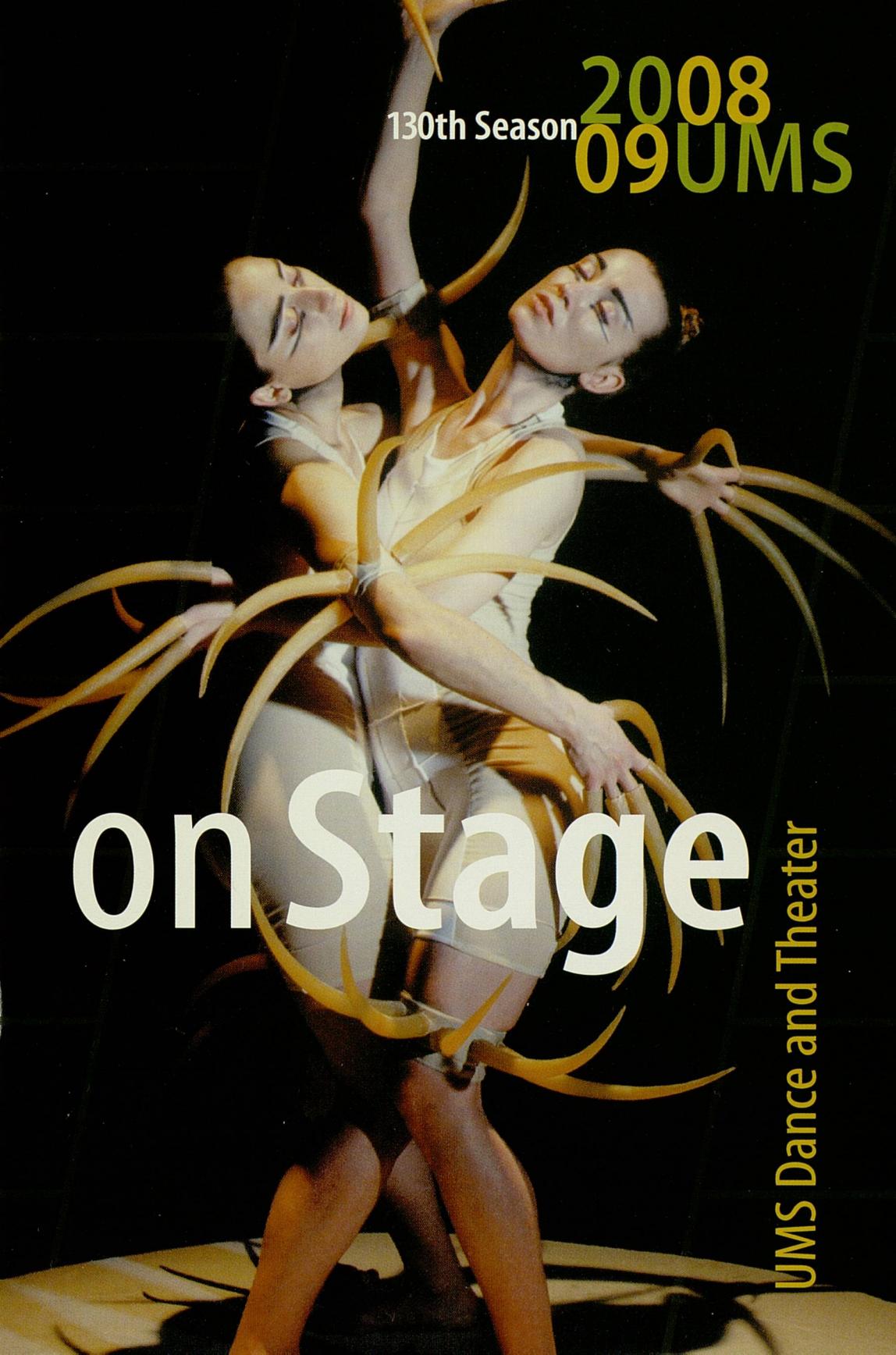


130th Season

2008  
09 UMS

# on Stage

UMS Dance and Theater





Cover Photo: Compagnie Marie Chouinard / The Rite of Spring by Marie Chouinard; Inside Front Cover: Rubberbandance Group by Jean-Sebastian Cossette.

