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UMS Renegade: **Building a Brand of Cutting-Edge Performances**



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How do arts organizations successfully program groundbreaking, challenging, and forward-thinking performances? This case profiles the University Musical Society (UMS), a performing arts presenter based at the University of Michigan, Ann Arbor. Throughout its history, UMS has programmed uncommon and contemporary works of many kinds. In 2011, these efforts took a significant step forward with the launch of Renegade, performances that features provocative artistic works. The case traces the development of Renegade, detailing its genesis, programming process, and marketing tactics. In April 2015, Renegade received national attention when UMS was awarded substantial funding from The Wallace Foundation to study trends and develop initiatives for building sustainable Renegade audiences. As UMS's new Renegade project manager, you will be charged with assessing the current status of the program, interpreting the results of the Wallace-funded research, and charting the future of Renegade. What are the best practices for programming Renegade works and how does UMS create an experience-based Renegade brand?



This case study was prepared by Eric Michael Laprade.

UMS Background

Founded in 1879, the University Musical Society (UMS) is a performing arts presenter located at the University of Michigan, Ann Arbor. One of the oldest performing arts presenters in the country, UMS has its roots in a choral organization known as the “Messiah Club,” which constituted a group of community and university members who gathered to study and perform Handel’s iconic oratorio. The club gave its first performance in December 1879 and shortly thereafter was renamed the Choral Union. Given that a large number of Choral Union members were also connected to the university, UMS was officially established in 1880. UMS originally included the Choral Union and the University Orchestra, and it presented an annual series of concerts featuring local and visiting artists. In 1880 UMS founded the Ann Arbor School of Music, which it led for sixty years. In 1940, the school was gifted to university, and it has since evolved into the University of Michigan School of Music, Theatre & Dance.

UMS maintains a strategic affiliation with the University of Michigan. While UMS is a stand-alone, not-for-profit organization, it receives between 10% and 12% of its annual budget from various departments within the university. The majority of UMS events occur in university performance venues. The presenter regularly collaborates with members of the college community, and university leaders serve in ex-officio positions on the UMS board.

From the initial performance of Handel’s *Messiah* in 1879, UMS programming has expanded dramatically. In the 1960s, UMS started to diversify its portfolio of offerings beyond the confines of standard orchestral works. It instituted the Chamber Arts Series in 1962. And while jazz and dance programs were offered sporadically beginning in the late 1960s, formal series were initiated in the early 1990s. A theatre

series arrived at the turn of the twenty-first century. In 2011, UMS initiated “Renegade,” a collection of performances that offers “challenging artistic works that are often edgy, sometimes controversial, and always surprising.”¹ Currently, UMS presents between 60 and 75 performances per year and more than 100 free educational activities each season. Under the direction of President Kenneth C. Fischer, UMS’s commitment to artistic excellence was recognized in 2014 when the organization was awarded the National Medal of the Arts, the highest public artistic honor the government bestows. UMS was the first university-related arts presenter to receive the honor.

The UMS mission is “to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.” Annual programming is diverse and of the highest artistic merit, as demonstrated by the 2015–16 season brochure ([Appendix 1](#)). Audience engagement initiatives have included post-performance “Artist Q&A” sessions for dance and theatre events, post-performance “Breakfast Download Discussions” following dance performances, and pre-performance “Tune In” discussions before Renegade offerings. “UMS Night School” is an annual six-week program that meets once per week and seeks to broaden audience members’ understanding of UMS performances. UMS regularly integrates its performing artists into the U-M community through their participation in the Penny W. Stamps Speaker Series and Saturday Morning Physics program. The organization is equally committed to education programs, offering school-day performances, in-school workshops, professional development opportunities for educators, and residency learning opportunities for U-M students and the community. Since its earliest days as an informal group of music lovers, UMS has evolved into one of the

¹ UMS 2016–17 Season Brochure.

finest and most influential performing arts presenters in the nation, advancing the arts through compelling programming and meaningful community engagement opportunities.

Seeds of Renegade

Although UMS has presented contemporary works to varying degrees throughout its history, the strategic planning process of 2010 marked an important point in the organization's evolution and commitment to controversial and cutting-edge programming. According to Director of Programming Michael Kondziolka, "the framework for Renegade was in the strategic plan of 2010." Risky programming had declined in the century-old arts presenter and had become harder to execute. Approved on June 22, 2010 and titled "Envisioning UMS's Future as a Leader in the Performing Arts," the strategic plan marked a turning point for the institution, charging UMS leadership to deepen their commitment to artistic innovation.

In the strategic plan, there were specific strategies to increase risk-taking throughout the entire organization (**Table 1**). From a programming lens, the plan urged management to "enable UMS to take greater artistic and programmatic risks on an ongoing basis within the three primary genres of music, dance, and theatre, and their intersections." Objectives in the plan called for the commissioning of new works, experimental presentations, and new performance models. The plan also prioritized the development of new connections between artists and audiences through a re-imagining of the overall audience experience. If UMS was going to explore new artistic boundaries in its offerings, then all facets of the audience experience should be reconsidered.

Table 1. Strategies from the 2010 Strategic Plan foreshadowing Renegade

Innovative Programming and Risk-Taking

1.1.1: Experiment with new planning and presentation models such as mini-festivals and split-season planning.

1.1.3: Identify unconventional performance spaces that reinforce the primacy of the performers' artistic vision and the audiences' experience.

1.1.4: Invest in commissioning and producing new work from both emerging and established artists.

1.1.6: Invest in leading-edge creativity in the performing arts that is challenging and experimental.

Financial Strength

5.1.7: Establish a risk fund that supports innovating programming.

From a financial standpoint, the strategic plan articulated that "... financial health must be preserved and strengthened. This will require additional annual operating funds, greater cash reserves, increased endowments, and a focused pursuit of transformative gifts." The strategic plan specifically targeted the procurement of funds to support cutting-edge and controversial programming. As Kondziolka recalled, "Never before had UMS so boldly and intentionally committed to pushing the boundaries of performance."

"We decided to wait until the 2011–12 season to launch Renegade so that we had time to make sure our first statement was something carefully thought through and profound. We wanted to set the bar high for the future. We wanted to send the message that UMS was serious about risk-taking."

Michael Kondziolka,
UMS Director of
Programming

In 2010, UMS received a five-year, \$500,000 commitment from a major donor to support the strategic plan mandates. Originally titled the Creative Ventures Leadership Fund, the donation required a dollar-for-dollar match that yielded a total investment of \$1 million for adventurous programming. With an approved strategic plan bolstered by financial support from the new leadership fund, the pieces were in place for a group of cutting-edge perform-

ances in the 2010-11 season. However, Renegade performances did not occur until the next season. There was a deliberate decision made by UMS leadership to delay Renegade's launch in order to ensure that a meaningful and powerful artistic statement could be made.

Kondziolka had been in discussions with director Robert Wilson about a re-staging of Philip Glass's monumental work *Einstein on the Beach*, while also working with the San Francisco Symphony to bring a second installment of their *American Mavericks* series to Ann Arbor. In both cases, the discussions had been occurring for over five years, gaining serious ground as the 2011–12 season approached. Kondziolka saw the staging of *Einstein on the Beach* and the *San Francisco Symphony: American Mavericks* program as the type of performances appropriate for UMS. These large, bold offerings would serve as two pillars of a ten-week performance series.. *Einstein on the Beach* was scheduled for January 2012 and the San Francisco Symphony for March 2012. Kondziolka saw the inaugural ten performances as a way

"to tell a story about artistic risk-taking in an interdisciplinary sense." [Appendix 2](#) includes the Renegade programs for six seasons, beginning in 2011–12.

Defining Renegade

While the commitment to a venturesome set of performances was clear from the strategic plan, arriving at a name for the events took considerable effort, as the marketing and communications team toiled over a concept that could connect the artists with audiences and allow space for a diverse menu of programming possibilities. UMS Director of Marketing and Communications Sara Billmann and her staff settled on the term "Renegade" for the 2011–12 season. The brochure for Renegade's opening season provides insight into the use of the name:

We struggled to find a word that helped frame this experience. Our conversations crystallized around the word Renegade: a rebel, someone who breaks with customs. This task of naming has generated much discussion and even made some feel uncomfortable. Maybe that's the point. Renegades have a way of bringing out the extremes of our humanity. You may, at times, find yourself experiencing a complex set of reactions: confusion/delight, wonder/rage, thrill/boredom...But, in the end we hope that your own way of seeing and experiencing reality changes, and maybe, you find a little bit of the renegade spirit within yourself.

An examination of Renegade programming from the 2011–12 season ([Appendix 2](#)) highlights the inchoate and untested philosophy behind the performances. Kondziolka strove for a broad approach to the renegade concept that would allow for UMS to tell a sophisticated and complete story of renegades in the performing arts. To that end, the initial group

"Looking at reality differently ...
Breaking with or reinterpreting "the canon"...
(Maybe even ignoring it!?).
Creating something new that we could never imagine ...
and, once realized, never live without?
The most basic artistic impulse can encompass all these ideas."

UMS 2011–12
Single Ticket Brochure

of Renegade performances included a wide range of repertoire, artists, and styles, featuring presentations ranging from the Renaissance to the present day. The first Renegade performances highlighted composers who were considered renegades during their time, even if today they are considered "classics." For example, the initial group of Renegades included the Hagen Quartet's performance of three string quartets by

Beethoven and the Tallis Scholars performing the works of rebels from the Renaissance period, including Carlo Gesualdo, Orlande de Lassus and Claudio Monteverdi. The initial dialogue surrounding the meaning of renegade and what constitutes a renegade continually challenged UMS through the first five years of the initiative.

Current Practice: Programming Renegade

UMS employs a programming and production team of six members, led by Michael Kondziolka. His team steers a multi-year, interdepartmental dialogue through weekly UMS management meetings, which include the president and directors of five departments. The organization plans using a five-year model in which the current season is labeled "year 0" and the subsequent season is "year 1", etc. During the fall and winter of year 0, the team evaluates the current season while also finalizing the details of year 1 for its spring announcement. While the year 1 season is finalized in the winter of year 0, the spring announcement is, in reality, the culmination of upwards of three to five years of planning. In addition to weekly programming meetings, Kondziolka also facilitates quarterly meetings with the Board

Programming Committee, a subcommittee of the board of directors. The meetings enable Kondziolka to provide updates on long-term financial goals as related to programming and the challenges that the organization faces. The dialogue with the board around programmatic goals also allows for financial planning and cost mitigation, which enables larger and more expensive projects to occur. Given that some Renegade performances have very large budgets and low earned income potential, discussions around cost control are especially important in bringing certain Renegade performances to fruition.

For each season, the programming team considers approximately three times as many artists as a season can accommodate. The pool of potential artists is gradually distilled until the season is set. A variety of variables, including the season's programmatic narrative and financial constraints, contribute to a work's inclusion or exclusion from a season. As the director of programming, Kondziolka sees one of his main responsibilities as facilitating an institution-wide conversation about what type of artistic statement UMS wants to make with each season. Under Kondziolka's leadership, UMS strives for, in his words, "a cross-disciplinary conversation between traditional and new ideas, experimentation and contemporary practice."

Programming Renegade seasons has presented some difficulties to Kondziolka's team at UMS. For example, many contemporary and experimental artists are creating works for physical spaces that are very different from what is available in Ann Arbor.² Finding flexible spaces that are appropriate for the events being presented was a new challenge that UMS would struggle with each season. When Kondziolka and his team are exposed to a new artist, they are conditioned to consider where the performance will take place, in addition to other factors involved in programming. As one can expect, Kondziolka and

² See [Appendix 1](#), p. 68 for the five main venues available to UMS each season.

his team have pursued alternative venues, which can add depth to the overall performance experience and better contextualize the productions. However, new locations not built for regular performances can encounter financial or logistical hurdles. For instance, the National Theatre of Scotland's presentation of Charles Dickens's *A Christmas Carol* during the 2015–16 season required an enclosed black box theatre to be constructed on the stage of U-M's Power Center for the Performing Arts. The theatre had 138 seats and allowed audience members to become completely immersed in the actors' world. There were 26 performances of the show, yielding a total audience of 3,588. In contrast, on September 14, 2014, Itzhak Perlman presented a violin recital in Hill Auditorium. The sold-out performance had a similar audience size (3,528 seats) to *A Christmas Carol*, but a lower production budget, resulting in significantly greater income for the organization.

As it concerns Renegade, UMS as an institution acknowledges that some works have meaning and value beyond financial return, such as those that

would have had to have been priced around \$500 each, substantially higher than normal UMS prices, which ranged from \$18 to \$65. Yet, *Einstein on the Beach* generated international attention, awakened new donors, and put UMS's commitment to artistic risk-taking at the forefront of the organization.³

UMS has struggled with the dichotomy between long-term artistic planning and organizational nimbleness in the short term. While the five-year programming model allows UMS to control the financial risks associated with individual performances, it also limits the organization's ability to maintain a level of short-term flexibility with artistic programming that cannot be seen on a long horizon. To alleviate the pressure of committing to shows years ahead of the production, Kondziolka's team builds two or three unnamed performances into the budget for each season, enabling events to be added during the course of a year. This allows the organization more flexibility to react to changes in the performing arts world and to schedule events on a faster timeline than the three-to-five-year model that is typically used. However, due to lead time required for marketing, sales and engagement, UMS continues to wrestle with the burden of adding performances to the schedule on compressed timelines.

Renegade programming is ultimately built on audience trust. UMS as a whole has made good on its covenant with the community to provide consistent, high-quality artistic programming. The confidence that Kondziolka in particular has built with audiences allows him more artistic freedom to challenge performance attendees and push the boundaries of the type of artwork being presented. Kondziolka stressed the importance of his responsibility to the southeast Michigan community. His mission, as Director of Programming, is to program according to the community's expectations while at times

"The goal of UMS is not to make a profit but rather to be a platform for artists to present compelling and meaningful works in southeast Michigan."

**Michael Kondziolka,
UMS Director of
Programming**

require smaller venues and may tap niche audiences. Kondziolka echoed the values of UMS: "there are multiple bottom lines within the institution. In addition to the financial bottom line, there is a mission bottom line and an artistic value bottom line." The dichotomy is best exemplified by aforementioned *Einstein on the Beach*, the very first Renegade performance. The budget for *Einstein* was unprecedented in UMS's history. The stagehand budget alone for the three-performance run of the opera was more than the entire stagehand budget for UMS's 2010–11 season. To break even on the investment, tickets

³ In July 2012, in response to the *Einstein on the Beach* performances, UMS received an anonymous donation of \$110,000. The donor stated, "The project was both the most pleasurable for me and most memorable for Michigan since I arrived here in 1949."

surprising and defying what audiences anticipate from a UMS performance. While UMS standards such as the annual *Messiah* performances have broad appeal, Renegade performances such as the *Untitled Feminist Show*, a provocative nude theatre performance, allow the presenter to establish new artistic frontiers for its audience.

Current Practice: Marketing Renegade

The marketing process for a UMS performance begins in the spring prior to the start of a new season. UMS creates a marketing budget for each specific set of performances. Over the course of the summer, the five-member marketing and communications team develops an initial communication plan for each event. The marketing template they use for performances is given in [Appendix 3](#). As members of the team embark on their respective assignments, the overall plan is revisited between four and eight weeks prior to a performance. The marketing plans for each set of performances may draw on a combination of paid and in-kind advertising (print, radio, television, online), email and social media campaigns, and promotional events. Direct mail and posters supplement the effort, as do articles prepared by local journalists with whom UMS has a relationship. UMS will often engage community members and organizations in order to build excitement and interest in performances. These grassroots efforts allow UMS to connect with individuals or groups who have vested interests in certain performers or performances and enlist their assistance for these performances.⁴ The marketing and communications team also networks with local organizations to identify and secure potential group sales avenues.

Director of Marketing and Communications Sara Billmann was quick to point out that the marketing plan for each event is custom tailored. Each plan

differs according to the type of performance, its placement in the season, the venue, and its target audience. The marketing team brainstorms a promotional angle for each performance, identifying the salient points and factors that best capture the essence of the show for potential audience members. There is also an effort to connect each performance to past UMS presentations, which ties into the concept of audience trust in UMS's programming and allows for a multi-season narrative to develop among performances. Billmann also frequently consults with other marketing directors at venues that have presented the work to learn about specific challenges and successes that they faced.

Billmann and her team have faced their share of obstacles in marketing Renegade. The non-traditional nature of the performances is not easily captured in small bites conducive to the modern media marketplace. Radio advertising, for example, has no access to some of the visual qualities essential to promoting an event, while print media lacks the auditory sense that may be necessary to communicate the uniqueness of a performance. In October 2014, UMS presented *Kiss & Cry*, a dance-theatre performance in which live "finger-dancing" takes place on stage and is projected onto screens for the audience. The program eloquently blends film, dance, text, and theatre, and it features a wide-ranging soundscape that includes the music of Gershwin, Tchaikovsky, Handel, Vivaldi, Ligeti, Cage, and Pärt. The fingers and hands almost immediately take on anthropomorphic qualities, and audiences begin

"Absolutely breathtaking! This is a show that has to be experienced. The words, pictures or even the clips that I'd seen beforehand were intriguing, but the actual experience of the whole was something I hadn't been able to imagine."

Audience member reaction to *Kiss & Cry*

⁴ In October 2012, UMS presented Eugène Ionesco's *Rhinocéros*, performed in French by the Théâtre de la Ville. As part of the marketing campaign for the Renegade event, UMS connected with local French teachers and conversation groups to build excitement for the performance within the French community.

to relate to the fingers as real personas. How could this performance be effectively communicated to potential ticket buyers? When Billmann consulted with other marketing directors who had presented the work, she found that they considered it one of the best productions they had ever seen and believed that if they brought it back a second time, the word of mouth from those who attended the first time would sell it out. But they unanimously agreed that it was almost impossible to explain to the ticket-buying public.

