

2017-18
UMS LEARNING GUIDE

Sphinx Virtuosi & Sphinx Competition



2017—18



Table of Contents

03

SPHINX VIRTUOSI

- 04 Attend
- 05 The Details

06

SPHINX COMPETITION

- 07 Attend
- 08 The Details

09

LEARN

- 10 Why?
- 13 Artist
- 17 Art Form
- 21 Performance

26

CONNECT

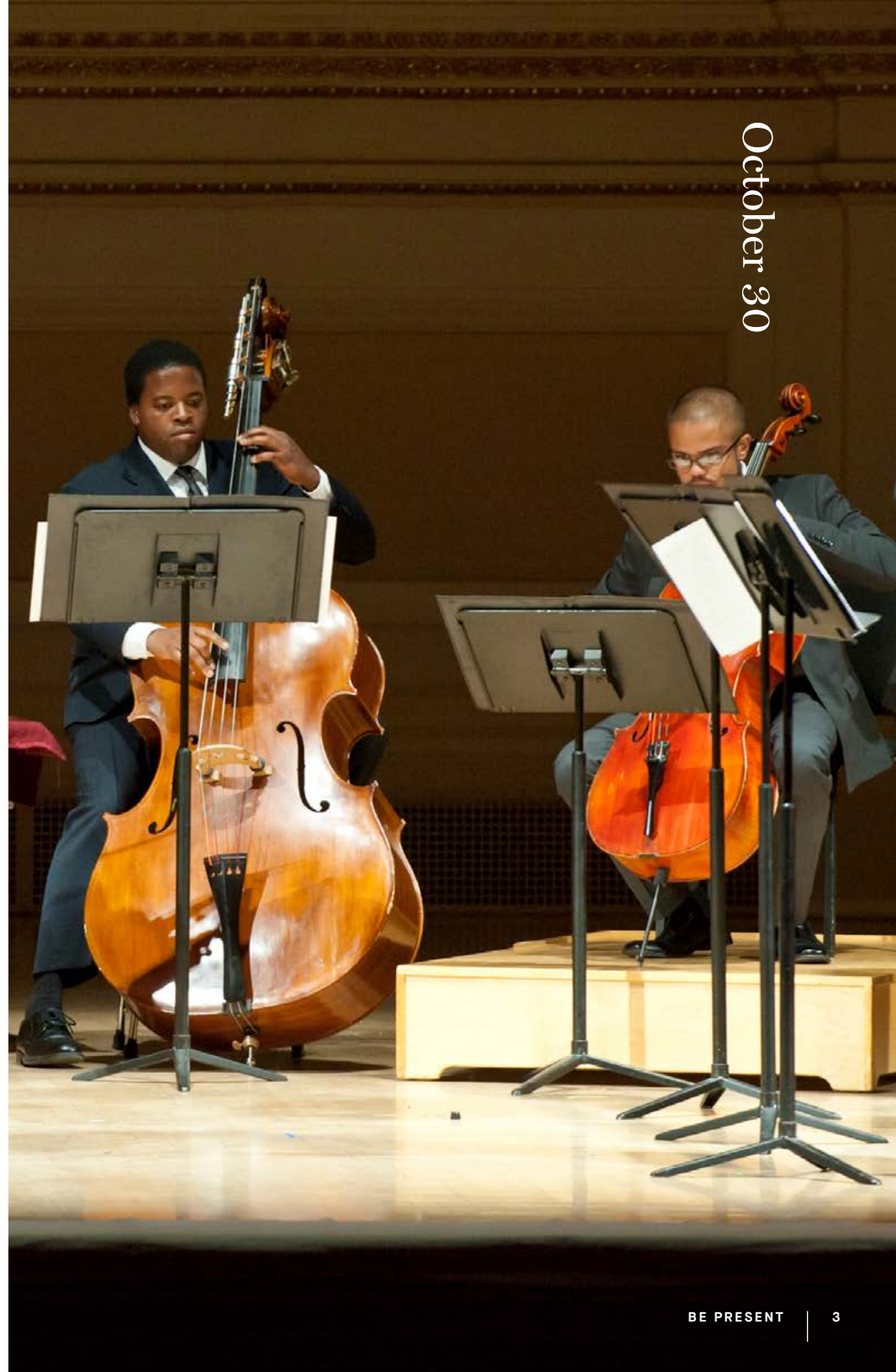
- 27 Being an Audience Member
- 29 Arts Online
- 33 Writing About Live Performance
- 36 About UMS
- 38 Credits and Sponsors

UMS SCHOOL DAY PERFORMANCE

Sphinx Virtuosi

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

October 30



Attend

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 10:30-10:50am

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 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.

