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UNIVERSITY MUSICAL SOCIETY ANNOUNCES FEBRUARY 2015 EVENTS

ANN ARBOR, MI (December 15, 2014) —The **University Musical Society** (UMS) celebrates the classic and the contemporary in a robust February lineup. The month opens with Polish jazz trumpeter **Tomasz Stańko** on Thursday, February 5 in the Lydia Mendelssohn Theater. The following day, violinist **Jennifer Koh** returns to UMS after her appearance as Einstein in the 2012 remount of the opera *Einstein of the Beach* with a program entitled *Bach and Beyond, Part III* (Friday, February 6 in Rackham Auditorium).

Romantics looking for a great Valentines Weekend outing have three UMS options to choose from, starting with **Compagnie Non Nova**, performing *Prelude to the Afternoon of a Foehn*, a bite-sized, 25-minute theatrical marvel involving the transformation of simple plastic bags into whimsical animated creatures via wind turbine, February 14-21 at Skyline High School's Experimental Theater. The UMS Choral Union and the Ann Arbor Symphony Orchestra perform Mendelssohn's epic oratorio *Elijah* under the baton of conductor Jerry Blackstone on Saturday, February 14 in Hill Auditorium. Closing the weekend, **Wynton Marsalis** returns to Hill Auditorium with the **Jazz at Lincoln Center Orchestra** on Sunday, February 15.

The following week, the **Rotterdam Philharmonic Orchestra** and pianist **Hélène Grimaud** perform works by Ravel and Tchaikovsky on Thursday, February 19 in Hill Auditorium. On Friday, February 20, **The Campbell Brothers** celebrate the 50th anniversary of John Coltrane's seminal recording of *A Love Supreme* with a soul-stirring tribute in the Michigan Theater. An icon of post-modern dance, the **Trisha Brown Company**, performs three of Brown's major stage works — *Set and Reset* (1983); *If You Couldn't See Me* (1994); and *Newark* (1987) —on Friday, February 21 and Saturday, February 22 in the Power Center. A cinema screening of Robert Louis Stevenson's *Treasure Island* from the **National Theatre, London** closes the month with murder, money, and mutiny on Sunday, February 22 in the Michigan Theater.

Tickets to all events on sale now

How to Order:

- www.ums.org
- 734-764-2538
- **In person:** Michigan League (911 North University Avenue)
- **At the performance venue:** beginning 90 minutes before performance start time
- **Hours:** Monday-Friday 9 a.m. to 5 p.m., Saturday 10 a.m. to 1 p.m., closed Sunday

February 2015 Performances & Events

TOMASZ STAŃKO

NEW BALLADYNA QUARTET with
TIM BERNE, saxophones
JOHN HÉBERT, bass
JIM BLACK, drums

Thursday, February 5, 7:30 p.m.

Lydia Mendelssohn Theatre (911 North University Avenue, Ann Arbor)

Sponsored by: U-M Copernicus Program in Polish Studies and U-M Center for World Performance Studies

Supported by: JazzNet Endowment Fund

Media Partners: WEMU 89.1

The *New Yorker* proclaimed Polish trumpeter Tomasz Stańko as “one of the most original and creative jazz trumpet players in the world.” Inspired by early Ornette Coleman, Miles Davis, and John Coltrane, Stańko was 20 when he formed his first band in 1962 and has been a jazz hero in Europe ever since. He has made many superb recordings for ECM Records since the mid-1970s, when he was at the forefront of the free jazz scene. For most of the past decade, he has been ranked among the world’s top jazz trumpeters and composers. Stańko will present his great, first project for ECM Records, *Balladyna*, based on the Polish tragedy by Juliusz Słowacki that was published in 1839. As part of his visit, the 71-year-old will give the 2015 Copernicus lecture, an annual lecture at U-M that highlights the rich variety of Polish intellectual and cultural life.

Related Event

Annual Copernicus Lecture: Interview with Tomasz Stańko
Wednesday, February 4, 5:30-7:30 pm

U-M Museum of Art, Stern Auditorium

Mr. Stanko will give the 2015 Copernicus Lecture (an annual lecture at the University of Michigan highlighting the rich variety of Polish intellectual and cultural life) in the form of a public interview by Piotr Michalowski, George G. Cameron Professor of Ancient Near Eastern Languages and Civilizations, U-M. Free event, no registration required.