Given the non-traditional nature of *Kiss & Cry*, UMS used less radio and print advertising compared to other performances. Billmann recalled, “It was just too difficult to explain in a 15-second spot on NPR, and it really didn’t make sense to advertise on other radio outlets.” While \$6,000 had been budgeted for the marketing of *Kiss & Cry*, over \$11,500 was spent on the actual campaign. In the absence of print and radio advertising, UMS created a video trailer to help communicate the nature of the event. The video, featuring Michael Kondziolka’s perspective on the performance, was shared on YouTube and UMS’s various social media accounts. Social media has been especially effective in marketing Renegade because it allows UMS to experiment with new ideas with little financial risk on a platform with unlimited space for explanation. With *Kiss & Cry*, a social media contest was held in which participants uploaded to Facebook, Twitter, or Instagram, a video of their best “nano-dance” performance (choreography using only one’s hands). With ten submissions, the campaign generated curiosity and buzz around *Kiss & Cry*, with minimal financial commitment other than the time invested by staff. UMS also posted an interview with *Kiss & Cry* creator, Jaco van Dormael, to social media and to its blog, providing further context for the performance. From Billmann’s perspective, the video, social media, direct mail, and grassroots efforts were the most successful components of the *Kiss & Cry* campaign. A *Kiss & Cry* photo was also used on the

cover of the series brochure, the evocativeness of the image reinforcing UMS’s commitment to events that were sure to surprise audiences.

Certain Renegade events can be so adventurous that their content is just as confusing for the UMS staff to understand as it is for the ticket-buying public. In the case of *Kiss & Cry*, Billmann wished that “someone on our marketing team had been able to see the production at a previous venue, because I think that would have helped us better describe it.” Knowing the content of the show would help UMS communicate news of the production to the most appropriate audiences, even though often the show is being developed even as it is being marketed. This is particularly important for performances that contain mature and controversial content. Billmann noted, “It is not just about filling seats or meeting your attendance goal; it is about making sure that each individual performance attendee has the right experience.” In reference to Renegade offerings, Mary Roeder, UMS Manager of Community Engagement, stressed the importance of “ensuring that audience members feel welcome, even if they aren’t always comfortable with what’s presented on stage.” While there often exists the perception that young adults will be most interested in cutting-edge and controversial performances, UMS has found that an intrepid attitude runs across all demographics of its clientele. There is no set “Renegade demographic,” thereby necessitating the custom care each marketing plan receives.

“The young don’t have a lock on adventurousness.”

Sara Billmann,
UMS Director of
Marketing and
Communications

There is an element of intrigue and surprise that audiences have come to expect with each Renegade performance. Whether it is a rock singer fronting a marching band at a local beer garden or a violin virtuoso performing Bach sonatas to original video, Renegade presentations offer some level

of uncertainty. Just as the programs themselves contain surprising aspects, marketing messages and materials must also capture the mystery that comes with each offering. Still, potential customers need to know the content of the performance being advertised. UMS has found that a strong visual element in marketing materials is a key to engaging potential Renegade audiences. For example, the image used for *Kiss & Cry* in the 2014–15 season brochure ([Appendix 4](#)) highlights the theatrical finger-dancing in a visually engaging way, while also leaving readers to wonder how they will experience the performance in a large theatre. The visual component was effective. One audience member remarked, “The picture in the UMS catalogue was a tip off that this production would be one of the best. We were not disappointed.”

The Future of Renegade and an Audience Study

In April 2015, UMS was selected by The Wallace Foundation for their “Building Audiences for Sustainability” initiative. One of the main funding emphases of The Wallace Foundation is the vitality of the arts for everyone. The goal of the initiative was to develop practical insights into how leading performing arts organizations can successfully expand their audiences. The six-year, \$52 million initiative was tailor made for Renegade, which had just completed its fourth season. UMS was one of 26 grant recipients selected from a pool of 369 nominated arts organizations across the country. (Of the 369 who were nominated, 87 were invited to apply for the grant.) UMS was awarded four years of funding, beginning with \$420,000 for the 2015–16 season (to be renewed annually), which included \$100,000 for an audience research study.

Over a period of four years, grant recipients are expected to design and carry out audience-building projects that focus on their artistic programming. The audience research study is designed to help the organizations develop a clear understanding of the impact of their projects on existing and prospective audiences. The basic premise of Wallace’s “continuous learning” approach is that research will lead to new ideas that are piloted and tested, which in turn will suggest improvements or other new ideas to explore. In addition to the programmatic grants which are designed to both attract new audiences and retain existing ones, each organization is expected to build and share new knowledge, both within their organization and with the other grant recipients. Wallace allows organizations to select an independent researcher to assist with their organizational research efforts. The company also retains a set of “meta-researchers” who look at learning across the field. The potential impact of The Wallace Foundation funding for UMS and the entire arts field is significant. In 2010, through the strategic plan and Creative Ventures Leadership fund, UMS made a historic commitment to artistic risk taking. With the support of The Wallace Foundation, UMS would be able to assess its progress with the help of robust research and find ways to build and sustain audiences for daring artistic works.

Research Overview

UMS’s first step with the Wallace funding was to conduct a comprehensive analysis of Renegade audiences.⁵ During the summer of 2015, UMS hired Alan Brown of Wolf Brown Consultants to embark on a detailed study of current and prospective Renegade audiences. The research would ultimately shape the future development of Renegade and advance

⁵ Information in the Research Overview and Research Findings section of this case was compiled from proprietary studies and analyses created by Alan Brown for UMS, including: *Qualitative Assessment of Renegade Prospects—Consolidated Report on Seven Focus Group Discussions* (October 2015), *Qualitative Assessment of Renegade Ticket Buyers* (July 2015), *Renegade Ticket Buyer Quantitative Survey* (September 2015) and *Towards a Deeper Understanding of Renegades: High Level Summary* (November 2015).

marketing strategies to cultivate sustainable audiences. Through an online survey, individual interviews, and focus groups, the research strove to:

1. Develop a psychographic profile of Renegade buyers.
2. Explore the meaning and value of Renegade as it was currently used by UMS.
3. Assess positive and negative associations with Renegade.
4. Assess the brand potential of Renegade.
5. Inform a dialogue within UMS as to future directions for Renegade.
6. Develop a prospect profile for Renegade.

Qualitative Assessment: Interviews and Focus Groups

To achieve a qualitative assessment of Renegade ticket buyers, UMS used individual in-depth interviews (IDIs) and focus groups of performance attendees. In total, 20 IDIs were conducted with the goal of understanding the underlying motivations driving attendance at Renegade events. Questions focused on previous attendance at Renegade events, awareness of an event as a Renegade offering, opinion of Renegade as a concept, and empathy towards Renegade performances. The interview subjects were selected through an online screening survey sent to a pool of 192 UMS ticket buyers who had attended at least three Renegade events during the last three seasons. The interviewees were split male and female, ranging in age from 21 to 70 (average age of 45).

The goals of the focus group discussions, in contrast, were to define issues with Renegade that remained vague, evaluate concepts, and generate feedback that could have a direct impact on the future of Renegade. Similar to the IDIs, focus group participants were selected through an online screening survey sent to a pool of 400 UMS ticket buyers who had attended at least two Renegade events during the last three seasons. A total of 20 participants were split into two focus groups, with group one containing Renegade ticket buyers who were aware that the performances they attended were part of Renegade and group two containing ticket buyers who were unaware that the performances they attended were part of Renegade. The focus group subjects also had a evenly split male to female ratio and a comparable average age (42.5).

Quantitative Assessment: Online Survey

In addition to the IDIs and the focus groups, UMS conducted an online survey of Renegade ticket buyers. The survey sought to identify how aware Renegade buyers were of the Renegade label, differences between Renegade ticket purchasers and attendees of Renegade-like performances (provocative offerings not properly under UMS's Renegade umbrella), and the relationship between Renegade attendance and participation in UMS education and engagement programs.⁶ The survey probed three other areas: (1) Renegade audiences' interest in alternative and non-traditional performance venues; (2) the perception of oneself as a renegade relative to Renegade attendance, and (3) any correlations between digital media consumption and Renegade attendance.

⁶Certain UMS performances are Renegade-like, though they are not included in Renegade programming for a season. Examples include the provocative dance performance by Compagnie Marie Chouinard, National Theatre of Scotland's *The Strange Undoing of Prudencia Hart*, which took place at a brewery in Ypsilanti, MI and involved audience members in the performance, and Blind Summit's *The Table*, a theatre piece whose main character is a cantankerous puppet with a cardboard head.

The online survey yielded 894 valid submissions. UMS patrons who had purchased at least one Renegade ticket since 2013 made up 65% of these submissions and were called the “Renegade sample.” 35% of the responses constituted a control sample of UMS patrons who had purchased tickets to Renegade-like performances. The responses were sorted into three groups: a Renegade-heavy cohort (83% Renegade sample), a mixed-artist cohort (69% Renegade sample) and a control-heavy cohort (39% Renegade sample).

Research Findings

The data obtained from the focus group sessions, IDIs, and the online survey provided detailed insight into the Renegade audience. In general, research participants represented a broad spectrum of ages, occupations, and familiarity with the arts. These patrons generally self-identified as being eclectic and having adventurous tastes. Respondents actively sought “challenging things” and experiences that create a sense of “wonder and surprise.” The topline research findings indicated UMS’s success in building an audience for Renegade but also suggested:

- UMS has developed a strong audience base for challenging artistic work, regardless of whether the performance is designated as Renegade.
- Renegade audiences are not defined by traditional demographics (age, socioeconomic status), but rather are linked by their preferences for unique and eclectic experiences.
- Audiences are confused by what the Renegade term means and why certain performances are labeled as Renegade and others are not.

- Renegade audiences expressed a desire to connect with others who share similar adventurous tastes.

Renegade as a Concept

The concept of a renegade, both as an independent idea and as a label for UMS performances, received both positive and negative feedback. Apart from the UMS label, many participants associated the term with a “free-thinker,” “going against mainstream,” “outside,” “thought provoking,” and “pioneer”; that is, positive interpretations of the word. Other respondents generated negative meanings for renegade, such as “militaristic,” “betrayal,” “someone who is arrogant,” and “dangerous.” The majority of participants freely associated the word with “departure” and “challenge.” As it concerns UMS, surveys reveal Renegade performances as “avant-garde,” “contemporary,” and “edgy.” Further, respondents associate the term with events that incorporate multimedia and a strong visual component. While the Renegade label can help potential ticket buyers identify cutting-edge artists, some also viewed it as a superficial way of grouping unrelated artists simply for marketing purposes. For example, some respondents in the focus groups described Renegade as “a series that is lacking in an overall narrative,” “more miscellaneous than curated,” and “the stuff that doesn’t fit with the other series.” In addition, a few interviewees felt that UMS tries too hard to justify why some artists are labeled as renegades and that “What makes it Renegade?” descriptors used online and in season brochures ([Appendix 1](#), p. 9) are overly pedantic. Even with significant efforts to define Renegade, the online survey showed that 30% of ticket buyers are only “vaguely aware” of Renegade and another 26% are completely unaware of the label. Part of the limited awareness with Renegade can be attributed to the fact the Renegade events are cross-listed on UMS’s more traditional series (Choral Union, Chamber Arts,

etc.). Oftentimes, when a ticket buyer purchases a subscription to the Choral Union Series, they do not realize that some events are included as a Renegade offering, resulting in limited awareness of the label.

As it stands, the Renegade categorization has had little impact on the purchasing tendencies of Renegade ticket buyers. For most, the decision to purchase a ticket is based on the artist or work being performed. Renegade is only a label, not the unique brand or experience that UMS has tried to create. One focus group participant remarked, “It’s never influenced my ticket buying history, I’m usually surprised to see which ones are Renegade events.” Further, one IDI participant stated, “I see it as a choice by UMS as a way to classify everything, but that’s their own choice not mine. I want to curate my own experience, so to speak.” The research shows that, in general, the Renegade label does not appear to motivate Renegade attendees.

The survey results also uncovered customer confusion over the idea of contemporary versus historical renegades. Why are certain artists labeled as renegades and others not? Many respondents disagreed with the idea of historical renegades; they were unsure that works considered controversial during their time, but now widely accepted, should be included under the Renegade heading. For example, a performance of Beethoven’s string quartets was part of the 2011–12 Renegade performances yet the collaboration of avant-garde ensembles (Roomful of Teeth and A Far Cry during the 2016–17 season) is not part of Renegade. While the artistic quality of performances is of the highest level, respondents consider Renegade to be more of a marketing gimmick for an arts series than an immersive experience or holistic product.

Audience Experience with Renegade

The Wallace research further revealed that Renegade audiences desire different experiences than UMS has assembled for other performances. UMS’s current audience engagement and education programs employed at both traditional and Renegade performances do not align with the values and expectations of Renegade performance attendees. With regard to “Tune In” events (brief pre-performance talks) and other pre-performance educational offerings, one respondent indicated, “I don’t want to be ‘told’ how to experience a certain artist or work.” Audiences prefer self-guided discovery of Renegade artists and works instead of formal and prescribed contextualization delivered by a single expert. Similar to the dissatisfaction with the pre-performance experience, some respondents felt that the post-performance “Artist Q&A” sessions were overly formal and dominated by a few people who just wanted to hear themselves talk.

Renegade audiences place a high value on alternative venues, according to the research. If the work and artists being presented are cutting-edge and non-traditional, then the performance setting should works need a unique setting in order to be enjoyed to the fullest ideal of the creator.” Another participant advocated non-traditional venues, “particularly when the venue can be worked into the performance. I’m a huge fan of site-specific and non-traditional-venue works.”

Other key research findings suggested that Renegade audiences especially appreciate works at the extremes of scale (either very grand or intimate). They also enjoy audience interaction in performances and value the intersection of different artistic disciplines.

The research points toward UMS offering immersive, multi-sensory, and unexpected experiences for these audience members. Elements surrounding the performance experience should be as unique and cutting-edge as the work being presented. This includes other patrons: Renegade audiences place a high level of value on the communal aspect of the artistic experience. Many survey participants expressed a desire to connect with other people who share similar views of curiosity, risk-taking, and discovery. One participant remarked, “It’s difficult to find other people who share my adventurousness.” Some respondents indicated a desire to be part of a social group with similar views and interest in Renegade-like experiences. Along the same lines, there is a preference among Renegade attendees for a more informal performance experience.

Given the often difficult task of describing and marketing Renegade performances, research participants stressed the important role that audience members themselves can play in building Renegade audiences for UMS. As demonstrated with *Kiss & Cry*, traditional marketing tactics do not always apply and can fall short in capturing the Renegade spirit. A *Kiss & Cry* attendee saw the crucial role that audiences can play in building attendance: “Please bring back this company so that word of mouth can do its thing and fill the auditorium next time. The only way to appreciate this unique and ingenious work is to see it.”

The Future of Renegade

With results of the Wallace Foundation research in hand, UMS now faces the challenge of addressing the findings and instituting the recommendations. You have been hired as UMS’s new Renegade project manager. Your charge is to evolve Renegade from a marketing label into a brand or experience. How does the organization bring more coherence and shape to the meaning of Renegade? While the artistic level of performances has always been of the highest level, the community does not understand the meaning of Renegade. By working with the director of programming, how do you clarify the meaning of Renegade and strengthen its message?

Research has shown that a conventional “series” model and cross-marketing of Renegade performances on other UMS series has not resonated with consumers of these events. How do you program Renegade performances relative to UMS’s other offerings? Traditional marketing vehicles such as print advertising and radio do not lend themselves to Renegade. How should marketing strategies for Renegade reflect the audacity of the performances themselves? The research showed that the entire Renegade experience should be differentiated from the traditional performance model. What are the benefits and drawbacks of UMS exploring the use of more alternative venues for Renegade? With the understanding that the current pre- and post-performance education initiatives are achieving limited success, how could audience involvement with each performance be transferred to a more individualized and self-guided model? How does UMS foster a sense of community and social interaction among Renegade performance attendees?

APPENDIX 1

UMS 2015–2016 Season Brochure

1 3 7 T H



S E A S O N



BE PRESENT



UNIVERSITY OF MICHIGAN | ANN ARBOR



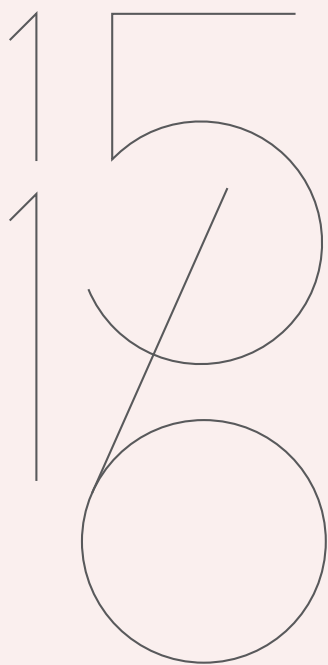
15/16

This season will be _____.

That blank is yours to fill in. At UMS, we believe in personal experiences – interacting with performances in a way that is yours and yours alone. What will your experience be? That's for you to define. But whatever you're seeking, we think you'll find what you're looking for.

Welcome to the UMS 2015-16 Season. You will _____ it.

The experience is yours.



IMPORTANT DATES!

