

2007 FORD HONORS GALA

UNIVERSITY MUSICAL SOCIETY
and
FORD MOTOR COMPANY FUND
present

A celebration of
MSTISLAV ROSTROPOVICH
and
THE UMS EDUCATION PROGRAM



THE FORD HONORS PROGRAM



Ford Motor Company Fund



You lift our spirits and take our cares away. Ford Motor Company salutes the 2007 University Musical Society's Distinguished Artist Mstislav Rostropovich.

Music
gives a soul
to the universe.

- Plato (427 B.C. - 347 B.C.)



Ford Motor Company



**2007
FORD HONORS GALA**

**A CELEBRATION OF
MSTISLAV ROSTROPOVICH**

and the

UMS EDUCATION PROGRAM

Featuring

I CELLISTI ANN ARBOR

Anthony Elliott, *Director*

U-M SYMPHONY BAND BRASS CHOIR

Rodney Dorsey, *Conductor*

PIONEER HIGH SCHOOL STRING QUARTET

Luisa Lee, *Violin*

Jacob Joyce, *Violin*

Cecille Elliott, *Viola*

Chris Li, *Cello*

ROYAL SHAKESPEARE COMPANY "PLAYBACK" STUDENTS

Amber Wright

Anthony Haynes

FOOD BY OPUS ONE

KENNETH C. FISCHER

Host

**A BENEFIT FOR THE UNIVERSITY MUSICAL SOCIETY
EDUCATION PROGRAM**

Saturday Evening, May 12, 2007 at 6:00 pm

Biomedical Science Research Building

University of Michigan, Ann Arbor

2007 FORD HONORS GALA

6:00 PM

COCKTAILS AND HORS D'ŒUVRES

East Vestibule – Upper Atrium

Music by Pioneer High School String Quartet

American Sturgeon Caviar

Served with sour cream on black bread

House-Smoked Whitefish Paté

Served on a spinach pancake

"Chickpea Chips"

House-made hummus on crispy pita chips

"The Best Date Ever"

Bacon wrapped dates stuffed with Parmigiano-Reggiano

7:00 PM

PROGRAM

Biomedical Science Building Auditorium

Introduction

Kenneth C. Fischer, *Host*

Honoring Mstislav Rostropovich

J.S. Bach

Suite No. 5 in c minor, BWV 1011 (Excerpt)

Sarabande

Anthony Elliott, *Cello*

Heitor Villa-Lobos

Bachiana Brasileiras No. 1 for 'an orchestra of cellos' (Excerpt)

Prelúdio - Modinha

I Cellisti Ann Arbor

Anthony Elliott, *Director*

Presentation of the UMS Distinguished Artist Award

Mary Sue Coleman, *President, University of Michigan*

James G. Vella, *President, Ford Motor Company Fund
and Community Services*

Celebrating the UMS Education Program

Featuring performers from the RSC Playback,

Martin Luther King, Jr. High School, Detroit

Presentation of the UMS Teacher of the Year

Alana Barter, *Associate Director, VSA Arts of Michigan*

Presentation of the UMS School of the Year

Mitchell Elementary, Ann Arbor Public Schools

Rosalie Koenig, *Vocal and Instrumental Music Teacher*

Kathy Scarnecchia, *Principal*

8:00 PM

GALA DINNER

Gilbert S. Omenn Atrium

*Food by Opus One**Music by I Cellisti Ann Arbor*Anthony Elliott, *Director***Prélude**

Mixed Greens Salad with Baked Brie Crouton
garnished with fresh berries and grapes and finished with
a mango vinaigrette

Orchestrations

Pan-Seared Filet of Sea Bass
with a cucumber tomato salsa, presented with steamed
Yukon gold potatoes and a bundle of asparagus

Boneless Australian Rack of Lamb
three medallions of lamb (char-grilled, Dijon encrusted, and
peppered) on a bed of spinach and parmesan risotto served
with baby vegetables, finished with a demi-lamb glaze and
topped with beet hay

Spinach and Three Cheese Crêpes
wilted spinach with mozzarella, parmesan, and asiago cheeses
in delicate crepes, served on a bed of roasted spaghetti squash;
garnished with toasted cashews and sweet potato hay, finished
with sauce beurre blanc

Opus One's homemade Dill Poppy Seed and Honey Wheat Rolls

Finalé

Chocolate Mocha Mousse Tuile Cones
garnished with strawberries, blueberries, raspberries, blackberries,
and kiwi, spilling into a three-berry sauce with a sour cream
spider web

Wine

Plan de Dieu, 2004, Domaine de L'Espigouette in Violès
Chablis, 2005, Domaine Seguinot Bordet

Coffee and hot tea will be served throughout the dinner on request.



