

HILL AUDITORIUM | 100 YEARS



UMS PROGRAM BOOK

WINTER 2013 | UNIVERSITY OF MICHIGAN, ANN ARBOR

BE PRESENT.

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

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



WELCOME.

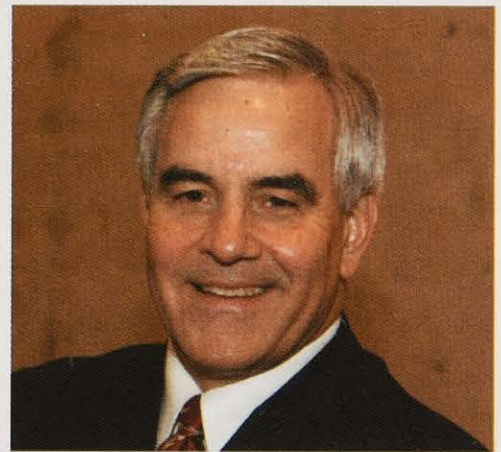
"Welcome to this UMS performance. Since 1879, the people of southeast Michigan, including our students, faculty, and staff, have experienced remarkable moments through UMS's presentations of the world's finest performers of music, theater, and dance. This season, we are proud to celebrate 100 years of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



Mary Sue Coleman

Mary Sue Coleman
President, University of Michigan

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



Ken Fischer

Kenneth C. Fischer
UMS President

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



David J. Herzig

David J. Herzig
Chair, UMS Board of Directors

CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

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

BE PRESENT.

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GETTING INVOLVED.

2013 WINTER SEASON CALENDAR.

JAN

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

FEB

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



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

MAR

- 13 Artemis Quartet
- 14 Anne-Sophie Mutter, violin
- 16 Yo-Yo Ma and The Silk Road Ensemble (Ford Honors Program)
- 23 Hamid Al-Saadi Iraqi Maqam Ensemble and Amir ElSaffar's Two Rivers

APR

- 4 Darius Milhaud's *Oresteian Trilogy*
University Symphony Orchestra
UMS Choral Union & U-M School of Music, Theatre & Dance Choral Ensembles
Kenneth Kiesler, conductor
- 6 Esperanza Spalding Radio Music Society
- 10-14 1927: *The Animals and Children Took to the Streets*
- 12 Takács Quartet
- 18 Bobby McFerrin: *spirit you all*
- 20 Alison Balsom, trumpet, and the Scottish Ensemble
- 23 National Theatre Live: *People*
- 24 Ragamala Dance: *Sacred Earth*
- 27-28 SIT Company: *Trojan Women (after Euripides)*

JUNE

- 23 National Theatre Live: *This House*

Artists, programs, and dates are subject to change.

Please visit www.ums.org for an up-to-date season calendar.

Photo by Frank Stewart.