7/27/15

- Donor Single Ticket Day (for donors of \$250+)

8/3/15

- Single Ticket Day – tickets to all individual events on sale

9/18/15

- Last day to order UMS subscriptions

AUGUST

8/30

NT Live: Arthur Miller's
A View from the Bridge

SEPTEMBER

9/11

UMS Season Opener!
My Brightest Diamond with the
Detroit Party Marching Band

9/16

NT Live: George Bernard Shaw's
Man and Superman

9/17

Audra McDonald

9/27

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

OCTOBER

10/3

L-E-V
Sharon Eyal & Gai Behar, co-creators

10/7

The Gloaming

10/9-11

New York Philharmonic
Alan Gilbert, music director

10/14-17

Antigone by Sophokles
Starring Juliette Binoche
Directed by Ivo van Hove

10/18

RSC Live in HD:
Shakespeare's Othello

10/21

Abdullah Ibrahim & Ekaya

10/23-24

Sankai Juku
Ushio Amagatsu, artistic director

10/27

Works of William Forsythe
Hubbard Street Dance Chicago
Glenn Edgerton, artistic director

10/29

Chicago Symphony Orchestra
Riccardo Muti, music director

10/30

Tenebrae
Nigel Short, music director

NOVEMBER

11/6

Danish String Quartet

11/8

Chucho Valdés: *Irakere 40*

11/14

Yousou N'Dour and
Super Étoile de Dakar

11/15

NT Live: Shakespeare's *Hamlet*

11/20

Leif Ove Andsnes, piano

DECEMBER

12/2

Takács Quartet

12/5-6

Handel's Messiah
UMS Choral Union
Ann Arbor Symphony Orchestra
Scott Hanoian, music director and
conductor

12/13

RSC Live in HD:
Shakespeare's Henry V

12/17-1/3

A Christmas Carol
National Theatre of Scotland
Directed by Graham McLaren

JANUARY

1/8

What's in a Song?

An evening of song curated by Martin Katz and featuring Frederica von Stade, David Daniels, and others

1/10

Jamie Barton, mezzo-soprano

1/11

Royal Philharmonic Orchestra

Pinchas Zukerman, principal guest conductor and violin

1/20

Jazz at Lincoln Center Orchestra with Wynton Marsalis

1/21-23

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

1/22

Chamber Music Society of Lincoln Center

1/27

Ms. Lisa Fischer and Grand Baton

FEBRUARY

2/2

Tanya Tagaq in concert with Nanook of the North

2/5

Taylor Mac

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

2/6

Igor Levit, piano

2/13

Camille A. Brown & Dancers

Camille A. Brown, artistic director

2/14

*Added Event!**Love is Strong as Death
UMS Choral Union*

Scott Hanoian, music director and conductor
Scott VanOrnum, organ

2/16-20

Sir András Schiff, piano

The Last Sonatas of Haydn, Mozart, Beethoven, and Schubert

2/19

The Triplets of Belleville

MARCH

3/5

The Chieftains

3/11-12

Nufonia Must Fall

Kid Koala, DJ, producer, and graphic novelist

3/15

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

Jeannette Sorrell, artistic director

3/19

Montreal Symphony

Kent Nagano, music director
Daniil Trifonov, piano

3/26

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

3/31-4/3

*American Ballet Theatre
The Sleeping Beauty*

APRIL

4/1

Mariachi Vargas de Tecalitlán

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds from
North Africa to Andalucía*

Simon Shaheen, music director

4/16

Bavarian Radio Orchestra

Mariss Jansons, music director
Leonidas Kavakos, violin

4/23

The Bad Plus Joshua Redman

15
12
06

It made me feel _____.

The experience is yours.



WHAT MAKES IT RENEGADE?

Shara Worden seamlessly navigates the worlds of rock, art music, composition, and songwriting simultaneously, charting a new pathway as a musician.

Ages 14+

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M HEALTH SYSTEM
UNIVERSITY OF MICHIGAN

SUPPORTED BY
Renegade Ventures Fund,
 established by **Maxine and
 Stuart Frankel**

FUNDED IN PART BY
**Building Audiences for
 Sustainability** initiative of
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MEDIA PARTNERS
Ann Arbor's 107one and
WDET 101.9 FM



UMS Season Opening Celebration! 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 began with an acclaimed independent rock record, and she now kicks off the UMS season with the Detroit Party Marching Band at Downtown Home & Garden and Bill's Beer Garden.

This event will happen rain or shine. Ticket price does not include food or drinks. Limited general seating available.



Photo by Autumn de Wilde

Audra McDonald

Andy Einhorn, music director & piano

Mark Vanderpoel, bass

Gene Lewin, drums

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 ever to 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*. "One of Ms. McDonald's greatest gifts is to find the story inside the song and deliver it with immediacy and clarity... A defining voice of our time." (*New York Times*)

Ages 12+

SPONSORED BY
KeyBank 

ENDOWED SUPPORT FROM
**Essel and Menakka Bailey
Endowment Fund**

MEDIA PARTNERS
**Ann Arbor's 107one and
WDET 101.9 FM**

Sphinx Virtuosi

with the Catalyst Quartet and
Gabriela Lena Frank, piano

Sunday, September 27 // 4 pm
Rackham Auditorium



WHAT MAKES IT RENEGADE?

Incoming U-M School of Music, Theatre & Dance Dean Aaron Dworkin had a powerful vision: an American classical landscape as diverse as the country itself. For the past 20 years he's worked to make this dream a reality; by training and nurturing young Black and Latino/a musicians through the Detroit-based Sphinx Organization, he has changed the cultural face and perception of orchestral music in America, painting an inclusive picture of what the 21-century orchestra can — and will — look like.



TUNE-IN EVENT
SUN, SEPT 27, 3:30 PM
RACKHAM EAST LOUNGE
(4TH FLOOR)

Ages 14+

SUPPORTED BY

Candis J. and Helmut F. Stern
Chamber Arts Endowment Fund
and the Renegade Ventures
Fund, established by Maxine
and Stuart Frankel

FUNDED IN PART BY

Building Audiences for
Sustainability initiative of
The Wallace Foundation

MEDIA PARTNERS

WGTE 91.3 F, WRCJ 90.9 FM,
and WDET 101.9 FM

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," focuses the spotlight on female composers and works inspired by great women. Composer, pianist, and U-M alumna Gabriela Lena Frank also performs the world premiere of her new concerto with the ensemble, co-commissioned by UMS, the Maxine and Stuart Frankel Foundation, and Linda and Stuart Nelson, among others.



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, produces 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 wildly different works: *Sara*: (featuring music by the indie group The Knife) and *Killer Pig*.



POST-PERFORMANCE Q&A

Ages 14+

SUPPORTED BY
Bendit Family Foundation

RELATED ACTIVITIES ARE
FUNDED IN PART BY
Engaging Dance Audiences,
a program of **Dance/USA**



Photo by Gil Shani



Photo by Fergal Ward

The Gloaming

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

Ages 12+

MEDIA PARTNERS
Ann Arbor's 107one and
WDET 101.9 FM

Evocative of the elegantly sparse serenity of the Irish countryside, the music of The Gloaming is both deeply familiar and consistently surprising. Combining Irish tunes, ancient *sean-nós* song, and instrumental explorations over a backbone of spare minimalism, The Gloaming carves new paths, connecting deep folk traditions with New York's contemporary scene. The group's traditional sound is anchored by fiddle master Martin Hayes, hardanger innovator Caoimhín Ó Raghallaigh, guitarist Dennis Cahill, and Irish singer Iarla Ó Lionáird, while its contemporary edge comes from New York-based pianist Thomas Bartlett (aka Doveman, known in indie music circles as a colleague of Antony and the Johnsons, The National, and Nico Muhly). In just a few short years, The Gloaming has 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. "Moves the music of Ireland in fascinating new directions." (*New Yorker*)



New York Philharmonic

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

Inon Barnatan, piano (Friday)

David Newman, conductor (Sunday)

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 programs will be drawn from the New York Philharmonic's first two weeks of 2015-16 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*. The magnificent soundtrack for *On the Waterfront* was Leonard Bernstein's only original movie score. The music churns with dramatic intensity, underscoring the brutality of the docks, the tough combativeness of the longshoremen, and the dark, looming presence of the mob bosses who dominate their territory. Directed by Elia Kazan, the story is based on true events about crime and corruption on the waterfronts of Manhattan and Brooklyn, with Bernstein's music accentuating the somber, yet triumphant, conclusion. Academy Award-nominated film composer and conductor David Newman leads the New York Philharmonic in this final concert of their 2015 residency. (108 minutes, not rated)

Full details about the New York Philharmonic residency will be posted at ums.org in early September.

Ages 12+

THE NEW YORK PHILHARMONIC
RESIDENCY IS GENEROUSLY
SUPPORTED BY

Eugene and Emily Grant
Family Foundation

MEDIA PARTNERS

WGTE 91.3 FM,
Michigan Radio 91.7 FM, and
WRCJ 90.9 FM

PROGRAM (FRI 10/9)

Magnus Lindberg	Vivo
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	L.A. Variations
R. Strauss	Ein heldenleben (A Hero's Life)

PROGRAM (SUN 10/11)

Bernstein	<i>On the Waterfront</i>
	Complete with director Elia Kazan's film, starring Marlon Brando (108 minutes)





WHAT MAKES IT RENEGADE?

"I think if Tennessee Williams or Arthur Miller lived today, they would want something innovative. If you just reproduce what they envisioned long ago, it wouldn't have the same force. I want to push through the limits, make the ultimate production. That's an ambition, of course. You never get there."

IVO VAN HOVE

Director

POST-PERFORMANCE Q&A
OCTOBER 14TUNE-IN EVENT
WEDS, OCT 14, 7 PM
POWER CENTER LOBBY

Ages 12+

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 French stage and screen actress Juliette Binoche plays Antigone in a contemporary version of Sophokles' tragedy, translated afresh by Ann Arbor's own 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 to rot outside the city walls, Antigone refuses to accept this most severe punishment. Defying her uncle, who governs Thebes, she forges ahead with a funeral, placing personal allegiance before politics and ultimately triggering a cycle of destruction. Director Ivo van Hove "has been building steadily on his reputation as one of the most affecting and clearest-sighted directors working in world theater. His intense and solemn work is designed to shake us to the core." (*The Guardian*)

Photo by Jan Versweyveld

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SUPPORTED BY

Renegade Ventures Fund,
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Stuart Frankel, and by Beverley
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Garavaglia Theater Endowment
Fund, and the Susan and Richard
Gutow Endowment Fund

HOSTED BY

Dody Viola

MEDIA PARTNERS

Ann Arbor's 107.0 and
WDET 101.9 FM

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

Ages 12+

HOSTED BY
Gary Boren

ENDOWED SUPPORT FROM
JazzNet Endowment Fund

MEDIA PARTNER
WEMU 89.1 FM

The Guardian of London says that Abdullah Ibrahim “believes musicians are miscast as entertainers when their role is more akin to healers.” Nelson Mandela has referred to Abdullah Ibrahim as “South Africa’s Mozart,” and few would disagree. Born in 1934 in Cape Town, 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 his magnificent 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. “Comparing his tone and manner to anyone living or dead is really impossible.” (AllAboutJazz.com)



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 Sankai Juku has become known worldwide for its elegance, refinement, technical precision, and emotional depth. As one of the premiere choreographers at work in the world today, the arrival of a work by Amagatsu 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. “One of the most original and startling dance theater groups to be seen.” (*New York Times*)



Ages 14+

HOSTED BY

LEVELXTALENT

FUNDED IN PART BY THE
Japan Foundation through
the Performing Arts JAPAN
program and the New England
Foundation for the Arts' National
Dance Project

RELATED ACTIVITIES
FUNDED IN PART BY
Engaging Dance Audiences,
a program of Dance/USA

MEDIA PARTNER
Michigan Radio 91.7 FM



WHAT MAKES IT RENEGADE?

William Forsythe is a true post-modernist dance maker who has defiantly turned ballet's orientation away from its 19th-century traditions toward the future by embracing forward-looking aesthetic ideas — dance, voice, installation, sound, visual art, and anything else at hand — to create trans-disciplinary works.



POST-PERFORMANCE Q&A



TUNE-IN EVENT
TUES, OCT 27, 7 PM
POWER CENTER LOBBY

Ages 12+

SUPPORTED BY
Renegade Ventures Fund,
established by **Maxine and
Stuart Frankel**

FUNDED IN PART BY
**Building Audiences for
Sustainability** initiative of
The Wallace Foundation

HOSTED BY
Cheryl Cassidy

RELATED ACTIVITIES
FUNDED IN PART BY
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a program of Dance/USA

MEDIA PARTNERS
WDET 101.9 FM and
Ann Arbor's 107one



Photo by Cheryl Mann

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 the choreography of 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 *Quintett*, Forsythe's love letter 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 Todd Rosenberg

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 its 1892 UMS debut in University Hall, just a year after the orchestra's beginnings. The CSO's 10th music director, Riccardo Muti, has more than 40 years of experience at the helm of major orchestras, festivals, and opera houses around the world, including the Philadelphia Orchestra and the Teatro alla Scala in Milan.

PROGRAM

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

Ages 12+

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Susan and Richard Gutow

ENDOWED SUPPORT FROM

Doris and Herbert E. Sloan
Endowment Fund and the
Susan B. Ullrich Endowment Fund

MEDIA PARTNERS

WGTE 91.3 FM and
WRCJ 90.9 FM

Tenebrae

Nigel Short, music director

Friday, October 30 // 8 pm

St. Francis of Assisi Catholic Church

The “devastatingly beautiful” (*Gramophone*) 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 ambience 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. “Exquisitely beautiful throughout. This is music to carry you to heaven.” (*St. Louis Today*)

PROGRAM

Alonso Lobo
Luis de Victoria
Gregoria Allegri
Juan Gutiérrez de Padilla
Max Reger
Johannes Brahms
Anton Bruckner
Bruckner
Bruckner
Brahms
Reger

Versa est in luctum
Tenebrae Responsories (selections)
Miserere mei, Deus
Missa Ego flos campi (without Credo)
Der Mensch lebt und bestehet
Fest- und Gedenksprüche, Op. 109
Ave Maria
Virga Jesse
Christus factus est
Drei Motetten, Op. 110
Nachtlied

Ages 14+



Danish String Quartet

Friday, November 6 // 8 pm
Rackham Auditorium

"This is one of the best quartets before the public today." (*Washington Post*) They describe themselves as "three Danes and one Norwegian cellist, making this a truly Scandinavian endeavor. We are often joking about being modern Vikings – perhaps a touch more harmless than our ancestors since we are not pillaging cities or razing the English coastline!" The three Danes met at a summer music camp and became best friends before starting a string quartet when they were 15, with their current cellist joining the ensemble in 2008. Known for their high technical and musical quality, the joy of their playing, the powerful impact they make on stage, and their fresh approach to familiar repertoire, the Danish String Quartet has reached incredible heights in the course of its existence, including five prizes at the London String Quartet Competition and Denmark's largest cultural recognition, the prestigious Carl Nielsen Prize. A UMS debut.

Ages 14+

PROGRAM

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

ENDOWED SUPPORT FROM
H. Gardner and Bonnie Ackley
Endowment Fund

MEDIA PARTNER
WGTE 91.3 FM



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

Ages 8+

ENDOWED SUPPORT FROM
JazzNet Endowment Fund

MEDIA PARTNER
WEMU 89.1 FM

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 music 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. The new edition of Irakere is a vivid vehicle designed to introduce audiences to a blazing new generation of Cuban talent.

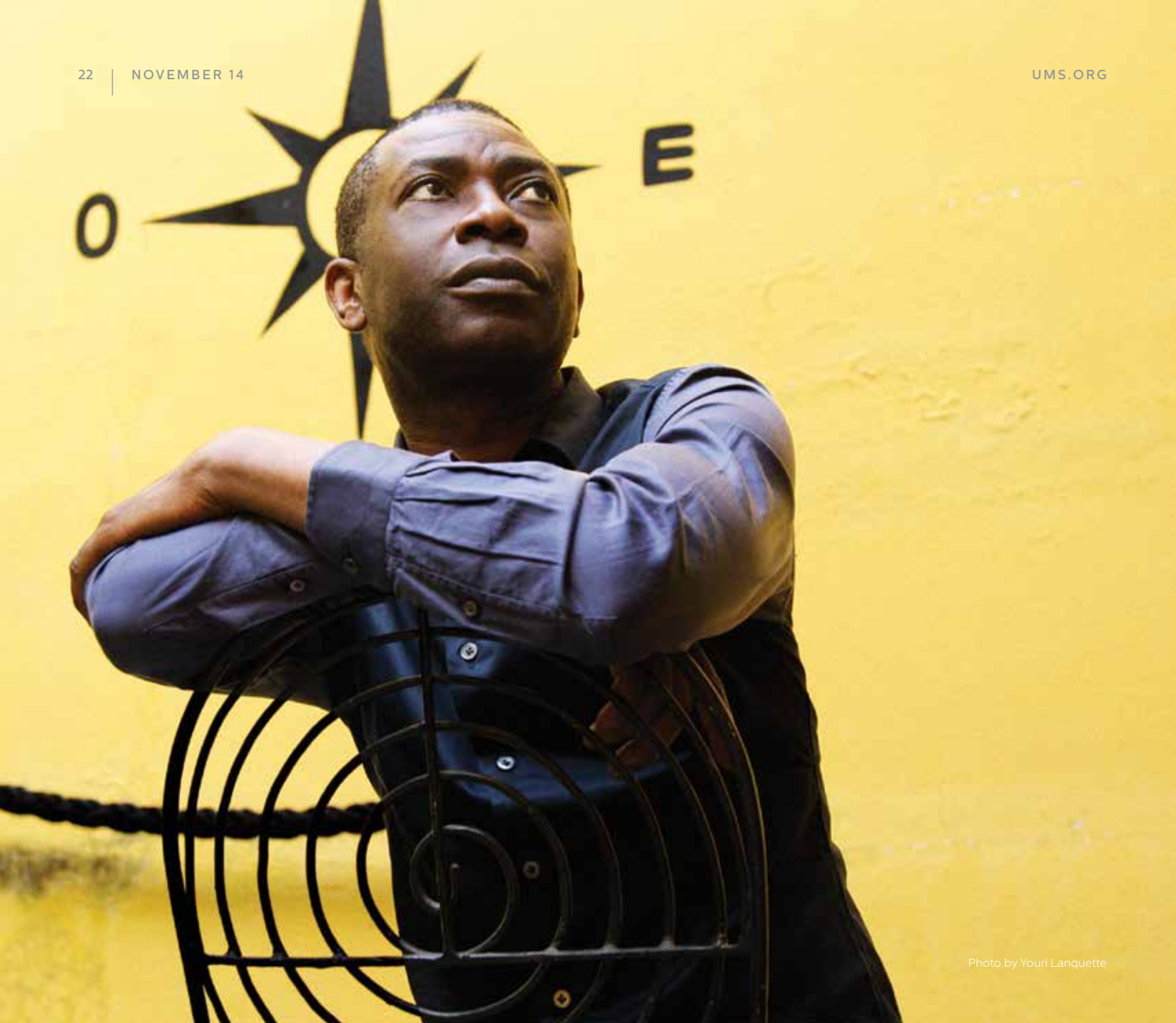


Photo by Youri Lanquette

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. Fusing traditional Senegalese percussion and griot singing with Afro-Cuban and indigenous dance/pop flavors that fluidly cross borders and genres, Youssou N'Dour is a passionate singer and composer who leads one of Africa's greatest bands. A true voice of his generation, Youssou is known as much for his musical talents as for his strong political advocacy. After running for Senegal's presidential seat in 2012, Youssou earned a spot on TIME magazine's annual list of “the hundred men and women whose power, talent, or moral examples are transforming the world.”

