

2018-19
UMS LEARNING GUIDE

Las Cafeteras

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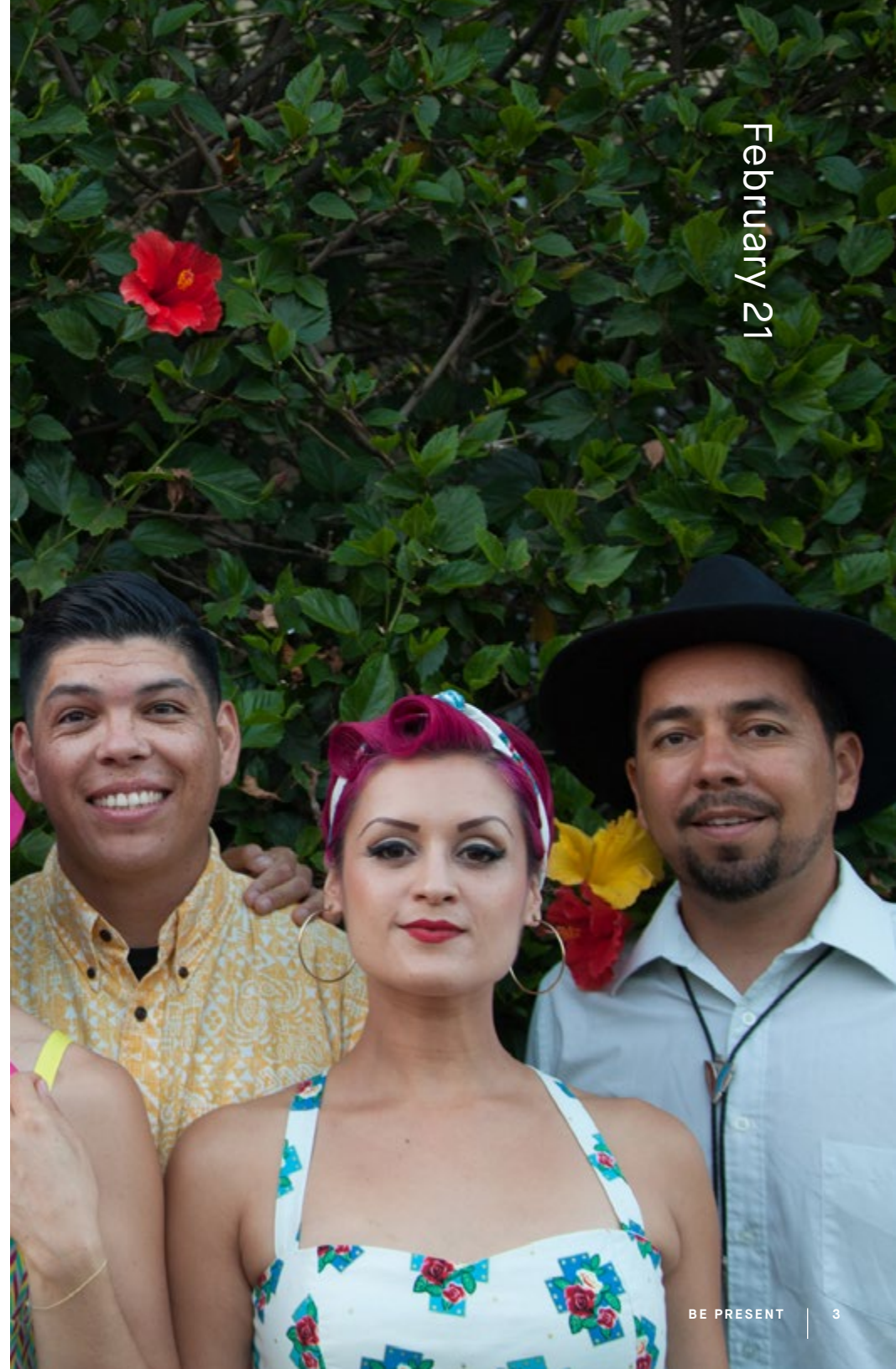
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UMS SCHOOL DAY PERFORMANCE

Las Cafeteras

Thursday, February 21 // 11 am
Michigan Theater



February 21

Attend

Coming to your email inbox!

Map and Driving Directions

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

Venue Information



The Details



VENUE ADDRESS

Michigan Theater, 603 E. Liberty St, Ann Arbor, MI 48104

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 (including schools lunches), drinks, or chewing gum are allowed in the theater.