UMS SCHOOL DAY PERFORMANCE

Sphinx Competition Honors Concert

Sphinx Competition Honors Concert
Friday, February 2 // 12 noon
Orchestra Hall, Detroit, MI

Sphinx Competition Finals Concert
Sunday, February 4 // 2 pm
Orchestra Hall, Detroit, MI



February 2 & 4

Attend

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

Orchestra Hall, 3711 Woodward Ave, Detroit, MI 48201

EMERGENCY CONTACT NUMBER

313-576-5111 (box office)

ARRIVAL TIME

Friday Concert: Between 11:30-11:50 pm

Sunday Concert: Between 1:30-1:50 pm

TICKETS

We do not use paper tickets for the Honors Concert. We hold school reservations at the door and seat groups upon arrival.

The Finals Concert is ticketed through the DSO. [Purchase tickets on the DSO's website.](#)

FOOD

No food or drink (including school lunches) is allowed in the theater.

ACCESSIBILITY

We aim to maximize accessibility at our performances. See below for details about this performance's points of accessibility. If you have further questions, contact <http://www.dso.org/ContactUs.aspx> or call 313.576.5100.

The following services are available to audience members:

- Wheelchair, companion, or other special seating
- Courtesy wheelchairs
- Hearing Assistance Devices

PARKING

Parking is available for \$7 in the Orchestra Place Parking Structure located on Parsons just south of the Max M. Fisher Center. Accessible parking is available.

BATHROOMS ADA

Compliant, barrier-free toilets are available in all areas of the Fisher Center.

ENTRY

The center is equipped with powered front doors.

Learn

Sphinx Virtuosi & Sphinx Competition



734.764.2538 — UMS.ORG



Why?

UMS EDUCATION ARTISTIC STATEMENT



The Sphinx Organization is a Detroit-based national organization dedicated to transforming lives through the power of diversity in the arts. Led by president and artistic director Afa S. Dworkin, Sphinx reaches over 100,000 students, as well as live and broadcast audiences of over two million, annually. Afa Dworkin's work as the organization's long-time artistic director, and now president, has been recognized globally. She was named one of the 30 Most Influential People by *Musical America* in 2015 and recognized as one of Detroit's "40 Under 40" by *Crain's Detroit Business* in 2013. She is a frequent speaker on the importance of inclusion and music education at conferences nationwide and abroad, including the League of American Orchestras, Chamber Music America, Americans for the Arts, the International Arts and Ideas Festival, and beyond. Ms. Dworkin also serves as faculty for Roosevelt University's Master's Program in Performing Arts Administration.

Sphinx's founding and mission were informed by the life experiences of Aaron Dworkin, who, as a young Black violinist, was acutely aware of the lack of diversity both on stage and in the audience in concert halls. He founded Sphinx

while an undergraduate student at the University of Michigan to address the stark under-representation of people of color in classical music. Aaron Dworkin was President Obama's first appointment to the National Council on the Arts and served as dean of the University of Michigan's School of Music, Theatre & Dance. He now serves as a faculty member at the school.

In telling the Sphinx story, Aaron Dworkin stresses the importance of diversity in the arts: "The ability to express oneself — to share one's culture and identity with others — is paramount to a civil society, and so we train that ability in young people. If this incredible art form doesn't reflect the full mosaic of who we are as a nation, then not only are those communities diminished, but our entire society is."

UMS and Sphinx are thrilled to present these brilliant musicians on the basis of their extraordinary musicianship and the importance of the Sphinx vision.

LEARN

Why?

ONLINE: CONNECTING TO SPHINX

Watch [this video](#) to learn more about the history, progress, and mission of the Sphinx Organization.

Artist

SPHINX VIRTUOSI: FIVE THINGS TO KNOW

01

The group's 18 members are all alumni of the Sphinx Competition, which supports ethnic and cultural diversity in classical music.

02

Members of the Sphinx Virtuosi have performed as soloists with America's major orchestras, including the New York Philharmonic and the Cleveland, Detroit, Atlanta, Philadelphia, Seattle, and Pittsburgh Symphony Orchestras.