Getting to Know Tomasz Stańko

1. Many of Stańko's compositions experiment with free jazz, an avant-garde approach that alters, extends, and breaks down invariable jazz conventions.
2. Stańko lost his natural teeth in the 1990s, although over time he developed a new embouchure with the help of a skilled dentist and monotonous practice.
3. The performer's first introduction to jazz came to him through Voice of America radio programs initiated by the US State Department in Poland
4. The Smithsonian Institution featured Stańko's composition *Suspended Night Variation VIII* in its six-CD jazz anthology.

Artist Info: <http://www.tomaszstanko.com>

Great Video Asset: Stańko talks about his New York Quartet and the Wisława album.

<http://bit.ly/1BNNFPr>

Previous UMS Appearances: This performance marks Tomasz Stańko's UMS debut.

JENNIFER KOH, VIOLIN

BACH AND BEYOND, PART III

Friday, February 6, 8 p.m.

Rackham Auditorium (915 E. Washington St., Ann Arbor)

Supported by: Dennis and Ellie Serras

Media Partners: WGTE 91.3 FM, WRCJ 90.9 FM, WDET 101.9 FM

Jennifer Koh says, "I believe that contemporary music re-creates the thread to which we can connect back to past works of art. I want to present the works of Bach which I have a long loved, in communion with the contemporary music of composers that I am dedicated to." This "risk-taking, high-octane player" (*Strad*) returns to UMS after her appearance as Einstein in the opera *Einstein on the Beach* and her 2010 recital program, *Bach and Beyond, Part I*. The program includes a new UMS co-commission by John Harbison, a prolific American composer known for his operas, symphonies, and large choral works.

Program:

Bach	Sonata No. 2 in a minor, BWV 1003
Berio	Sequenza VIII for Solo Violin
Harbison	New Work (UMS co-commission)
Bach	Sonata No. 3 in C Major, BWV 1005

Getting to know Jennifer Koh

1. A native of the Chicago area, the violinist made her debut with the Chicago Symphony at age 11.
2. Koh burst into prominence in the 1994-1995 season, when she won the International Tchaikovsky Competition, the Concert Artists Guild Competition, and the Avery Fisher Career Grant.
3. As part of her rehearsal schedule, Koh regularly plays the complete Bach sonatas and partitas in a single marathon evening.
4. Koh recently launched a new project with mentor Jaime Laredo entitled *Two x Four* that celebrates the relationship between student and teacher through music.

Artist Info: <http://jenniferkoh.com>

Great Video Asset: Jennifer Koh's Chicago Symphony Orchestra debut at age 11: <http://bit.ly/1qpFYZF>

Previous UMS Appearances: Jennifer Koh returns following her UMS debut as Einstein in *Einstein on the Beach* in January 2012 and her well-received 2010 recital program *Bach and Beyond, Part I*.

COMPAGNIE NON NOVA ***PRELUDE TO THE AFTERNOON OF A FOEHN***

Saturday, February 14, 2 p.m. & 5 p.m. & 7 p.m.

Sunday, February 15, 2 p.m. & 5 p.m. & 7 p.m.

Thursday, February 19, 7 p.m. & 9 p.m.

Friday, February 20, 7 p.m. & 9 p.m.

Saturday, February 21, 2 p.m. & 5 p.m. & 7 p.m.

Skyline High School (2552 N. Maple, Ann Arbor)

Supported by: Renegade Ventures Fund, established by Maxine and Stuart Frankel

Endowed Support by: Doris Duke Charitable Foundation Endowment Fund

This 25-minute theatrical marvel uses a simple wind turbine to create a vortex in which plastic bag characters evolve, responding to the movement of the air. Originally commissioned by the Natural History Museum of Nantes, *Prelude to the Afternoon of a Foehn* (a pun that refers to a mountain wind) transforms simple plastic bags into charming, graceful characters. Manipulated by the flow of air, the plastic bags swirl and twirl to Claude Debussy's most famous ballet work, *Prelude to the Afternoon of a Faun*. "A little miracle occurs before your eyes...The effect is beautiful...a mysterious delight, truly inspired." (*Metro*, UK)

Related Event

UMS Night School Session #2: Adapting Stories

Monday, February 9, 7-8:30 pm

U-M Alumni Center (200 Fletcher Street)

This UMS Night School session looks at repetition and reinterpretation in dance and will prepare participants for Compagnie Non Nova's "Prelude to the Afternoon of a Foehn." These 90-minute "classes" combine conversation, interactive exercises, and "lectures" to draw you into the themes related to dance, and are hosted by Clare Croft, assistant professor of dance at the University of Michigan. Drop in to just one session, or attend them all. Events are free, and no pre-registration is required.