CELL PHONES

We ask that all audience members turn off their cell phones during the performance.

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 a drop-off area west of the main entrance on Liberty Street that coincides with a crosswalk ramp. This is a great entrance to use to avoid stepping onto curbs. Several accessible spaces are located within a block's radius on State St., Thompson St., E. Liberty St., and E. Washington St., as well as in the nearby Maynard parking structure.

WHEELCHAIR ACCESSIBILITY

Michigan Theater is wheelchair accessible with a completely ramped concessions lobby. The auditorium has wheelchair accessible seating locations two thirds of the way back on its main floor. Courtesy wheelchairs are available for audience members.

BATHROOMS

ADA compliant toilets are available.

ENTRY

The front doors are not powered, however, there will be an usher at that door opening it for all patrons.

Learn

Las Cafeteras



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Why?

UMS EDUCATION ARTISTSIC STATEMENT

In February 2017, the East L.A.-based group Las Cafeteras released its new single “If I Was President,” in which the six-piece band sings in Spanish and English about reducing incarceration, providing free education, and mandating a living wage. The group’s unique take on traditional *son jarocho* music has proved itself a powerful tool for strengthening communities and giving a voice to marginalized groups in Los Angeles and beyond.

Las Cafeteras has taken the music scene by storm with its infectious live performances and cross-genre collaborations. Born and raised east of the Los Angeles River, the members of Las Cafeteras are remixing roots music and telling modern-day stories. Las Cafeteras creates a vibrant musical fusion with a unique East-L.A. sound and positive message. Their Afro-Mexican beats, rhythms, and rhymes deliver inspiring lyrics that document stories of a community seeking love and justice in the concrete jungle of Los Angeles. Using traditional *son jarocho* instruments like the *jarana*, *requinto*, *quijada* (donkey jawbone) and *tarima* (a wooden platform), Las Cafeteras sings in English, Spanish, and Spanglish and adds a remix of sounds, from rock to hip-hop to *ranchera*. Las Cafeteras uses music as a vehicle to build bridges among different cultures and communities, and create “a world where many worlds fit.”

Members of Las Cafeteras hope that their distinct sound can serve as a vehicle to reach people they once thought unreachable; to tell the stories of immigrants, women, and people of color; and to educate people about the power they possess to enact positive changes in their communities.

UMS invites students to enjoy the infectious and uplifting sound of Las Cafeteras and be inspired to share their own stories, beginning conversations about culture, justice, and empowerment in their communities.

LEARN

Why?

ONLINE: CONNECTING TO THE PERFORMANCE



Tastes Like L.A.
Las Cafeteras

PLAY

2017 · 10 SONGS

SAVE TO YOUR LIBRARY ...

- ♪ Tiempos de Amor
- ♪ Vamos to the Beach
- ♪ Paletero
- ♪ This Land Is Your Land
- ♪ Apache
- ♪ La Morena
- ♪ Señor Presidente
- ♪ If I Was President
- ♪ El Feo Mas Bello
- ♪ Two More Days

© 2017 Las Cafeteras Music
© 2017 Las Cafeteras Music

[Listen](#) to Las Cafeteras's newest album, *Tastes Like L.A.*, on Spotify.

Artist

LAS CAFETERAS: FIVE THINGS TO KNOW

01

Las Cafeteras draws upon *son jarocho* — a regional folk music style from the Mexican state of Veracruz, which lies along the Gulf Coast of Mexico. The main instrument of *son jarocho* style is the *jarana*, a guitar-shaped instrument with eight strings.

02

Las Cafeteras has collaborated with many bands and artists, such as Mexican icons Caifanes, Lila Downs, Colombian superstar Juanes, Los Angeles legends Ozomatli, folk/indie favorites Edward Sharpe and the Magnetic Zeros, the Los Angeles Philharmonic Orchestra, and, most recently, Talib Kweli.

04

With over 15 years of collective experience in education, organizing, curriculum development, social work, movement building, health and wellness, musical performance, and theater, Las Cafeteras offers workshops, trainings, and residencies in effort to engage a variety of audiences. The members of Las Cafeteras have a combined six Bachelor's degrees, three Master's degrees, and a Doctoral degree (pending). They use their eclectic performances, lectures, workshops, and trainings to combine history, humor, critical thought, and audience participation in fun and unique ways.