03

Roster members have completed and continue to pursue their advanced studies at the nation's top music schools, including Juilliard, Curtis, Eastman, Peabody, Harvard, and the University of Michigan.

04

The group performs a wide variety of musical styles and genres, all without a conductor.

05

The Sphinx Virtuosi have performed at Carnegie Hall annually since 2006. They have performed to sold-out halls and have earned outstanding reviews from the *New York Times* each year.

Artist

SPHINX COMPETITION: FIVE THINGS TO KNOW

01

The 2018 competition finalists are chosen based on the excellence they display during a rigorous selection process. First, applicants from all over the country send in recorded auditions. Candidates compete in one of two age categories, the junior division (under 18) or the senior division (18-30). Judges choose nine musicians from each category to play in a live semi-final round. In the last round, three finalists from each group perform with the Sphinx Symphony, an orchestra made up of Black and Latino musicians, as they compete for the grand prize.

02

Sphinx chooses competition repertoire to showcase the performers' technical proficiency and musical creativity. The pieces are of similar difficulty, making it easier to compare performances across the different instruments — violin, viola, cello, and bass. [Learn more about this year's junior and senior division repertoire.](#)

03

Evaluating artistic achievement is a difficult and delicate process; the judges for each phase of the competition use their knowledge as accomplished teachers and performers to choose a winner. [Learn more about the judges on the Sphinx Website.](#)

04

The senior division finalists compete for a \$50,000 prize and the junior division finalists compete for a \$10,000 prize.

05

The Sphinx Organization is more than just a competition. It also offers educational programs that have reached more than 30,000 young people across the country. In addition, the Sphinx Global Scholars initiative brings the organization's vision of diversity to 15 countries.

Artist

GETTING TO KNOW THE SPHINX ORGANIZATION



FOUNDER: AARON DWORKIN

Named a MacArthur Fellow in 2005, a member of President Obama's National Arts Policy Committee, and Mr. Obama's first nominee to the National Council on the Arts, Mr. Dworkin founded the Sphinx Organization.

An author, social entrepreneur, artist-citizen, and avid youth education advocate, he has received extensive national recognition for his vast accomplishments. He has been featured in *People* magazine and on NBC's "Today Show" and "Nightly News with Brian Williams," and he was named one of *Newsweek's* "15 People Who Make America Great." He is the recipient of the National Governor's Association Distinguished Service to State Government Award, the Detroit Symphony's Lifetime Achievement Award, Michiganian of the Year (2003), *Crain's* 40 Under 40, BET's "History Makers in the Making" Award, and the AT&T Excellence in Education Award. Mr. Dworkin has authored a memoir, *Uncommon Rhythm*, an autobiographical poetry collection entitled *They Said I Wasn't Really Black*, and

the children's book *The 1st Adventure of Chilli Pepperz*. A passionate advocate for excellence in music education and diversity in the performing arts, Mr. Dworkin serves regularly as a panelist on influential arts committees such as the Independent Sector's Advisory Group, the Michigan Council for Arts and Cultural Affairs, the MetLife Awards for Excellence in Community Engagement, the National Assembly of State Arts Agencies, the Association of Performing Arts Presenters, Chamber Music America, the National Endowment for the Arts, Surdna Foundation Arts Teachers Fellowship Program, and others. Mr. Dworkin has been a keynote speaker and lecturer at numerous national service organizations and conferences including the Aspen Ideas Festival and Chautauqua. A lifelong musician, Mr. Dworkin is an accomplished acoustic and electric violinist and a spoken-word and visual artist. He also has strong interests in politics, world history, and issues of economic and social justice. He enjoys travel and culinary arts.

Artist

GETTING TO KNOW THE SPHINX ORGANIZATION



photographer: Kevin Kennedy

PRESIDENT & ARTISTIC DIRECTOR: AFA SADYKHLY DWORKIN

Ms. Dworkin has worked with the Sphinx Organization since 1999. In her current role, she handles oversight and programmatic design of all artistic and educational affairs, in addition to all fundraising for the organization. She has appeared as a speaker and presenter at national conferences, including Chamber Music America (opening address), the National Association for Schools of Music, the League of American Orchestras, the International Conference of Symphony and Opera Musicians, Americans for the Arts, University of Michigan's MLK panel discussion, Bowling Green University, Central Michigan University, Lorraine College Signature Artist Series, San Francisco Symphony's National Orchestral Forum, and various media outlets, including the *Toledo Blade*, Interlochen Public Radio, Greensborough Public Radio, and Michigan Radio. Ms. Dworkin has also participated as a grant review