# Anything is possible.

UMS's 130th season features some of the most astonishing dance and theater performances we could possibly imagine. The performances, however, are just the beginning of profound experiences that are sure to have a lasting impact beyond the stage.

Our 08/09 International Theater Series features two events: an exclusive US presentation of a new play that transforms a narrative about a significant collaboration by English and Indian mathematicians into a rumination of the big questions of life, and a co-presentation (with the Kennedy Center) of a Kuwaiti version of *Richard III* that overlays the controversial current political world against Shakespeare's view of 15th-century England.

Our 08/09 Dance Series includes five companies and six choreographers whose work ranges from the joyful to the provocative. The two return visits and three debuts feature some of the most distinctive modern dance companies performing today, with choreography by some of the world's most inspired, and inspiring, dancemakers. Best of all, four of the five companies offer two different programs, allowing for a more in-depth exploration of the work.

We at UMS may bring the artists to Ann Arbor. But you are the other essential piece of these performances. Without your impressive enthusiasm and desire to be both challenged and entertained, without your willingness to embrace the work on these stages and own it as something special in your own life, the moment of connection between artists and the audience simply wouldn't happen. And those moments of connection can leave an enduring impression long after the immediacy of the actual performance.

When the lights go down, what happens?

When the performance ends, what begins?

At UMS, anything is possible.