MSTISLAV ROSTROPOVICH

March 27, 1927–April 27, 2007

Reprinted from the New York Times, April 28, 2007

By Allan Kozinn

Mstislav Rostropovich, the cellist and conductor who was renowned not only as one of the great instrumentalists of the 20th century but also as an outspoken champion of artistic freedom in the Soviet Union during the last decades of the cold war, died April 27, 2007 in Moscow. He was 80 and lived in Paris, with homes also in Moscow, St. Petersburg, London, and Lausanne, Switzerland. The Russian Federal Agency for Culture and Cinematography confirmed that Mr. Rostropovich had died in a Moscow hospital after a long illness. Mr. Rostropovich was hospitalized in Paris at the end of January, then decided to fly to Moscow, where he had been in and out of hospitals and sanitoriums since early February.

He was able to attend a celebration of his 80th birthday on March 27 at the Kremlin, where President Vladimir V. Putin of Russia presented him with a state medal, the Order of Service to the Fatherland. The author Aleksandr Solzhenitsyn, whom Mr. Rostropovich had sheltered from the Soviet authorities in the 1970s, called the death a "bitter blow to our culture," the Russian news agency ITAR-Tass reported. "Farewell, beloved

friend," he said. After a funeral in Moscow at the Cathedral of Christ the Savior, Mr. Rostropovich was buried at the Novodevichy Cemetery, where the remains of his teachers Dmitri Shostakovich and Sergei Prokofiev also lie. His friend Boris N. Yeltsin, Russia's first elected president, was also recently buried there.

As a cellist, Mr. Rostropovich played a vast repertory that included works written for him by some of the 20th century's greatest composers. Among them were Shostakovich's Cello Concertos; Prokofiev's Cello Concerto, Cello Sonata, and Symphony-Concerto; and Britten's Sonata, Cello Symphony, and three Suites. Perhaps because his repertory was so broad, Mr. Rostropovich was able to make his cello sing in an extraordinary range of musical accents. In the big Romantic showpieces — the Dvořák, Schumann, Saint-Säens, and Elgar concertos, for example — he dazzled listeners with both his richly personalized interpretations and a majestic warmth of tone. His graceful accounts of the Bach *Suites for Unaccompanied Cello* illuminated the works' structural logic as well as their inner spirituality.

"I wish with all my heart to do something for this country...I am very fond of Ann Arbor and the U-M...this [1975] concert will be given for the well-being and continued success of the Musical Society"

—Slava on his March 22, 1975 Benefit Concert for UMS and the U-M School of Music in which he conducted and played with the University Symphony Orchestra

He could be a firebrand in contemporary works, and he seemed to enjoy producing the unusual timbres that modernist composers often demanded. He played the premières of solo works by William Walton, Georges Auric, Dmitri Kabalevsky, and Nikolai Miaskovsky, as well as concertos by Alfred Schnittke, Arvo Pärt, Krzysztof Penderecki, and Lukas Foss, among others. As a conductor, he was an individualist. He happily molded tempos, phrase shapes, and instrumental balances to suit an interpretive vision that was distinctly his own. And if his work did not suit all tastes, it was widely agreed that the passion he brought to the podium yielded performances that were often as compelling as they were unconventional. He was at his most eloquent, and also his most freewheeling, in Russian music, particularly in the symphonies of Tchaikovsky, Prokofiev, and Shostakovich.

Tall, heavyset, and bald except for a halo of white hair, Mr. Rostropovich was a commanding presence both on and off the stage. But he was also gregarious in an extroverted, Russian way. At the end of an orchestral performance, he often hopped off the podium and kissed and hugged every musician within reach. He had a mischievous sense of humor that cut through the sobriety of the concert atmosphere. He sometimes surprised his accompanists by pasting centerfolds from men's magazines into the pages of their scores. At the San Francisco Symphony's 70th-birthday tribute to Isaac Stern, he played "the Swan" movement from Saint-Saëns's *Carnival of the Animals* attired in white tights, a ballet tutu, a swanlike headdress, and red lipstick.

Mr. Rostropovich was the music director of the National Symphony Orchestra in Washington

from 1977 to 1994 and afterward remained close to it as its conductor laureate. He also had strong relationships with several of the world's great orchestras, including the London Symphony Orchestra, the Philadelphia Orchestra, and the New York Philharmonic. Last year Mr. Rostropovich announced that he would stop playing the cello publicly, but his conducting schedule remained as vigorous as ever. It included commemorations of the Shostakovich centenary in New York, Washington, San Francisco, Moscow, and Tokyo. In an interview in *The New York Times* last year, Mr. Rostropovich said of Shostakovich, "He was the most important man in my life, after my father." He added: "Sometimes when I'm conducting, I see his face coming to me. Sometimes it's not really a happy face — I conduct maybe a bit too slow. So I conduct faster, and the face disappears."