Ages 12+

SPONSORED BY
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MEDIA PARTNER
WEMU 89.1 FM

Leif Ove Andsnes, PIANO

Friday, November 20 // 8 pm
Hill Auditorium

The celebrated Norwegian pianist Leif Ove Andsnes is praised for his magisterial elegance, poetic interpretations, and powerful technique. "Andsnes has entered an elite circle of pianistic stardom...When he sits in front of the keyboard, extraordinary things happen."
(*New York Times*)

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, Op. 4 Spring Vision, Op. 114, No. 5
Beethoven	Piano Sonata No. 30 in E Major, Op. 109
Debussy	"La soirée dans Grenade" from <i>Estampes</i> Études Nos., 5, 6, and 11
Chopin	Étude in A-flat Major from <i>Trois nouvelles études</i> Impromptu in A-flat Major, Op. 29 Nocturne in F Major, Op. 15, No. 1 Ballade No. 4 in f minor, Op. 52

Ages 12+

SUPPORTED BY
Ann and Clayton Wilhite and
Bob and Marina Whitman

MEDIA PARTNERS
WGTE 91.3 FM
WRCJ 90.9 FM



Takács Quartet

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

Recognized as one of the world's great chamber ensembles, the Takács Quartet plays with a unique blend of drama, warmth, and humor, combining four distinct musical personalities to bring fresh insights to the string quartet repertoire. This group is not just an Ann Arbor favorite but recognized across the world for their impressive delivery of thoughtful and innovative programs.

PROGRAM

Haydn	Quartet No. 57 in C Major, Op. 74, No. 1
Andres	Strong Language
Dvořák	Quartet No. 14 in A-flat Major, Op. 105

Ages 12+

ENDOWED SUPPORT FROM
Ilene H. Forsyth Chamber Arts
Endowment Fund

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WGTE 91.3 FM



Photo by Ellen Appel



Handel's *Messiah*

UMS Choral Union
 Ann Arbor Symphony Orchestra
 Scott Hanoian, music director and conductor
 Mary Wilson, soprano
 Elizabeth DeShong, mezzo-soprano
 Matthew Plenk, tenor
 Michael Sumuel, bass-baritone
 Joseph Gascho, harpsichord
 Saturday, December 5 // 8 pm
 Sunday, December 6 // 2 pm
 Hill Auditorium

Ages 12+

SUPPORTED BY
 Richard and Norma Sarns

ENDOWED SUPPORT FROM
 Carl and Isabelle Brauer
 Endowment Fund

MEDIA PARTNERS
 Michigan Radio 91.7 FM and
 Ann Arbor's 107one

The holiday season in Ann Arbor is never officially underway until Handel's *Messiah* is performed at Hill Auditorium. An eagerly anticipated holiday season 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, *Messiah* features the Ann Arbor Symphony Orchestra and the voices of the Grammy Award-winning UMS Choral Union (2006 "Best Choral Performance"). These performances also mark the debut of the UMS Choral Union's new music director, Scott Hanoian.



A Christmas Carol

National Theatre of Scotland

Directed by Graham McLaren
Puppets by Gavin Glover

Thursday, December 17 // 7:30pm

Friday, December 18 // 8 pm

Saturday, December 19 // 2 pm & 8 pm

Sunday, December 20 // 2 pm & 6 pm

Tuesday, December 22 // 2 pm & 7:30 pm

Wednesday, December 23 // 7:30pm

Thursday, December 24 // 2 pm & 9 pm

Saturday, December 26 // 2 pm & 8 pm

Sunday, December 27 // 2 pm & 6 pm

Tuesday, December 29 // 2 pm* & 7:30 pm

Wednesday, December 30 // 2 pm & 7:30 pm

Thursday, December 31 // 2 pm & 9 pm

Friday, January 1 // 4 pm

Saturday, January 2 // 2 pm & 8 pm

Sunday, January 3 // 2 pm & 6 pm

Power Center Stage

Your presence is requested at the offices of Messrs. Scrooge and Marley...

The National Theatre of Scotland's version of Charles Dickens's classic fable is an exquisite take on one of our most famous winter tales. The immortal story of the miserly Ebenezer Scrooge, tormented by the ghosts of his Past, Present, and a very fateful Future, is brought to eerie life in this unique, intimate production.

Only 125 audience members per show join Ebenezer Scrooge in his Victorian counting house and sit in creepy close-up as this most famous of misers is visited by three ghosts during his night of soul-searching. Featuring a cast of haunting puppets, live music, and an ingenious set that will spirit you back to Scrooge's Victorian London, this spooky retelling of the classic, festive fable is recommended for ages 8+.

General admission onstage seating only.

***SENSORY-FRIENDLY PERFORMANCE** on Tuesday, December 29 at 2 pm. This performance is exclusively for audience members who would benefit from a more relaxed theater environment, including people with autism spectrum disorders, or sensory or communication disorders, and their families. Audience members will be able to access the set and performance area beginning at 1 pm to familiarize themselves with the set and puppets, meet the director, and ask questions. The performance will have a "relaxed" attitude to noise and movement, with some changes made to light and sound effects (remember, *A Christmas Carol* is a ghost story and may be unsettling to some audience members).



WHAT MAKES IT RENEGADE?

Actors and puppets breathe new life into a leather-bound classic, taking a story that we all know and conceiving of it in an entirely new context: theater in a box. With an immersive experience that brings you right on stage with the actors, you'll emerge feeling as though you've traveled in time from Victorian England to the present day.

Ages 8+

SPONSORED BY



SUPPORTED BY

Phil and Kathy Power

INDIVIDUAL PERFORMANCES SUPPORTED BY

Renegade Ventures Fund, established by Maxine and Stuart Frankel, and by Emily Bandera

HOSTED BY

Carl and Charlene Herstein

MEDIA PARTNERS

Michigan Radio 91.7 FM and Ann Arbor's 107one

What's in a Song?

Martin Katz, CURATOR AND PIANIST

Including appearances by
Jamie Barton, mezzo-soprano
Jesse Blumberg, baritone
Janai Brugger, soprano
David Daniels, countertenor
William Ferguson, tenor
Frederica von Stade, mezzo-soprano

Friday, January 8 // 8 pm
Lydia Mendelssohn Theatre

U-M's Artur Schnabel Collegiate Professor of Collaborative Piano, Martin Katz, 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 the new UMS Song Remix Series, Katz brings together singers with whom he has recently been working to explore the elements that make up a song, from the marriage of poetry and music to the interpretation by the artists.

Ages 14+

SUPPORTED BY
Maurice and Linda Binkow



Photo by Robert Recker

Photo by Stacey Bode

Jamie Barton, MEZZO-SOPRANO Martin Katz, PIANO

Sunday, January 10 // 4 pm
Lydia Mendelssohn Theatre

Ages 14+

HOSTED BY
Joel Howell and
Linda Samuelson

MEDIA PARTNER
WRCJ 90.9 FM

This “powerhouse of a mezzo” (*New York Times*) won both the Song Prize and the overall prize at the BBC Cardiff Singer of the World Competition in 2013, only the second double winner in the contest’s history. She was also named the recipient of the 2015 Richard Tucker Award, considered by many to be the Heisman Trophy for singers. Jamie Barton 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. “She is a great artist, no question, with an imperturbable steadiness of tone and a nobility of utterance that invites comparison not so much with her contemporaries as with mid-20th century greats such as Kirsten Flagstad.” (*The Guardian*)

PROGRAM

Includes works of Turina, Chausson, Schubert, Dvořák, and Rachmaninoff



Photo by Paul Labelle

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 over 20 years ago. This concert features Pinchas Zukerman both at the helm and as the featured soloist. The program features Edward Elgar's "Enigma" Variations, a set of 14 variations on a single theme, each variation a musical sketch of someone in his close circle of acquaintances.

PROGRAM

Beethoven	<i>Egmont</i> Overture, Op. 84
Beethoven	Violin Concerto in D Major, Op. 61
Elgar	"Enigma" Variations, Op. 36

Ages 12+

SUPPORTED BY
Gil Omenn and Martha Darling
and by Max Wicha and
Sheila Crowley

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MEDIA PARTNERS
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WRCJ 90.9 FM

Jazz at Lincoln Center Orchestra with Wynton Marsalis

Ages 8+

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

SPONSORED BY

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ENDOWED SUPPORT FROM
JazzNet Endowment Fund

MEDIA PARTNER
WEMU 89.1 FM

“The Jazz at Lincoln Center Orchestra with Wynton Marsalis is so far from the usual big-band cliché that it’s mind-blowing.” (Dallas) 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. “You know it’s a good gig when you can’t tell if the band or the audience is having more fun.” (*Milwaukee Journal-Sentinel*)



Photo by Frank Stewart



Photo by Blaine Davis

Young Jean Lee's Theater Company

Young Jean Lee, artistic director
Aaron Rosenblum, producing director

"Young Jean Lee is, hands down, the most adventurous downtown playwright of her generation." (*New York Times*)

UMS showcases Young Jean Lee's two most recent theatrical essays on gender and identity, in repertory for the first time ever. The plays are performed across the street from each other in the Power Center and Lydia Mendelssohn Theatre, offering the opportunity to see both works in a single day.



WHAT MAKES IT RENEGADE?

Young Jean Lee uses theater to explore the meaning of race and gender. She approaches playwriting by asking herself, "What's the last show in the world I would ever want to make?" This charged question has been the impetus of productions that have challenged and unsettled audiences worldwide.



POST-PERFORMANCE Q&A
UNTITLED FEMINIST SHOW
THURS, JAN 21
STRAIGHT WHITE MEN
FRI, JAN 22



TUNE-IN EVENT
THURS, JAN 21, 7 PM
POWER CENTER LOBBY
FRI, JAN 22, 7:30 PM
MICHIGAN LEAGUE
HENDERSON ROOM
(3RD FLOOR)

Ages **16+**

SUPPORTED BY THE
Renegade Ventures Fund,
established by
Maxine and Stuart Frankel

FUNDED IN PART BY
**Building Audiences for
Sustainability** initiative of
The Wallace Foundation

RELATED ACTIVITIES FUNDED
IN PART BY
Engaging Dance Audiences,
a program of Dance/USA

MEDIA PARTNERS
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Ann Arbor's 107one

UNTITLED FEMINIST SHOW

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

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. A theater piece full of paradoxes and juxtapositions of the best kind. *Untitled Feminist Show* constantly surprises, twisting and turning in hilarious ways that both reveal and challenge the viewers' assumptions about gender politics. "One of the more moving and imaginative works I have ever seen on the American stage." (*New Yorker*)

Untitled Feminist Show is recommended for mature audiences; performance contains (a lot of) nudity.

STRAIGHT WHITE MEN

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

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? "A compassionate study of one man's uneasy search for meaning, and his discovery that, in the world of straight white men, failure may be acceptable, but being content with a disappointed life is most definitely not." (*New York Times*)



Photo by Brian Medina

Chamber Music Society of Lincoln Center

Wu Han, piano and artistic director
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, one of 11 constituents of Lincoln Center for the Performing Arts, 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. This breathtaking program combines the intensity of extraordinary ensemble playing with the virtuosity of the soloist.

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

Ages 14+

HOSTED BY
Ken and Penny Fischer and
Randall and Nancy Faber and
the Faber Piano Institute

ENDOWED SUPPORT BY
Charles A. Sink Memorial Fund

MEDIA PARTNERS
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WRCJ 90.9 FM



Photo by Tristan Cook



Ms. Lisa Fischer and Grand Baton

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

Ages 8+

MEDIA PARTNERS
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Ann Arbor's 107One

By any measure of talent and accomplishment, Lisa Fischer is a superstar. Yet, if you do not know her name, it's likely because she has spent the vast majority of her professional career as a backup singer for Luther Vandross, the Rolling Stones, Sting, Chris Botti, and countless others. Her name may not be on the marquee, but she doesn't care. As one of the top session and backup singers, she's featured in the Oscar-winning documentary *Twenty Feet from Stardom* and also celebrated for her live concert duets with Mick Jagger during "Gimme Shelter" that have received millions of hits on YouTube. Her astonishing range, spot-on intonation, mastery of the stage, and infectious sweet smile make her the go-to singer for the likes of Tina Turner, Chaka Khan, Beyoncé, Bobby McFerrin, Lou Reed, Dionne Warwick, and Aretha Franklin. After winning Grammy Awards for "Best Female R&B Performance" (1992) and "Best Music Film," she is putting together her own band and claiming her well-deserved place center stage.



A Christmas Carol

15/0

It moved me to _____.

The experience is yours.



Photo by Sarah Race

Tanya Tagaq

IN CONCERT WITH

Nanook of the North

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

With Tanya Tagaq, ancient meets modern in provocative, powerful ways. This spellbinding performance features the Inuit throat singer accompanying a screening of *Nanook of the North* (1922) with a live score. Her mixed-media performance reclaims the controversial classic — considered the first feature-length documentary — capturing the sense of the sound of the Arctic spaces shown in the film and adding tremendous feeling and depth to what is a complex mix of beautiful representations and racially charged clichés.

Tagaq's music is unnerving and exquisite, rooted in Inuit throat singing, but also influenced by electronica, industrial, and metal influences. It is a style that she has perfected through collaborations with Björk and that invokes Meredith Monk's vocal innovations. Winner of the 2014 Polaris Prize for "Album of the Year" (she beat out Drake and Arcade Fire), Tanya Tagaq makes her UMS debut in this one-night only event. "Nobody, anywhere, sounds like she does." (*Globe and Mail*) (Film is 79 minutes, not rated)



WHAT MAKES IT RENEGADE?

Tanya Tagaq has a voice capable of full-bodied, animalistic lows and breathtaking grunts and growls. She is an outspoken advocate of aboriginal rights and equality, weaving her musical and political tones into emotive, sensual, and complex compositions and improvisations that raise a fist of protest with no words at all.



TUNE-IN EVENT
TUES, FEB 2, 7 PM
MICHIGAN LEAGUE
HENDERSON ROOM
(3RD FLOOR)

Ages 14+

SUPPORTED BY
Renegade Ventures Fund,
established by **Maxine and
Stuart Frankel**

ENDOWED SUPPORT FROM
**Doris Duke Charitable
Foundation Endowment Fund**

MEDIA PARTNERS
**Ann Arbor's 107one and
WDET 101.9 FM**

A 24-Decade History of American Popular Music: 1960s–1980s

Taylor Mac

Friday, February 5, 8 pm
Lydia Mendelssohn Theatre



WHAT MAKES IT RENEGADE?

Taylor Mac's *24-Decade History of American Popular Music* is audacious in its ambition and its scope: a unique mash-up of songs, history, and performance art that will reach its zenith in a 24-hour spectacle covering 240 years of popular music in America. A theater artist who prefers the gender pronoun judy, Mac has been named a "future theater legend" by *TimeOut New York*.



TUNE-IN EVENT
FRI, FEB 5, 7:30 PM
MICHIGAN LEAGUE
HENDERSON ROOM
(3RD FLOOR)

Ages 16+

SUPPORTED BY THE
Renegade Ventures Fund,
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RELATED ACTIVITIES
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Taylor Mac is equal parts bedazzled shaman, searing social critic, radical angel, and Elizabethan fool. A critical darling of a New York downtown cabaret scene, Taylor is beloved for his iconic beauty, disarming vulnerability, and soaring spirit. *A 24-Decade History of 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. "Fabulousness can come in many forms, and Taylor Mac seems intent on assuming every one of them." (*New York Times*) A UMS co-commission.



Igor Levit, PIANO

Saturday, February 6 // 8 pm
Hill Auditorium

"His superb live performance confirmed the impression of his recording: A major new pianist has arrived." (*New York Times*) 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. "A force-field of concentrated musical energy..." (*The Guardian*, London)

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

Ages 12+

SUPPORTED BY

**Ilene H. Forsyth Choral
Union Endowment Fund,**
which supports the annual
presentation of a solo recital
on the Choral Union Series in
perpetuity.

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Photo by Felix Broede



Photo by Matt Karas



POST-PERFORMANCE Q&A

Ages 12+

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the Arts' National Dance ProjectRELATED ACTIVITIES ARE
FUNDED IN PART BYEngaging Dance Audiences,
a program of Dance/USA

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*Black Girl – Linguistic Play*Camille A. Brown
& Dancers

Camille A. Brown, artistic director and choreographer

Saturday, February 13 // 8 pm

Power Center

Known for high theatricality, gutsy moves, and virtuosic musicality, Camille A. Brown & Dancers soar through history, exploring typical, real life situations ranging from literal relationships to complex themes with an eye on the past and the present. 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. Using African-American social dancing, rhythmic play, and musical compositions, Brown's choreography is "fun, inventive, and watchable." (*Times Square Chronicles*) Program will also include other repertoire.



Love is Strong as Death UMS Choral Union

Scott Hanoian, music director and conductor

Scott VanOrnum, organ

Sunday, February 14 // 4 pm

Hill Auditorium

This Valentine's Day, we explore the themes of love and loss with works featuring the UMS Choral Union accompanied by Hill Auditorium's Frieze Memorial Organ. The concert, led by new UMS Choral Union music director Scott Hanoian, features a provocative and comforting setting of the Requiem, the longing pleas of a wandering heart by Goethe, and the divinely transcendent poetry of George Herbert, all wedded to the music of Duruflé, Brahms, and Vaughan Williams. This afternoon of choral masterpieces is sure to fill your heart.