03

Early on, they were called Las Cafeteras because people kept referring to them as “that band from the café.” They started playing in 2008 and released their debut album, *L@s Cafeter@s: Live at Mucho Wednesdays*, in 2009. The political themes of their songs emerge as the band strives to effect positive change.

05

All of Las Cafeteras's members are children of immigrants.

LEARN

Artist

GETTING TO KNOW LAS CAFETERAS



[Go behind the scenes](#) with Las Cafeteras on their tour, which culminated in a performance at Austin's SXSW festival.

[Listen](#) to Las Cafeteras on Spotify

Follow Las Cafeteras on [Twitter](#)

Art Form

MUSICAL STYLES: SON JAROCHO

Son jarocho is a regional folk musical style of Mexican *son* from Veracruz, a Mexican state along the Gulf of Mexico. It evolved over the last two and a half centuries along the coastal portions of southern Tamaulipas state and Veracruz state, hence the term *jarocho*, a colloquial term for people or things from the port city of Veracruz.

It represents a fusion of indigenous (primarily Huastecan), Spanish, and African musical elements, reflecting the population which evolved in the region from Spanish colonial times. Lyrics include humorous verses and subjects such as love, nature, sailors, and cattle breeding that still reflect life in colonial and 19th-century Mexico. Verses are often shared with the wider Mexican and Hispanic Caribbean repertoire, and some have even been borrowed from famous works by writers of the Spanish “Siglo de Oro.” It is usually performed by an ensemble of musicians and instruments which collectively are termed a “conjunto jarocho.”

Fandangos are at the heart of *son jarocho*. They’re kind of like jam sessions, where musicians gather to play, sing, and dance around a wooden platform called a *tarima*.

“One of the most famous *son jarocho* tunes is “La Bamba,” which was popularized by Ritchie Valens’s 1958 rock ‘n’ roll version of the song.”

Art Form

INSTRUMENTS

Jarana – the main instrument of *son jarocho* music, the *jarana* is a guitar-shaped, fretted instrument with eight strings that is played by strumming with the fingernails. The strings are usually nylon, and several of the strings are doubled in pitch. The *jarana* is often mistaken for a ukulele because of its size and shape. The *jarana* comes in five sizes (from smallest to largest): *chaquiste*, *mosquito*, *primera*, *segunda*, and *tercera*.

Requinto – is a four- or five-stringed instrument, usually played by plucking the nylon strings with a special pick. The *requinto* typically introduces the melodic theme and then continues by providing an improvised counterpoint to the vocal line.

Quijada – the jawbone of a horse or donkey. Its teeth are used to scrape with a stick as a *guiro* of sorts, and its side is struck with the hand to achieve a rattling sound.

Cajón – is a box-shaped percussion instrument. It is played by slapping the front or rear faces with the hands, fingers, or implements like sticks, brushes, or beaters. The faces are typically made of plywood and create different sounds depending on where and how they are struck.

The six members of Las Cafeteras, formally trained in *son jarocho*, have created their own take on the traditional musical style, using a combination of traditional and modern instruments.

To learn more and listen to examples of traditional **son jarocho** music, [listen to this NPR story](#).

Art Form

MUSIC AND SOCIAL ACTIVISM

Music has long served as a tool to promote community activism, provide a voice for marginalized groups, and protest social injustices. Songs like the Revolutionary War-era “Yankee Doodle,” Billie Holiday’s “Strange Fruit,” Woody Guthrie’s “This Land is Your Land,” Marvin Gaye’s “What’s Going On,” Lady Gaga’s “Born This Way,” Kendrick Lamar’s “Alright,” and many others have all put a spotlight on social and political issues ranging from slavery to LGBTQ+ rights.

These songs usually present a liberal point of view, and they fall under two main categories: politically charged songs that take issue with particular topics and the government, and culturally focused songs that highlight broad social injustices and provide a voice for marginalized groups.

Within these general categories, musicians and songwriters have freedom to use their creativity and unique artistic voices to connect with audiences and tackle social and political issues. For as long as music has been a part of the human experience, artists have used it to strengthen communities and enact social change.

[Watch](#) Las Cafeteras talk about using music to bring people together and inspire social change in this online interview.