Getting to know Compagnie Non Nova

1. Phia Menard founded the dance company in 1998 to approach the art of juggling from a different angle with the aim to explore well-known performance terrain in a new way.
2. *Prelude to the Afternoon of a Foehn* uses a simple wind turbine to create a vortex, but the air is controlled by an actor, which allows the plastic bag characters to evolve.
3. The piece was inspired by the Natural History Museum of Nantes Evolution of Species gallery, when Menard imagined how one could bring the animals back to life.
4. Transforming the plastic bag, a symbolic object void of humanity and also a major source of pollution, affirms the intervention of humans in the environment even as they strip its life away.

Artist Info: <http://www.cienonnova.com/#/en>

Great Video Asset: For our French speakers, an interview with founder Phia Menard:

<http://bit.ly/1vTVWla>

For the rest of us, video of the performance (excerpt): <http://bit.ly/1op3mFm>

Previous UMS Appearances: This appearance marks Compagnie Non Nova's UMS debut.

UMS CHORAL UNION: MENDELSSOHN'S *ELIJAH*

ANN ARBOR SYMPHONY ORCHESTRA

UMS CHORAL UNION

THE ELM CITY GIRLS CHOIR

JERRY BLACKSTONE, conductor

JULIANNA DI GIACOMO, soprano

SUSAN PLATTS, mezzo-soprano

NICHOLAS PHAN, tenor

DEAN PETERSON, bass-baritone

Saturday, February 14, 8 p.m.

Hill Auditorium (825 N. University Ave, Ann Arbor)

Supported by: Richard and Lillian Ives Endowment Fund

Mendelssohn's epic oratorio is a moving musical tribute to the prophet who was drawn up to Heaven in a whirlwind. Composed in the spirit of Bach and Handel, the work clearly reflects Mendelssohn's own genius, combining vivid and dramatic sound-pictures of oceans, earthquakes, fires, and the resurrection of the dead. Scored for four vocal soloists, boy soprano, full symphony, and a large chorus, this performance features the well-known talents of the UMS Choral Union and the Ann Arbor Symphony Orchestra, all under the baton of Jerry Blackstone. This performance marks Jerry's Blackstone's final public appearances in Ann Arbor as music director of the UMS Choral Union; he steps down from the post this summer after more than a decade of service.

Related Events

Panel Discussion: Mendelssohn's *Elijah* in Context

Saturday, February 14, 5:15-7:30 pm

202 S. Thayer Building, Room 2022

A panel of scholars will present brief lectures about the Biblical character Elijah and the art his story has inspired, including Mendelssohn's epic oratorio. Panelists include Gabriele Boccaccini (Professor of Early Christian Studies and Judaic Studies), Shelley Perlove (Professor Emerita of Art History and in Service of Judaic Studies), and Ralph Williams (Arthur F. Thurnau Professor Emeritus and Professor Emeritus of English). Free event, no registration is required.

Tune In: *Elijah* with Jerry Blackstone

Saturday, February 14, 7:30 pm

Hill Auditorium Mezzanine Lobby

Tune In with UMS for a brief pre-performance talk. Just 15 minutes long, the Tune In offers interesting information and provocative questions for thinking about, listening to, and watching the performance.

Getting to know the UMS Choral Union

1. Now 175 voices strong, the UMS Choral Union was founded by a group of local university and townspeople who gathered together for a study of Handel's *Messiah* over a century ago.
2. Performing Handel's *Messiah* in Hill Auditorium has now become a favorite holiday tradition that has lasted 135 years.
3. The UMS Choral Union won a 2006 Grammy for Best Choral Performance under the baton of their current conductor, Jerry Blackstone.
4. Mendelssohn used biblical episodes as inspiration for the intensely dramatic lines found in his composition *Elijah*.

