

2017-18  
UMS LEARNING GUIDE

# Field Trip Chanticleer

2017—18



BE PRESENT



# Table of Contents

## 04 ATTEND

## 05 THE DETAILS

## 06 LEARN

- 07 Why?
- 09 Artist
- 11 Art Form
- 17 Performance

## 20 CONNECT

- 20 Being an Audience Member
- 24 Arts Online
- 25 Recommended Reading
- 28 Writing About Live Performance
- 31 About UMS
- 33 Credits and Sponsors

UMS SCHOOL DAY PERFORMANCE

# Chanticleer

Friday, November 10 // 12 noon–1 pm  
Hill Auditorium



October 10



# Attend

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**Coming to your E-mail Inbox!**

Map and Driving Directions

Logistical Details (drop-off/pick-up locations)

Venue Information

734.764.2538 — UMS.ORG



# The Details



## **VENUE ADDRESS**

Hill Auditorium, 825 North University Avenue, Ann Arbor, MI 48109

## **EMERGENCY CONTACT NUMBER**

734.764.2538

## **ARRIVAL TIME**

Between 11:30-11:50 am

## **TICKETS**

We do not use paper tickets for School Day Performances. We hold school reservations at the door and seat groups upon arrival.

## **FOOD**

No food or drinks (including school lunches) are allowed in the theater.

## **ACCESSIBILITY**

We aim to maximize accessibility at our performances and below are details regarding this performance's points of accessibility. If you have further questions e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu) or call 734.615.0122.

## **PARKING**

There is handicapped parking very close to the Power Center on Fletcher Street and in the parking structure behind the Power Center on Palmer Drive. The first three levels of the Palmer Drive structure have 5 parking spots on each level next to each elevator. There are a total of 15 parking spaces in the garage.

## **WHEELCHAIR ACCESSIBILITY**

Courtesy wheelchairs are available for audience members. Hill Auditorium is wheelchair accessible and has 12 seats for audience members with special needs.

## **BATHROOMS ADA**

ADA compliant toilets are available in the green room (east corner) of the Hill Auditorium for both men and women.

## **ENTRY**

The front doors are not powered; however, there will be an usher at that door opening it for all patrons. There is a ramp entrance on the west side of the auditorium.



# Learn

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Chanticleer



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## Why?

## UMS EDUCATION ARTISTIC STATEMENT



Chanticleer's mission is to present choral music at the highest level of excellence and to encourage worldwide appreciation for the art of ensemble singing through live performances, education, recording, and the creation of new choral work.

Chanticleer first became known for its interpretations of Renaissance music and was later a pioneer in the revival of the South American Baroque. The ensemble, with its seamless blend of twelve male voices ranging from countertenor to bass, now performs repertoire spanning 10 centuries from Gregorian chant, Renaissance polyphony, and romantic

art song to contemporary music, jazz, spirituals, and pop. The two-time GRAMMY® award-winning group has also commissioned new works by over 80 composers, and Chanticleer's educational program — *Singing in the Schools* — brings the beauty, joy, and discipline of choral music to students in grades 5-12, as well as adults of college age and beyond.

UMS is proud to present Chanticleer as they celebrate their 40<sup>th</sup> season. We hope you enjoy the thrilling sound of "the world's reigning male chorus." (*New Yorker*)

LEARN

# Why?

ONLINE: CONNECTING TO THE PERFORMANCE

[Watch Chanticleer perform “Shenandoah,”  
a traditional American song.](#)



# Artist

## CHANTICLEER: FIVE THINGS TO KNOW

### 01

The ensemble's name, "Chanticleer", comes from the name of the "clear singing" rooster in "The Nun's Priest's Tale" from Geoffrey Chaucer's *Canterbury Tales*. The group's original mission was to perform vocal music of the medieval and Renaissance periods.

### 02

Chanticleer's repertoire spans 10 centuries from Gregorian chant, Renaissance polyphony, and romantic art song to contemporary music, jazz, spirituals, and pop.