Theater & Dance Series Media Sponsor

**metrotimes**

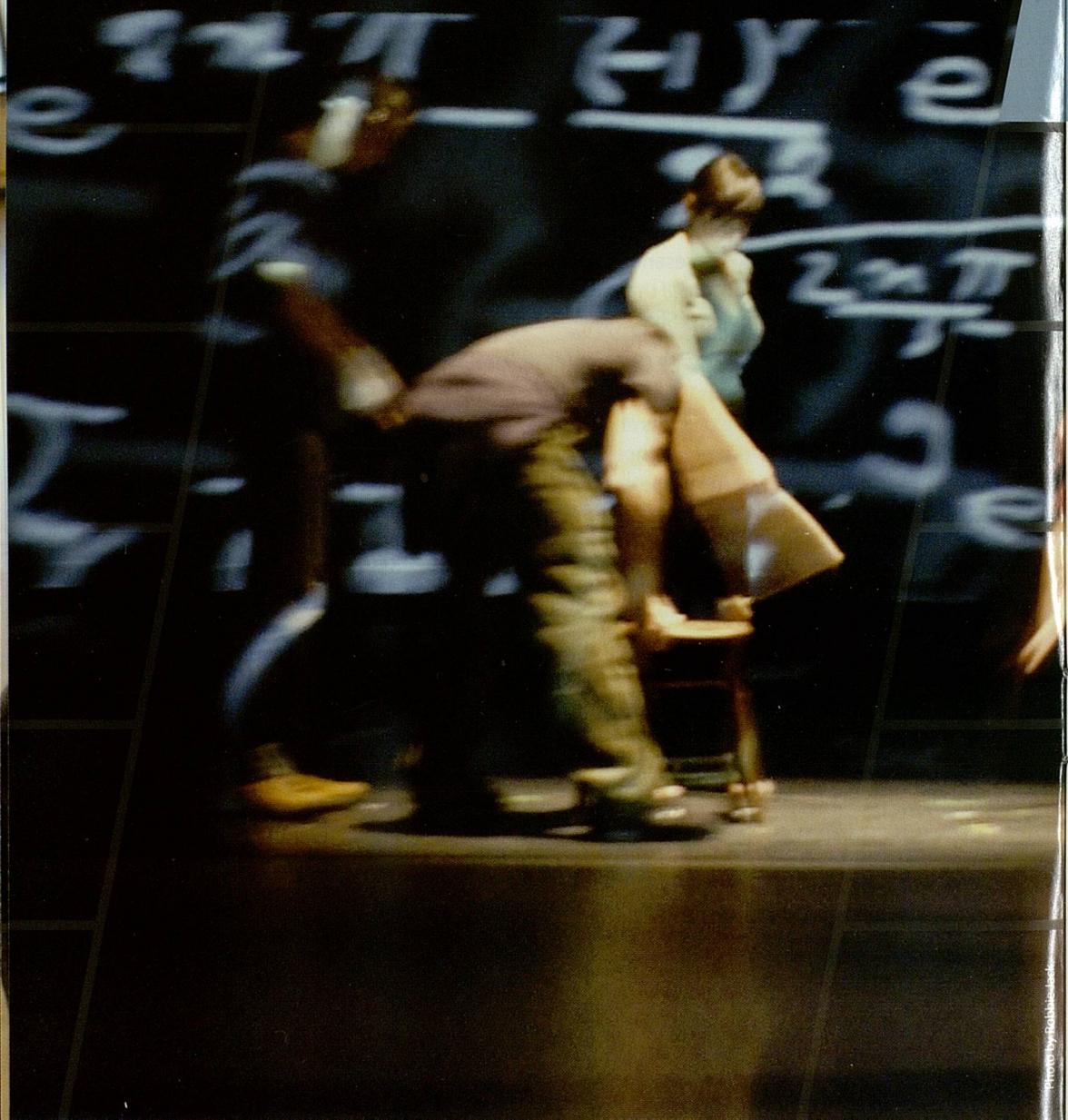
Dance Series Media Sponsors



**Between Lines**

Complicite

# *A Disappearing Number*



WEDNESDAY, SEPTEMBER 10 | 8 PM  
THURSDAY, SEPTEMBER 11 | 8 PM  
FRIDAY, SEPTEMBER 12 | 8 PM  
SATURDAY, SEPTEMBER 13 | 2 PM & 8 PM  
SUNDAY, SEPTEMBER 14 | 2 PM  
Power Center

Conceived and Directed by  
**Simon McBurney**

Original Music by  
**Nitin Sawhney**

Designed by  
**Michael Levine**

Lighting by  
**Paul Anderson**

Sound by  
**Christopher Shutt**

Projection by  
**Sven Ortel**

Costumes by  
**Christina Cunningham**

In the chilly English surroundings of Cambridge on the cusp of the First World War, the English mathematician GH Hardy unexpectedly receives a letter filled with mathematical theorems from a young Indian genius, Srinivasa Ramanujan. Their collaboration led to some of the most complex and beautiful mathematical patterns of all time.

*A Disappearing Number*, winner of the 2008 Laurence Olivier Award for Best New Play in London, delves into this mysterious collaboration, interlaced with stories linked to Ramanujan about a modern-day mathematician who mourns her own fate, a physicist who seeks the future, and a businessman who copes with the death of his lover.

The production weaves a provocative theatrical pattern of stories and ideas across three continents, exploring our relentless compulsion to understand.

Simon McBurney's theater company Complicite returns after its wildly successful production of *The Elephant Vanishes* (2004) in this exclusive US production.

Performed without intermission.

Individual performances are sponsored by



—THE—  
**ANN ARBOR NEWS**

**Michael Allemang and Janis Bobrin and  
all of the participants of the 2002 RSC trip**

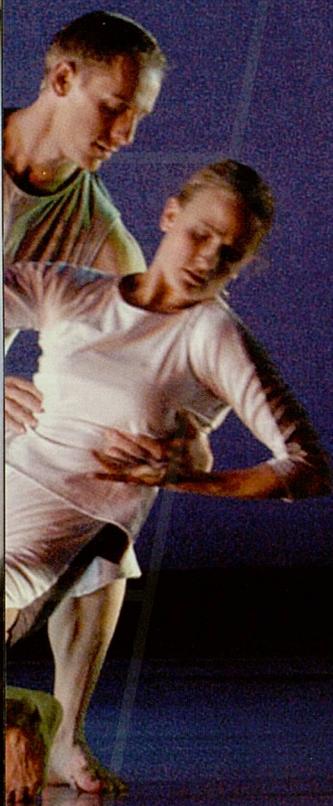
Made possible in part by the **U-M Institute for the Humanities**.

Funded in part by the **Wallace Endowment Fund**.