Great Video Asset: Rendition of *Elijah* by Boston University Symphony Orchestra and Chorus:

<http://bit.ly/ZweiQo>

Previous UMS Performances of *Elijah*: This is the 11th time that Mendelssohn's *Elijah* will be performed on a UMS season. It was first performed under UMS auspices in 1896 and most recently in 1998.

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Sunday, February 15, 4 p.m.

Hill Auditorium (825 N. University Ave, Ann Arbor)

Tickets start at \$10

Sponsored by: McKinley

Supported by Richard and Norma Sarns, James and Nancy Stanley, and Jay Zelenock and Family.

Endowed Support from the JazzNet Endowment Fund, and the Medical Community Endowment Fund

Media Sponsors: WEMU 89.1 and Ann Arbor's 107one FM

A 2011 NEA Jazz Master, 2014 UMS Distinguished Artist Award recipient, and arguably the most influential jazz musician alive, trumpeter and composer Wynton Marsalis is an iconic figure in the evolution of the art form and a tireless advocate for jazz as America's classical music. From his New Orleans beginnings and fiery debut with legendary drummer Art Blakey's Jazz Messengers to his current role as artistic director of Jazz at Lincoln Center, he inspires and uplifts people through superb musicmaking. Since 1988, Marsalis has led the 15-piece Jazz at Lincoln Center Orchestra, which simultaneously honors the rich heritage of Duke Ellington and Louis Armstrong while presenting a stunning variety of new works from illustrious names, many of whom perform regularly with the ensemble. From swinging to supple, sophisticated to spirited, it's all sheer jazz perfection — it's no wonder these annual appearances have become a favorite of UMS audiences.

Getting to know Jazz at Lincoln Center Orchestra & Wynton Marsalis

1. A fresh graduate from Juilliard, Wynton Marsalis assembled his own band in 1981 and hit the road, performing over 120 concerts every year for 15 years.
2. Wynton Marsalis uses his musical talents for more than just concerts—his compositions have been commissioned for dance, television, radio, and theater.
3. The prolific musician ultimately co-founded a jazz program at Lincoln Center in 1987. It became so successful that it was integrated as a constituent of Lincoln Center in 1996.
4. Working together, Wynton Marsalis and Jazz at Lincoln Center opened a new home for Jazz at Lincoln Center in October 2004 at Frederick P. Rose Hall, the first education, performance, and broadcast facility devoted to jazz.

Artist Info: <http://www.jazz.org> and <http://wyntonmarsalis.org/>

Great Video Asset: Jazz at Lincoln Orchestra and Wynton Marsalis discuss their history:

<http://bit.ly/1rfnxqQ>

Previous UMS Appearances: Jazz at Lincoln Center Orchestra has performed under UMS auspices 15 times, the first in February 1994. Wynton Marsalis has performed with UMS 17 times, the first in January 1996. Both Wynton Marsalis and Jazz at Lincoln Center Orchestra last performed at UMS in March 2014,

when they received the UMS Distinguished Artist Award and were honored at the Ford Honors Program gala.

ROTTERDAM PHILHARMONIC ORCHESTRA

YANNICK NÉZET-SÉGUIN, conductor

HÉLÈNE GRIMAUD, piano

Thursday, February 19, 7:30 p.m.

Hill Auditorium (825 N. University Ave, Ann Arbor)

Tickets start at \$14

Sponsored by: Randall and Nancy Faber of the Faber Piano Institute and Ken and Penny Fisher

Supported by: Mary R. Romig-de Young Endowment Fund

Media Sponsors: WGTE 91.3, WRCJ 90.9, Ann Arbor's 107one FM

At 39, the conductor Yannick Nézet-Séguin has already compiled an impressive resume, including his appointment as the eighth music director of the renowned Philadelphia Orchestra. He has been music director in Rotterdam since 2008 and makes his UMS debut with this performance, which also features the debut of pianist Hélène Grimaud. Grimaud is a Renaissance woman for our times, as committed to wildlife conservation and human rights as she is to the thoughtful and tenderly expressive music-making that deeply touches the emotions of audiences.