PROGRAM

Duruflé	Requiem, Op. 9
Brahms	Alto Rhapsody, Op. 53
Vaughan Williams	Five Mystical Songs

The Last Sonatas

Sir András Schiff, PIANO

Tuesday, February 16 // 7:30 pm
 Thursday, February 18 // 7:30 pm
 Saturday, February 20 // 8 pm

"Among current piano titans, Sir András Schiff is the Zen master. He is both utterly relaxed and absolutely awake; taken together, those qualities add up to an unbreakable focus. He is tireless and seemingly infallible, and his playing is window-clear. Listening to Schiff play is like looking into a running stream and seeing all the colorful, round pebbles beneath the water." (*San Jose Mercury News*)

Of "The Last Sonatas," Sir András Schiff says, "Introducing their last three piano sonatas of Haydn, Mozart, Beethoven, and Schubert in three concerts is a fascinating project that can demonstrate the connections, similarities, and differences among these composers. The sonata form is one of the greatest inventions in Western music, and it is inexhaustible. With our four masters of Viennese classicism it reached an unprecedented height that has never been equaled, let alone surpassed."

UMS is thrilled to bring all three concerts of "The Last Sonatas" to Ann Arbor, presented over the course of a week in Rackham and Hill Auditoriums. "So successful was the evening that the critic can only throw up his hands, wish you had been there, and quote Ira Gershwin's endearing tombstone inscription: 'Words Fail Me.'" (*New York Times*)

Ages 12+

THE TUESDAY CONCERT
 IS HOSTED BY

Joel Howell and Linda Samuelson

THE THURSDAY CONCERT
 IS SUPPORTED BY

Carl Cohen, whose bequest
 will establish an endowment to
 support a performance on the
 Chamber Arts Series in perpetuity

THE SATURDAY CONCERT
 IS SUPPORTED BY

Natalie Matovinović and by
 Jeffrey MacKie-Mason and
 Janet Netz

MEDIA PARTNERS

WGTE 91.3 FM and
 WRCJ 90.9 FM

PROGRAM (TUE 2/16: RACKHAM AUDITORIUM)

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: RACKHAM AUDITORIUM)

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: HILL AUDITORIUM)

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



The Triplets of Belleville

Benoît Charest, composer-conductor

Friday, February 19 // 8 pm
Michigan Theater

Ages 12+

A decade after it was first brought to the screen, Benoît Charest revives his music to the Oscar-nominated film *The Triplets of Belleville* with a remarkable cast of musicians. 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 beloved animated film is told almost exclusively through vaudevillian slapstick, but the real star is the red-hot jazz score by the acclaimed Canadian film composer and guitarist Benoît Charest, who leads his eight-piece orchestra 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)

SUPPORTED BY
Phyllis and David Herzig

ENDOWED SUPPORT FROM
JazzNet Endowment Fund

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WEMU 89.1 FM





Photo by Kevin Kelly

The Chieftains

Ages 12+

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WEMU 89.1 FM

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. Back for their fifth UMS performance and their first in nearly a decade, “they seem ageless, and so does their Irish music. If common sense tells you they can’t go on forever, you wouldn’t know it from their electrifying performance.” (*Boston Globe*)



Photo by AJ Korkidakis

Nufonia Must Fall

Kid Koala, DJ, producer, and graphic novelist

K.K. Barrett, director

The Cecilia Quartet

Friday, March 11 // 8 pm

Saturday, March 12 // 8 pm

Power Center

“You can’t help but leave with a fuzzy feeling inside.” (examiner.com) 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 filmed and projected in real time. Heartfelt, hand-made, and a very cool live experience.



POST-PERFORMANCE Q&A
FRI, MAR 11

Ages 8+

ENDOWED SUPPORT FROM
Doris Duke Charitable
Foundation Endowment Fund

MEDIA PARTNER
Ann Arbor's 107one

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)

Ages 12+

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

HOSTED BY
Ken and Penny Fischer

ENDOWED SUPPORT FROM
**Richard and Lillian Ives
Endowment Fund**

Fresh from their 2014 performance of Monteverdi's *Vespers*, Apollo's Fire & Singers returns to St. Francis of Assisi Church with one of their signature pieces, 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 Dale Preston

Montreal Symphony Orchestra

Kent Nagano, conductor

Daniil Trifonov, piano

Saturday, March 19 // 8 pm

Hill Auditorium

The Montreal Symphony returns to Ann Arbor for the first time since 1989, with both American conductor Kent Nagano and pianist Daniil Trifonov making their UMS debuts. "Hearing Trifonov is like having a deep-tissue massage: you keep wanting to pull away from the sheer intensity of it, and you come out feeling as if your reality had been slightly altered...a knockout." (*Washington Post*)

PROGRAM

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

Ages 14+

SPONSORED BY

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SUPPORTED BY

Diane and Gary Stahle

ENDOWED SUPPORT FROM

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Endowment Fund

MEDIA PARTNERS

WGTE 91.3 FM and
WRCJ 90.9 FM



Photo by Giovanni Caccamo



WHAT MAKES IT RENEGADE?

A collision of some of the most cherished music of the Western music canon with the slowed-down, iconic film world of David Michalek creates a new kind of contemporary classical music concert experience.



TUNE-IN EVENT
SAT, MAR 26, 7:30 PM
HILL AUD MEZZANINE LOBBY

Ages 14+

SUPPORTED BY

Renegade Ventures Fund,
established by **Maxine and Stuart Frankel**

FUNDED IN PART BY

Building Audiences for Sustainability initiative of
The Wallace Foundation

ENDOWED SUPPORT FROM

William R. Kinney
Endowment Fund

MEDIA PARTNERS

WGTE 91.3 FM, WRCJ 90.9 FM,
and **Ann Arbor's 107one**



Bach Six Solos **Gil Shaham, VIOLIN** WITH ORIGINAL FILMS BY **David Michalek**

Saturday, March 26 // 8 pm
Hill Auditorium

Bach's complete Sonatas and Partitas have long been a "Mount Everest" of the violin repertoire — technically challenging and spiritually profound 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. Shaham says, "We started talking about audiences and their experiences, and more particularly, how audiences today hear Bach differently from Bach's own audience...And so we thought there might be a way to enhance a listener's experience today when they're hearing the music of Bach." (violinist.com)

Adds video artist David Michalek, best known for his "Slow Dancing" installation at Lincoln Center and in the capitals of Europe: "As a contemporary artist with a particular interest in motion pictures and time, I've been compelled to consider how the addition of extreme slow motion might be applied to moving images of the face, the body, obliquely narrative tableaux, and also still life in ways that can both enhance and alter the meanings latent within them."

A UMS co-commission.

PROGRAM

Bach Sonatas and Partitas for Solo Violin, BWV 1001-1006



Photo by Caroline Bittencourt

The Sleeping Beauty American Ballet Theatre

Choreography by **Marius Petipa**

Staging and additional choreography by **Alexei Ratmanský**

Music by **Peter Ilyich Tchaikovsky**

Scenery and costumes by **Richard Hudson**, inspired by **Léon Bakst**

Lighting by **James F. Ingalls**

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 (1526 Broadway, Detroit)

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 staging and additional choreography by Alexei Ratmanský, 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.

UMS will provide round-trip luxury coach service for a nominal fee on Friday and Saturday. Coaches must be reserved in advance by calling 734.764.2538 or purchasing at www.ums.org. Coaches will leave at 5 pm from a central Ann Arbor location with parking and will arrive in Detroit in time for each night's pre-curtain Q&A with ABT artistic personnel, or for dinner on your own in the neighborhood.



PRE-PERFORMANCE Q&A
BEGINS ONE HOUR BEFORE
CURTAIN IN THE DETROIT
OPERA HOUSE AUDITORIUM
(EVERY PERFORMANCE)

Ages 8+

FUNDED IN PART BY
Community Foundation for
Southeast Michigan

SUPPORTED BY
Mr. and Mrs. Donald L. Morelock
and Dennis and Ellie Serras

THE MICHIGAN OPERA
THEATRE 2015-2016 DANCE
SEASON IS MADE POSSIBLE BY
Lear Corporation

RELATED ACTIVITIES ARE
FUNDED IN PART BY
Engaging Dance Audiences,
a program of Dance/USA

MEDIA PARTNERS
WDET 101.9 FM and
Ann Arbor's 107one

Mariachi Vargas de Tecalitlán

Friday, April 1 // 8 pm
Hill Auditorium

Ages 8+

SUPPORTED BY

TOYOTA

HOSTED BY

Comerica Bank

UMS is 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 this group, which is 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 appeals to audiences across all generations.



Jerusalem Quartet

Friday, April 8 // 8 pm
Rackham Auditorium

Praised by *BBC Music* as an ensemble whose playing “has everything you could wish for – miraculously honed intonation and perfect ensemble matched by innate understanding,” the Jerusalem Quartet makes every concert a special event. Their confident energy and exquisite sensitivity have kept audiences on the edges of their seats since their UMS debut in 2005.

Ages 12+

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

SUPPORTED BY
Jerry and Gloria Abrams

MEDIA PARTNER
WGTE 91.3 FM



Photo by Felix Broede

Photo by Tibor Bozi

Ages 8+

SPONSORED BY

 OLD NATIONAL BANK

HOSTED BY


 MEDIA PARTNER
 WEMU 89.1 FM

Yes, Yes, Yes!

Mnozil Brass

 Thursday, April 14 // 7:30 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 that 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.



Zafir: Musical Winds from North Africa to Andalucía

Simon Shaheen, musical director, oud, violin

Sonia M'barek, vocals

Juan Pérez Rodríguez, piano, vocals, guitar

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. There it blended with elements of Spanish music and 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 singer Sonia M'barek, flamenco musician Juan Pérez Rodríguez, and the fiery young flamenco dancer Auxi Fernandez, who completes the music with her explosive footwork.

Ages 12+

SUPPORTED BY
Issa Foundation, Mohamad Issa

MEDIA PARTNERS
Michigan Radio 91.7 FM and
WEMU 89.1 FM

Bavarian Radio Orchestra

Ages 8+

Mariss Jansons, conductor
Leonidas Kavakos, violin
Saturday, April 16 // 8 pm
Hill Auditorium

SPONSORED BY



ENDOWED SUPPORT FROM

Catherine S. Arcure
Endowment Fund

MEDIA PARTNERS

WGTE 91.3 FM and
WRCJ 90.9 FM

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 season 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



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

Ages 12+

On paper, the partnership of Joshua Redman and the Bad Plus seems unlikely. The saxophonist was embraced by the jazz mainstream on the release of 1994's *Moodswing*, and he's been both a critical and commercial favorite ever since. The Bad Plus, by contrast, have courted controversy since the release of their 2003 major label debut, *These Are the Vistas*. But 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. *Metroland* describes this new all-star quartet best: "It's as though Redman is the long-lost fourth member of the group, just waiting to be snapped snugly into place. Imagine if the Beatles had spent the first decade of their career as a trio before adding Paul. It's like that."

SPONSORED BY

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ENDOWED SUPPORT FROM
JazzNet Endowment Fund

MEDIA PARTNERS
WEMU 89.1 FM



Photo by David Jacobs

HD Broadcasts

PRESENTED IN PARTNERSHIP WITH THE
MICHIGAN THEATER

PRODUCTIONS FROM THE NATIONAL THEATRE, LONDON

Arthur Miller's *A View From the Bridge*

Directed by Ivo van Hove

Sunday, August 30 // 7 pm

The great Arthur Miller confronts the American dream in this dark and passionate tale. In Brooklyn, longshoreman Eddie Carbone welcomes his Sicilian cousins to the land of freedom. But when one of them falls for his beautiful niece, they discover that freedom comes at a price. Eddie's jealous mistrust exposes a deep, unspeakable secret — one that drives him to commit the ultimate betrayal. The visionary Ivo van Hove (director of this fall's *Antigone* with Juliette Binoche) directs this stunning production of Miller's tragic masterpiece.

George Bernard Shaw's *Man and Superman*

Starring Ralph Fiennes

Directed by Simon Godwin

Wednesday, September 16 // 7:30 pm

Academy Award nominee Ralph Fiennes stars in this exhilarating reinvention of Shaw's witty, provocative classic. Jack Tanner, celebrated radical thinker and rich bachelor, seems an unlikely choice as guardian to the alluring heiress Ann. But she takes it in stride and decides to marry and tame this dazzling revolutionary. Ann chases Jack from London into the mountains of Spain, and even to Hell and back (in a famous dream scene evoking *Don Juan*). This romantic comedy, epic fairytale, and fiery philosophical debate asks fundamental questions about how we live.

Shakespeare's *Hamlet*

Starring Benedict Cumberbatch

Directed by Lyndsey Turner

Sunday, November 15 // 7 pm

As a country arms itself for war, a family tears itself apart. Forced to avenge his father's death but paralyzed by the task ahead, Hamlet rages against the impossibility of his predicament, threatening both his sanity and the security of the state. Academy Award nominee Benedict Cumberbatch takes on the title role of Shakespeare's great tragedy.



Man and Superman by Johan Persson

PRODUCTIONS FROM THE
ROYAL SHAKESPEARE COMPANY

Shakespeare's *Othello*

Starring Hugh Quarshie

Directed by Iqbal Khan

Sunday, October 18 // 7 pm

Othello is the greatest general of his age: a fearsome warrior, loving husband, and revered defender of Venice against its enemies. But he is also an outsider whose victories have created enemies of his own, men driven by prejudice and jealousy to destroy him. As they plot in the shadows, Othello realizes too late that the greatest danger lies not in the hatred of others, but his own fragile and destructive pride.

Shakespeare's *Henry V*

Directed by Gregory Doran

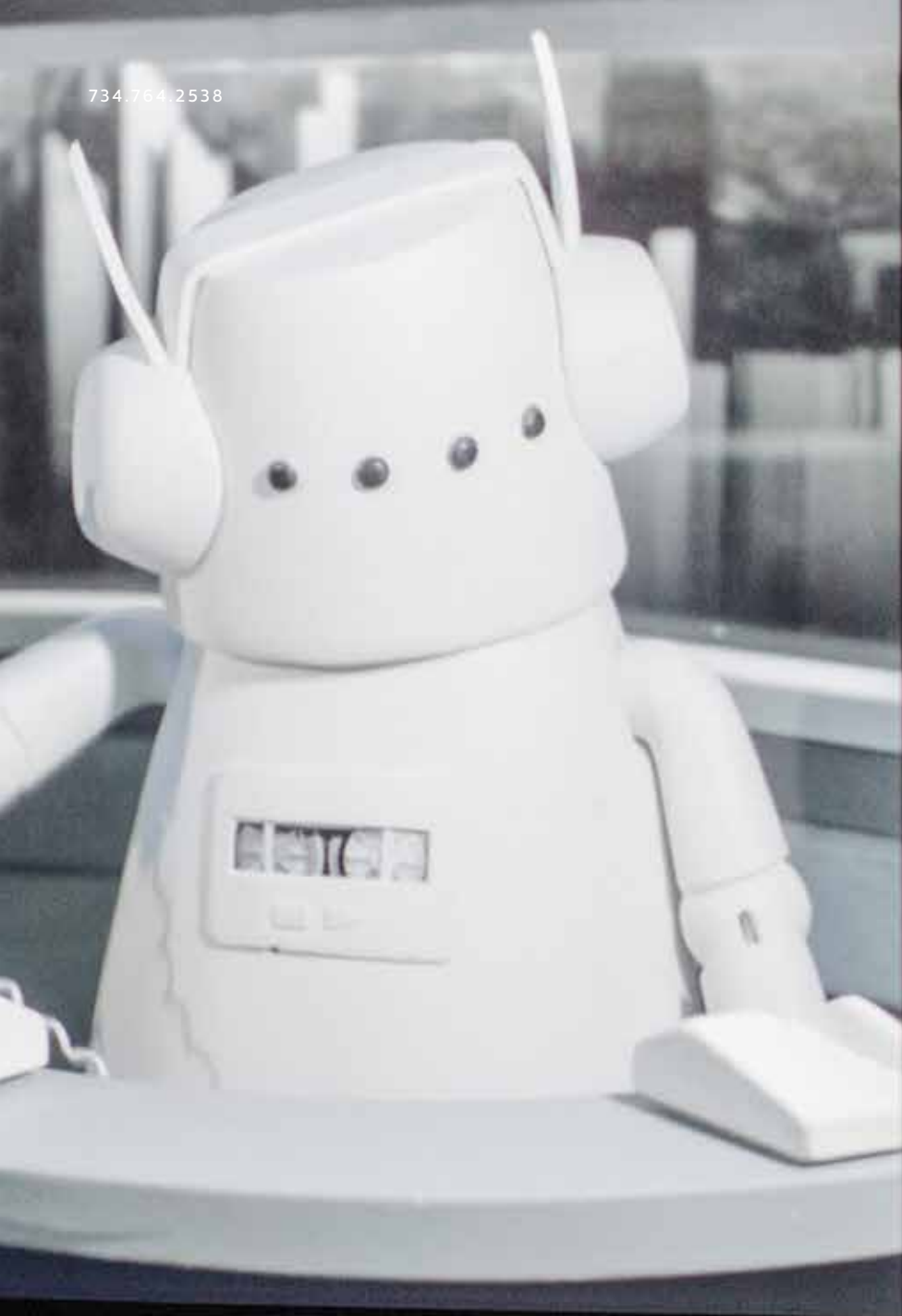
Sunday, December 13 // 7 pm

Henry IV is dead and Hal is King. With England in a state of unrest, he must leave his rebellious youth behind, and gain the respect of his nobility and people. Laying claim to parts of France and following an insult from the French Dauphin, Henry gathers his troops and prepares for a war that he hopes will unite his country. RSC Artistic Director Gregory Doran continues his exploration of Shakespeare's History Plays.