Additional promotional support provided by  
**Between the Lines** and **Ann Arbor's 107one**.

# Mark Morris Dance

**Mark Morris** artistic director



FRIDAY, SEPTEMBER 19 | 8 PM  
SATURDAY, SEPTEMBER 20 | 8 PM  
Power Center

# nce Group

*The Washington Post* called Mark Morris "our Mozart of modern dance. There is that same sense of easy fecundity, his air of an aging, congenial *enfant terrible*, the sheer brilliance and wealth of his choreographic invention." Morris has changed the way that audiences see modern dance, animating his profound and sophisticated love of music through movement. He is, as *The Los Angeles Times* said, "intensely musical, deceptively cerebral, insinuatingly sensual, fabulously funky." Morris's company of exuberant dancers lives up to its reputation of wit and grace. Their refined musicality is further reinforced by the use of live musicians in every performance.

**PROGRAM (FRI 9/19)**

New Love Song Waltzes (Brahms: Neue Liebesliederwalzer, Op. 65) (1982)  
Love Song Waltzes (Brahms: Liebesliederwalzer, Op. 52) (1989)  
Grand Duo (Lou Harrison: Grand Duo for Violin and Piano) (1993)

**PROGRAM (SAT 9/20)**

Italian Concerto (JS Bach: Italian Concerto in F Major, BWV 971) (2007)  
Candleflowerdance (Stravinsky: Serenade in A) (2005)  
Bedtime (Schubert: Wiegenlied, Ständchen, and Erbkönig) (1992)  
Grand Duo (Lou Harrison: Grand Duo for Violin and Piano) (1993)

The Saturday performance is sponsored by **Dennis and Ellis Serras**.  
Additional promotional support provided by **Ann Arbor's 107one**.

*The Rite of Spring*

# Compagnie Hed

**Heddy Maalem** artistic director



# Heddy Maalem

WEDNESDAY, OCTOBER 15 | 8 PM  
Power Center

Heddy Maalem works with the body as a poet works with words — as material. Born in the heart of Algeria, Maalem's early and extensive training in boxing and Aikido continue to influence his choreography, which is marked by precision, sparse vocabulary, and clarity.