### 03

The group currently consists of 12 members, but more than 100 men have sung in the ensemble over its 40 years, each leaving an individual legacy.

### 04

Chanticleer has commissioned over 70 composers who have written more than 90 pieces premiered by the group.

### 05

Chanticleer has had the opportunity to perform in a wide variety of traditional and non-traditional spaces. In addition to singing in the world's prestigious concert halls and churches, Chanticleer has also performed in a barn in Canada, a roofless church in former East Germany, a gymnasium in Sweden, and in Central Park, New York.

LEARN

# Artist

ONLINE: GETTING TO KNOW CHANTICLEER – ERIC ALATORRE

[Watch this interview with Eric Alatorre, bass voice and Chanticleer's longest performing member.](#)

## Art Form

### CHANTICLEER: A CAPPELLA SINGING

Chanticleer employs a technique called *a cappella* singing, or simply, vocal music without accompaniment. This type of composition has been around for many hundreds of years, with roots in religious and praise music. In the late 15th century, the popularity of *a cappella* music grew significantly in Eastern Orthodox and Eastern Catholic Churches, as there was strong opposition to instruments, which were seen as demonic, during service.

*A cappella* music can also be found in the Jewish tradition. Jewish families often sing traditional *a cappella* songs, called “zemirot,” on the Sabbath.

More modern examples of the *a cappella* tradition can be seen in “doo wop” and “barbershop” music, which was conceptualized in the 1930s and 1940s, and popularized in the 1960s. “Barbershop” came first, and was identifiable by tight four-part harmonies and distinctive vocal parts. “Doo-wop” developed around 10 years later in large African-American communities across the United States and has its stylistic origins in Negro spirituals, gospel, blues, swing, and rock and roll.

*A cappella* has experienced a recent national revival, garnering media attention and infiltrating college campuses. Colleges across the country have formed groups to emulate long-standing *a cappella* clubs like the Whiffenpoofs of Yale University and the Jabberwocks of Brown University. The 2012 feature film *Pitch Perfect* features college *a cappella* competitions, and the television series “The Sing-Off” is a virtual “American Idol” for the *a cappella* world. *A cappella* has become nothing short of a pop culture phenomenon.



# Art Form

## TIMELINE: A CAPPELLA THROUGH THE AGES

### LATE 15<sup>TH</sup> C.

Josquin des Prez's compositions mark the beginning of Christian *a cappella* music in Europe. These early works may have had an accompanying instrument, through it would merely function to double the melody.

### 1861

German composer Johannes Brahms writes *Fünf Lieder*, Op. 41, a collection of five songs for male chorus.

### 1906

Former dean of Northwestern University School of Music, Peter Christian Lukin, founds the Northwestern *A Cappella* choir, the first organization of its kind in America.

### 1930

Barbershop vocal harmony rises to popularity in American culture. Barbershop, a style of *a cappella* music, features consonant four-part chords for every melody note. Each of the four voice parts has its own role: the lead sings the melody, the tenor harmonizes notes above the melody, the bass sings the lowest harmonizing notes, and the baritone fills in the chords.

### 1940

Doo-wop music developed in African-American communities in places such as New York City, Philadelphia, Detroit, Chicago, Baltimore, and Washington, D.C. and would achieve widespread popularity in the 1950s and 1960s. Singer Bill Kenny (1914–1978) is often called the “Godfather of Doo-wop” for introducing the “top and bottom” format, which featured a high tenor singing the lead and a bass singer reciting the lyrics in the middle of the song.

### 2009

*A cappella* music gains mainstream media popularity with the TV show “The Sing-Off,” the musical *Perfect Harmony*, and the musical comedy film series *Pitch Perfect*.

### 2011

Using the power of YouTube, American composer Eric Whitacre launches the Virtual Choir, a project gathering 2,000 singers from around the world to perform his *a cappella* composition *Sleep*. Since its debut, the Virtual Choir has recorded and performed several of Whitacre's works in ever growing numbers.