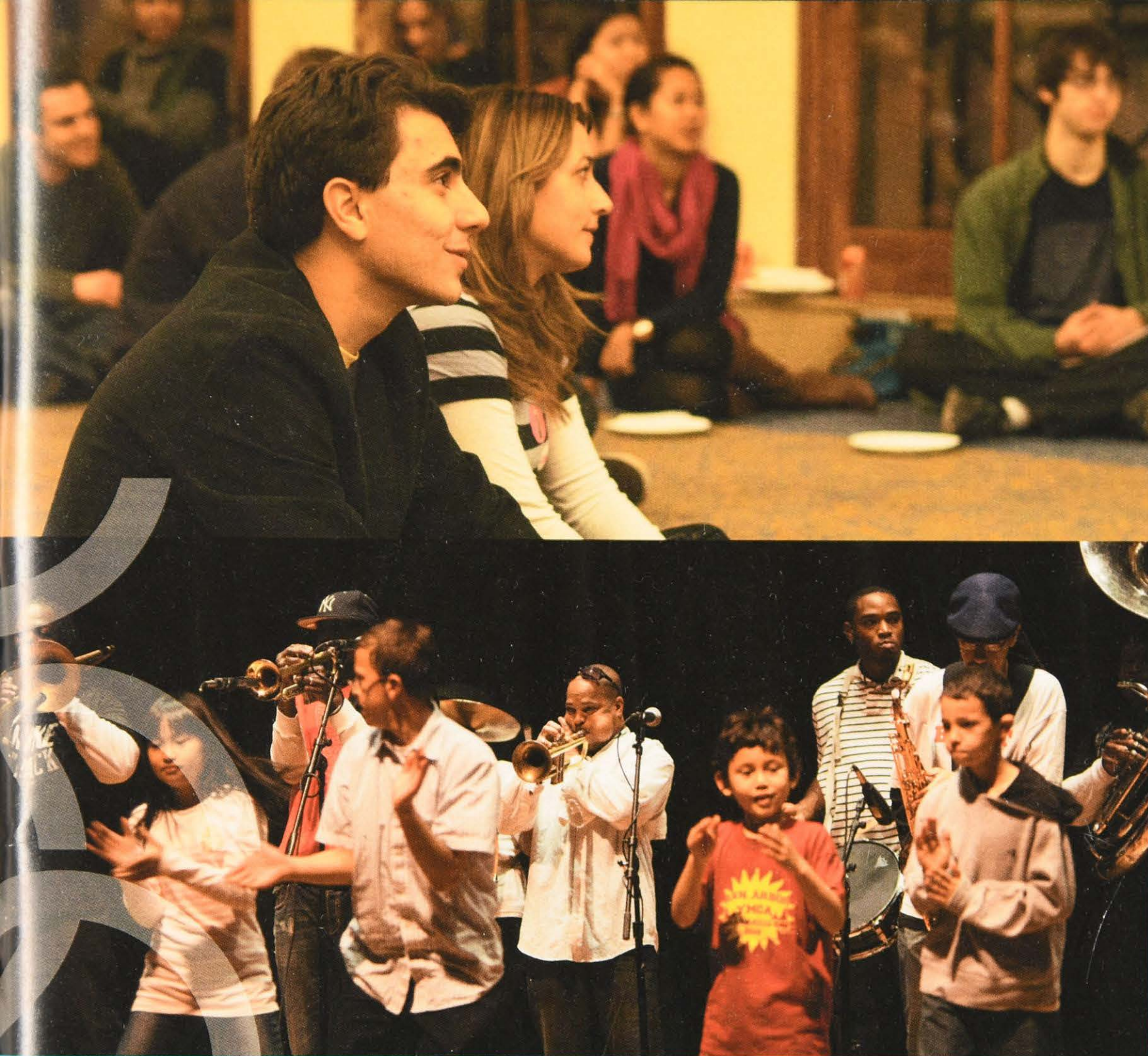
WHAT CAN THE ARTS DO FOR YOU?

EDUCATION EXPERIENCES FOR EVERYONE

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

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

Photos by Mark Gjukich Photography.




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

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

Visit www.ums.org/learn

CAN TRADITION BUILD THE FUTURE?



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

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



100 YEARS OF HILL AUDITORIUM

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

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

Congratulations, Ken Fischer.



2012 Winner of the
Mariam C. Noland
Award for Nonprofit
Leadership

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

communityfoundation
FOR SOUTHEAST MICHIGAN

Visit CFSEM.org

LEADERSHIP.

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

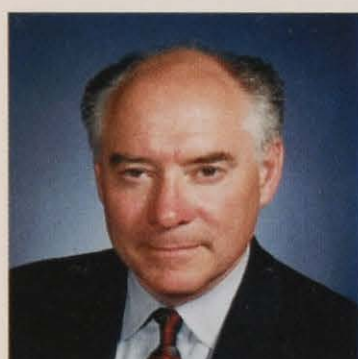


UMS LEADERSHIP DONORS

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

ANONYMOUS

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



**DTE Energy
Foundation**



DTE ENERGY FOUNDATION

Fred Shell

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

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



**Ford Motor Company Fund
and Community Services**

FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

James G. Vella

President, Ford Motor Company Fund and Community Services

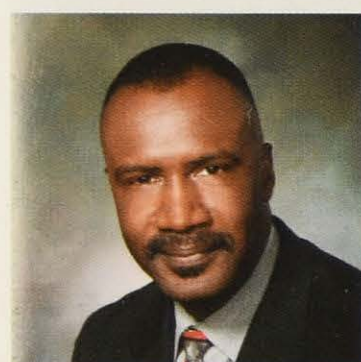
"Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support UMS and acknowledge the important role it plays in our community."