15
18
0

It inspired me to _____.

The experience is yours.



Nufonia Must Fall by Jörn Mulder



Education Events

EDUCATIONAL EXPERIENCES
FOR EVERYONE

Students with U-M Provost Martha Pollack at the 2015 Ford Honors Program gala. Photo by Peter Smith.

MELLON INITIATIVE

From the Concert Hall to the Classroom

Throughout our 137-year history, UMS has partnered with the University of Michigan to transform lives and minds through world-class performances in music, theater, and dance. With the University preparing to enter its third century, and with the support of The Andrew W. Mellon Foundation, we have taken that partnership to a whole new level.

Our signature undergraduate course, “Engaging Performance,” invites students from all class years and academic disciplines to discover the performing arts through the lens of UMS’s programming — meeting with our artists and staff, experimenting with performance techniques from around the globe in hands-on workshops, and reflecting on the performance experience through writing and classroom discussion.

We are also working with faculty across campus to infuse arts experiences throughout the curriculum. Our online guide for faculty, “Arts in Context: UMS in the Classroom,” supports the integration of our performances into university courses, and we work with our Faculty Insight Group to stay up-to-date on the latest academic developments at U-M. This academic year, LSA faculty will launch a dozen courses developed through our UMS Mellon Faculty Institute on Arts Academic Integration, in subjects ranging from Screen Arts & Cultures to Psychology, and all incorporating one or more UMS performances into the course design. We are also reaching hundreds of students through large-scale residency activities surrounding our performances of the New York Philharmonic and *Antigone*.

From the concert hall to the classroom, UMS and the University of Michigan are working together to create exceptional student experiences today, and to shape the Leaders and Best of tomorrow. Visit ums.org/learn for more details.



Ypsilanti Youth Orchestra members worked with the assistant conductor of the San Francisco Symphony during their visit in November 2014. Photo by Peter Smith.

K-12

Young People and UMS

Learning is at the heart of UMS's mission. We believe in the power of world-class performing arts to inspire and transform young people. We are helping to create the next generation of global citizens who embody diversity, creativity, collaboration, and self-expression.

UMS's K-12 Education Programs are organized around three guiding principles:

- **Accessibility.** The arts are for everyone.
- **Arts integration.** Arts-infused experiences energize teaching and learning.
- **Artistic discovery.** Artistic excellence creates a spark in us all, and encourages us to achieve our very best.

Each season, we welcome thousands of K-12 youth from the region to our 60-minute school-day performances, introducing them to artists and multidisciplinary performances from around the globe. We also support our K-12 educators in bringing the arts into their classrooms by providing learning guides, pre- and post-show in-class workshops, and a variety of professional development opportunities.

To learn how your child's school can become involved in our K-12 educational program, visit ums.org/learn/k-12 or contact umsyouth@umich.edu. To make a gift to support education and community engagement programs, contact 734.647.1175 or umsdevelopment@umich.edu.



Artist Q&As

Where does inspiration come from? What makes an artist tick? In conjunction with most opening night dance and theater performances, join us for a post-performance artist Q&A and get a glimpse into the lives and minds of the artists who bring creativity to the stage. You must have a ticket to that evening's performance to attend.



Look for this icon throughout this brochure

L-E-V

Saturday, October 3
Power Center

Antigone by Sophokles

Wednesday, October 14
Power Center

Hubbard Street Dance Chicago

Tuesday, October 27
Power Center

Untitled Feminist Show

Thursday, January 21
Power Center

Straight White Men

Friday, January 22
Lydia Mendelssohn Theatre

Camille A. Brown & Dancers

Saturday, February 13
Power Center

Nufonia Must Fall

Friday, March 11
Power Center

American Ballet Theater: The Sleeping Beauty

Thursday, March 31-Sunday, April 3

Detroit Opera House Auditorium

Note: Artist Q&As at the Detroit Opera House are pre-performance conversations with artistic personnel, held one hour prior to each performance.

UMS Night School: Constructing Identity

Mondays, 7-8:30 pm (January 18-February 22, 2016)
U-M Alumni Center (200 Fletcher St., Ann Arbor)

In our ongoing Night School series, UMS looks at the dynamic quality of how social identities are constructed and explored in this season's artistic program. How do artists' personal identities inform their work? Do audiences' own identities shape what they see on the stage? UMS Night School invites participants to discover the intersections of performance and identity in music, theater, and dance, and to meet others who share a similar interest. The Night School curriculum will include attendance at and discussion of Young Jean Lee's Theater Company's *Untitled Feminist Show* and *Straight White Men*, Tanya Tagaq, Taylor Mac, and Camille A. Brown & Dancer's *Black Girl – Linguistic Play*. Night School will also include a special visit by choreographer Kyle Abraham of Abraham.In.Motion, who appeared on the 2014-15 UMS season. These 90-minute "classes" combine conversation, interactive exercises, and "lectures" with genre experts to draw you into themes related to identity and performance. Drop in to just one session, or attend them all. Events are free, and no pre-registration is required. Complete details available at www.ums.org/learn.

Engaging Performance class.
Photo by Jesse Meria.



NEW!

Breakfast Download Discussions

11 am-12:30 pm
U-M Alumni Center
(200 Fletcher St, Ann Arbor)

As part of UMS's commitment to engaging dance audiences, you're invited to join UMS artists and other audience members for a breakfast discussion after the run of select dance performances. We bring the bagels, cream cheese, and coffee. You bring your thoughts, questions, rants, raves, and opinions! *Free and open to the public; no registration required.*

L-E-V

Sunday, October 4

Sankai Juku

Sunday, October 25

Young Jean Lee's
Theater Company

Sunday, January 24

Camille A. Brown
& Dancers

Sunday, February 14

FUNDED IN PART BY

Engaging Dance Audiences, administered by Dance/USA and made possible with generous funding from the Doris Duke Charitable Foundation.

Tune In: Renegade

Tune In with UMS for a brief pre-performance talk before select Renegade series performances. Just 15 minutes long, each Tune In will offer interesting information and provocative questions for thinking about, listening to, and watching the performance. The Renegade series celebrates artistic innovation, experimentation, and discovery.



Look for this icon throughout this brochure

Sphinx Virtuosi

Sunday, September 27, 3:30 pm
Rackham Building, East Lounge (4th Floor)

Antigone by Sophokles

Wednesday, October 14, 7 pm
Power Center Lobby

Hubbard Street Dance Chicago

Tuesday, October 27, 7 pm
Power Center Lobby

Untitled Feminist Show

Thursday, January 21, 7 pm
Power Center Lobby

Straight White Men

Friday, January 22, 7:30 pm
Michigan League Henderson Room
(3rd floor)

Tanya Tagaq

Tuesday, February 2, 7 pm
Michigan League Henderson Room
(3rd floor)

Taylor Mac

Friday, February 5, 7:30 pm
Michigan League Henderson Room
(3rd floor)

Gil Shaham

Saturday, March 26, 7:30 pm
Hill Auditorium Mezzanine Lobby



Members of the Trisha Brown Dance Company at a post-concert Q&A, February 2015.

New York Philharmonic Residency

During the New York Philharmonic's extended residency in October, staff and musicians will participate in dozens of free events, including master classes, a lecture by music director Alan Gilbert, a side-by-side chamber music concert with New York Philharmonic musicians and U-M School of Music, Theatre & Dance students performing together, and a halftime performance at the Homecoming football game against Northwestern featuring members of the New York Philharmonic brass section and the Michigan Marching Band. Many of these events will be open to the public. A complete schedule will be posted at ums.org in early September.

Family-Friendly Opportunities

While parents are the best judges about what's age-appropriate for their own children, UMS offers these recommendations to guide you through our season. If in doubt, feel free to contact the UMS Ticket Office, who will be happy to discuss whether an event might be appropriate for your family.

Please remember that children under three are not allowed to attend UMS mainstage performances.

8+ AGES (3rd grade)

Chucho Valdés: *Irakere 40*
Sunday, November 8

National Theatre of Scotland: *A Christmas Carol*
Friday, December 17 – Sunday, January 3

Jazz at Lincoln Center Orchestra with Wynton Marsalis
Wednesday, January 20

Ms. Lisa Fischer and Grand Baton
Wednesday, January 27

The Chieftains
Saturday, March 5

Nufonia Must Fall
Friday–Saturday, March 11–12

American Ballet Theatre: *The Sleeping Beauty*
Thursday, March 31 – Sunday, April 3

Mariachi Vargas de Tecalitlán
Friday, April 1

Mnozil Brass
Thursday, April 14

12+ AGES (middle school)

Audra McDonald
Thursday, September 17

The Gloaming
Wednesday, October 7

New York Philharmonic
Friday–Sunday, October 9–11

***Antigone* by Sophokles**
Wednesday–Saturday, October 14–17

Abdullah Ibrahim & Ekaya
Wednesday, October 21

Hubbard Street Dance Chicago
Tuesday, October 27

Chicago Symphony Orchestra
Thursday, October 29

Danish String Quartet
Friday, November 6

Youssou N'Dour and Super Étoile de Dakar
Saturday, November 14

Leif Ove Andsnes
Friday, November 20

Takács Quartet
Wednesday, December 2

Handel's *Messiah*
Saturday–Sunday, December 5–6

Royal Philharmonic Orchestra with Pinchas Zukerman
Monday, January 11

Chamber Music Society of Lincoln Center
Friday, January 22

Igor Levit
Saturday, February 6

Camille A. Brown & Dancers
Saturday, February 13

UMS Choral Union: *Love is Strong as Death*
Sunday, February 14

Sir András Schiff, piano
Tuesday–Saturday, February 16–20

The Triplets of Belleville
Friday, February 19

Jerusalem String Quartet
Friday, April 8

Zafir: Musical Winds from North Africa to Andalucía
Friday, April 15

Bavarian Radio Orchestra
Saturday, April 16

The Bad Plus Joshua Redman
Saturday, April 23

14+ AGES (high school)

My Brightest Diamond with the Detroit Party Marching Band
Friday, September 11

Sphinx Virtuosi
Sunday, September 27

L-E-V
Saturday, October 3

Sankai Juku
Friday–Saturday, October 23–24

Tenebrae
Friday, October 30

What's in a Song? Martin Katz and Friends
Friday, January 8

Jamie Barton, mezzo-soprano
Sunday, January 10

Young Jean Lee: *Untitled Feminist Show* (16+)
Thursday–Saturday, January 21–23

Young Jean Lee: *Straight White Men*
Friday–Saturday, January 22–23

Tanya Tagaq
Tuesday, February 2

Taylor Mac (16+)
Friday, February 5

Apollo's Fire & Apollo's Singers: Bach's *St. John Passion*
Tuesday, March 15

Montreal Symphony Orchestra
Saturday, March 19

Gil Shaham / David Michalek: *Bach Six Solos*
Saturday, March 26




Kids Tickets

Open to youth in grades 3-12 and encompassing the entire UMS season, the UMS Kids Tickets program allows families to purchase up to two kids' tickets for \$10 each with the purchase of at least one adult ticket for \$20.

UMS Kids Tickets will go on sale for the entire season beginning Monday, September 14. Seating is subject to availability and ticket office discretion, but UMS guarantees that at least 30 tickets will be available for each event (selected performances for multiple-performance runs). Act early to lock in your seats.

Ticket Info

HOW TO ORDER

JULY
27

Donors of \$250+ may order tickets beginning Monday, July 27, at 10 am.

AUG
3

All Tickets On Sale Beginning Monday, August 3, at 10 am.

Online

UMS.ORG

In Person

Please visit the UMS Ticket Office on the north end of the Michigan League building (911 North University Avenue). The Ticket Office also sells tickets for all U-M School of Music, Theatre & Dance productions and the Ann Arbor Summer Festival.

Summer Hours (May-Labor Day)

Mon-Fri: 10 am to 5 pm
Closed Sat and Sun

Regular Hours (beginning Tues, September 8)

Mon-Fri: 9 am to 5 pm
Sat: 10 am to 1 pm
Closed Sun

Fees

Service fees of \$3.00-\$6.00 per ticket apply to all internet and phone orders. There are no fees for tickets purchased at the League Ticket Office or at the venue immediately before the performance.

Groups of 10 or more

Let us help you celebrate life's milestone moments, entertain clients or employees, enrich your students' understanding, or just get together with friends. Gather a group of 10 or more people to a single performance and save 15-25% off the regular price to most performances. For more information, contact Katherine McBride at 734.763.3100 or umsgroupsales@umich.edu.

Authorized Ticketing Agents

UMS assumes no liability for tickets purchased through unauthorized channels, including Craigslist, eBay, StubHub, and other secondary market or ticket broker services. We strongly advise against purchasing tickets from any source other than the UMS Ticket Office or tickets.ums.org. Tickets purchased from unauthorized sources may be stolen, counterfeit, or otherwise compromised, and, if so, are not valid for event admission. If you are unsure if a ticket seller has been authorized to sell UMS tickets, please contact the Ticket Office prior to purchasing from that source.

Phone

734.764.2538

Outside the 734 area code, call toll-free 800.221.1229
With Visa, MasterCard, Discover, or American Express

Fax

734.647.1171

Mail

UMS Ticket Office
Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011

Please make sure we have your email address on file.

UMS regularly sends updated concert-related parking, program notes, and late seating information via email a few days before each event. Please be sure that we have your email address on file so that you receive these helpful communications.

Refunds

Due to the nature of the performing arts, programs and artists are subject to change. If an artist cancels an appearance, UMS will make every effort to substitute that performance with a comparable artist. Refunds will only be offered if a substitute cannot be found, or in the event of a date change. Handling fees are not refundable.

UMS will not cancel performances or refund tickets because of inclement weather. An artist may choose to cancel a performance if weather prevents the artist's arrival in Ann Arbor, but that decision rests solely with the artist and not with UMS.

Ticket Exchanges

Subscribers may exchange tickets free-of-charge up to 48 hours before the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee.

Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may also fax a photocopy of your torn tickets to 734.647.1171, or email a photo to umstix@umich.edu.

Exchanges within 48 hours of the performance are subject to a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published concert time. Tickets received less than one hour before the performance will be returned as a donation.

The value of the ticket(s) may be applied to another performance or will be held as UMS Credit until the end of the 2015-2016 season. Credit must be redeemed by April 23, 2016.

Ticket Donations/Unused Tickets

Unused tickets may be donated to UMS until the published start time of the concert. A receipt will be issued by mail for tax purposes; please consult your tax advisor. Unused tickets that are returned after the performance are not eligible for UMS Credit or as a contribution/donation.

Lost or Misplaced Tickets

Call the Ticket Office at 734.764.2538 to have duplicate tickets waiting for you at will-call. Duplicate tickets cannot be mailed.

Parking/Parking Tips

Detailed directions and parking information will be mailed with your tickets and are also available at ums.org.

Children and Families

Children under the age of three will not be admitted to regular UMS performances. All children attending UMS performances must be able to sit quietly in their own seats without disturbing other patrons, or they may be asked to leave the auditorium. Please use discretion when choosing to bring a child, and remember that everyone must have a ticket, regardless of age. See pages 64-65 for information about family-friendly performances and the UMS Kids Club.

Access for People with Disabilities

Accessible parking is provided in University of Michigan parking structures for those with a state-issued disability permit or a U-M handicap verification permit. There are drop-off areas near Hill Auditorium, Rackham Auditorium, and Mendelssohn Theatre, and inside the Power Center structure. For more information, please contact the UMS Ticket Office at 734.764.2538.

All UMS venues have **barrier-free entrances** for persons with disabilities. Patrons with disabilities or special seating needs should notify the UMS Ticket Office of those needs at the time of ticket purchase. UMS will make every effort to accommodate special needs brought to our attention at the performance but requests that these arrangements be made in advance, if at all possible.

Seating spaces for wheelchair users and their companions are located throughout each venue, and ushers are available to assist patrons, if needed. Several venues also have wheelchairs to assist patrons to their seats. Please explain to the usher how best to assist you.

Assistive listening devices are available in Hill Auditorium, Rackham Auditorium, Lydia Mendelssohn Theatre, Arthur Miller Theatre, and the Power Center. Earphones may be obtained upon arrival. Please ask an usher for assistance.

Relay calls are welcome via the Michigan Relay Service. Dial 711 to access the service.

Large-print programs are available upon request from an usher at our performances.

Please note that there is no elevator access for balcony seating in the Power Center, the Michigan Theater, or Lydia Mendelssohn Theatre.

Start Time & Latecomers

UMS makes every effort to begin concerts at the published start time. Latecomers will be asked to wait in the lobby and will be seated by ushers at a predetermined time in the program, which may be as late as intermission. The late seating break is determined by the artists and will generally occur during a suitable break in the program, designed to cause as little disruption as possible to other patrons and the artists on stage. Please allow extra time to park and find your seats.

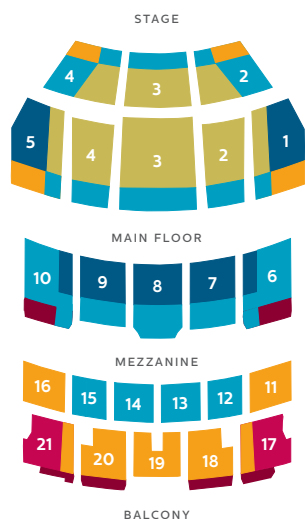
Occasionally, performances will have no seating break. For example, dance and theater performances often have a "no late seating" policy. UMS may not learn a specific company's late seating policy until a couple of weeks before the performance and makes every effort to contact ticketbuyers via email if there will be no late seating. Be sure the Ticket Office has your email address on file.

Venue Seat Maps

Detailed seat maps of all UMS venues are available at ums.org/visit/venues.

Student Tickets

Significantly discounted tickets and subscriptions are available for students in an accredited degree program, subject to availability. For details, visit ums.org/students.



