Noise: Listening to the Twentieth Century* (FSG, 2007). For a deeper look at the composer's life, consult Glenda Dawn Goss's book, *Sibelius: A Composer's Life and the Awakening of Finland* (University of Chicago Press, 2012).

Reflect

The program contains several nocturnes, which are musical compositions that are inspired by or are meant to evoke the night. How does this definition of a nocturne shape your response to these works? How did they evoke "night" for you?

Andsnes's program features four works by Debussy, who was considered an Impressionist composer (much as Monet or Renoir were Impressionist painters). Impressionism prioritized capturing light and emotion over realistic depiction—how do these concepts translate sonically into the works you heard in this program?

Photo by Oezguer Albayrak

Takács Quartet

Wednesday, December 2 // 7:30 pm
Rackham Auditorium

This group is not just an Ann Arbor favorite but recognized the world over for their unique blend of drama, warmth, and humor, as well as their impressive delivery of thoughtful and innovative programs.

PROGRAM

Haydn	Quartet No. 57 in C Major, Op. 74, No. 1
Timo Andres	New Work
Dvořák	Quartet No. 14 in A-flat Major, Op. 105



Photo by Ellen Appel

Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
History
Music Education
Music Theory
Musicology
Organizational Studies
Strings

Explore

Composer Timo Andres discusses his musical background in this [Opera Today interview](#).

Learn more about the history of string quartet in *The Cambridge Companion to the String Quartet* (edited by Robin Stowell; Cambridge University Press, 2003).

Reflect

Unlike his earlier quartets, Hayden's Quartet No. 57 was composed to be performed for an audience of 900. How do you think this larger scale impacted the work's construction?

Dvořák is known for incorporating folk elements into his compositions. Which ones do you hear in his Quartet No. 14?

Timo Andres is a young, living composer; how does his new work compare to, and differ from, the older works on the program?



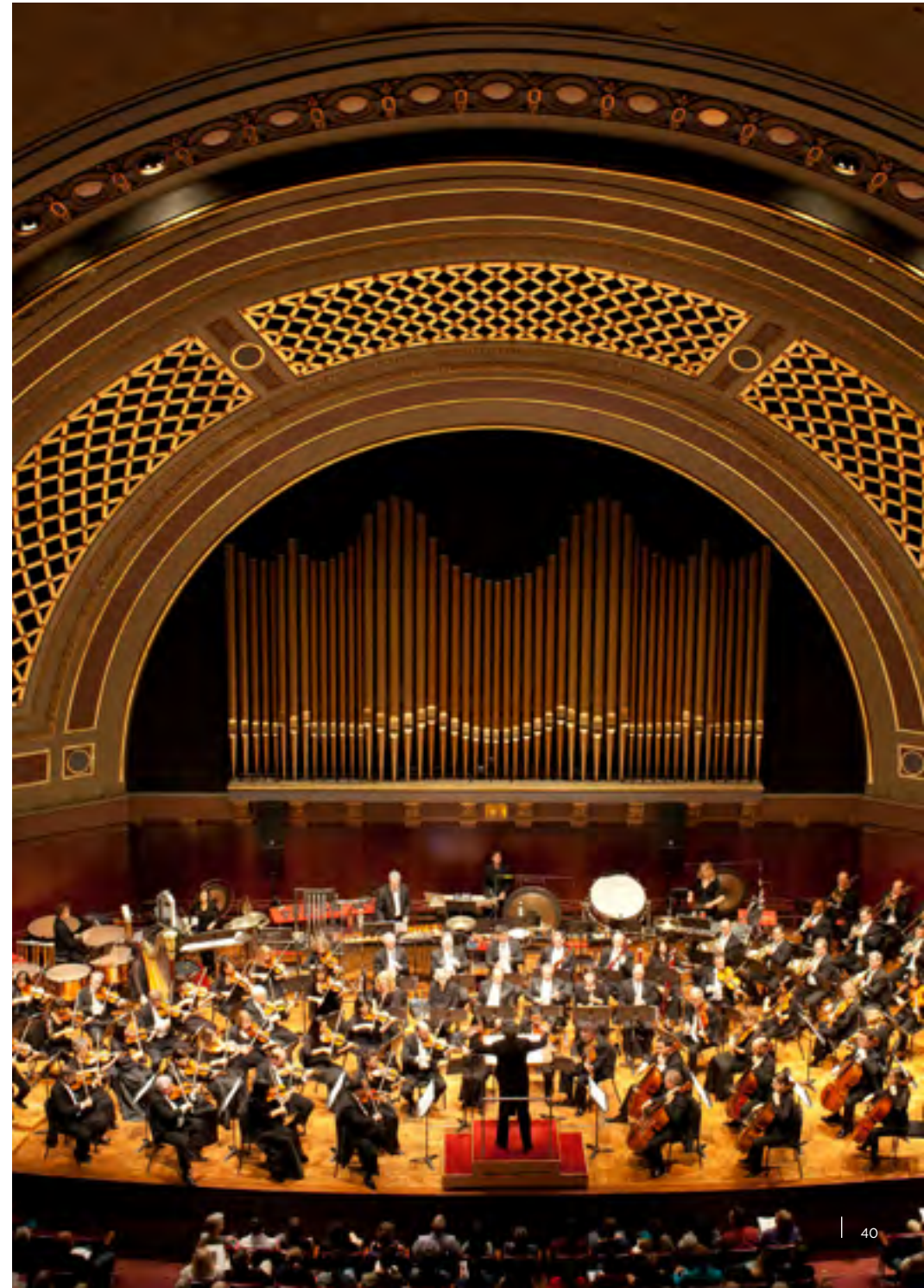
Photo by Keith Saunders

Handel's *Messiah*

UMS Choral Union
Ann Arbor Symphony Orchestra
Scott Hanoian, conductor
Soloists to be announced

Saturday, December 5 // 8 pm
Sunday, December 6 // 8 pm
Hill Auditorium

This performance marks the debut of Scott Hanoian, the UMS Choral Union's new music director. An eagerly anticipated holiday tradition, these performances are ultimately the heart and soul of UMS, dating back to the organization's founding and first concerts in the 1879-80 season. The performances connect audiences not only with the talented artists on stage but also with the friends and family who attend each year. In a true community tradition, the performance features the Ann Arbor Symphony Orchestra and the voices of the Grammy Award-winning UMS Choral Union (2006 "Best Choral Performance").



Connect

This performance intersects meaningfully with courses in these programs/departments:

Classical Studies
Comparative Literature
Conducting
History
Music Education
Musicology
Organ
Romance Languages and Literatures
Strings
Voice
Winds & Percussion

Explore

To learn more about the UMS *Messiah* tradition, watch this [video history](#) and look at programs from performances since 1879 on [UMS Rewind](#).

Explore *Messiah* in greater depth in Ben Finane's book *Handel's Messiah and his English Oratorios: A Closer Look* (Continuum, 2009).

Reflect

How does Handel dramatize the crucifixion and resurrection of Christ in *Messiah*? How does it conform to or modify other versions of the story?

Describe the music director's conducting style. How does he interact with the orchestra, the chorus and the soloists? Do his strategies differ for each of the groups?



A Christmas Carol

National Theatre of Scotland

Thursday, December 17 - Sunday, January 3
(26 performances—see ums.org for complete listing)
Power Center Stage

Three years ago, the National Theatre of Scotland brought its captivating production of *The Strange Undoing of Prudencia Hart* to a bar in Ypsilanti. Now the group returns to Ann Arbor with a unique production of Charles Dickens's holiday classic, *A Christmas Carol*, performed in a specially-designed immersive set that places the audience right in the midst of the offices of Messrs. Scrooge and Marley. Dickens's immortal tale of the miserly Ebenezer Scrooge features a superbly talented cast, haunting puppets, live music, and a set that will spirit you back to Scrooge's Victorian London.



Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
English Language and Literatures
Economics
History
Musical Theatre
Performing Arts Technology
Psychology
Theatre & Drama
World Performance Studies

Explore

Watch [behind-the-scenes videos](#) as the National Theatre of Scotland prepares their production of *A Christmas Carol*.

Learn about Charles Dickens's lifelong fascination with the theater in Leigh Woods's article "As if I Had Been Another Man": Dickens, Transformation and an Alternative Theatre" (*Theatre Journal*, March 1988).

Reflect

A Christmas Carol has been adapted countless times for stage and screen. How does this National Theatre of Scotland production adhere to/deviate from Dickens's original tale, and how does it compare to other stagings/film versions that you've seen?

This performance takes place in a custom-built box set on stage at the Power Center. How did this unique physical staging affect your experience of the performance?



WHAT'S IN A SONG?
 A Song Recital Evening with
 Martin Katz & Friends

Martin Katz, curator and pianist

Including appearances by:

Jamie Barton, mezzo-soprano

Jesse Blumberg, baritone

Lawrence Brownlee, tenor

Janai Brugger, soprano

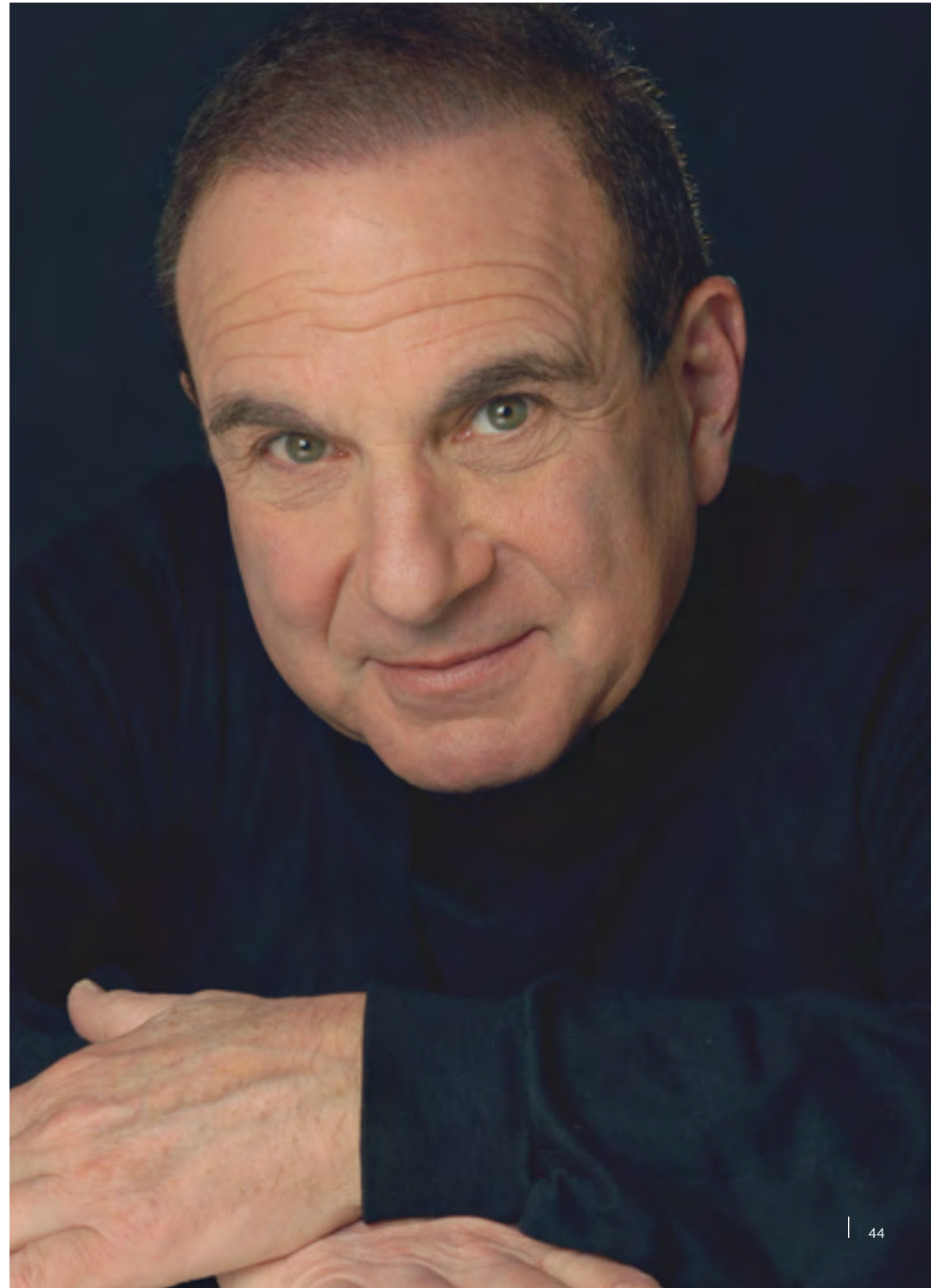
David Daniels, countertenor

Frederica von Stade, mezzo-soprano

Friday, January 8 // 8 pm

Lydia Mendelssohn Theatre

U-M's Artur Schnabel Collegiate Professor of Collaborative Piano has been dubbed "the gold standard of accompanists" by the *New York Times*. His 45-year career has taken him to five continents, collaborating with the world's most celebrated singers in recital and recording. To kick off UMS's new UMS Song Remix Series, Katz brings together singers with whom he has recently been working to explore what makes a song, from the marriage of poetry and music to the interpretation by the artists.



Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
English Language and Literatures
Germanic Languages and Literatures
History
Linguistics
Music Education
Music Theory
Musical Theatre
Piano
Romance Languages and Literatures
Voice
World Performance Studies

Explore

Watch this [Opera America interview](#) with countertenor David Daniels, who recently joined the voice faculty at the University of Michigan.

Martin Katz illuminates his art as a collaborative pianist in his book *The Complete Collaborator: The Pianist As Partner* (Oxford University Press, 2009).

Reflect

What are the most important elements of a song presentation, as demonstrated by Katz and his singers? What makes one song more successful than another? How did each of the different singers on the program emphasize different components of the songs they were singing?

Describe the relationship between Katz and his singers. How did he respond to the unique style and needs of each performer?

Photo by Rebecca Fay

Jamie Barton, MEZZO-SOPRANO Martin Katz, PIANO

Sunday, January 10 // 4 pm
Lydia Mendelssohn Theatre

Jamie Barton won both the Song Prize and the overall BBC Cardiff Singer of the World Competition in 2013, only the second double winner in the contest's history. She is only in her early 30s but has already scored leading roles in some of the most impressive and prestigious opera houses in the world, drawing high marks for her sumptuous voice.



Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
English Language and Literatures
Germanic Languages and Literatures
History
Linguistics
Music Education
Music Theory
Musical Theatre
Piano
Romance Languages and Literatures
Voice
World Performance Studies

Explore

Pace Presents at Pace University [interviewed](#) Jamie Barton for their Voice at Pace series. Listen to this [radio interview](#) from the Atlanta-based NPR station.

Fellow mezzo-soprano Carol Kimball explores art songs from a singer's perspective in her book *Art Song: Linking Poetry and Music* (Hal Leonard, 2013).

Reflect

Describe Barton's vocal style. How did she modulate her performance to suit the needs of each song on the program? What different qualities of her voice did the repertoire highlight?

How did Barton interact with the audience? Did she provide commentary between songs? How did that shape your understanding of her as an artist?