MAXINE AND STUART FRANKEL FOUNDATION

Maxine and Stuart Frankel

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



MICHIGAN ECONOMIC DEVELOPMENT CORPORATION

Michael A. Finney

*President and CEO,
Michigan Economic Development Corporation*

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

PURE MICHIGAN®
Michigan Economic Development Corporation



UNIVERSITY OF MICHIGAN

Mary Sue Coleman

President, University of Michigan

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

M UNIVERSITY OF MICHIGAN



UNIVERSITY OF MICHIGAN HEALTH SYSTEM

Dr. Ora Hirsch Pescovitz

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

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

M
University of Michigan
Health System

UMS CORPORATE, FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

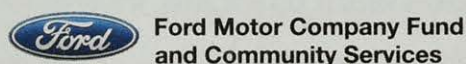
Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial contributions to UMS between July 1, 2011, and November 1, 2012.

PRODUCER: \$500,000 AND ABOVE



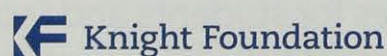
DIRECTOR: \$100,000-\$499,999

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



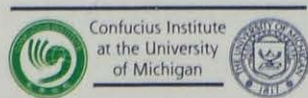
SOLOIST: \$50,000-\$99,999

Anonymous
The Power Foundation



MAESTRO: \$20,000-\$49,999

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THE MOSAIC FOUNDATION (of R. & P. Heydon)
University of Michigan Office of the Vice President for Research
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PASSIONATE PERFORMANCE

MARYANNE TELESE, REALTOR®

For 25 years, music was her life, but she is just as passionate about her career in real estate. As one of the area's leading real estate professionals, Maryanne puts everything she has into helping others with one of the most important investments of their lives: a home. Whether on stage or helping her clients with all their real estate needs, you can be sure Maryanne is Putting a Passion Into Her Performance. Maryanne Telese can help make your next move in Ann Arbor your best yet.

CELLULAR

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WEB SITE

www.maryannetelese.com

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VIRTUOSO: \$10,000-\$19,999

Cairn Foundation

Mohamed and Hayat Issa/Issa Foundation

University of Michigan Center for Chinese Studies



CONCERTMASTER: \$5,000-\$9,999

Rosalie Edwards/Vibrant Ann Arbor Fund

Pfizer Foundation

GlaxoSmithKline Foundation

Sarns Ann Arbor Fund

Eugene and Emily Grant Family Foundation

The Seattle Foundation





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

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Chair, National Council

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

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

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UMS NATIONAL COUNCIL

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

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

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David Herzig, *Ex-Officio*

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

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George Xue
Kathryn Zamarron

UMS TEACHER INSIGHT

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

Robin Bailey
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Jeff Gaynor

Neha Shah
Cynthia Page Bogen
Karen McDonald

Melissa Poli
Rebeca Pietrzak
Mark Salzer

UMS ADVISORY COMMITTEE

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

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THE EXPERIENCE.



GETTING THE MOST OUT OF THE PERFORMANCE

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

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

PLEASE CONSIDER THE FOLLOWING:

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

THE EVENT PROGRAM.

**THURSDAY, APRIL 18 THROUGH
SUNDAY, APRIL 28, 2013**

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

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



UMS WOULD LIKE TO THANK

HERBERT S. AND CAROL L. AMSTER FUND

FOR SPONSORING SATURDAY'S PERFORMANCE OF *TROJAN WOMEN*
(AFTER EURIPIDES) BY SITI COMPANY.



2013-2014 SEASON

INTERNATIONAL THEATER SERIES

Shun-kin

Complicite and Setagaya Public Theatre
Simon McBurney, *director*

The Table

Blind Summit

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The Suit

Théâtre des Bouffes du Nord
Peter Brook, *director*



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UMS PRESENTS

TROJAN WOMEN (AFTER EURIPIDES)

Created and Performed by

SITI Company

Directed by

Anne Bogart

Adapted by

Jocelyn Clarke

Saturday Evening, April 27, 2013 at 8:00

Sunday Afternoon, April 28, 2013 at 2:00

Power Center • Ann Arbor

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

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

Director

Anne Bogart

Composer

Christian Frederickson

Lighting

Brian H. Scott

Design consultant

James Schuette

Costume design

Melissa Trn

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



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

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

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

SITI Company appears by arrangement with Rena Shagan Associates.