Program:

Ravel Suite from *Ma mère l'oye* (Mother Goose)

Ravel Piano Concerto in G Major

Tchaikovsky Symphony No. 5 in e minor, Op. 64

Related Event

Prelude Dinner: Rotterdam Philharmonic Orchestra

Thursday, February 19, 5:30 pm

Rackham Building, 4th floor

Park early, dine with fellow patrons, and hear about the Rotterdam Philharmonic, the performance, and the history of the work from U-M professor Daniel Herwitz. This evening begins at 5:30 pm with complimentary wine followed by a catered buffet dinner by local caterer Food Art. Cost: \$75 per person. Valet parking is available. **Advance reservations required. Contact Esther Barrett at 734.764.8489 or embarret@umich.edu to learn more.**

Getting to know the Rotterdam Philharmonic Orchestra

1. Founded in 1918 and based at the de Doelen Concert Hall, the Rotterdam Philharmonic Orchestra also regularly conducts residencies with the Paris Théâtre des Champs-Élysées.
2. The orchestra gives back through their bedside concert program and neighborhood project, where they perform live classical music for those who can't make it to the concert hall.

3. The fashion forward music director Yannick Nézet-Séguin has a turtle tattoo (good luck symbol) on his right shoulder from a vacation in Tahiti.
4. Piano soloist Hélène Grimaud is a passionate wolf conservationist, founding the Wolf Conservation Center in upstate New York.

Artist Info: <https://www.rotterdamphilharmonisch.nl/language/en-US/Homepage>,
www.yannicknezetseguin.com, www.helenegrimaud.com

Great Video Asset: Music Director Yannick Nézet-Séguin discusses his love for music:
<http://bit.ly/1yHhm7H>

Previous UMS Appearances: The Rotterdam Philharmonic Orchestra returns to UMS auspices following their debut over 30 years ago in 1977. Yannick Nézet-Séguin and Hélène Grimaud make their UMS debuts.

50TH ANNIVERSARY CELEBRATION!

THE CAMPBELL BROTHERS perform JOHN COLTRANE'S *A LOVE SUPREME*

CHUCK CAMPBELL, pedal steel guitar
DARICK CAMPBELL, lap steel
PHILLIP CAMPBELL, electric guitar and bass

Friday, February 20, 8 p.m.
Michigan Theater (603 E. Liberty St, Ann Arbor)

Sponsored by: Comerica Bank
 Media Partner: WEMU 89.1

John Coltrane's seminal recording *A Love Supreme* celebrates its 50th birthday this year, and the Campbell Brothers revisit the spiritual work through the sacred steel tradition. Born of the ecstatic meeting of African-American gospel music and amplified steel guitar in the House of God Church, sacred steel is "every bit as earth-shattering as [Robert] Johnson's music was in the '30s. It's a soul-stirring blend of gospel and the power and volume of electric blues and rock, a sound as hot as brimstone that kicks holy butt." (NPR)

Getting to know the Campbell Brothers

1. The Campbell Brothers began their careers as a house band for a House of God Keith Dominion congregation.
2. The Campbell Brothers have played in clubs and churches, spreading their message through a unique genre and style of music-making.
3. John Coltrane's album *A Love Supreme* is a four-part suite, broken up into tracks, that expresses the artist's gratitude to a higher spiritual power for his talent.
4. The Smithsonian celebrated the 50th anniversary of *A Love Supreme* by showcasing one of

Coltrane's saxophones.

5. Duke Performances and Lincoln Center commissioned the Campbell Brothers' arrangement of *A Love Supreme* in August 2013.

Artist Info: <http://www.campbellbrothers.com>

Great Video Asset: The Campbell Brothers perform in Rochester, New York: <http://bit.ly/1qCz4RM>

Previous UMS Appearances: This performance marks the Campbell Brothers' UMS debut.

TRISHA BROWN DANCE COMPANY

DIANNE MADDEN, associate artistic director

CAROLYN LUCAS, associate artistic director

TRISHA BROWN, founding artistic director

Saturday, February 21, 8 p.m.

Sunday, February 22, 2 p.m.

Power Center (121 Fletcher St, Ann Arbor)

Supported by: Renegade Ventures Fund, established by Maxine and Stuart Frankel

Funded in part by the National Endowment for the Arts.