Photo by Stacey Bode

Royal Philharmonic Orchestra

Pinchas Zukerman, principal guest conductor and violin

Monday, January 11 // 7:30 pm
Hill Auditorium

Founded by Sir Thomas Beecham in 1946, the Royal Philharmonic Orchestra made its UMS debut in 1950 and last performed in Hill Auditorium in 1992. This concert features Pinchas Zukerman both at the helm and as featured soloist.

PROGRAM

Beethoven *Egmont* Overture, Op. 84
Beethoven Violin Concerto in D Major, Op. 61
Elgar "Enigma" Variations, Op. 36



Photo by Paul Labelle

Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Conducting
Germanic Languages and Literatures
History
Music Education
Music Theory
Organizational Studies
Strings
Winds & Percussion

Explore

The Royal Philharmonic has responded to recent public funding cuts in the UK by [creating new revenue streams](#).

Watch this [in-depth video interview](#) the RPO conducted with soloist/conductor Pinchas Zukerman.

Robin Stowell's book *Beethoven: Violin Concerto* (Cambridge Music Handbooks, 1998) analyzes both the form and history of the work.

Reflect

Elgar's Enigma Variations consist of a theme and 14 variations, each meant to depict a specific person or idea. The work is an example of "program music," which is music that has a specific extra-musical narrative or story. The opposite of program music is "absolute music" which has no reference to the outside world and is not specifically "about" anything. Does having a specific story or image to refer to enhance or detract from your listening experience?

Describe Zukerman's performance and conducting style. How did he lead the orchestra as soloist versus when he wasn't playing?

Photo by Paul Labelle

Jazz at Lincoln Center Orchestra with Wynton Marsalis, TRUMPET

Wednesday, January 20 // 7:30 pm
Hill Auditorium

Since 1988, Wynton Marsalis has led the 15-piece Jazz at Lincoln Center Orchestra, which simultaneously honors the rich heritage of Duke Ellington and Louis Armstrong while presenting a stunning variety of new works from illustrious names, many of whom perform regularly with the ensemble. From swinging to supple, sophisticated to spirited, it's all sheer jazz perfection—and no wonder these annual appearances have become a favorite of UMS audiences.



Photo by Frank Stewart

Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Conducting
Department of Afroamerican and African Studies
Jazz & Contemporary Improvisation
Musicology
Organizational Studies
Piano
Strings
Winds & Percussion

Explore

Learn more about Wynton Marsalis's remarkable career in this [Guardian profile](#) and trace the history of the JLCO in [this piece](#) from the *Wall Street Journal*.

Wynton Marsalis and the Jazz at Lincoln Center Orchestra are featured in the 2009 documentary series *Icons Among Us: Jazz in the Present Tense*, which surveys the current landscape of American Jazz. Marsalis is also profiled in David Ake's book *Jazz Cultures* (University of California Press, 2002).

Reflect

How did Marsalis organize the concert program?
What connections can you draw between the older and more contemporary works on the program?
What evolutions do you hear between works?

How does a jazz orchestra resemble or differ from a classical orchestra?

How did Marsalis interact with his musicians and with the audience? What context did he provide for each piece, and how did that impact your listening experience? What kind of an environment was he creating in the hall?



Straight White Men and Untitled Feminist Show

Young Jean Lee's Theater Company
Young Jean Lee, writer and director

STRAIGHT WHITE MEN

Friday, January 22 // 8 pm
 Saturday, January 23 // 2 pm
 Saturday, January 23 // 8 pm
 Lydia Mendelssohn Theatre

UNTITLED FEMINIST SHOW

Thursday, January 21 // 7:30 pm
 Saturday, January 23 // 8 pm
 Power Center

For the first time ever, this week showcases Young Jean Lee's two most recent theatrical essays on gender and identity in repertory, and in conversation with one another—and performed across the street from one another in the Power Center and Lydia Mendelssohn Theatre.

STRAIGHT WHITE MEN

When Ed and his three adult sons come together to celebrate Christmas, they enjoy cheerful trash-talking, pranks, and takeout Chinese. Then they confront a problem that even being a happy family can't solve: when identity matters and privilege is problematic, what is the value of being a straight white man?

UNTITLED FEMINIST SHOW

Six utterly charismatic stars of the downtown theater, dance, cabaret and burlesque worlds perform a fully nude, wordless celebration of identity. This exhilarating work uses a dizzying array of modes to shake up gender norms through movement and music, and to express ideas about conventional and unconventional roles and expectations. Full of paradoxes and juxtapositions of the best kind, the performance features comic vignettes, evocative video images, and contemporary dance. With the absence of words—and clothes—what inhabits the stage is a series of ideas: those of the fiercely talented Young Jean Lee, the performers, and the audience members.



Photo by Julieta Cervantes

Connect

This performance intersects meaningfully with courses in these programs/departments:

Afroamerican and African Studies
American Culture
Anthropology
Asian Languages and Literatures
Comparative Literature
Dance
English Language and Literatures
History
History of Art
Intergroup Relations
Linguistics
Political Science
Psychology
Sociology
Theatre & Drama
Women's Studies
World Performance Studies

Explore

Read these profiles of Young Jean Lee from the *New Yorker* and *American Theatre*.

Ryan Anthony Hatch delves into the depiction of race in Lee's plays in his article "First as Minstrelsy, Then as Farce: On the Spectacle of Race in the Theater of Young Jean Lee" (*CR: The New Centennial Review*, Winter 2013).

Reflect

In *Straight White Men* and *Untitled Feminist Show*, Young Jean Lee and her collaborators draw on wildly different performance styles and traditions to address issues of race, sexuality and gender. Underlying these differences, do you sense thematic or philosophical commonalities? If so, what are they?

Why do you think Young Jean Lee chose to have the performers in *Untitled Feminist Show* nude for the entire performance? Why did she choose not to have the performers speak? How did those choices impact your experience of the piece?

How does *Straight White Men* characterize the contemporary politics of being a member of the titular identity group? What does the play suggest has changed about being a straight white man? Why do you think Young Jean Lee chose to have casts of exclusively men in *Straight White Men* and exclusively women in *Untitled Feminist Show*? How would the inclusion of performers of opposite gender have impacted the performances?

Photo by Blaine Davis

Chamber Music Society of Lincoln Center

Wu Han, piano
Benjamin Beilman, Kristin Lee, and Sean Lee, violins
Richard O'Neill, viola
Nicholas Canellakis, cello
 Friday, January 22 // 8 pm
 Rackham Auditorium

The Chamber Music Society of Lincoln Center presents chamber music of every instrumentation, style, and historical period. The six musicians performing in this concert include violinist Benjamin Beilman, an Ann Arbor native whose career has been burnished by a series of major awards recognizing his extraordinary musical talent.

PROGRAM

Mozart	Quartet in E-flat Major for Piano, Violin, Viola, and Cello, K. 493
Schubert	Rondo in A Major for Violin and Strings, D. 438
Mendelssohn	Double Concerto in d minor for Violin, Piano, and Strings



Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Germanic Languages and Literatures
History
Music Education
Music Theory
Organizational Studies
Piano
Strings

Explore

This [Wall Street Journal article](#) details the strategies behind Chamber Music Society of Lincoln Center's success.

Learn more about the current state of chamber music in the U.S. in [this study](#) published by the service organization Chamber Music America, "National Conversations with the Classical/Contemporary Chamber Music Field."

Reflect

The Mozart quartet is unusual in that it is written for piano, violin, viola and cello, rather than the typical arrangement for two violins, viola, and cello. How does the inclusion of a piano impact the possibilities of sound within the quartet form? How did the quartet interact with each other while playing the work.