DIRECTOR'S NOTE

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

— Anne Bogart, *Director*

ENSEMBLE (IN ORDER OF APPEARANCE)

Poseidon

Chorus

Hecuba

Envoy

Kassandra

Andromache

Helen

Menelaus

Odysseus

Brent Werzner*

Barney O'Hanlon*

Ellen Lauren*

Leon Ingulsrud*

Akiko Aizawa*

Makela Spielman*

Katherine Crockett

J. Ed Araiza*

Gian-Murray Gianino*

Christian Frederickson

Emily Hayes*

Brian H Scott**

James Schuette**

Melissa Trn

Megan Caplan

Marina McClure

Sibyl Wickensheimer

Sarah Krainin

Megan Wanlass

Original Music Composer and Music Performer

Stage Manager

Lighting Designer

Design Consultant

Costume Designer

Production Manager

Assistant Director

Associate Scenic Design (Los Angeles)

Properties Coordinator (Los Angeles)

SITI Executive Director

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

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

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

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

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

SITI COMPANY

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

Board of Directors: Anne Bogart, Gigi Bolt, Martha Coigney, Barbara Cummings, Rena Chelouche Fogel, Gian-Murray Gianino, Jason Hackett, Chris Healy (*treasurer*), Kim Ima (*secretary*), Leon Ingulsrud, Kevin Kuhlke, Ellen Lauren, Thomas Mallon, Charles L. Mee, Ruth Nightengale (*vice-chair*), Annie Pell, Leonard Perfido (*chair*), and Jaan Whitehead

Staff & Interns: Megan Wanlass, *executive director*; Michelle Preston, *deputy director*; Vanessa Sparling, *general manager*; Megan Hanley, *administrative associate*; Jeremy Pickard, *space intern*

Consultants: Ellen Pearre Cason, *accountant*; James Harley, *graphic designer*; Chris Healy and Thomas Mallon, *attorneys*; Al Foote, *web programmer*

ARTISTS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CHRISTIAN FREDERICKSON

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



 umslooby

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Download a free QR code reader app on your smart phone, point the camera at the code, and scan to see multimedia content.

GENERAL INFO.

We believe in the energy that comes with being present. Therefore, we want to ensure that you have all of the information you need to fully enjoy your experience. Look through this section to learn more about tickets, policies, accessibility, and opportunities to become more involved with UMS.



HOW DO I BUY TICKETS?

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www.ums.org

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UMS Ticket Office
Michigan League
911 North University Avenue
Mon–Fri: 9am–5pm
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Venue ticket offices open 90 minutes before each performance for in-person sales only.

BY PHONE

734.764.2538
(Outside the 734 area code, call toll-free 800.221.1229)

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

TICKET DONATIONS/UNUSED TICKETS

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

ACCESSIBILITY

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

LISTENING SYSTEMS

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

LOST AND FOUND

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

REFRESHMENTS

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in seating areas.

PARKING

We know that parking in downtown Ann Arbor can be difficult and can sometimes take longer than expected. Please allow plenty of time to park. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Liberty Square structures for a minimal fee.

UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer or Fletcher Street structures in Ann Arbor. Valet parking is available for all Hill Auditorium performances on the Choral Union Series for a fee (\$20 per car). Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance. UMS donors at the Virtuoso level (\$10,000 annually) and above are invited to use the valet parking service at no charge.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT
WWW.UMS.ORG/PARKING.

POLICIES.

SMOKE-FREE UNIVERSITY

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

TICKET EXCHANGES

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

We will accept ticket exchanges within 48 hours of the performance for 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 performance time. Tickets received less than one hour before the performance will be returned as a donation.

CHILDREN/FAMILIES

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

GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit www.ums.org/volunteer.

STUDENT WORK-STUDY/INTERNSHIP PROGRAM

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

UMS STUDENT COMMITTEE

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

USHERING

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

UMS CHORAL UNION

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

UMS ADVISORY COMMITTEE

If you are passionate about arts advocacy, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at cstraub@umich.edu or 734.647.8009.