For a more in-depth discussion of music and social activism, [read](#) “The history of American protest music, from ‘Yankee Doodle’ to Kendrick Lamar” *(This article contains strong language.)*

Performance

“We take on a lot of topics that some people would say are political, but for us, they are part of our stories. We’re less trying to make political statements and more telling the stories of where we come from and the experiences of our families — the experiences of women, or the experiences of being an immigrant in this country, or even the connections we see between black, brown, Asian, native. Really, it’s just about how we grew up.”

—DANIEL JOEL JESUS FRENCH

LEARN

Performance



Las Cafeteras

Thursday, February 21 // 11 am
Michigan Theater

Born and raised east of Los Angeles, the six-piece Mexican-American Las Cafeteras band is remixing roots music and telling modern-day Chicano/a stories. The group creates a vibrant musical fusion with a unique East L.A. sound and positive message, a mix-and-match of styles and sources that deliver socially conscious lyrics in both English and Spanish. Their wildly vibrant Afro-Mexican beats, rhythms, and rhymes document stories of a community looking for love and fighting for justice in the concrete jungle of Los Angeles.

LEARN

Performance

ONLINE: LAS CAFETERAS



[Watch](#) Las Cafeteras' new music video for *Tiempos de Amor*.

Connect

Being an Audience Member

Arts Online

Writing about Live Performances with Your Students

About UMS

Credit and Sponsors

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Being an audience member

- 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

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 offstage), use of musical instruments or recorded music

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

People:

- Dancers
- Actors
- Musicians
- Stage Crew
- Ushers
- Audience Members

Being an audience member



José Guadalupe Posada
Calavera Maderista, 1944
etching on paper
Museum Purchase, 1949/1.180

Las Cafeteras remixes roots music and tells modern-day Chicano/a stories of a community looking for love and fighting for justice. Similarly, the artist José Guadalupe Posada deployed his *calaveras*, or skeletons, for political messages. Here, the distinctive mustache and beard on this *calavera* identify it as Francisco Madero, an advocate for social justice and democracy who served as president of Mexico from 1911–1913. Madero was instrumental in sparking the Mexican Revolution.

The artwork was provided by the University of Michigan Museum of Art to connect to the 2018–19 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 the UMMA website](#).

Arts Online: Explore and Discover

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

2018-19 SCHOOL DAY PERFORMANCES: ARTIST WEBSITES

JAKE SHIMABUKURO

jakeshimabukuro.com

WYNTON MARSALIS

wyntonmarsalis.org

JAZZ AT LINCOLN CENTER

www.jazz.org

CAMILLE A. BROWN & DANCERS

www.camilleabrown.org

ABIGAIL WASHBURN

www.abigailwashburn.com

BÉLA FLECK AND THE FLECKTONES

www.flecktones.com

LAS CAFETERAS

lascafeteras.com

MARTHA GRAHAM

www.marthagraham.org

Recommended Reading

The following listing of literature for teens and youth was developed by the Ann Arbor District Library to connect to the 2018-19 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/ADULT

***The Ukulele: A Visual History* by Jim Beloff**

This unique text offers a history of the ukulele, how it has entered popular culture, and a resource guide for learning the instrument.

***Jake Shimabukuro: Life on Four Strings* (DVD)**

Follow Shimabukuro on his musical tours and see his hometown on Hawai'i.

***Island World: A History of Hawai'i and the United States* by Gary Y. Okihiro**

Okihiro depicts an eclectic cultural history of Hawai'i and its history of interaction with the United States.

***A Woman Like Me* by Bettye LaVette**

Bettye LaVette emerged as a talented teen from Detroit who quickly discovered the turbulent world of music, enjoying success one minute and conceding defeat in another.

***African American Dance: An Illustrated History* by Barbara S. Glass**

Discover the various ways that African culture interacted with European influences to mold African American dance in the 20th century, complete with large photographs and illustrations.

***Life in Motion: An Unlikely Ballerina* by Misty Copeland**

Journey into the daunting world of ballet with Misty Copeland, who began dancing from a humble background in Los Angeles at the age of 13 and emerged as a professional dancer within just one year.

***Jazz* (DVD)**

An extensive Ken Burns documentary explores the history of jazz from its beginnings through the 1990s, with narration by Wynton Marsalis and others.

***Throw Down Your Heart* (DVD)**

Béla Fleck travels to Uganda, Tanzania, the Gambia, and Mali searching for the roots of the banjo.

***The Banjo: America's African Instrument* by Laurent Dubois**

Laurent Dubois traces the banjo from humble origins, revealing how it became one of the great stars of American musical life.