The Schubert Rondo in A Major is written to highlight the skills of its violin soloist. What specific skills did this piece highlight? How do the solo passages fit within the larger structure of the work?



Photo by Tristan Cook

Ms. Lisa Fischer and Grand Baton

Wednesday, January 27 // 7:30 pm
Michigan Theater

By any measure of talent and accomplishment, Lisa Fischer is a superstar. Yet, if you do not know her name, it's likely because her name has never been on the marquee; she has spent the past 20 years as a backup singer for the Rolling Stones, Chris Botti, and countless others. As one of the top session and backup singers, she's featured in the Oscar-winning documentary *20 Feet From Stardom* and celebrated for her live concert duets with Mick Jagger during "Gimme Shelter" that have also received millions of hits on YouTube. After winning Grammy Awards for "Best Female R&B Performance" (1992) and "Best Music Film" (2015), she has decided to move forward from being a backup singer, putting together her own band and claiming her well-deserved place center stage.



Photo by Djeneba Aduayom

Connect

This performance intersects meaningfully with courses in these programs/departments:

Afroamerican and African Studies
American Culture
History
Jazz & Contemporary Improvisation
Musicology
Screen Arts and Cultures
Sociology
Voice
Women's Studies

Explore

The *New York Times* [profiled](#) Fischer.

Fischer stars in the Oscar-nominated documentary *20 Feet From Stardom* (Directed by Morgan Neville, 2013).

Explore the roles women have played in pop music with Lori Burns and Melisse Lafrance's book *Disruptive Divas: Feminism, Identity & Popular Music* (Routledge, 2002).

Reflect

What performance qualities do top backup and session singers share with headlining musicians? How do they differ?

Describe the songs Fischer chose for her program. Was there any overarching narrative or recurring theme to the selections? What sort of persona did Fischer create for herself through her choice of music and her interactions with her band and the audience?

Photo by Lanita Adams

Tanya Tagaq

IN CONCERT WITH

Nanook of the North

Tuesday, February 2 // 7:30 pm
Lydia Mendelssohn Theatre

Tanya Tagaq's music isn't like anything you've heard before. Unnerving and exquisite, Tagaq's unique vocal expression is rooted in Inuit throat singing, but her music has as much to do with electronica, industrial and metal influences as it does with traditional culture, a style that she has performed with collaborators such as Bjork and that reminds some of Meredith Monk's vocal innovations. She reclaims the controversial 1922 silent film *Nanook of the North*, which portrays the lives of an Inuit family in Arctic Canada and is considered the first major work of documentary filmmaking. Tagaq, along with percussionist Jean Martin and violinist Jesse Zubot, performs a live musical response to the film's images of life in an early 20th-century Inuit community. Her sense of the sound of the Arctic spaces in the film transforms the images, adding tremendous feeling and depth to the complex mix of beautiful representations and racially charged clichés. Tanya Tagaq makes her UMS debut in this one-night-only event.



Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Asian Languages and Literatures
Anthropology
Comparative Literature
Composition
English Language and Literatures
History
History of Art
Jazz & Contemporary Improvisation
Musicology
Screen Arts and Cultures
Sociology
Strings
Voice
Women's Studies
World Performance Studies

Explore

Read this [in-depth interview](#) from *The Quietus* about Tagaq's artistry and activism.

This [article from the Smithsonian](#) compares throat singing techniques from three different cultures.

Learn about *Nanook of the North's* place in the history of documentary filmmaking in Jeffrey Geiger's book *American Documentary Film: Projecting the Nation* (Edinburgh University Press, 2011).

Reflect

Compare Tagaq's performance with the original score for *Nanook of the North*. What instrumentation and musical styles are used? How does each impact the effect of the film and its claims as a documentary?

What critiques does Tagaq raise about *Nanook of the North* through her performance? How is this in keeping with Tagaq's other activist activity for Canada's Inuit populations?



A 24-DECADE HISTORY OF AMERICAN
POPULAR MUSIC: 1960S-1980S

Taylor Mac

Friday, February 5 // 8 pm
Lydia Mendelssohn Theatre

Taylor Mac is equal parts bedazzled shaman, searing social critic, radical angel, and Elizabethan fool. A critical darling of the New York downtown cabaret scene, he is beloved for his iconic beauty, disarming vulnerability, and soaring spirit. His *24-Decade History of American Popular Music* will eventually become an epic show performed over 24 continuous hours. In Ann Arbor, Taylor will focus on the 1960s, 70s, and 80s, connecting the decades to the vibrant music scene in Detroit. A UMS co-commission.



Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Anthropology
Comparative Literature
Composition
Dance
English Language and Literatures
History
Intergroup Relations
Music Education
Musicology
Musical Theatre
Political Science
Psychology
Theatre & Drama
Voice
Women's Studies

Explore

Bomb magazine [interviews](#) Taylor Mac on the role of identity in his work. Watch this [PBS video](#) on Mac's performance of gender. Listen to songs from different installments of *A 24-Decade History of American Popular Music* in this [Studio 360 performance](#).

Explore the queer performance art tradition in *Feminist and Queer Performance: Critical Strategies* (Sue-Ellen Case (Palgrave MacMillan, 2009).

Reflect

What cultural aspects of each decade does Mac choose to highlight through his choice of songs? How did the performance make you re-evaluate your understanding of those moments in American history? What other aspects of the decades might he have chosen, and how would that have created a different historical narrative?

Taylor Mac's works often require some level of audience participation. How did Mac interact with the audience during the performance? What requests were made of the audience that might be considered out of the ordinary? How do you think the interactive elements of the performance shaped the experience for yourself and your fellow audience members?

Igor Levit, PIANO

Saturday, February 6 // 8 pm
Hill Auditorium

Born in 1987, the Russian-German pianist Igor Levit received effusive praise for his two-disc debut album of Beethoven's late piano sonatas. A relative newcomer to the United States, he makes his UMS debut with this recital appearance.

PROGRAM

Bach	Partita No. 4 in D Major, BWV 828
Schubert	Six Moments Musicaux, D. 780
Beethoven	Sonata No. 17 in d minor, Op. 31, No. 2
Prokofiev	Sonata No. 7 in B-flat Major, Op. 83



Photo by Felix Broede

Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Germanic Languages and Literatures
History
Slavic Languages and Literatures
Sociology
Music Education
Music Theory
Piano

Explore

Read this [review](#) of Levitt's debut recording from the *New Yorker*, and this [interview](#) with the artist from the *Telegraph*.

Learn more about the sonata form in Thomas Schmidt-Beste's *The Sonata* (Cambridge University Press, 2011).

Reflect

What similarities and differences do you hear among the four works on the program, which were written over a two hundred year span of time?

Describe Levitt's performance style. How does he tailor his approach to each of the works on the program? How does he interact with the audience? Is he showman-like, or more introspective? What qualities in the music does his performance emphasize?



Photo by Felix Broede

BLACK GIRL—LINGUISTIC PLAY

Camille A. Brown & Dancers

Camille A. Brown, artistic director and choreographer

Saturday, February 13 // 8 pm
Power Center

A prolific choreographer who danced with Ronald K. Brown's Evidence, Rennie Harris's Puremovement, and the Alvin Ailey American Dance Theater, Camille A. Brown brings her newest work to Ann Arbor for her UMS debut. *Black Girl—Linguistic Play* speaks to the complexities of carving out a positive identity as a black female in urban American culture. In a world where Black women are often portrayed only in terms of their strength, resiliency, or trauma, this work interrogates these narratives by presenting a fuller spectrum of the black female and the complexities of negotiating in this racially and politically charged world. The performance will also include additional repertoire by Brown.