LEARN

## Performance



“Chanticleer fascinates and enthralls for much the same reason a fine chocolate or a Rolls Royce does: through luxurious perfection.”

—LOS ANGELES TIMES

LEARN

## Performance



## Chanticleer

Friday, November 10 // 12 noon–1 pm  
Hill Auditorium

### CHANTICLEER

**William Fred Scott**, music director

### ABOUT THE PERFORMANCE

Called “the world’s reigning male chorus” (*New Yorker*), the Grammy Award-winning ensemble Chanticleer celebrates its 40th season in 2017-18. The ensemble is known around the world as an “orchestra of voices” for the seamless blend of its 12 male voices, ranging from countertenor to bass, as well as its original interpretations of vocal literature that run the gamut from Gregorian chant to jazz and popular genres.

Please note that this performance begins at 12 noon.



LEARN

# Performance

ONLINE: DISCOVER THE SOUND

[Listen to Chanticleer perform  
using the Spotify app.](#)



# Connect

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Being an Audience Member

Arts Online

Writing about Live Performances

About UMS

Credit and Sponsors

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# Being an audience member

## AUDIENCE ETIQUETTE 101

- No talking, unless audience participation is requested by the performers.
- Avoid fidgeting and moving around in your seat during the performance. Slumping sideways blocks the view for audience members behind you, and extra movements can be distracting to your neighbors.
- Do not take flash photography. The flash can be distracting to the performers on stage.
- Turn off and put away cell phones and other electronic devices.
- If you need to cough during the performance, wait for the pause between movements of a piece or try to “bury” your cough in a loud passage of music.
- If you need assistance, please speak to a UMS usher.
- Most importantly, relax and enjoy the performance!

**WHEN SHOULD I CLAP?**

The audience claps to welcome the performers as they come on stage.

The audience also claps at the conclusion of each piece on the program, but not between movements of a single piece. This can be tricky, because many musical works have several movements with pauses in between. A work’s movements will be listed in the program or announced at the performance. Not sure when the piece is over? Watch the conductor, who will lower their hands at the end of the piece.

*When in doubt, it’s always safe to wait and follow what the rest of the audience does.*



# Being an audience member

## ENGAGING WITH THE PERFORMANCE

Encourage your students to engage with and reflect on the performance by asking these questions:

- How did the performance make you feel?
- What does this performance remind you of?
- What was the most memorable part of the performance for you?
- How does this performance relate to where you live?
- During the performance, close your eyes and imagine a “mind movie” using the performance as a soundtrack. What did you see in your mind?
- Did the performance tell a specific story?
- Do you have any questions about the performance?

### GLOSSARY: ELEMENTS OF PERFORMANCE

**Space** – venue/building, stage, distance between objects

**Lighting** – location of light, use of darkness, color, movement, light in the audience

**Sound** – sound created by voices or movements of performers and audience members, the location of the sound (behind the stage or off stage), use of musical instruments or recorded music

**Movement** – movement of performers, images, objects, or audience members; speed, size, or shape of movements

#### People:

Dancers	Stage Crew	Audience
Actors	Ushers	Members
Musicians		

### CONNECTING TO OTHER ART FORMS



**Édouard Manet**  
*Le Chanteur Espagnol ou le Guittarrero*, 1861–62  
 etching, roulette, soft ground on cream laid paper  
 printed in brown/black ink  
 Gift of Ruth W. and Clarence J. Boldt, Jr.,  
 2008/2.404

The casual pose of this Spanish singer by the Impressionist artist, Édouard Manet, belies the intensity of the singer's expression. Viewers see a musician committed to his craft, focused on his performance. Similarly, Chanticleer is committed to their art and, with only a small ensemble, produces the rich sound of a much larger group earning them the nickname an “orchestra of voices.”