***Chicano Rock!: The Sounds of East Los Angeles* (DVD)**

A look at the generations of young Mexican-Americans who express their heritage through music.

Goddess: Martha Graham's Dancers Remember

Features interviews with dancers who worked under Graham, revealing the inner life of a great dance era.

***Martha Graham: Dance On Film* (DVD)**

A sampling of the work of one of the great artistic forces of the 20th century, who was a performer, choreographer, and teacher.

Recommended Reading

Continued.

KIDS

***Ukulele Hayley* by Judy Cox**

When the school board decides to stop funding the music program, Haley decides to join together with her band friends to keep it afloat.

***Roots and Blues: A Celebration* by Arnold Adoff**

Read about the blues style and its reflection of American history through powerful poetry and paintings.

***Musical Instruments* by Ade Deane-Pratt (How Things Work Series)**

This hands-on book introduces main instrument families with a “How does it work?” section for each group and provides instructions for making your own instruments with household objects.

***Firebird: Ballerina Misty Copeland Shows a Young Girl How to Dance the Firebird* by Misty Copeland**

Accomplished ballerina Misty Copeland encourages a young dancer to follow her aspirations.

***I See the Rhythm: A Story of African American Music* by Toyomi Igus**

Appreciate the history of black music in America with poetic descriptions of musical styles.

***Swing Sisters: The Story of the International Sweethearts of Rhythm* by Karen Deans**

Travel back in time to 1939, when the all-female jazz band Sweethearts of Rhythm emerged from a school in Jackson, Missouri, and quickly became internationally recognized.

***Jazz A-B-Z* by Wynton Marsalis**

Learn about 26 great jazz musicians through alphabet poetry.

***Marsalis on Music* by Wynton Marsalis**

Fun analogies memorably teach fundamentals of music.

***Banjo Granny* by Sarah Martin Busse**

Baby Owen’s grandmother learns that he is wiggly, jiggly, and all-around giggly for bluegrass music, so with her banjo, she travels by curious means to visit and play for him.

Danza!: Amalia Hernandez and El Ballet Folklórico de México

Celebrate Mexico’s rich folk dancing history and the woman who founded El Ballet Folklórico, combining traditional Mexican folk dancing with modern dance and ballet.

***Ballet for Martha: Making Appalachian Spring* by Jan Greenberg**

An introductory look at the work of Martha Graham, Aaron Copland, and Isamu Noguchi’s *Appalachian Spring*.

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 and 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 the reader understand importance or significance of the experience
3. *Evaluate* – was it any good?

A strong review answers these three questions:

1. What is the 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 so 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 maintained 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, imagine 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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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." The National Endowment for the Arts 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 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



Jake Shimabukuro, ukulele

Wednesday, November 7, 11 am

Big Band Holidays

Jazz at Lincoln Center Orchestra with Wynton Marsalis

Wednesday, November 28, 11 am



ink

Camille A. Brown & Dancers

Friday, January 25, 11 am

Echo in the Valley

Béla Fleck and Abigail Washburn

Thursday, February 7, 11 am



Las Cafeteras

Thursday, February 21, 11 am

Martha Graham Dance Company

Friday, April 26, 11 am

Thank You!

WRITTEN & RESEARCHED BY

Sean Meyers

EDITED BY

Terri Park

ADDITIONAL INFORMATION

PROVIDED BY

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



UMS YOUTH EDUCATION PROGRAM SUPPORTERS: (\$5,000 OR MORE)

Reflects donations to UMS education programs recognized at \$5,000 or more, made between July 1, 2017 and May 1, 2018



University of Michigan

The Andrew W. Mellon Foundation

Anonymous

Arts Midwest Touring Fund

Community Foundation for Southeast Michigan

Jim and Patsy Donahey

DTE Energy Foundation

David and Jo-Anna Featherman

Eugene and Emily Grant Family Foundation

David and Phyllis Herzig Endowment Fund

Richard and Lillian Ives Endowment Fund

Michigan Council for Arts and Cultural Affairs

Miller, Canfield, Paddock and Stone, PLC

THE MOSAIC FOUNDATION (of R. & P. Heydon)

National Endowment for the Arts

New England Foundation for the Arts

PNC Foundation

Mary R. Romig-deYoung Music Appreciation Fund

Prudence and Amnon Rosenthal K-12 Education
Endowment Fund

Stout Systems

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