Photo by Christopher Duggan

Connect

This performance intersects meaningfully with courses in these programs/departments:

Afroamerican and African Studies
American Culture
Anthropology
Comparative Literature
Dance
English Language and Literatures
History
History of Art
Intergroup Relations
Linguistics
Psychology
Sociology
Theatre & Drama
Women's Studies
World Performance Studies

Explore

The *Boston Globe* [interviews](#) Camille A. Brown about her work and influences.

Contextualize Brown's work within the landscape of contemporary African American performance with *Black Performance Theory* (edited by Thomas DeFrantz and Anita Gonzalez; Duke University Press, 2014).

Reflect

Describe some common clichés you see in dance and other performance forms about the way that African-American women behave, move, and look. How does Camille Brown's work address, contradict and provide alternative models to those clichés?

Why do you think Brown chose "*Linguistic Play*" as part of the title of her work? How does it reflect the content of the dance?

Camille Brown worked with young African American women in Detroit to develop this piece. What are some of the contemporary issues facing young people that you see in this dance? How does the movement vocabulary reflect contemporary urban life?

Photo by Matt Karas



Sir Andrés Schiff, PIANO

THE LAST SONATAS OF HAYDN, MOZART, BEETHOVEN, AND SCHUBERT

Tuesday, February 16, 7:30 pm
Thursday, February 18, 7:30 pm
Rackham Auditorium

Saturday, February 20, 8 pm
Hill Auditorium

Sir Andrés Schiff returns with a three-recital project called “The Last Sonatas,” which features the final three sonatas of Haydn, Mozart, Beethoven and Schubert.

PROGRAM (TUE 2/16)

Haydn	Sonata No. 60 in C Major, Hob. XVI:50
Beethoven	Sonata No. 30 in E Major, Op. 109
Mozart	Sonata No. 16 in C Major, K. 545
Schubert	Sonata in c minor, D. 958

PROGRAM (THU 2/18)

Mozart	Sonata No. 17 in B-flat Major, K. 570
Beethoven	Sonata No. 31 in A-flat Major, Op. 110
Haydn	Sonata No. 61 in D Major, Hob. XVI:51
Schubert	Sonata in A Major, D. 959

PROGRAM (SAT 2/20)

Haydn	Sonata No. 62 in E-flat Major, Hob. XVI:52
Beethoven	Sonata No. 32 in c minor, Op. 111
Mozart	Sonata No. 18 in D Major, K. 576
Schubert	Sonata in B-flat Major, D. 960



Photo by Dieter Mayr

Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Germanic Languages and Literatures
History
Music Education
Music Theory
Musicology
Neuroscience
Piano
Psychology
Sociology

Explore

This [interview with the Guardian](#) surveys Schiff's distinguished career and political activism.

[Listen](#) to the recordings of Schiff's lecture recitals of the complete Beethoven sonatas from Wigmore Hall in 2004–2006. The sonatas on his UMS programs appear in Part 8.

Learn more about the sonata form in Thomas Schmidt-Beste's *The Sonata* (Cambridge University Press, 2011).

Reflect

Each program is composed of one of the last sonatas written by four great composers. Why do you think Schiff chose to take on this project? What can we learn about an artist by paying particular attention to his or her later works?

What similarities and differences do you hear in each of the composers' use of the sonata form?



The Triplets of Belleville

Live score performed by composer Benoît Charest and Le
Terrible Orchestre de Belleville
Thierry Million, art director

Friday, February 19 // 8 pm
Power Center

A decade after it was first brought to the screen, Benoît Charest revives the music of the Oscar-nominated film *The Triplets of Belleville* with a remarkable cast of musicians in this silent movie-live concert event. Kidnapped by mysterious, square-shouldered henchmen, a Tour de France cyclist named Champion is spirited across the ocean to the teeming metropolis of Belleville. His near-sighted grandmother and faithful dog follow his trail and are taken in by a trio of eccentric jazz-era divas. This much beloved animated film is screened as film composer Benoît Charest leads his eight-piece orchestra, Le Terrible Orchestre de Belleville, in a live performance of his original score for the film. The group immediately transports audiences to the exciting streets of 1920s Paris and Le Jazz Hot (80 minutes, rated PG-13).



Connect

This performance intersects meaningfully with courses in these programs/departments:

Afroamerican and African Studies
Comparative Literature
Composition
History
History of Art
Jazz & Contemporary Improvisation
Romance Languages and Literatures
Screen Arts and Cultures
World Performance Studies

Explore

Benoît Charest discusses his process of scoring *The Triplets of Belleville* in this [interview](#).

The Triplets of Belleville is part of a long, rich tradition of animated filmmaking in France; explore that lineage in Richard Neupert's book *French Animation History* (Wiley, 2011).

Reflect

How does having a film score played live, with musicians sharing the performance space with an audience, impact the way you hear music in the film? Do you find yourself paying more attention to the music than you would in a normal film screening?

How does the jazz score of the film create a soundscape of France in the 1920s? What sorts of sound effects are created musically?



The Chieftains

Saturday, March 5, 8 pm
Hill Auditorium

Paddy Malone and the Chieftains celebrated 50 years of performing in 2012, and their music remains as fresh and relevant as when they first began. Recognized for reinventing traditional Irish music on a contemporary and international scale, their ability to blend tradition with modern music has made them one of the most renowned and revered musical groups to this day. They are back for their fifth UMS performance and their first in nearly a decade.



Photo by Kevin Kelly

Connect

This performance intersects meaningfully with courses in these programs/departments:

Anthropology
Comparative Literature
Composition
English Languages and Literatures
Organizational Studies
Sociology
Strings
Voice
Winds & Percussion
World Performance Studies

Explore

The Chieftains celebrated their 50th anniversary in 2012; the *New York Times* compares their career to the Rolling Stones and the Beach Boys, who also started playing together in 1962. NPR also marked the occasion with [an interview with the band](#).

Scholar Shannon Thornton questions the category of “Celtic music” in her article “Fanning the Celtic Flame: Music Patronage and Practice in Contemporary Ireland” (Western Folklore, Autumn 1998).

Reflect

Describe the songs on the Chieftains’ program. Were there any recurring themes or images? How does the group bridge between more traditional Irish folk music and a more contemporary, globalized sound?

How did the members of the group interact with each other on stage? How did they interact with the audience? What sort of atmosphere did they create in the hall?



Nufonia Must Fall

Kid Koala, DJ, producer, and graphic novelist

K.K. Barrett, director

Cecilia Quartet

Friday, March 11 // 8 pm

Saturday, March 12 // 8 pm

Power Center

The globetrotting, Montreal-based scratch DJ and music producer Kid Koala presents a magical multi-disciplinary and theatrical adaptation of his graphic novel and soundtrack, *Nufonia Must Fall*. This charming story centers around a headphones-sporting robot on the verge of obsolescence who falls in love with a lonely office girl. This live adaptation unfolds via real-time filming of more than a dozen miniature stages and a cast of puppets, while Kid Koala and the Cecilia Quartet provide original live scoring on piano, strings and turntables. The result? You'll seem to be watching an animated picture, but simultaneously seeing puppets being filmed and projected in real time. Heartfelt, hand-made, and a very cool live experience.