panelist for the Michigan Council for Arts and Cultural Affairs, Association of Performing Arts Presenters Young Performers Career Advancement panel, as well as the MetLife Awards administered by The League of American Orchestras, National Endowment for the Arts, the Charlotte Arts and Sciences Council grants, Independent Sector's American Express NGen awards, Florida and Oklahoma State Arts Council grants, and Atlanta Symphony's Talent Development Program juries. Ms. Dworkin is a trustee for the Detroit Symphony and a member of the Advisory Committee for the Ben Holt Memorial Recital Series hosted by Lawrence University Conservatory of Music. She formerly served on the Board of Trustees of Walnut Hill School for the Arts (a premier arts preparatory high school). Currently, she serves as a trustee for the National Guild for Community Music Education and the INTAKE Organization.

Artist

photographer:
Benjamin Ealovega



GETTING TO KNOW THE SPHINX ORGANIZATION

CONDUCTOR: CARLOS PRIETO

Carlos Miguel Prieto was born into a musical family of Spanish and French descent in Mexico City. His charismatic conducting, characterized by its dynamism and the expressivity of his interpretations, has led to major engagements and popular acclaim throughout North America and Europe. Prieto is in great demand as a guest conductor with many of the top North American orchestra including Cleveland, Dallas, Toronto and Houston Symphony Orchestras and has enjoyed a particularly close and successful relationship with the Chicago Symphony Orchestra.

Prieto is recognized as a highly influential cultural leader as well as being the leading Mexican conductor of his generation. He has served as the music director of the Orquesta Sinfónica Nacional de México, the country's most important orchestra, since 2007. The following year he was appointed music director of the Orquesta Sinfónica de Minería, a hand-picked orchestra which performs a two-month long series of summer programs in Mexico City.

A naturally inquisitive musician of broad and varied interests, Prieto is renowned for championing Latin American music and has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him.

Also an accomplished violinist, Carlos Miguel Prieto has performed as soloist with the Orquesta Sinfónica Nacional de México, and has participated in the music festivals of Aspen, Tanglewood, Interlochen, San Miguel Allende, and Cervantino. Continuing a family tradition that reaches back four generations, he also has been a member of the Cuarteto Prieto, with which he has performed in the most important halls of Mexico, the United States, and throughout Europe.

A graduate of Princeton and Harvard universities, Carlos Miguel Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.

Art Form

THE CONCERTO

DEFINITION

A concerto is a musical composition featuring a solo instrument accompanied by an orchestra. Some concertos are written for two or three soloists. Concertos showcase the soloist's technical and artistic virtuosity and the best qualities of his or her instrument.

STRUCTURAL ELEMENTS

Many concertos, especially those written in the "Classical period" before 1800, share a structure of three movements, each portraying a slightly different character or idea. The first movement of such a concerto often follows Sonata form, a common way of organizing musical content. Sonata form also involves three different sections:

Exposition: Sonata form begins with the exposition, an opening statement during which the composer introduces the piece's main musical ideas, or themes. This section is often played twice.

Development: In the development, the composer explores new ways of presenting the music of the exposition, often deconstructing its musical themes, moving to new key areas, and combining musical ideas in new ways. Composers use the development to build tension and excitement and to test radical musical ideas.

Recapitulation: Once the new material of the development draws to a close, the composer brings back the musical themes from the exposition, this time treating them as an ending rather than an opening statement. The recapitulation often concludes with an exciting flourish, or coda.

The structure provided by Sonata form gives listeners a road map for navigating longer pieces of music. Listen for Sonata Form in the violin, viola, cello, and bass concertos played in this competition.

Cadenza: Many concertos include a section in which the soloist performs unaccompanied (alone without the orchestra) to display the soloist's utmost virtuosity and musicianship. Originally, cadenzas were improvised, giving the soloist a chance to show off their skills and creativity. Nowadays, most cadenzas are written down and serve as an integral part of the concerto as a whole.

LEARN

Art Form

ONLINE: “WHAT IS A CONCERTO?”