The artwork was provided by the University of Michigan Museum of Art to connect to the 2017-18 UMS School Day Performance series. UMMA has a long tradition of service to K-12 students and educators of southeast Michigan. This work is currently on exhibition in the museum. For more information about the University of Michigan Museum of Art and their programs for youth, teens, teachers and schools, visit their [website](#).

# Arts Online: Explore and Discover

## SITES WE SUGGEST

### UMS

[ums.org](https://ums.org)

### UMMA

[umma.umich.edu](https://umma.umich.edu)

### THE KENNEDY CENTER, ARTSEDGE

[ArtsEdge.org](https://ArtsEdge.org)

### ANN ARBOR DISTRICT LIBRARY

[aadl.org](https://aadl.org)

### NEW YORK PHILHARMONIC

[nyphil.org](https://nyphil.org)

### AMERICAN THEATRE

[americantheatre.org](https://americantheatre.org)

### DANCEMAGAZINE

[dancemagazine.com](https://dancemagazine.com)

### NPR: NATIONAL PUBLIC RADIO

[npr.org](https://npr.org)

### MICHIGAN RADIO

[michiganradio.org](https://michiganradio.org)

### PBS: PUBLIC BROADCASTING SERVICE

[pbs.org](https://pbs.org)

### NEW YORK TIMES

[nytimes.com](https://nytimes.com)

## 2017-18 SCHOOL DAY PERFORMANCES: ARTIST WEBSITES

### RAGAMALA DANCE COMPANY

[ragamaladance.org](https://ragamaladance.org)

### SPHINX VIRTUOSI

[sphinxmusic.org/sphinx-virtuosi](https://sphinxmusic.org/sphinx-virtuosi)

### CHANTICLEER

[chanticleer.org](https://chanticleer.org)

### URBAN BUSH WOMEN

[urbanbushwomen.org](https://urbanbushwomen.org)

### PIEDMONT BLUES: A SEARCH FOR SALVATION

[geraldclaytonblues.org](https://geraldclaytonblues.org)

# Recommended Reading

UMS School Day Performance Series. All titles are in circulation at the library. For more information about the Ann Arbor District Library and their programs for youth, teens, teachers, and schools, visit [aadl.org](http://aadl.org). To reserve a book or DVD click [here](#).

## TEEN 2017-18 UMS SCHOOL DAY PERFORMANCE SEASON

### **“Cuba Mía: Portrait of an All-Women Orchestra” [DVD]**

This documentary features the Camerata Romeu Orchestra as they play pieces combining Cuban and classical influences.

### **“Kinshasa Symphony” [DVD]**

This documentary introduces the Orchestre Symphonique Kimbanguiste in the Congo, where the musicians must stay focused despite ongoing violence.

### ***Softly, with Feeling: Joe Wilder and the Breaking of Barriers in American Music*, by Edward Berger**

Read about the life of Joe Wilder, who was among the first black men to serve in the Marines and later play trumpet for Broadway and studio orchestras.

### ***The Art of Music*, edited by Patrick Coleman**

This collection of essays reflects on the connections between visual and musical art forms.

### ***How to Listen to Jazz*, by Ted Gioia**

Approachable patterns and introductions to influential artists comprise this beginner’s guide to jazz.

### ***The Detroit Symphony Orchestra: Grace, Grit, and Glory*, by Laurie Lanzen Harris**

This engaging history of the DSO details how the organization has grown and persevered through hardship.

### ***Snakes and Ladders: Glimpses of India*, by Gita Mehta**

Read essays about India’s political and cultural history from a personal perspective.

### ***A New America: How Music Reshaped the Culture and Future of a Nation and Redefined My Life*, by Tommy Mottola**

Music executive Tommy Mottola reflects on his experiences working with popular Latin@ artists and explores how Latin music has affected American culture.

### ***Folk City: New York and the American Folk Music Revival*, by Stephen Petrus** Petrus presents photos and detailed information conveying the impact that New York City’s music scene has had on the revival of folk music in the United States.