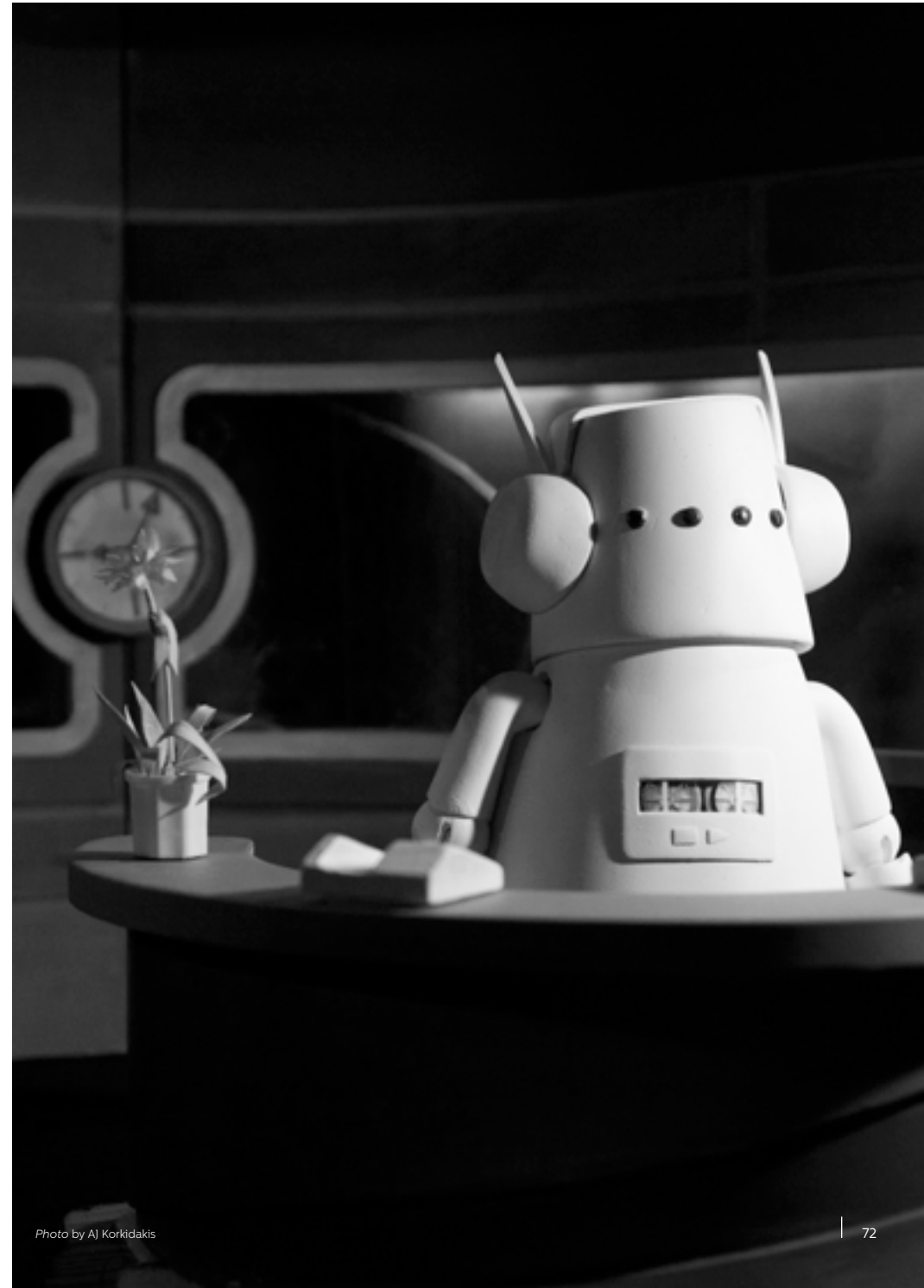


Photo by AJ Korkidakis

Connect

This performance intersects meaningfully with courses in these programs/departments:

Asian Languages and Literatures
American Culture
Comparative Literature
Composition
Computer Science
Dance
English Language and Literatures
History of Art
Jazz and Contemporary Improvisation
Music Theory
Performing Arts Technology
Screen Arts and Cultures
Theatre & Drama
World Performance Studies

Explore

Read this [preview](#) of the piece from *The Creators Project*.

Nufonia Must Fall originated as a graphic novel; learn more about comics and graphic novels in Scott McLeod's book *Understanding Comics: The Invisible Art* (William Morrow, 1994), which is written in comic book form, and Durwin S. Talon's book *Comics Above Ground: How Sequential Art Affects Mainstream Media* (TwoMorrows, 2004).

Reflect

Nufonia Must Fall was inspired by silent films from the early years of cinema. What elements (themes, character types, narrative devices, etc.) do you think echoed older films? How did the performance adapt those elements for this contemporary, futuristic tale?

Nufonia Must Fall combines many difference performance elements: puppetry, film, and classical and electronic music. How did the juxtaposition of those elements shape your viewing experience? Did you find your attention drawn to one element over the others? Did that attention shift at different moments in the performance?

Photo by AJ Korkidakisz

J.S. BACH'S *ST. JOHN PASSION* Apollo's Fire & Apollo's Singers

Jeannette Sorrell, conductor
Nicholas Phan (Evangelist)
Jesse Blumberg (Jesus)
Jeffrey Strauss (Pilate)
Amanda Forsythe (soprano)
Kristen Dubenion-Smith (mezzo-soprano)

Tuesday, March 15 // 7:30 pm
St. Francis of Assisi Catholic Church

Fresh from their 2014 performance of Monteverdi's *Vespers*, Apollo's Fire & Singers return to St. Francis of Assisi Church with one of their signature pieces, J.S. Bach's *St. John Passion*. Bursting out of the gate from the agitated opening chorus, this work is considered Bach's most dramatic and theatrical oratorio. In this acclaimed interpretation, the story's action is highlighted by a dramatic approach: the roles are performed by true singing actors, staged on a special theatrical platform within the orchestra. The acclaimed Apollo's Singers evoke the wild mob with fierce intensity.



Photo by Sisi Burns

Connect

This performance intersects meaningfully with courses in these programs/departments:

Classical Studies
Comparative Literature
Composition
Conducting
Germanic Languages and Literatures
History
Music Education
Music Theory
Musicology
Philosophy
Strings
Voice
Winds & Percussion
World Performance Studies

Explore

Read this [profile](#) of Apollo's Fire Artistic Director Jeanette Sorrell from the *Cleveland Plain Dealer*.

Learn more about Bach's biblical oratorios in *Hearing Bach's Passions* by Daniel R. Melamed (Oxford University Press, 2005).

Reflect

How does Bach dramatize the Passion of Christ from the Gospel according to John in the Bible? What text does he choose to set to music? How does the structure of the music highlight certain themes and images? What effect do you think Bach intended the work to have on his audience?

Describe how Apollo's Fire chose to stage the actions described in the *St. John Passion*. Do you think having the performance staged, rather than presented in a more traditional concert format, heightens or lessens the emotional impact of the work? Why?



Montreal Symphony Orchestra

Kent Nagano, conductor

Daniil Triifonov, piano

Saturday, March 19 // 8 pm

Hill Auditorium

The Montreal Symphony returns to Ann Arbor for the first time since 1989, with American conductor Kent Nagano and pianist Daniil Triifonov both making their UMS debuts.

PROGRAM

Debussy	<i>Prelude to the Afternoon of a Faun</i>
Prokofiev	Piano Concerto No. 3 in C Major, Op. 26
Stravinsky	<i>The Firebird</i> (complete ballet music)



Photo by Giovanni Caccamo

Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Conducting
Dance
English Language and Literatures
History
Music Education
Music Theory
Musicology
Organizational Studies
Slavic Languages and Literatures
Strings World Performance Studies
Romance Languages and Literatures
Winds & Percussion

Explore

Read this [interview](#) with OSM conductor Kent Nagano, and watch this [video interview](#) with soloist Daniil Triifonov.

Debussy, Stravinsky and Prokofiev are profiled in Chapters 2, 3 and 7 of Alex Ross's *The Rest is Noise: Listening to the Twentieth Century* (FSG, 2007).