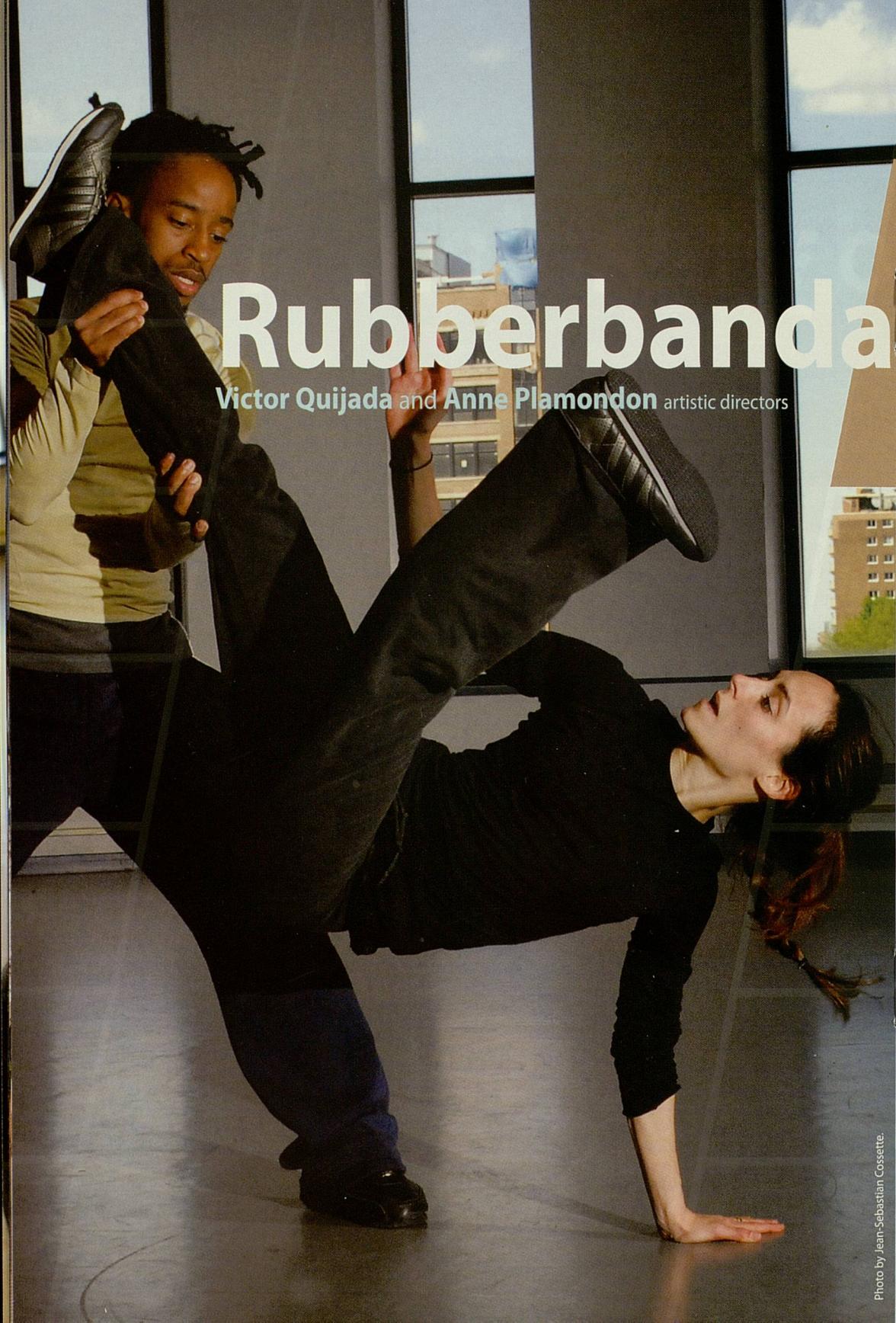
Fourteen utterly distinctive dancers from Mali, Benin, Nigeria, and Senegal come together for Maalem's explosive interpretation of *Le Sacre du printemps* (*The Rite of Spring*). Stravinsky's story of a pagan spring ritual is transported to Africa, inspired by Maalem's time in Lagos, Nigeria, a city of 12 million people. Highly dynamic dance sequences and overwhelming group scenes are interlaced with atmospheric film projections and intense scenes of silence that provide provocative contrast to the music. Male and female dancers — each one urgent and unflinching — meld into one unit, pulsating with sex and energy.

Performed without intermission.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

Funded in part by the **National Dance Project of the New England Foundation for the Arts** and the **Performing Arts Fund.**

Additional promotional support provided by **The Arab American News, Arab Detroit,** and **Michigan Chronicle/Front Page.**

A man and a woman are performing a physical theater exercise in a room with large windows. The man, on the left, is wearing a light-colored long-sleeved shirt and dark pants. He is holding a black rubber band around his right foot and the woman's right foot. The woman, on the right, is wearing a black long-sleeved shirt and dark pants. She is lying on her back on the floor, with her right leg raised and bent at the knee, and her right hand on the floor. The man is leaning forward, holding the rubber band with both hands. The background shows a view of a city through the windows.

# Rubberbanda

Victor Quijada and Anne Plamondon artistic directors

FRIDAY, JANUARY 9 | 8 PM  
SATURDAY, JANUARY 10 | 8 PM  
Power Center

# nce Group

An über-physical hybrid of precision and invention, Rubberbandance Group mixes up explosive hip-hop, contemporary, and classical dance with energy that pops and sizzles. Founded in Montreal in 2002, RBDG has burst onto the international dance scene with appearances at both hip-hop and contemporary dance festivals throughout North America, Europe, and Japan.

Choreographer Victor Quijada is a total original who grew up on the streets of Los Angeles and was nicknamed Rubberband by b-boys and rappers for his unusually elastic dancing style. He went on to work with Twyla Tharp and Eliot Feld, honing a style that combines the freedom of breakdance, the profoundness of modern storytelling, and the nuances and technique of contemporary dance. "It's really like a genetic experiment," Quijada says, "taking genes from two different forms so that those forms don't stay the same, but have been informed by each other and changed."