### ***Handmade in India: A Geographic Encyclopedia of Indian Handicrafts*, edited by Aditi Ranjan and M.P. Ranjan**

This large and colorful compendium features artwork from across India with accompanying details.

### ***The Conference of the Birds*, by Peter Sís**

Sís presents the English translation of the Sufi epic poem with added illustrations.

### ***African American Women: Photographs from the National Museum of African American History and Culture*, by Natasha Trethewey and Kinshasha Holman Conwill**

This volume of the *Double Exposure* series features photographs of African American women conveying a diversity of emotions.



# Recommended Reading

*Continued.*

## US/THEM

### **"I Am Eleven: A Documentary" [DVD]**

Eleven-year-olds around the world share their thoughts on war, love, family, and other critical topics.

***Indivisible: Poems for Social Justice***, edited by Gail Bush and Randy Meyer  
American teens express their diverse perspectives in this collection of poems.

### ***Malala: Activist for Girls' Education***, by Raphaële Frier

This brief biography of Malala Yousafzai portrays her work to allow universal access to education.

***The Day Our World Changed: Children's Art of 9/11***, by Robin F. Goodman  
Kids and teens ages 5-18 present their drawings, collages, and other artwork in light of the terrorist attacks on September 11, 2001.

### ***Kids Who Are Changing the World***, by Anne Jankeliowitch

The Goodplanet Foundation compiles 45 interviews with children around the world who developed their own projects to improve the environment.

### ***She Takes a Stand: 16 Fearless Activists Who Have Changed the World***, by Michael Elsohn Ross

This collection presents 16 mini-biographies of women who have fought for human rights.

## YOUTH 17/18 UMS SCHOOL DAY PERFORMANCE SEASON

### ***Hinduism and other Eastern Religions: Worship, Festivals, and Ceremonies***

***Around the World***, by Trevor Barnes

Learn about some of the world's major religions, including Hinduism, Buddhism, Shintoism, Taoism, and more.

### ***88 Instruments***, by Chris Barton

A young boy in a music shop tries to decide which instrument to play, but they all sound so appealing!

### ***The Conductor***, by Laëtitia Devernay

Create your own story in this wordless picture book depicting a man slowly cueing each part of nature into metaphorical song.

### ***Bird & Diz***, by Gary Golio and Ed Young

This tribute to jazz musicians Charlie "Bird" Parker and Dizzy Gillespie poetically reflects their signature bebop style.

### ***The Conference of the Birds***, by Alexis York Lumbard and Demi

Lumbard translates and retells the Sufi epic poem about birds searching for their king with detailed illustrations.

### ***Excuse me, is this India?*** by Anita Leutwiler and Anushka Ravishankar

Follow the riddles alongside a mouse explorer to find India.

### ***To Market! To Market!*** by Anushka Ravishankar and Emanuele Scanziani

Explore an Indian marketplace with a little girl who does not know what to buy.

# Recommended Reading

*Continued.*

***The Music of Life: Bartolomeo Cristofori and the Invention of the Piano,***

by Elizabeth Rusch

Cristofori longs for an instrument that can play loud and soft music, which leads to his invention of the piano.

***Feel the Beat: Dance Poems that Zing from Salsa to Swing,*** by Marilyn Singer

This rhythmic book of poems introduces various types of social dances.

***The Legendary Miss Lena Horne,*** by Carole Boston Weatherford

This biography details the life of Lena Horne, a successful singer, actress, and civil rights activist.

***Voice of Freedom: Fannie Lou Hamer, Spirit of the Civil Rights Movement,***

by Carole Boston Weatherford

Free verse poems and multimedia collages introduce Fannie Lou Hamer, a civil rights activist.

***Performance Art,*** by Alix Wood

Wood introduces performance art as it manifests through diverse mediums.

***Esquivel! Space Age Sound Artist,*** by Susan Wood and Duncan Tonatiuh

This biography introduces Juan García Esquivel, who grew up with mariachi music and eventually created his own signature lounge music.