Media Sponsors: WDET 101.9 FM, Ann Arbor's 107one FM

One of the iconic, post-modern downtown dancers who branched out from the experimental Judson Dance Theater in 1970 to form her own company, Trisha Brown has spent a lifetime exploring movement that finds the extraordinary in the everyday and challenges existing perceptions of performance. She has pushed the limits of choreography and changed modern dance forever. This tour showcases Brown's major stage works, complete with the significant components created by her collaborators, including artists such as Robert Rauschenberg, Donald Judd, Robert Ashley, and Laurie Anderson.

Program

Set and Reset (1983)

Choreography by Trisha Brown

Music by Laurie Anderson

Set, Costumes and Lighting by Robert Rauschenberg

If You Couldn't See Me (1994)

Choreography by Trisha Brown

Music and décor by Robert Rauschenberg

Newark (1987)

Choreography by Trisha Brown

Music by Peter Zummo

Set design and costumes by Donald Judd

Lighting by Ken Tabachnik

Related Events

You Can Dance: Trisha Brown Dance Company

Saturday, February 21, 10:45 am – noon

Ann Arbor Y (400 W. Washington St.)

Join dancers from Trisha Brown Dance Company for an exploration of the company's movement style.

No dance training or experience necessary, and all levels, ages 13 and up, are welcome. Free, but first-come, first-served until studio reaches capacity. Sign-up begins at 9:30 am.

Tune In: Trisha Brown Dance Company

Saturday, February 21, 7:30 pm

Power Center Lobby

Tune In with UMS for a brief pre-performance talk. Just 15 minutes long, the Tune In will offer interesting information and provocative questions for thinking about, listening to, and watching the performance. Hosted by Shannon Fitzsimons, dramaturg and UMS campus engagement specialist. Free, but must have ticket to attend.

Opening Night Q&A: Trisha Brown Dance Company

Saturday, February 21, post-performance

Where does inspiration come from? What makes an artist tick? Join us for a post-performance Q&A and get a glimpse into the lives and minds of the artists who bring creativity to the stage. Hosted by Clare Croft, U-M assistant professor of dance. Must have a ticket to that evening's performance to attend.

Getting to know Trisha Brown Dance Company

1. The creative leader in postmodern dance, founding artistic director Trisha Brown is also a founding member of the experimental, cross-arts Judson Dance Theater
2. Trisha Brown originally created works in non-theater spaces, switching to the stage and touring her work when she realized that it was the only way to afford her son's college tuition.
3. Trisha Brown last performed with her company at the age of 76 in 2008 at the Joyce Theater, and now imparts her genius as its artistic director.
4. Choreographing over 100 dances, Trisha Brown was the first female choreographer to win the MacArthur "Genius" grant.
5. In 1965, Trisha Brown performed the world premiere of her iconic work *Motor* atop Ann Arbor's Maynard Street Parking Garage as part of the Once Again Festival.

Artist Info: <http://www.trishabrowncompany.org>

Great Video Asset: The evolution of Trisha Brown's choreography over the years: <http://bit.ly/1wbTEkp>

Previous UMS Appearances: The Trisha Brown Dance Company returns following its UMS debut in 2000.

NATIONAL THEATRE LIVE

ROBERT LOUIS STEVENSON'S *TREASURE ISLAND*

NATIONAL THEATRE OF LONDON

POLLY FINLAY, director

ADAPTED BY BRYONY LAVERY

Sunday, February 22, 3 p.m.

Michigan Theater (603 E. Liberty St, Ann Arbor)

High-Definition Broadcast from the National Theatre, London. Presented in partnership with the Michigan Theater. Robert Louis Stevenson's story of murder, money, and mutiny is brought to life in a thrilling new stage adaptation by Bryony Lavery, broadcast live from the National Theatre. It's a dark, stormy night. The stars are out. Jim, the inn-keeper's granddaughter, opens the door to a terrifying stranger. At the old sailor's feet sits a huge sea-chest, full of secrets. Jim invites him in, and her dangerous voyage begins. Performance recommended for ages 10+.