Reflect

Two of the pieces on this program are tied to ballet: *Prelude to the Afternoon of a Faun* was inspired by a poem by Mallarmé and used as the score for a dance by Nijinsky, and *The Firebird* is one of the most famous “story ballets” with choreography by Fokine. What kinds of movement do you imagine suiting these works as you listen to them? What makes each of these works of music “dramatic”?

Prokofiev also wrote scores for ballets—*Cinderella* and *Romeo and Juliet* being two famous examples. How would you compare his style to that of Debussy, who wrote several decades before him, and Stravinsky, who was a fellow Russian and a contemporary?



Photo by Pierre Étienne Bergeron

BACH SIX SOLOS
Gil Shaham, *SOLOS*
WITH ORIGINAL FILMS BY
David Michalek

Saturday, March 26 // 8 pm
St. Francis of Assisi Catholic Church

Bach's complete Sonatas and Partitas have long been a "Mount Everest" of the violin repertoire—music that performers return to throughout their lives. In this special event, Gil Shaham collaborates with video artist David Michalek to open up new avenues for listening to and interpreting Bach's towering masterpieces. A UMS co-commission.



Photo by Luke Ratray



Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Germanic Languages and Literatures
History
History of Art
Music Theory
Musicology
Performing Arts Technology
Screen Arts and Cultures
Strings

Explore

Gil Shaham discussed the *Bach: Six Solos* project in this [interview](#).

Learn more about David Michalek's creative output and process on his [website](#).

Joel Lester illuminates Bach's partitas and sonatas within his larger body of work in *Bach's Solo Works for Violin: Style, Structure, Performance* (Oxford University Press, 2003).

Reflect

What were some of the common musical techniques you heard among the sonatas and partitas? How would you characterize the evolution of Bach's solo music for violin?

Describe the films created specifically for this performance by David Michalek. How do they illustrate, comment upon, or contradict what you heard in the music?



THE SLEEPING BEAUTY

American Ballet Theatre

Choreography by Marius Petipa
Staging and additional choreography by
Alexei Ratmansky
Music by Peter Ilyich Tchaikovsky

Thursday, March 31 // 7:30 pm
Friday, April 1 // 7:30 pm
Saturday, April 2 // 7:30 pm
Sunday, April 3 // 2:30 pm
Detroit Opera House

UMS and Michigan Opera Theatre join forces to bring American Ballet Theatre's new production of *The Sleeping Beauty* to the Detroit Opera House. Choreographed by Marius Petipa with additional staging and choreography by Alexei Ratmansky, this classic story ballet premiered 125 years ago at the Mariinsky Theatre in St. Petersburg. The story is one of the most familiar and enchanting of all fairy tales: the beautiful princess Aurora is cursed by the evil sorceress Carabosse to sleep for 100 years, until she is awakened by the kiss of a handsome prince. It's ballet on the grandest possible scale, with superstar dancers, opulent sets and costumes, and Tchaikovsky's ravishing score performed live by the Michigan Opera Theatre Orchestra.



Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Comparative Literature
Composition
Dance Economics
History
History of Art
Music Education
Musical Theatre
Musicology
Organizational Studies
Performing Arts Technology
Psychology
Slavic Languages and Literatures
Strings
Sociology
Theatre & Drama
Winds & Percussion
Women's Studies
World Performance Studies

Explore

The *Los Angeles Times* [previews](#) American Ballet Theatre's approach to their new production/reconstruction of *Sleeping Beauty*.

Read about *Sleeping Beauty's* place within the history of ballet in Tim Scholl's book *From Petipa to Balanchine: Classical Revival and the Modernization of Ballet*. (Routledge, 2014)

Reflect

How does the narrative of the ballet compare to other versions of *Sleeping Beauty* you have read or seen? What themes or images does this version emphasize in the story?

The Sleeping Beauty is a reconstruction of one of the landmark works of nineteenth-century Russian ballet, which was known for its lavish scale and formalism. It aims to be as true as possible to the original choreography and design. What are some of the challenges of reconstructing a 125-year-old dance work? What elements of the work translate well into a 21st century context, and which seem strange to you?



Mariachi Vargas de Tecalitlán

Friday, April 1 // 8 pm
Hill Auditorium

We are proud to bring back Mariachi Vargas de Tecalitlán after their extremely popular performances in 2010 and 2013. No other mariachi in history has had a trajectory or influence remotely comparable to theirs; they are widely considered the finest mariachi in the world. Founded in a small city near Jalisco by Don Gaspar Vargas in the 1890s, this band basically invented the modern mariachi. With world-class vocalists and instrumentalists, flawless ensemble work, impeccable taste in repertoire, and spellbinding showmanship, the group never fails to engage its audience, eliciting spontaneous gritos, sing-alongs, and one ovation after another with their heart-wrenching vocals and virtuosic instrumentals. Masters at melding the old world style of mariachi music with new, innovative pieces, Mariachi Vargas is appealing to audiences across all generations.



Connect

This performance intersects meaningfully with courses in these programs/departments:

American Culture
Anthropology
Comparative Literature
Communication Studies
Composition
History
Intergroup Relations
Jazz & Contemporary Improvisation
Latino/a Studies
Music Education
Musicology
Organizational Studies
Romance Languages and Literatures
Sociology
Voice

Explore

Read historian [Jonathan Clark's article](#) on the history of Mariachi Vargas, and the development of modern mariachi in Mexico.

Learn more about mariachi music and culture in Daniel Sheehy's *Mariachi Music in America: Experiencing Music, Expressing Culture* (Oxford University Press, 2006).

Reflect

Mariachi music evolved from folk music styles in western Mexico and came to greater national and official prominence in the early 20th century. It also incorporates elements from European popular music forms, like polka and the waltz. How does Mariachi Vargas meld each of these forms into their unique sound, which has come to define mariachi in Mexico today?

Mariachi Vargas is the oldest mariachi ensemble in Mexico; though no members of the Vargas family are in the group any more, the group has maintained its unique musical identity and style by having its musicians train their younger musicians. How is this embodied, person-to-person transmission of a musical tradition different from passing the knowledge on through recorded means (scores, written texts, or audio or video recordings)?



Jerusalem Quartet

Friday, April 8 // 8 pm
Rackham Auditorium

The Jerusalem Quartet's confident energy and exquisite sensitivity have kept audiences on the edges of their seats since their UMS debut in 2005.

PROGRAM

Beethoven	Quartet No. 2 in G Major, Op. 18, No. 2
Bartók	String Quartet No. 4
Schumann	Quartet No. 3 in A Major, Op. 41, No. 3



Photo by Felix Broede

Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Germanic Languages and Literatures
History
Judaic Studie
Music Education
Music Theory
Organizational Studies
Musicology
Slavic Languages and Literatures
Strings

Explore

Read this [article from the *Independent*](#) about how the Jerusalem Quartet negotiates protest and speculation about their political beliefs while on tour.

Learn more about the history of string quartet in *The Cambridge Companion to the String Quartet* (edited by Robin Stowell; Cambridge University Press, 2003).

Reflect

The Beethoven and Schumann works on the program reflect a similar, 19th century style, while the Bartók piece, from the mid-20th century, is far more contemporary. How does Bartók update the genre for his own time, and what older elements did he retain?

The Jerusalem Quartet is sometimes faced with protestors at their concerts due to their perceived endorsement of the Israeli government (they all served in the national army, which is compulsory in Israel). Do you think an artist's political beliefs can be separated from their artistic identity? Why or why not?



Photo by Felix Broede

Mnozil Brass: *YES YES YES!*

Thursday, April 14 // 8 pm
Hill Auditorium

Named after a pub in Austria, where the former Vienna Conservatory students spent many a night socializing and performing at a monthly open mic, Mnozil Brass beautifully combines fearless, world-class virtuosity and zany theatrical wit. This brass septet seamlessly blends original compositions with classical favorites, jazz standards, and popular hits, presented with the group's iconic humor in scenes so clever they would be worthy of Monty Python. One glance at their online videos quickly turns the curious into converts, but it is the unforgettable live experience that creates lifelong fans.