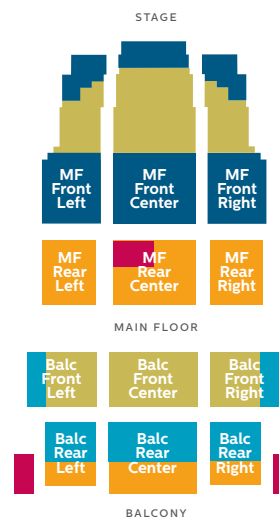
Hill Auditorium

825 N. University Ave.



Lydia Mendelssohn Theatre

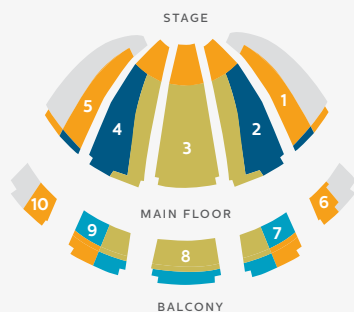
911 N. University Ave.



Michigan Theater

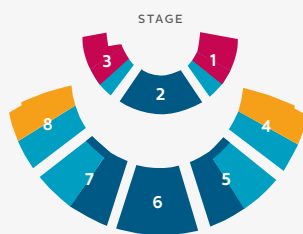
603 E. Liberty St.

VENUES



Power Center

121 Fletcher St.



Rackham Auditorium

915 E. Washington St.

Detroit Opera House

1526 Broadway St., Detroit

Venue maps are available at ums.org
and at michiganopera.org

GENERAL ADMISSION VENUES

St. Francis of Assisi Catholic Church

2250 E. Stadium Blvd.

Downtown Home & Garden

210 S. Ashley St.

UMS Choral Union 2015-16 Season

Scott Hanoian music director

Beethoven's Choral Fantasy

Ann Arbor Symphony Orchestra

Saturday, September 19 // 8 pm

Hill Auditorium

U-M vs. Northwestern Homecoming Football Game Halftime Show

With the Michigan Marching Band and the

Brass of the New York Philharmonic

Featuring choruses from Verdi's *Requiem*,

Beethoven *Symphony No. 9*, and Bizet's *Carmen*

Saturday, October 10 // 3:30 pm kickoff

Michigan Stadium

Handel's *Messiah*

Ann Arbor Symphony Orchestra

Saturday, December 5 // 8 pm

Sunday, December 6 // 2 pm

Hill Auditorium

Love is Strong as Death

UMS Choral Union with Organ

Featuring Duruflé, Brahms, and Vaughan Williams

Sunday, February 14 // 4 pm

Hill Auditorium

Holst's *The Planets*

Ann Arbor Symphony Orchestra

Saturday, April 9 // 8 pm

Michigan Theater

Detroit Symphony Orchestra

Friday, April 22 // 10:45 am

Saturday, April 23 // 8 pm

Sunday, April 24 // 3 pm

Orchestra Hall (Detroit)

Mozart's *Requiem*

Toledo Symphony Orchestra

Thursday, April 28 // 7 pm

Rosary Cathedral (Toledo)

Interested in Auditioning for the UMS Choral Union?
Contact choralunion@umich.edu or call 734.763.8997.
Auditions will be held in August and September.

Find UMS Online



UMS.ORG

Our website continues to be an information hub for all UMS services and performance information. View the 2015-16 season calendar, learn more about the artists we're presenting, purchase tickets, and make a donation.



UMSLOBBY.ORG

On the UMS Lobby, you can get to know us and the artists on our season even better. Access exclusive artist content, behind-the-scenes photos and videos, thoughts from audience members, and much more. Check it out – and don't forget to tell us what you think!



UMSREWIND.ORG

This newest addition to our online presence showcases every artist and piece that has been performed during the past 136 years. Download a program book from your first UMS experience, browse our performance history, and take a look at our online photo archive, which will continue to grow. Our history is your history, and we hope you'll explore.



SEASON ANNOUNCEMENT VIDEO

Scan the QR code or visit
bit.ly/1516umsseason to watch.

Check out clips from some of the performances on the 2015-16 season, and listen to members of the UMS programming staff talk about why they are personally excited about the events on our season. It's a great way to get a sneak peek at the artists who are coming to Ann Arbor this season.

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VICTORS FOR
MICHIGAN

Be a victor for excellence.





UMS strives to become more than a world-class presenting organization. Our vision is to connect with individuals in transformative ways that alter the trajectory of their existence, sending them out to the world to invent, treat, discover, and build in ways unleashed by their creative curiosity. We believe the performing arts have the power to transform the world. And it starts with you. Right now.



Choreographer Kyle Abraham leads a master class for U-M Dance students. Photo by Jesse Meria.

We rely on our donors to continue to deliver remarkable seasons like this one. We are also in the midst of the largest campaign in our history focused on the following areas:

ACCESS & INCLUSIVENESS

UMS will provide opportunities for anyone and everyone to discover and experience the transformative power of the performing arts through affordable tickets, free educational events, and community-building activities.

ENGAGED LEARNING THROUGH THE ARTS

UMS will integrate the performing arts into the student experience at all levels to encourage creative thinking, collaboration, and experimentation and to create meaningful connections between arts and life.

BOLD ARTISTIC LEADERSHIP

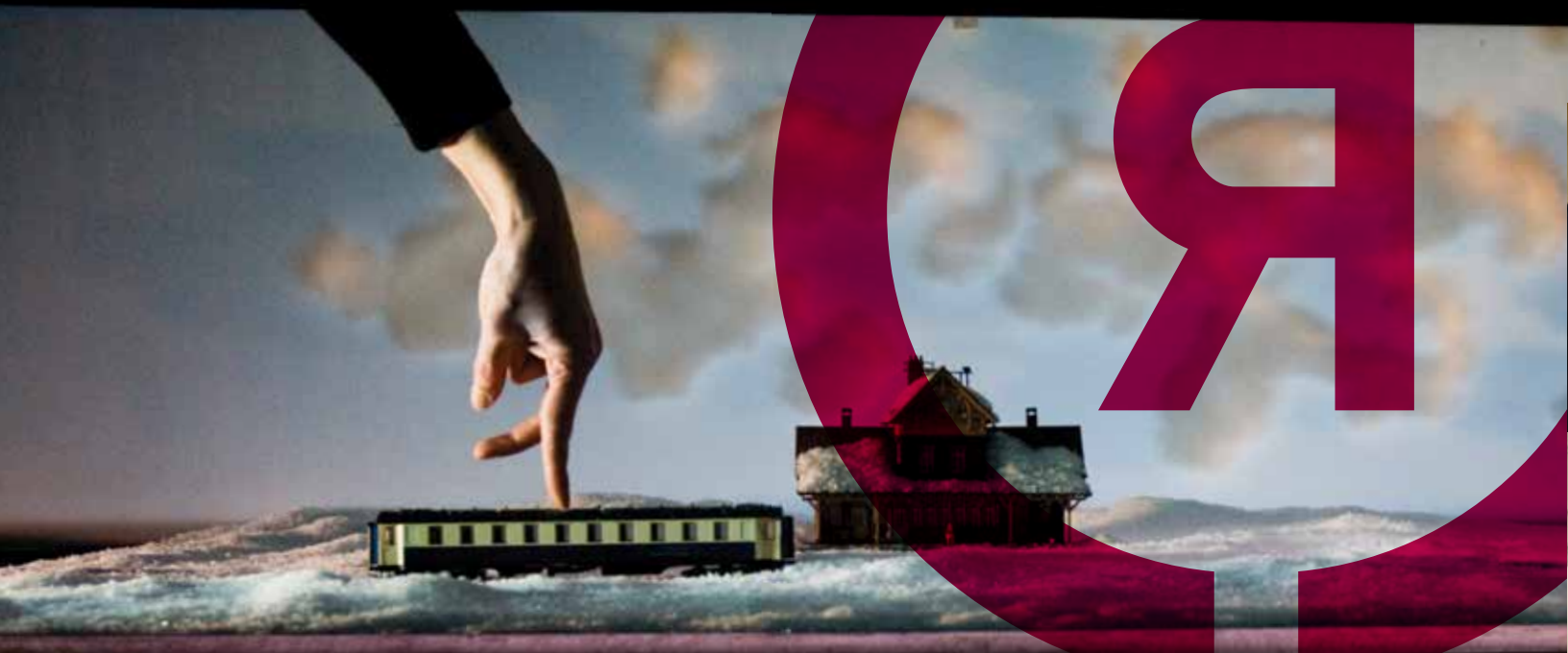
UMS will solidify our position as a recognized national and international artistic leader through bold programming, producing, and commissioning that reflect our commitment to both tradition and innovation.

Visit us online or call UMS development to make your gift today.

[UMS.ORG/SUPPORT](https://ums.org/support) 734.764.8489

Renegade Ventures Fund

Kiss and Cry by Marteen Vanden Abeele



The Renegade Ventures Fund was established by Maxine and Stuart Frankel, who recognize that a national leader in the performing arts must push the boundaries of knowledge forward by supporting new works, remounting important works from the past, and providing a venue and funding for artists to create. To encourage innovative and cutting-edge work, the Frankels established the Renegade Ventures Fund with a five-year challenge grant of \$500,000 to support UMS in its initial phase of providing Renegade performances for our audiences.

For the past five seasons, the Fund has supported a variety of events: the remounting of *Einstein on the Beach*, a four-day American Mavericks Festival by the San Francisco Symphony, bass saxophone player Colin Stetson, a ballet for plastic bags, finger dancing (last year's much talked-about *Kiss & Cry*), Ryoji Ikeda's *superposition*, and many other events by and featuring artists who, in their own time and place, broke with the past and forged new ground.

UMS must raise matching gifts totaling \$100,000 annually to meet the Renegade Ventures Fund challenge. We invite you to engage in this exciting adventure by partnering with us to make these performances possible. Please send your contribution to:

Renegade Ventures Fund
UMS
Burton Memorial Tower
881 N. University Ave.
Ann Arbor, MI 48109-1011

MORE INFO

Marnie Reid
734.647.1178
marnreid@umich.edu

Educational Support

UMS EDUCATION & COMMUNITY
ENGAGEMENT PROGRAM SUPPORTERS



Ford Motor Company Fund

The Andrew W. Mellon Foundation
University of Michigan



Ann Arbor Area Community Foundation
Ann Arbor Public Schools
Educational Foundation
Anonymous
Bank of Ann Arbor
Joseph A. Bartush
Community Foundation for
Southeast Michigan
Dance/USA
Doris Duke Charitable Foundation
Doris Duke Charitable Foundation
Endowment Fund
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The Esperance Foundation
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John S. and James L. Knight Foundation
Benard L. Maas Foundation
Mardi Gras Fund
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
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U-M Office of the Senior Vice Provost
for Academic Affairs
U-M Office of the Vice President for Research
U-M Third Century Initiative
Wallace Endowment Fund

*Reflects donations to UMS education programs
recognized at \$5,000 or more, made between
July 1, 2014 and June 30, 2015.*

1 UMS President Ken Fischer and DTE Energy Foundation President Faye Alexander Nelson with DTE Energy Foundation Teacher of the Year Ann Marie Borders.

2 UMS education staff led a hands-on workshop on Kyle Abraham and the Emancipation Proclamation at area schools, including Ann Arbor Open. February 2015. Photo by Jesse Meria.



Foundation & University Support

ARTS MIDWEST TOURING FUND

Camille A. Brown & Dancers is funded in part by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from the Michigan Council for Arts and Cultural Affairs, the Crane Group, and General Mills Foundation.

COMMUNITY FOUNDATION FOR SOUTHEAST MICHIGAN

The co-presentation with Michigan Opera Theatre of American Ballet Theatre's *The Sleeping Beauty* is funded in part by a grant from the Community Foundation for Southeast Michigan, part of a three-year initiative focused on dance.

DORIS DUKE CHARITABLE FOUNDATION ENDOWMENT FUND

Special project support for several components of the 2015-16 UMS season is provided by the Doris Duke Charitable Foundation Endowment Fund, established with a challenge grant from the Leading College and University Presenters Program at the Doris Duke Charitable Foundation.

ENGAGING DANCE AUDIENCES

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

MAXINE AND STUART FRANKEL (RENEGADE VENTURES FUND)

This multi-year challenge grant created by Maxine and Stuart Frankel supports artistic, innovative, and cutting-edge programming.

JAPAN FOUNDATION

Sankai Juku is funded in part by a grant from the Japan Foundation through the Performing Arts JAPAN program.

THE ANDREW W. MELLON FOUNDATION

The Andrew W. Mellon Foundation is providing support to UMS via multi-year grants for two projects: (1) orchestra and large ensemble presentations and associated residencies, and (2) an initiative to integrate the arts more fully into the undergraduate academic experience at the University of Michigan.

NATIONAL ENDOWMENT FOR THE ARTS

Special project support for several performances in the 2015-16 season is provided by the National Endowment for the Arts.

NEW ENGLAND FOUNDATION FOR THE ARTS / NATIONAL DANCE PROJECT

Sankai Juku and Camille A. Brown & Dancers are funded in part by grants from the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

UNIVERSITY OF MICHIGAN

The University of Michigan provides special project support for many activities in the 2015-16 season through the U-M/UMS Partnership Program. Additional support is provided by the U-M Office of Research, the U-M Office of the Senior Vice Provost for Academic Affairs, and other individual academic units.

UNIVERSITY OF MICHIGAN HEALTH SYSTEM

The University of Michigan Health System provides multi-year support for UMS programs.

WALLACE ENDOWMENT FUND

Antigone is funded in part by the Wallace Endowment Fund, established with a challenge grant from the Wallace Foundation to build participation in arts programs.

WALLACE FOUNDATION

Special project support for select components of the UMS 2015-16 Renegade series is provided by a multi-year grant from the Building Audiences for Sustainability initiative at The Wallace Foundation.

UMS IS A MEMBER OF THE UNIVERSITY OF MICHIGAN ARTS CONSORTIUM, THE ARTS ALLIANCE, AND CULTURESOURCE.



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APPENDIX 2

Renegade Programming History

2011-12 Season

Einstein on the Beach
An Opera in Four Acts
By Robert Wilson & Philip Glass
Choreography by Lucinda Childs
 January 2012

Einstein on the Beach breaks all of the rules of conventional opera. Instead of a traditional orchestral arrangement, Glass composed for the synthesizers, woodwinds, and voices of the Philip Glass Ensemble. Non-narrative in form, the work uses a series of powerful recurrent images as its main dramatic device, shown in juxtaposition with abstract dance sequences created by American choreographer Lucinda Childs. There are no traditional intermissions; audiences are free to wander in and out at liberty during the five-hour performance.

Hamburg Symphony Orchestra
Messiaen's *From the Canyons to the Stars*
Jeffrey Tate, conductor
Daniel Landau, filmmaker
 January 2012

In 1971, French composer Olivier Messiaen was commissioned by Alice Tully, the New York philanthropist most widely known for her contribution to Lincoln Center, to write a piece commemorating America's bicentennial. Messiaen was inspired and fascinated by the natural wonder he found in the landscapes of the American West. *Des canyons aux étoiles (From the Canyons to the Stars)* represents his sonic impressions of America's last untouched frontier. Conductor Jeffrey Tate and the Hamburg Symphony Orchestra, in collaboration with Israeli filmmaker Daniel Landau, bring the piece alive in a new cinematic installation, where images of man's impact on the environment create a counterpoint to sounds of untouched nature. Through film images projected on multiple screens, Hill Auditorium will be turned into a multi-sensory experience celebrating the beauty of the earth and our unaltered landscapes.

The Tallis Scholars: *Renaissance Mavericks*
Peter Phillips, director
 January 2012

The Tallis Scholars add a new dimension to UMS's 2011-12 focus on artistic renegades, presenting music of the wealthy Italian prince Carlo Gesualdo. Gesualdo's infamy relates to his obsessive double murder of his wife and her lover, but he was also a maverick Renaissance composer whose eccentric approach to creating music—and whose colorful life story—inspired both Nadia Boulanger and Igor Stravinsky several hundred years later. His music contains wild gesticulations and abrupt surprises, and contemporary Renaissance scholars now regard him as perhaps the most forward-thinking, expressive, and sensual composer of his time. Consumed by guilt after murdering his wife, Gesualdo devoted himself to composing church music. At the centerpiece of this program is the Tenebrae Responses for *Holy Saturday*, part of the liturgy for the final three days of Holy Week. Works by other "maverick" Renaissance composers round out the program.

Random Dance**Wayne McGregor, artistic director**

February 2012

Random Dance is a company started by Wayne McGregor, the resident choreographer at The Royal Ballet, Covent Garden, whose groundbreaking collaborations across dance, film, music, visual art, and science are evident in the company's presentations.

Hagen Quartet: Beethoven

February 2012

Regarded internationally as one of the foremost string quartets of the day, the Hagen Quartet consists of the two brothers, Lukas (violin) and Clemens (cello), and their sister Veronika Hagen (viola), along with violinist Rainer Schmidt, who has been with the group for more than 20 years. For this return performance—they last appeared in Ann Arbor in 1998—the Hagen Quartet presents a program of Beethoven quartets as part of UMS's focus on musical renegades.

The Andersen Project**Ex Machina****Written and directed by Robert Lepage****Starring Yves Jacques**

March 2012

Robert Lepage's *The Andersen Project*, a solo performance created by this Canadian theater visionary, explores sexual identity, unfulfilled fantasies, and the thirst for recognition and fame through Hans Christian Andersen's timeless fables.

San Francisco Symphony: *American Mavericks***Michael Tilson Thomas, conductor**

March 2012

As part of its centennial season, Michael Tilson Thomas and the San Francisco Symphony will present its second American Mavericks Festival, which will tour in its entirety to only two US venues: Hill Auditorium and Carnegie Hall. The 2012 festival celebrates the creative pioneering spirit and the composers who created a new American musical voice for the 20th century and beyond. These concerts will examine the music of iconoclastic, revolutionary composers championed by MTT and the SFS, such as John Cage, Morton Feldman, Carl Ruggles, Edgard Varèse, and Charles Ives. They also expand the maverick roster through commissions by Bay Area composers John Adams and Mason Bates. Concerts will feature performances by longtime SFS collaborators Jessye Norman, Emanuel Ax, Meredith Monk, Jeremy Denk, and the St. Lawrence String Quartet, among others.