Getting to know the National Theater of London

1. National Theatre Live is the National Theater of London's groundbreaking project to share the best of British theatre to cinemas around the world.
2. Launched in 2009, the program has since broadcast over 20 productions experienced by 3.5 million people in 1,100 venues around the world.
3. First publishes as an adventure novel by Scottish author Robert Louis Stevenson in 1883, *Treasure Island* was also serialized in the children's magazine *Young Folks* before being adapted to the stage.
4. The timeless coming-of-age story has also inspired hundreds of prequels, sequels, films, television shows, and even music albums.

Artist Info: <http://ntlive.nationaltheatre.org.uk/>

Great Video Asset: The National Theater London discusses verbatim theater: <http://bit.ly/1sMuR2k>

FAMILIES, TAKE NOTE: UMS Kids Club allows students in grades 3-12 to attend any UMS event with their parents at significantly reduced ticket prices. UMS will set aside a limited quantity of Kids Club tickets for every event in the season. Tickets are \$10 per student and \$20 per adult.

Kids Club tickets are available on a first-come, first-served basis for every event in the season. Seating is subject to box office discretion. UMS guarantees at least 30 tickets for each event (select performances for multiple performance runs). Kids Club tickets must be picked up at will-call with the student present. Unless the Kids Club allotment is sold out, Kids Club tickets will be offered at the door; however, we recommend ordering in advance. Kids Club tickets are made possible with the generous support of Toyota.

Comprehensive February 2015 Calendar of Events

Monday, February 2, 7 pm

UMS Night School – Session #1

U-M Alumni Center, Free

Wednesday, February 4, 5:30 pm	Annual Copernicus Lecture: Interview with Tomasz Stańko U-M Museum of Art, Stern Auditorium, Free
Thursday, February 5, 7:30 pm	UMS Performance: Tomasz Stańko, trumpet Lydia Mendelssohn Theatre, \$
Friday, February 6, 8 pm	UMS Performance: Jennifer Koh, violin: <i>Bach and Beyond, Part III</i> Rackham Auditorium, \$
Monday, February 9, 7 pm	UMS Night School – Session #2 U-M Alumni Center, Free
Saturday, February 14, 2 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Saturday, February 14, 5 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Saturday, February 14, 5:15 pm	Panel Discussion: Mendelssohn's <i>Elijah</i> in Context 202 S. Thayer Building, Room 2022, Free
Saturday, February 14, 7 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Saturday, February 14, 8 pm	UMS Performance: UMS Choral Union: Mendelssohn's <i>Elijah</i> Hill Auditorium, \$
Sunday, February 15, 2 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Sunday, February 15, 4 pm	UMS Performance: Jazz at Lincoln Center Orchestra with Wynton Marsalis Hill Auditorium, \$
Sunday, February 15, 5 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Sunday, February 15, 7 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Monday, February 16, 7 pm	UMS Night School – Session #3 U-M Alumni Center, Free
Thursday, February 19, 5:30 pm	Prelude Dinner: Rotterdam Philharmonic Orchestra Rackham Building, 4 th Floor, \$
Thursday, February 19, 7 pm	UMS Performance: Compagnie Non Nova

	Skyline High School, \$
Thursday, February 19, 7:30 pm	UMS Performance: Rotterdam Philharmonic Orchestra Hill Auditorium, \$
Thursday, February 19, 9 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Friday, February 20, 7 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Friday, February 20, 8 pm	UMS Performance: The Campbell Brothers perform John Coltrane's <i>A Love Supreme</i> Michigan Theater, \$
Friday, February 20, 9 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Saturday, February 21, 10:45 am	You Can Dance: Trisha Brown Dance Company Ann Arbor YMCA (400 W. Washington St.)
Saturday, February 21, 2 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Saturday, February 21, 5 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Saturday, February 21, 7 pm	UMS Performance: Compagnie Non Nova Skyline High School, \$
Saturday, February 21, 7:30 pm	Tune In: Trisha Brown Dance Company Power Center Lobby
Saturday, February 21, 8 pm	UMS Performance: Trisha Brown Dance Company With Post-Performance Q&A Power Center, \$
Sunday, February 22, 2 pm	UMS Performance: Trisha Brown Dance Company Power Center, \$
Sunday, February 22, 3 pm	UMS Performance: National Theatre Live: <i>Treasure Island</i> Michigan Theater, \$
Monday, February 23, 7 pm	UMS Night School – Session #4 U-M Alumni Center, Free

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