# Writing about Live Performance with your students

## A LETTER TO PERFORMERS

Grade Level: Elementary School Students (K-5)

Students will compose a personal letter to a performer from the School Day Performance. The student will write about their feelings, observations, and questions from the performance. With a teacher's assistance, students may send these letters to the performers.

## BEFORE THE PERFORMANCE

Discuss the following with your students:

1. Live Performances
2. The Art Form
3. The Artist
4. Origin of the Art Form or Artist

## DURING THE PERFORMANCE

To help students organize their thoughts during the performance, encourage them to consider the following:

- I Notice...
- I Feel...
- I Wonder...

Once the performance is done, have students write down their notes, observations, and reflections. They will use these notes to help them write their letters.

## AFTER THE PERFORMANCE

Instruct students to write a letter to the performers. In completing this exercise, students should:

- Use standard letter-writing conventions ("Dear...", "Sincerely,")
- Mention when and where the performance took place
- Use the notes they took to share their experiences, observations, and questions with the performers

# Writing about Live Performance with your students

## TWO THUMBS UP: WRITING A PERFORMANCE REVIEW

Grade Level: Middle & High School Students (6-12)

### BEFORE THE PERFORMANCE

Have students, in groups or as individuals, conduct background research on the performance they will be attending. Students should research and take notes on the following:

- **Art Form**
- **History of the Art Form**
- **Terminology**
- **The Artist**
- **Comparisons to similar artists and art form**

Some of this information may be found in this Learning Guide. For more information on artists and art forms, follow the sources in the “Sites We Suggest” and “Recommended Reading” sections of this Learning Guide.

#### Before the performance begins, consider the following questions:

- What expectations do I have for the performance?
- Do I already have an opinion about what I will experience at the performance?

### DURING THE PERFORMANCE

Ask students to take mental notes during the performance. As soon as the performance ends, have students write down thoughts and words that come to mind related to the performance.

#### Encourage students to consider these prompts:

- What is striking to me?
- Is it vastly different from what I thought it would be?
- Has the venue transformed into something else during the performance? How?
- Are there images or ideas popping into my head? What are they?
- Is there something about the performance I may remember forever? What made it so?
- Is the audience quiet and drawn in to what is happening? Are they loud? Are they interacting directly with the performers? Are the performers directly interacting with the audience?

## AFTER THE PERFORMANCE

Instruct students to compare their pre-performance notes to their post-performance observations and write a 2-3 page review.

### Things to consider when writing a review:

#### A critic's job is to:

1. *Share an experience* – what did it feel, sound, look like?
2. *Provide context* – a broader frame of reference around what happened to help reader understand importance or significance of the experience
3. *Evaluate* – was it any good?

#### A strong review answers these three questions:

1. What is artist trying to do?
2. How well are they doing it?
3. Was it worth doing in the first place?

#### Critics typically use two modes of thought when writing a review:

1. *Analytical* – describing the grammar of the art, its execution and interpretation by the performers, and its historical, cultural, and social relevance; using concrete language, terminology, and facts
2. *Impressionistic* – describing the overall experience; using abstract language, feelings, and emotions

Encourage students to take a strong stance on aspects of the performance, just as long as they can back up their argument with evidence. If a student writes, “I didn’t like...” or “I particularly enjoyed...”, ask them to elaborate.