In its UMS debut, RBDG presents two full-evening works: *Elastic Perspective*, a suite of six dances that are audacious settings of hip-hop to classical music and Latin rhythms, and their newest work, *Phase II*. *Phase II* explores whether there is a loss of time and self in our "virtual" universe, answering with a contemporary dance work influenced by ballet and break, and laced with A/V feeds, street demeanor, and an ardor for violence and tenderness together.

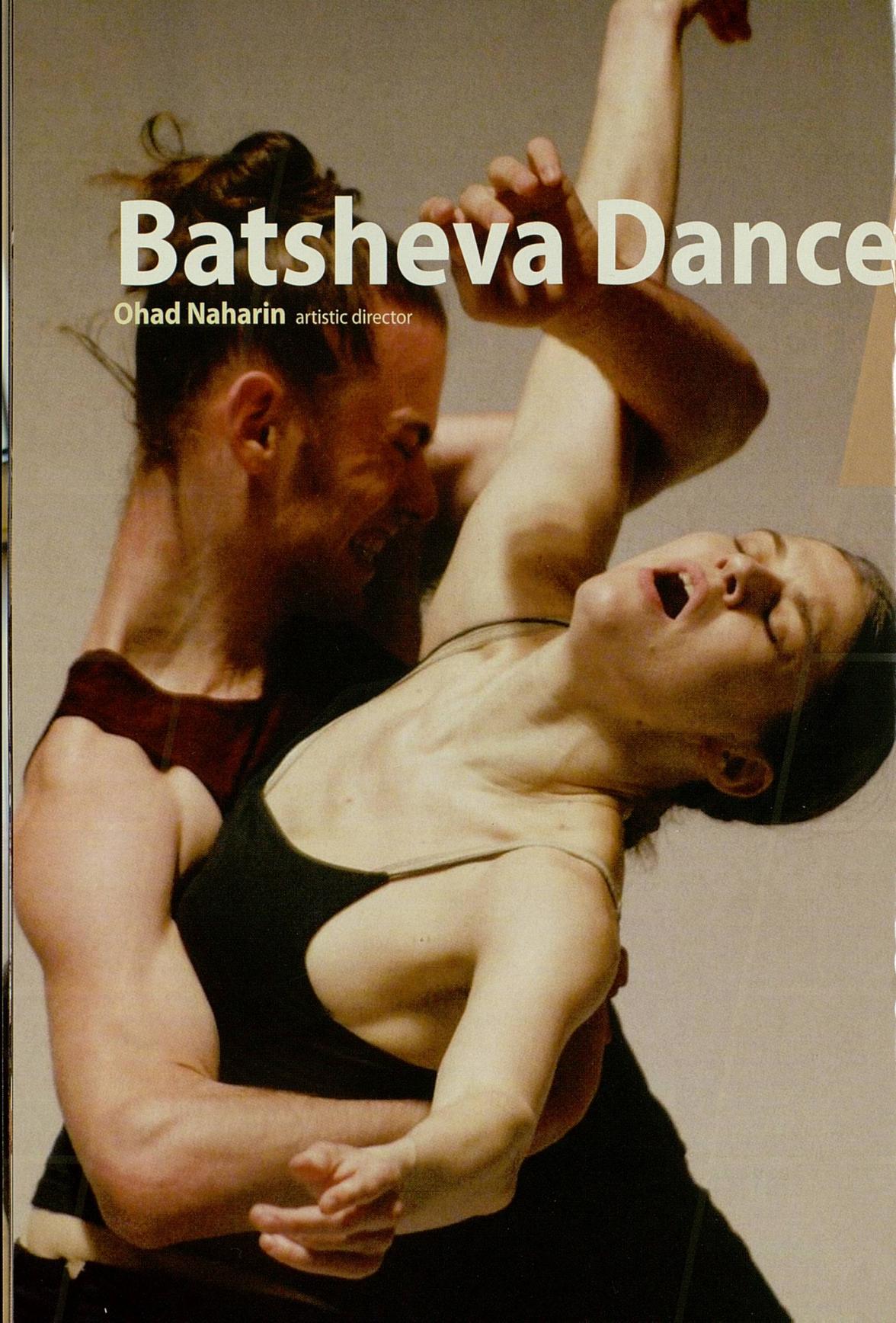
The Saturday performance  
is sponsored by



Funded in part by the **National Dance Project of the New England Foundation for the Arts** and the **Performing Arts Fund**.