[In this video the great conductor and educator Leonard Bernstein provides an in-depth look at the concerto.](#) While this lecture was prepared and filmed with young people in mind, it is informative and enjoyable for audiences of all ages.

Art Form

MUSICAL INSTRUMENTS: ORCHESTRAL STRINGS

5 THINGS YOU SHOULD KNOW: ORCHESTRAL STRINGS

01

String instruments can be played with a bow or by plucking the strings with the fingers (*pizzicato*). The bow consists of a wooden stick stretched end-to-end with bow hairs made from a horse's tail hairs. Rosin is applied to the bow hairs so the hairs can grip the strings and produce clean articulation in the sound. The strings vibrate and produce sound when the bow moves across them.

02

Despite their different sizes, the violin, viola, and cello all come from the *viola da braccio* family and are closely related in their construction, materials, and design.

03

Traditionally, string instruments used gut strings, which are produced from the lining of sheep and goat intestines. Today, there is a wide variety of string materials available including steel, aluminum, and synthetic materials.

04

A person who makes or repairs string instruments is called a *luthier*.

05

Several famous luthiers from the 16th-18th centuries are known for producing the highest quality string instruments ever made. Notable luthiers include Stradivarius, Amati, Guarneri, and Steiner. Many of these rare instruments are kept by museums and organizations and have become famous for their sound, appearance, and use by famous performers.

Art Form

MUSICAL INSTRUMENTS: ORCHESTRAL STRINGS

Continued.

VIOLIN

- The violin is the smallest and highest pitched member of the string family.
- In orchestras and string quartets, the violins tend to have the melody more often than the other strings.
- The *concertmaster* of an orchestra is a violinist and sits in the front of the violin section on the conductor's left side.
- Strings on the violin are tuned in 5ths: G, D, A, E
- Famous violinists: Itzhak Perlman, Hillary Hahn, Jascha Heifitz, Joshua Bell

VIOLA

- Compared to the violin, the viola is larger in size and lower in pitch.
- Violists in orchestras and string quartets usually play the harmony, supporting the violin's melody.
- Many composers love to write music for the viola because of its rich, dark tone quality and expressive abilities.
- Strings are tuned in 5ths like the violin, but instead of the violin's high "E" string, the viola has a low "C" string. The strings are: C, G, D, A
- Famous violists: Tabea Zimmerman, Kim Kashkashian, Jennifer Stumm, Paul Hindemith (who was also a well-known German composer!)

CELLO

- Although the cello is the second largest instrument in the orchestral strings family, the cello is the lowest sounding instrument in a string quartet, an ensemble composed of a cello, viola, and two violins.
- The cello's strings have the same names as viola, but they sound one octave lower: C, G, D, A.
- In an orchestra, the cellos almost always sit to the right of the conductor.
- The name cello is actually a shortened version of its full Italian name, *violoncello*.
- Famous cellists: Yo-Yo Ma, Pablo Casals, Jacqueline du Pre, Mstislav Rostropovich

DOUBLE BASS

- The double bass is the lowest pitched member of string family.
- It is also called the "contrabass" or, simply, the "bass."
- Unlike the other stringed instruments, the double bass's strings are tuned in 4ths: E, A, D, G.
- The double bass is equally at home in jazz and is a critical part of the rhythm section in a jazz band or combo.
- Famous classical double bassists: Domenico Dragonetti, Giovanni Bottesini, Gary Karr, Oscar Zimmerman, Edgar Meyer

Performance

“I believe in the transformational power of the arts, in their ability to change lives, inspire people, spark creativity. I also believe in the arts reflecting the diversity inherent in our society today...Think about the value that the arts have had in your life, your sphere, your world and then assess the potential impact of their absence. Everyone must become a spokesperson, an advocate, a leader, a catalyst for change.”

-AARON DWORKIN

LEARN

Performance



UMS School Day Performance

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

SPHINX ORGANIZATION

Aaron P. Dworkin, founder

Afa Sadykhly Dworkin, president and artistic director

ABOUT THE PERFORMANCE

In celebration of the 20th anniversary of the Sphinx Organization, this exciting program offers a collection of concerti through the ages, performed by the 18-piece self-conducted Sphinx Virtuosi. From Baroque to modern day, the program has something for every listener, showcasing tremendous variety in languages and styles. The concert will include the newly commissioned *Guardian of the Horizon: Concerto Grosso for Violin, Cello, and Strings*, by award-winning composer Jimmy López, made possible in part with the support of Linda and Stuart Nelson. The program will also feature *Delights and Dances* by Michael Abels, a three-movement work for string quartet and string orchestra (commissioned by Sphinx in 2012), *Concerto Grosso* by Vaughan Williams and Beethoven's timeless *Grosse Fugue*.