# Writing about Live Performance with your students

## MORE WRITING PROMPTS FOR REFLECTION, EXPLORATION, AND DISCOVERY:

- What was your overall reaction to the performance? Did you find the production compelling? Stimulating? Intriguing? Challenging? Memorable? Confusing? Evocative? Bizarre? Unique? Delightful? Meaningful? Explain your reactions.
- What themes of the play especially stood out in production? What themes were made even more apparent or especially provocative in production/performance? Explain your responses.
- Is there a moment in the performance that specifically resonated with you either intellectually or emotionally? Which moment was it and why do you think it affected you?
- Describe the pace and tempo of the performance (e.g., slow, fast, varied). Did it feel like the pace of the production maintain your interest throughout? Were there any moments in which you felt bored, rushed, lost, or confused? What elements of the work or interpretation led you to feel this way?
- Was there a moment during the performance that was so compelling, intriguing, or engaging that it remains with you in your mind's eye? Write a vivid description of that moment. As you write your description, pretend that you are writing about the moment for someone who was unable to experience the performance.
- How did the style and design elements of the production (e.g. sets, costumes, lighting, sound, music, if any) enhance the performance? Did anything in particular stand out to you? Why?
- What was your favorite musical selection from this performance? Why?
- During the performance, image a story or movie playing out in your mind, set to the music or action on stage. After the performance, write a story based on the narrative you imagined.
- All of these performances involve one or more performers on stage at any given moment. Which performer did you relate to the most? Why?

# About UMS



## UMS EDUCATION AND COMMUNITY ENGAGEMENT DEPARTMENT

### STAFF

#### MATTHEW VANBESIEEN

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#### EMILIO RODRIGUEZ

Community Programs Manager

#### SEAN MEYERS

Student Staff

#### ALLIE TAYLOR

Student Staff

UMS was selected as one of the 2014 recipients of the National Medal of Arts, the nation's highest public artistic honor, awarded annually by the president of the United States at the White House to those who have "demonstrated a lifetime of creative excellence," according to the National Endowment for the Arts, which oversees the selection process.

One of the leading performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS presents approximately 60-75 performances and over 100 free educational activities each season.

At UMS, diversity is embraced as both a powerful educational resource and a guiding value for all our work. Our educational philosophy is dedicated to multicultural, multidisciplinary artistic and educational experiences that represent a range of cultural traditions and viewpoints. Understanding our similarities and differences informs our culture, our values, and helps us navigate the world. By learning together, we can discover something new and extraordinary about each other. Throughout our K-12 Education Season, we invite educators and students to celebrate diversity in order to inform, strengthen, and unite us as community.

# About UMS

## 2017-18 SCHOOL DAY PERFORMANCES



### Ragamala Dance Company

Friday, October 20 // 11 am–12:05 pm  
Power Center

### Sphinx Virtuosi

Monday, October 30 // 11 am–12 noon  
Hill Auditorium



### Chanticleer

Friday, November 10 // 12 noon–1 pm  
Hill Auditorium

### Urban Bush Women

Friday, January 12 // 11 am–12 noon  
Power Center



### *Us/Them*

Thursday & Friday, January 25 & 26 // 11 am–12 noon  
Arthur Miller Theatre

### *Piedmont Blues: A Search for Salvation*

Wednesday, March 14 // 11 am–12 noon  
Michigan Theater

# Thank You!

## CREDITS AND SPONSORS

### WRITTEN & RESEARCHED BY

Sean Meyers & Terri Park

### EDITED BY

Terri Park

### ADDITIONAL INFORMATION

#### PROVIDED BY

Pamela Reister (UMMA) &  
Kayla Coughlin (Ann Arbor District Library)

### EXTRAORDINARY GIFTS. EXTRAORDINARY LEARNING THROUGH THE ARTS.

*UMS is grateful to the following donors for establishing permanent endowment funds or providing annual support of \$5,000 more to support UMS Youth Education Programs.*



Ford Motor Company Fund  
and Community Services

University of Michigan



Michael Allemang and Janis Bobrin  
Anonymous  
Arbor Networks  
Arts Midwest Touring Fund  
Bank of Ann Arbor  
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Michigan Council for Arts and Cultural Affairs  
Michigan Medicine  
THE MOSAIC FOUNDATION (of R. & P. Heydon)

National Endowment for the Arts  
New England Foundation for the Arts  
Quincy and Rob Northrup  
Bill Phillips and Marianne Udow-Phillips  
PNC Foundation  
Retirement Income Solutions  
Prudence and Amnon Rosenthal K-12 Education  
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Clayton and Ann Wilhite





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