2012-13 Season

Kidd Pivot Frankfurt RM
The Tempest Replica
Crystal Pite, artistic director
 September 2012

Integrating movement, original music, text, and rich visual design, Kidd Pivot's performance work is assembled with recklessness and rigor, balancing sharp exactitude with irreverence and risk. Kidd Pivot's distinct choreographic language, which fuses classical elements with the complexity and freedom of structured improvisation, is marked by a strong theatrical sensibility and a keen sense of wit and invention. *The Tempest Replica* is based on motifs from Shakespeare's play. Artistic director Crystal Pite stages a game of revenge and forgiveness, reality, and imagination.

Ionesco's *Rhinocéros*
Théâtre de la Ville
Emmanuel Demarcy-Mota, director
 October 2012

A farce. A tragedy. An experiment of the mind. *Rhinocéros* was initially a short story written in 1957 by Eugène Ionesco, who was influenced by his time in Romania as a young man when nearly everyone around him converted to fascism. *Rhinocéros* begins in a small town square where Jean meets his apathetic friend Berenger for a drink. A rhinoceros runs through the square, shocking all except Berenger. The square is soon overrun as people in the town begin to transform into rhinos. Berenger, on the other hand, transforms from being indifferent and aimless to a having something to believe in and to fight against: the tyranny of the rhinos. A parable about French collaboration with the Nazis, *Rhinocéros* serves as a metaphor for people resisting the crowd and standing up for their own ideas.

Mariinsky Orchestra
Stravinsky's *Rite of Spring*
Valery Gergiev, conductor
 October 2012

This program features Stravinsky's *The Rite of Spring*, which had its world premiere in 1913 in Paris, just 16 days after Hill Auditorium opened. The ballet, with choreography by Vaslav Nijinsky, caused a scandal, yet it has had a tremendous impact on music for the past 100 years and is now considered a masterpiece of the 20th century.

Gilberto Gil
For All: The Music of Luis Gonzaga
 November 2012

From musical revolutionary to international pop star to beloved statesman, Gilberto Gil is a founding member of Brazil's Tropicália movement, which combines Beatlesque psychedelia, art rock, and Brazil's northeastern roots rhythms. After serving as Brazil's Minister of Culture from 2003-08, he went on to explore classics by *forró* heroes Luiz Gonzaga and Jackson do Pandeiro on his latest album, *Fé Na Festa*. Expect a party—and expect to dig deeply into Brazil's musical heritage with one of the country's major cultural icons.

Inner Landscape**Martha Graham Dance Company****Janet Eilber, artistic director**

January 2013

A program including some of Graham's psychological dances, growing out of her fascination with the life of the mind, interpersonal relationships, and the use of symbols to express human feeling. It brings together the work of several choreographers to illuminate a theme that captured the imagination of artists as modern dance developed, and continues to provide inspiration for those working today.

Alison Balsom and the Scottish Ensemble

April 2013

Firmly established as one of the world's leading trumpeters, Alison Balsom makes her UMS debut with an evening of supremely beautiful music. Born in 1978, Balsom was recently crowned "Female Artist of the Year" at the Classical BRITs for the second time, and in 2009 she headlined one of classical music's most celebrated concerts—the last night of the BBC Proms, which reached its biggest ever global TV audience, an estimated 200 million. She is joined by the Scottish Ensemble, the UK's only professional string orchestra and one that brings an energetic and passionate dynamic to every performance.

2013-14 Season***Shun-kin*****Complicite & Setagaya Public Theatre****Simon McBurney, director**

September 2013

With director Simon McBurney, you can expect the full box of theatrical tools—text, music, imagery, and action—put in service to big ideas that create surprise, confusion, and disruption. The result is anything but an expected night in the theater. These are experiences which last a lifetime.

And Then, One Thousand Years of Peace**Ballet Preljocaj****Angelin Preljocaj, artistic director**

November 2013

Dance-theater (*Tanztheater*), a 20th-century invention primarily attributed to the German expressionists, pushed audiences' expectations about what a dance would look like, intentionally distancing itself from the traditions of classical ballet. Its aspiration: that, through dance, all artistic media would be united and achieve an all-embracing, radical change in humankind. Angelin Preljocaj's work lives within and expands this experimental lineage.

Steve Lehman Octet

November 2013

Composer and saxophonist Steve Lehman is trailblazing new computer-driven models for improvisation, resulting in striking new harmonies. With his Octet, Lehman has achieved the first fully realized exploration of spectral harmony in the history of recorded jazz.

Colin Stetson

January 2014

Colin Stetson, who performs unbroken ten-minute-plus compositions for unaccompanied bass and alto saxophones via a combination of circular breathing, overtones, and amplified vocalizations, expands the boundaries of what was previously thought possible for solo performance.

Kronos Quartet

January 2014

For nearly 40 years, the Kronos Quartet has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to re-imagine the string quartet experience. They started out as classical chamber music's original renegades and continue to uphold this. Two different programs explore their take on 40 years of renegade music-making, anchored by the piece where it all began—George Crumb's *Black Angels*, a highly unorthodox, Vietnam War-inspired work featuring bowed water glasses, spoken word passages, and electronic effects.

Kremerata Baltica**Gidon Kremer, artistic director and violin**

February 2014

Born in Latvia, violinist Gidon Kremer has had an unconventional career, beginning studies with violin master David Oistrakh at the age of 18 and going on to win first prize in both the Paganini and Tchaikovsky International Competitions. With an unusually extensive repertoire, he regularly champions the work of living composers and has performed many important new compositions. He returns to UMS with his chamber ensemble Kremerata Baltica to perform a program that commemorates, in part, the centennial of Benjamin Britten's birth.

2014-2015 Season***Kiss & Cry*****Charleroi Danses, Belgium****Michèle Anne de Mey and Jaco van Dormael, creators**

October 2014

A film is shot and projected before your very eyes in the space and time of the theater, while it is created live out of a nano-world in which hands and fingers become characters dancing amid miniature landscapes. *Kiss & Cry* could upend all your expectations about what a dance or theatrical work can look and feel like.

Superposition**Ryoji Ikeda**

November 2014

Ikeda's electronic music takes the form of large-scale, elaborately-composed scores concerned primarily with sound in a variety of "raw" states, such as sine tones and noise, often using frequencies at the edges of the range of human hearing. In *superposition*, his symphony is married to a visual environment—a video installation—which mines the graphic world of microdata's evolution while blowing up its aesthetic and theatrical possibilities. The nano-world meets Big Data. A symphonic theater for our time.

Monteverdi's Vespers of 1610**Apollo's Fire & Apollo's Singers****Jeannette Sorrell, conductor**

November 2014

Claudio Monteverdi was a fundamental innovator in Western music whose experimentation and boundary-pushing built a bridge between the musical worlds of the Renaissance and Baroque. He was the first composer to develop opera to its full dramatic and musical potential. Monteverdi's revolutionary innovations have reverberated well into our time, influencing 20th-century composers like Igor Stravinsky, and his inventions even foreshadowed our modern idea of the song. Witness one of the first masterpieces of the Baroque.

Eighth Blackbird

January 2015

Charging ahead and forging their own expectations for what a classical chamber music concert can look and sound like, Eighth Blackbird signals a whole next wave of energy and creativity in classical music. Constantly commissioning new works, conceptualizing new music festivals, memorizing all that they perform, and embracing the theater as a new context for their concerts, these renegades are taking the traditions of classical chamber music and reshaping them for the 21st century.

Dysnomia**Dawn of Midi**

January 2015

Don't be fooled: what may at first appear to look like an acoustic jazz piano trio is anything but. The music created by this Brooklyn-based trio aligns more closely with modern classical music and the contemporary electronica of their influences. Overlapping patterns, phrases, and repetitive tones free of melody construct shifting landscapes before your ears. A reclamation of the possibilities of live music.

Prelude to the Afternoon of a Faun**Compagnie Non Nova**

February 2015

Debussy's score to *Faun* heralded a new age in composition; Nijinsky's dance performance lurched toward the modern and the unspeakable. But it is doubtful that either provoked audiences to the state of wonder that greets the lead "ballerina" in *Company Non Nova's* reimagining of this renegade classic. Borne aloft on currents of air, small plastic bags become dancers in an enchanting, performance-art ballet. This brilliant metaphor of art and groundbreaking imagination turns what's essentially the stuff of landfills into an improbably perfect interpretation of Debussy's pastoral score.

Trisha Brown Dance Company
Trisha Brown, founding artistic director
 February 2015

Trisha Brown was a founding member of the avant-garde Judson Dance Theater in 1962. The experimental work of the Judson artist collective rejected Modern dance's formalism and "theatricality," embracing a new set of aesthetic concerns. This movement, which came to be called "postmodern" dance, unleashed the beauty of ordinary movement, materials, and contexts—the preface to what would happen in contemporary dance for years to come. Martha Graham's Modern renegade inventions had become a stranglehold for these young artists. A new voice for a new generation was needed.

A Bill Frisell American Celebration
Bill Frisell, solo guitar
 March 2015

Tastefully incorporating a range of state-of-the-art sound processors and effects, imaginative guitarist, composer, and arranger Bill Frisell has transformed the very notion of the guitar and its potential throughout his prolific career. Frisell has a unique ability to marry music rooted in the jazz tradition with elements of American blues and popular traditions through his lyricism and singular voice. The *Wall Street Journal* says "Frisell is the most innovative and influential jazz guitarist of the past 25 years."

2015-16 Season

UMS SEASON OPENING DANCE PARTY
My Brightest Diamond with the Detroit Party Marching Band
 September 2015

Shara Worden, a.k.a. My Brightest Diamond, fronts a rock band, leads a marching band, has composed and performed in a neo-Baroque opera, and seamlessly navigates the worlds of pop and classical music simultaneously, charting a new pathway as a musician.

Sphinx Virtuosi
Catalyst Quartet and Gabriela Lena Frank, piano
 September 2015

Incoming School of Music, Theater & Dance dean Aaron Dworkin had a vision to change the culture of classical music in America, and over the past 20 years, he's done just that. By training and nurturing young African-American and Latino/a musicians, he has changed the cultural face and perception of orchestral music in America, painting an inclusive picture of what the 21st-century orchestra can and will look like.

Antigone by Sophokles
Starring Juliette Binoche
 October 2015

Director Ivo van Hove says, "I think if [playwrights of the past like] Tennessee Williams or Arthur Miller lived today, they would want something innovative. If you just reproduce what they envisioned long ago, it wouldn't have the same force. I want to push through the limits, make the ultimate production. That's an ambition, of course. You never get there."

Works of William Forsythe
Hubbard Street Dance Chicago
Glenn Edgerton, artistic director
 October 2015

William Forsythe is a true post-modernist dance maker who has defiantly turned ballet's orientation away from its 19th-century traditions toward the future by embracing forward-looking aesthetic ideas—dance, voice, text, sound, visual art, and anything else at hand—to create trans-disciplinary works.

A Christmas Carol
National Theatre of Scotland
 December 2015–January 2016

Actors and puppets breathe new life into a leather-bound classic, taking a story that we all know and conceiving of it in an entirely new context: theater in a box. Providing an immersive experience that brings you right on stage with the actors, you will emerge feeling as though you've traveled in time from 19th-century England to the present day.

Straight White Men and Untitled Feminist Show
Young Jean Lee's Theater Company
Young Jean Lee, artistic director
 January 2016

Young Jean Lee uses the devices of theater to explore the meaning of race and gender. She approaches playwriting by asking herself, "What's the last show in the world I would ever want to make?" This charged question has been the impetus of productions that have challenged and unsettled audiences worldwide, even allowing Lee to create a play without words about the female experience.

Tanya Tagaq in concert with Nanook of the North
 February 2016

An Inuit throat singer from Nunavut, Canada, Tanya Tagaq has a voice capable of full-bodied and animalistic lows, and breathtaking grunts and growls. She is an outspoken advocate of aboriginal rights and equality, weaving her musical and political tones into emotive, sensual, and complex compositions and improvisations that raise protest with no words at all.

A 24-Decade History of American Popular Music: 1960s–1980s
Taylor Mac
 February 2016

Taylor Mac's *24-Decade History of American Popular Music* is audacious in its ambition and its scope: a unique mash-up of songs, history, performance, and art that will reach its zenith in a 24-hour spectacle covering the 240 years of popular music in America. A theater artist who uses the gender pronoun judy, Mac has been named a "future theater legend" by TimeOut New York.

Bach: Six Solos
Gil Shaham, violin
Original films by David Michalek
 March 2016

A collision of some of the most cherished music of the Western music canon with the slowed-down, iconic film world of David Michalek creates a new kind of contemporary classical music concert experience.

2016-17 Season

portrait of myself as my father
Nora Chipaumire
 November 2016

The Zimbabwean choreographer Nora Chipaumire made her UMS debut as a member of Urban Bush Women in 2008 and now brings her latest work, *portrait of myself as my father*, to Ann Arbor. The performance celebrates and critiques masculinity, manhood, and ideas around the “African male.” The two performers—Senegalese dancer Kaolack joins Chipaumire—are tethered together in a makeshift boxing ring, battling their shadows and their ancestors and reflecting on what it is about the Black African male body that both intimidates and intrigues us.

Last Work
Batsheva Dance Company
Ohad Naharin, artistic director
 January 2017

The North American premiere of *Last Work*, a new evening-length piece by Ohad Naharin, is performed by one of the world’s pre-eminent dance companies. Naharin and the dancers continue exploring the body’s motion as the most humane, stirring expression of performing arts and synthesize the infinite spectrum of emotions and sentiment into performance.

Idiot-Syncrasy
Igor and Moreno
 January 2017

Igor Urzalai and Moreno Solinas say that when they set out to create *Idiot-Syncrasy* they wanted to “change the world.” Recognizing that this would likely not be possible through a performance, they started jumping, singing, and testing different things that require perseverance, while exploring the immediacy of action as a vehicle for meaning, ideas, and desires. Direct from the Edinburgh Fringe Festival, the two London-based dancers take audiences on a unique journey of self-discovery, exploring both togetherness and solitude.

On Behalf of Nature
Meredith Monk & Vocal Ensemble
 January 2017

Drawing inspiration from writers and researchers who have sounded the alarm on the precarious state of our global ecosystem, Monk and her acclaimed Vocal Ensemble create a space where human, natural, and spiritual elements are woven into a delicate whole, illuminating the interconnection and interdependency of us all.

Steve Reich @ 80
Music for 18 Musicians
Eighth Blackbird and Third Coast Percussion
 March 2017

Reich, who has been called “our greatest living composer” by *The New York Times*, celebrates his 80th birthday in 2016, and the year also marks the 40th anniversary of the premiere of *Music for 18 Musicians*, considered by many to be his greatest composition. Two of Chicago’s world-class ensembles, Eighth Blackbird and Third Coast Percussion, team up to perform this seminal composition.

The Encounter
Complicite/Simon McBurney
 March 2017

In 1969, Loren McIntyre, a National Geographic photographer, found himself lost among the people of the remote Javari Valley in Brazil. It was an encounter that was to change his life: bringing the limits of human consciousness into startling focus. In this solo performance, Simon McBurney traces McIntyre’s journey into the depths of the Amazon rainforest, using binaural technology (3D audio) to build an intimate and shifting world of sound.

APPENDIX 3



University Musical Society Marketing Plan

EVENT:
DATE:
LOCATION:
Percentage of Attendance Goal / Number of Seats:
Monetary Goal:

- Marketing Copy & Program (can be copied from brochure/website):

- Short-form Marketing Copy (*distilled into one line/sentence*):

- Key marketing points/angles – (*take relevant info from bio/event and turn into marketing angle, any interesting tour connections or other dates, what will make this interesting to audiences and make them want to buy tickets*):

- Target audiences (be as specific as possible):

- UMS crossover from past 5 years (*specific seasons/concerts*):

- Top press quotes, if available:

- Cast and creative career highlights (not a full bio, just what stands out as being really interesting about this artist/event):

- Social Media Connections (*any interesting videos and/or third-party content that we should be aware of? How active is artist on social media?*):

- Non-Performance Events – what can we leverage?

MARKETING PLAN

Advertising: Print, Social, Broadcast	Target Date of Publication:
Email Schedule / Mentions:	Target Date:
Direct Mail / Posters / Club Cards:	Target Date:
Postcard mails -	
Posters -	
Club cards -	
Other print collateral -	
Social Media & Blog Options (UMS-produced/commissioned):	Target Date:
Group Sales / Grassroots Possibilities:	Target Contact Date:
Video Possibilities:	Due Date:
Trailer	Due (one month before event date):
Press Pitches:	Target Date:
On-site opportunities (radio, pop-up, etc.):	
Sponsors/Media Partners:	
Presenting Sponsor -	
Supporting Sponsor -	
Media Partner -	

APPENDIX 4



Kiss & Cry

Charleroi Danses, Belgium
Michèle Anne de Mey and
Jaco van Dormael, creators

Friday, October 10, 8 pm
Saturday, October 11, 8 pm
Sunday, October 12, 2 pm
Power Center



Post-performance
Q&A October 10

A poetic piece that blurs artistic disciplines, *Kiss & Cry* brings together a diverse group of Belgian artists to create a sweeping, romantic work that explores the question “Where do people go when they disappear from our life, from our memory?” This is the question haunting a woman as she waits alone on the platform of a train station. She thinks of the men she’s loved and lost, vanished in the haze of existence. Hands visually portray the main characters with a beautifully engaging sensual presence, moving around miniature sets with absolute precision while a camera crew projects the finger ballet on a large screen. In this blend of film, dance, text, and theater, the audience witnesses a film screened and simultaneously made in front of their eyes. A unique event told with tender and poignant eloquence, *Kiss & Cry* is an unforgettable experience. “Absorbing, delightful, and ravishingly beautiful.” (*Boston Globe*) 90 minutes, no intermission.

14+ AGES

10

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