**PROGRAM (FRI 1/9)**  
Elastic Perspective (2003)

**PROGRAM (SAT 1/10)**  
Phase II (2008)



# Batsheva Dance

**Ohad Naharin** artistic director

# Company

SATURDAY, FEBRUARY 14 | 8 PM

SUNDAY, FEBRUARY 15 | 2 PM

Power Center

Since its founding in 1964 by Martha Graham and Baroness Batsheva de Rothschild, Batsheva Dance Company has become one of the most influential cultural role models in Israel, internationally renowned for pushing the boundaries of cutting-edge dance with intense energy, rich sensuality, and a culturally diverse dance language. Led by Ohad Naharin since 1990, this contemporary dance company reels with energy, adrenaline, and force.

While Naharin's choreography has been seen by UMS audiences numerous times over the past decade, the Batsheva Dance Company returns for its first UMS visit since 1998 with two full-evening works. On Saturday, the company presents *Three*, a bewitching work from 2005 that tests the dancers' individual boundaries in a powerful composition of force, speed, and passion. The Sunday performance features *Deca Dance*, a celebration of 10 years of Naharin's work with Batsheva that was first performed in 2000. Naharin takes sections of existing works and reorganizes them into a new experience, providing an opportunity to look at Naharin's repertoire over time, from its most extravagant to its most intimate and heartrending.

**PROGRAM (SAT 2/14)**

Three (2005)

**PROGRAM (SUN 2/15)**

Deca Dance (1990-2000)

The Saturday performance is co-sponsored by **Gloria and Jerry Abrams** and **Prue and Ami Rosenthal**.

Funded in part by the **National Dance Project of the New England Foundation for the Arts**.

Additional promotional support provided by **Detroit Jewish News**.

Sulayman Al-Bassam Theatre

# ***Richard III – An A***



# Arab Tragedy

THURSDAY, MARCH 19 | 8 PM

FRIDAY, MARCH 20 | 8 PM

SATURDAY, MARCH 21 | 8 PM

SUNDAY, MARCH 22 | 2 PM

Power Center

Based on

**Richard III** by  
**William Shakespeare**

Directed by

**Sulayman Al-Bassam**

Sets by

**George Tomlinson**

Costumes by

**Abdullah Al-Awadi**

Lighting by

**Richard Williamson**

Music and Sound by

**Lewis Gibson**

New Arabic Language

Version by

**Mahdi Al-Sayigh**

Commissioned by the Royal Shakespeare Company as part of its "Complete Works" Festival, this engrossing Arab adaptation of *Richard III* comes from Kuwait. The play unfolds within the hothouse, feudal atmosphere of desert palaces in an oil-rich kingdom. In this world of tribal allegiances, family in-fighting, and absolute power, the questions of leadership, religion, and foreign intervention that are at the heart of Shakespeare's play take on powerful new meanings in a modern Arab-Islamic context.

The evil Richard of Gloucester is interpreted as the aspirant king of a Middle Eastern peninsula. Backed by foreign interests, in the form of a French Buckingham, he falls out with them once he has grasped control of the crown. Eventually, his tyrannical behavior leaves him open to an external invasion backed by dissident internal forces.

Filled with exhilarating multimedia interventions and theatrical displays, this engrossing adaptation gives a window into the often misunderstood world of the Arabian Gulf in all its richness: its social customs, musical heritage, and some of its darker mystical rituals. Performed by a company of actors from England and across the Arab world, the work is accompanied by a live Arab musical score. Performed in Arabic with English supertitles.