Photo by Carsten Bunnemann

Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Germanic Languages and Literatures
Organizational Studies
Jazz & Contemporary Improvisation
Musicology
Winds & Percussion
World Performance Studies

Explore

Watch this [performance and interview](#) with Mnozil Brass, and get a sense of their unique brand of humor with [their diary](#) from life on tour.

What makes music funny? Legendary conductor and composer Leonard Bernstein answers that question in this [video recording](#) of one of his Young People's Concerts for the New York Philharmonic (in four parts).

Reflect

How did Mnozil Brass construct their program? What musical styles and traditions did they draw on for their selections? What connections do you see among the stylistically disparate works?

How does the group incorporate humor into their performance? How does it make you think differently about the pieces they are playing, and about the conventions of classical music concerts more generally?



Zafir: Musical Winds from North Africa to Andalucía

Simon Shaheen, musical director, oud, violin

Sonia M'barek, vocals

Juan Pérez Rodríguez, piano, vocals, guitars

Auxi Fernandez, flamenco dancer

With Qantara

Friday, April 15 // 8 pm

Michigan Theater

Simon Shaheen brings to life the Arab music of Al-Andalus and blends it with the ubiquitous art of flamenco in *Zafir*, a program of instrumental and vocal music and dance that renews a relationship with music from a thousand years ago. *Zafir* explores the commonalities of music born in the cultural centers of Iraq and Syria that blew like the wind (*zafir*) across the waters of the Mediterranean to Al-Andalus, where it blended with elements of Spanish music, then was brought back across the seas to North Africa, where it flourished in the cities of Morocco, Algeria and Tunisia. *Zafir* features virtuoso composer and musical director Simon Shaheen with his group Qantara, acclaimed Tunisian vocalist Sonia M'barek, flamenco musician Juan Perez Rodriguez, and the fiery young flamenco dancer Auxi Fernandez, who completes the music with her explosive footwork.



Zafir, Sonia M'barek

Connect

This performance intersects meaningfully with courses in these programs/departments:

Afroamerican and African Studies
Arab and Muslim American Studies
Composition
Dance
History
Intergroup Relations
Linguistics
Middle Eastern and North African Studies
Music Education
Political Science
Romance Languages and Literatures
Sociology
World Performance Studies

Explore


The *Chicago Tribune* profiles Simon Shaheen's genre-defying career.

Scholar Robin Totton provides a primer to flamenco music, dance and culture in his book *Song of the Outcasts: An Introduction to Flamenco* (Amadeus Press, 2003).

Reflect

How does the performance trace the migration of wind music forms between the Middle East, Spain and North Africa? How did the sounds and techniques evolve in each location?

How do the vocal music and dance used in the performance enhance the impact of the wind instruments? How do they echo or provide counterpoint to the winds' sonic and rhythmic qualities?



Zafir, Simon Shaheen

Bavarian Radio Orchestra

Mariss Jansons, conductor
Leonidas Kavakos, violin

Saturday, April 16 // 8 pm
 Hill Auditorium

Of the three major orchestras based in Munich, the Bavarian Radio Orchestra is the most prominent, with a string of eminent music directors including Rafael Kubelik, Sir Colin Davis, Lorin Maazel, and, since 2003, Mariss Jansons. Leonidas Kavakos, who made his UMS debut last year with Yuja Wang, returns as soloist with the Korngold Violin Concerto.

PROGRAM

Corigliano	Fantasia on an Ostinato
Korngold	Violin Concerto in D Major, Op. 35
Dvořák	Symphony No. 8 in G Major, B. 163



Photo by George Thum

Connect

This performance intersects meaningfully with courses in these programs/departments:

Comparative Literature
Composition
Conducting
Germanic Languages and Literatures
History
Music Education
Musicology
Political Science
Screen Arts and Cultures
Slavic Languages and Literatures
Strings
Winds & Percussion

Explore

Read interviews with BRO conductor Mariss Jansons from the *Telegraph* and from the *Guardian* in 2010 and in 2012.

Korngold is the subject of the 2001 documentary film *Between Two Worlds: Erich Wolfgang Korngold* (directed by Barrie Gavin).

Reflect

Dvořák is known for incorporating motifs from folk music into his classical compositions; in his 8th symphony, elements from Bohemia are used. What folk-like melodies, themes, or sound effects did you hear in the symphony? How were they created? What kinds of instruments and/or rhythms were used?

Korngold, an Austro-Hungarian who emigrated to the U.S., wrote his Violin Concerto in D Major in 1945 after the defeat of Adolf Hitler. He had sworn he would only work on music for film—he won the first-ever Oscar for Best Score in 1938—and not for the concert hall until the war ended. Can you hear any common elements of film music in this work? What are they?



The Bad Plus Joshua Redman

Reid Anderson, *bass*

Ethan Iverson, *piano*

Dave King, *drums*

Joshua Redman, *tenor saxophone*

Saturday, April 23 // 8 pm

Michigan Theater

When Joshua Redman joined the idiosyncratic trio as a special guest a few years back, a brilliant collaboration was born. Redman's melodic prowess blends seamlessly with the "avant-garde populism" of The Bad Plus, pushing the boundaries of jazz beyond all imagination.



Joshua Redman by Jay Blakesberg

Connect

This performance intersects meaningfully with courses in these programs/departments:

Afroamerican and African Studies
American Culture
Composition
History
Jazz & Contemporary Improvisation
Organizational Studies
Piano
Sociology
Winds & Percussion

Explore

The Bad Plus [discuss the power of humility and collaboration in jazz](#) with 99u.

The *Detroit Free Press* [interviewed](#) Joshua Redman about the challenges facing today's jazz musicians.

Keith R. Sawyer analyzes the central role of improvisation in jazz and theater in his book *Group Creativity: Music, Theatre, Collaboration* (Taylor and Francis, 2014).

Reflect

How would you describe The Bad Plus' particular style of jazz? What is the relationship between melody and improvisation? Do you hear any distinct differences in style between the three original members of The Bad Plus and Joshua Redman?

How do the members of the group interact with each other during the performance? Is there a clear leader? Does it change between songs? How does their interaction shape the atmosphere within the theater?



The Bad Plus by Jay ram

About UMS

One of the oldest performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS contributes to a vibrant cultural community by presenting approximately 60–75 performances and over 100 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

Learning is core to UMS's mission, and it is our joy to provide creative learning experiences for our entire community. Each season, we offer a fun and fascinating lineup of workshops, artist Q&As, conversations, and interactive experiences 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. We exist to create a spark in people, young and old alike, exposing them to things they haven't seen before, and leaving them with a lifelong passion for creativity and the performing arts.



UMS EDUCATION AND COMMUNITY ENGAGEMENT DEPARTMENT

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Mardi Gras Fund
Masco Corporation Foundation

Merrill Lynch
Michigan Council for Arts and Cultural Affairs
Michigan Humanities Council
Miller, Canfield, Paddock and Stone, P.L.C.
THE MOSAIC FOUNDATION [of R. & P. Heydon]
National Endowment for the Arts
New England Foundation for the Arts
Quincy and Rob Northrup
PNC Foundation
Prudence and Amnon Rosenthal K-12 Education Endowment Fund
John W. and Gail Ferguson Stout
Stout Systems
Toyota
UMS Advisory Committee
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U-M Health System
U-M Office of the Senior Vice Provost for Academic Affairs
U-M Office of the Vice President for Research
Wallace Endowment Fund



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