LEARN

Performance

ONLINE: DISCOVER THE SOUND

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



LEARN

Performance



Sphinx Competition Honors Concert

Friday, February 2 // 12 noon
Orchestra Hall, Detroit, MI

ABOUT THE PERFORMANCE

After a brief introduction, the three junior division soloists will each perform one piece, accompanied by the Sphinx Ensemble. The Sphinx Ensemble will then perform briefly while the judges discuss what they have just heard. When the committee reaches a decision, it will announce the 2018 junior division winner.

Sphinx Competition Finals Concert

Sunday, February 4 // 2 pm
Orchestra Hall, Detroit, MI

ABOUT THE PERFORMANCE

The three senior division soloists will each perform one piece, accompanied by the Sphinx Symphony Orchestra. There will be an intermission, at which time the audience can participate in an Audience Choice Award by texting their favorite performer. When the committee reaches a decision, it will announce the 2018 senior division winner. Stay to hear the University of Michigan Men's Glee Club take the stage with the Sphinx Symphony under the direction of Eugene Rogers.

LEARN

Performance

ONLINE: JUNIOR AND SENIOR DIVISION WINNERS

Read more about the [2017 Sphinx Competition winners](#).

Connect

Being an Audience Member

Arts Online

Writing about Live Performances

About UMS

Credit and Sponsors

734.764.2538 — UMS.ORG



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	Ushers
Actors	Audience
Musicians	Members
Stage Crew	

CONNECTING TO OTHER ART FORMS



Ludovico de Gaci
Leaf from a Gradual with St. Lawrence, 1489
 ink, tempera and gold on parchment
 Gift of Ann and Leonard Eaton in appreciation
 for the excellent teaching of Ilene Forsyth and
 Marvin Eisenberg, 1986/2.85

This leaf was originally part of a gradual, a book that contained chants for the Roman Catholic liturgy. The brilliantly colored illustration, commissioned by a Franciscan friar, demonstrates the importance of music and beauty to the patron. This early musical notation shows a step in the evolution of classical music from which the concerti played by Sphinx Virtuosi evolved.

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 in Southeast Michigan. This work is currently being exhibited in the museum. [More information about the University of Michigan Museum of Art](#) and their programs for youth, teens, teachers and schools.

Arts Online: Explore and Discover

SITES WE SUGGEST

UMS

ums.org

UMMA

umma.umich.edu

THE KENNEDY CENTER, ARTSEDGE

ArtsEdge.org

ANN ARBOR DISTRICT LIBRARY

aadl.org

NEW YORK PHILHARMONIC

nyphil.org

AMERICAN THEATRE

americantheatre.org

DANCEMAGAZINE

dancemagazine.com

NPR: NATIONAL PUBLIC RADIO

npr.org

MICHIGAN RADIO

michiganradio.org

PBS: PUBLIC BROADCASTING SERVICE

pbs.org

NEW YORK TIMES

nytimes.com

2017-18 SCHOOL DAY PERFORMANCES: ARTIST WEBSITES

RAGAMALA DANCE COMPANY

ragamaladance.org

SPHINX VIRTUOSI

sphinxmusic.org/sphinx-virtuosi

CHANTICLEER

chanticleer.org

URBAN BUSH WOMEN

urbanbushwomen.org

PIEDMONT BLUES: A SEARCH FOR SALVATION

geraldclaytonblues.org

Recommended Reading

The following listing of literature for teens and youth was developed by the Ann Arbor District Library to connect to the 2017-18 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.

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

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UMS was selected as a 2014 recipient of the National Medal of Arts, the nation's highest public artistic honor. The award is presented annually by the President of the United States at the White House to those who have "demonstrated a lifetime of creative excellence."

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 of our work. Our educational philosophy is dedicated to multidisciplinary artistic and educational experiences that represent a range of cultural traditions and viewpoints. Understanding our similarities and differences informs our culture and 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

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ADDITIONAL INFORMATION

PROVIDED BY

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Kayla Coughlin (Ann Arbor District Library)

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