Two hours, no intermission.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

Additional promotional support provided by **The Arab American News** and **Arab Detroit.**



# Compagnie Marie

**Marie Chouinard** artistic director

SATURDAY, APRIL 25 | 8 PM  
SUNDAY, APRIL 26 | 4 PM [NOTE TIME]  
Power Center

# Marie Chouinard

Marie Chouinard believes that dance is a sacred art and the body a spiritual force to be celebrated. Ever since she presented her first work in 1978, which immediately earned her a reputation as an exceptionally original artist, she has been noted for her astonishing innovation. Her travels — she has lived in New York, Berlin, Bali, and Nepal — her eclectic studies, and her understanding of various techniques allow her to explore the body in different ways, and her works convey a raw, honest, and gritty expression of our human form. In 1990, she formed the Compagnie Marie Chouinard, and in the dozen works she has created since then she has explored the poetics of the body in shockingly immediate, intelligible, and ever-surprising ways, prompting the *The New York Times* to call her “a hurricane of unbridled imaginativeness.” For this UMS debut, she presents two different programs: on Saturday, her new work *Orpheus and Eurydice* and on Sunday, her 1993 piece *The Rite of Spring* (along with *Prelude to the Afternoon of a Faun*). Chouinard’s *Rite*, unlike Heddy Maalem’s earlier in the season, is constructed around solos, seeking to awaken strong, clear movements in the intimate mystery of each dancer. Not for the faint of heart, these programs reveal the complex, desirous, wild, and cerebral nature of our being.

Performances contain nudity.

**PROGRAM (SAT 4/25)**

*Orpheus and Eurydice* (2008)

**PROGRAM (SUN 4/26)**

*Prelude to the Afternoon of a Faun* (1994)

*The Rite of Spring* (1993)

Funded in part by the **National Dance Project of the New England Foundation for the Arts.**

# How To Order Tickets

Subscription packages are on sale now; tickets to individual performances go on sale Monday, August 18 (Thursday, August 14 at [www.ums.org](http://www.ums.org)).

## Dance Series

Includes Mark Morris Dance Group, Compagnie Heddy Maalem, Rubberbandance Group, Batsheva Dance Company, and Compagnie Marie Chouinard.

Series Packages (all five companies) range from \$115-\$180

## Theater Series

Includes Complicite's *A Disappearing Number* and Sulayman Al-Bassam Theatre's *Richard III — An Arab Tragedy*

Series Packages (both productions) range from \$50-\$98

## Monogram Series

Includes all events listed in this brochure. Choose at least five of these events and take 10% off the total price. Orders must be received by Thursday, August 14.

## Group Sales

Groups of 10 or more can save 15-25% off regular ticket prices for most UMS performances. For more information, call UMS Group Sales at 734-763-3100.

## Hours

10 am to 5 pm Monday-Friday  
Closed Saturday and Sunday  
Extended hours resume after Labor Day

## Phone

With Visa, MasterCard, Discover, or American Express

**734-764-2538**

Outside the 734 area code and within Michigan, call toll-free 800-221-1229. There is an \$8 service charge for all subscription orders.

## Internet

[www.ums.org](http://www.ums.org)

## In Person

Please visit the Ticket Office on the north end of the Michigan League building (911 North University Avenue).

## Mail

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



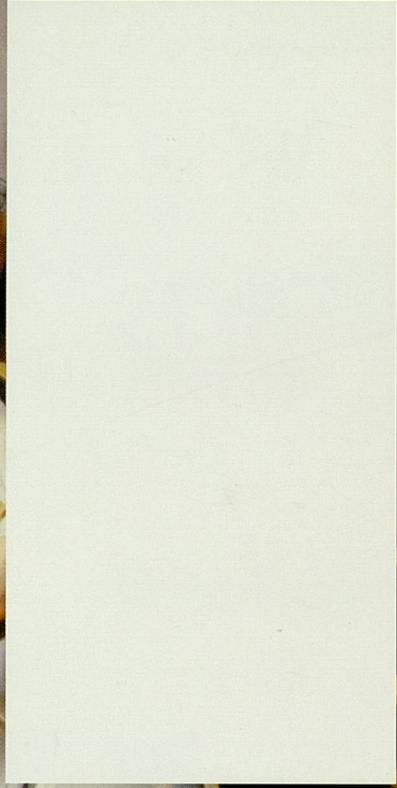




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