Mr. Rostropovich always said that one of the principal lures of the podium was that the orchestral repertory seemed so vast when compared with the cello repertory. But he did not confine himself to the classics. He commissioned regularly, and led the premières of more than 50 works. Two pieces written for him during his National Symphony years — Stephen Albert's *Riverrun Symphony* and Morton Gould's *Stringmusic* — won Pulitzer Prizes. Leonard Bernstein, Jacob Druckman, Richard Wernick, Gunther Schuller, and Ezra Laderman were among the other composers who wrote for him or whose works had their world premières under his baton.

Mr. Rostropovich, who was widely known by his diminutive, Slava (which means "glory" in Russian), was also an accomplished pianist. He was often the accompanist at recitals by his wife, the Russian soprano Galina Vishnevskaya, whom

he married in 1955 and who survives him, as do two daughters, Olga and Elena. Mr. Rostropovich became famous beyond musical circles as a symbol of artistic conscience and his defiance of the Soviet regime.

When Mr. Solzhenitsyn came under attack by Soviet authorities in the late 1960s, Mr. Rostropovich and Ms. Vishnevskaya allowed



him to stay in their dacha at Zhukovka, outside Moscow. He was their guest for four years, and Mr. Rostropovich tried to intercede on his behalf, personally taking the manuscript of *August 1914* to the Ministry of Culture and arguing that there was nothing threatening to the Soviet system in it. His efforts were rebuffed. Mr. Rostropovich's own troubles began in 1970 when, out of frustration with the suppression of writers, artists and musicians, he sent an open letter to *Pravda*, the state-run newspaper, which did not publish it. Western newspapers did.

"Explain to me, please, why in our literature and art so often people absolutely incompetent in this field have the final word," he asked in the letter. "Every man must have the right fearlessly to think independently and express his opinion about what he knows, what he has personally thought about and experienced, and not merely to express with slightly different variations the opinion which has been inculcated in him." After the letter was published, Mr. Rostropovich and Ms. Vishnevskaya were unable to travel abroad and faced dwindling engagements at home.

Occasionally, it would seem that the ban was lifted. In 1971, Mr. Rostropovich conducted and Ms. Vishnevskaya sang in Bolshoi Opera performances of Prokofiev's *War and Peace* in Vienna, and Mr. Rostropovich was allowed to travel to the US for concerts. But the next year, scheduled appearances in Austria and Britain were canceled without explanation. It was not until 1974 that they were allowed out of the country again. That year they were given two-year travel visas. In the West, Mr. Rostropovich told interviewers that he missed his homeland and longed to return but that he would not do so until artists were free to speak their minds. "I will not utter one single lie in order to return," he said in 1977. "And once there, if I see new injustice, I will speak out four times more loudly than before."

The Soviet government's response was to revoke his and Ms. Vishnevskaya's citizenship in 1978. Thereafter they traveled on special Swiss documents. But they outlived the Soviet system. With President Mikhail S. Gorbachev's program of increased openness, Mr. Rostropovich began

to renew his contacts with his homeland. He met with Mr. Gorbachev and President Ronald Reagan at the White House in 1987. In November 1989, immediately after the fall of the Berlin Wall, he gave an impromptu concert there.

Mr. Rostropovich's Soviet citizenship was restored in January 1990. The next month, he took the National Symphony to Moscow and Leningrad (now St. Petersburg). The event was the subject of a television documentary, *Soldiers of Music: Rostropovich Returns to Russia*, released on video in 1992. In 1991, when Communist hard-liners tried to topple the more open regime, Mr. Rostropovich went to Moscow to stand beside President Yeltsin.

Two years later, during the siege of the Russian White House, Mr. Rostropovich, who was touring Russia again with the National Symphony, gave a free concert in Red Square, attended by 100,000 people. Originally planned as a gesture to music lovers who were unable to attend the indoor concerts, the performance was transformed into a show of support for democratization. "Russians need to be reminded at times like this that they are a great people," he told a *Times* reporter at the time. "Events disrupt things a little sometimes, but listening to this music is a reminder that there's a great nation here." His soloist, for his 1993 Russian tour, was Ignat Solzhenitsyn, a pianist and the son of Aleksandr Solzhenitsyn.

Mstislav Leopoldovich Rostropovich was born in Baku, Azerbaijan, on March 27, 1927. His parents, Leopold Rostropovich and Sofiya Nikolaevna Fedotov, were both musicians, and his mother began teaching him the piano when he was four. When he was eight, he went to Paris to study the cello with his father, who had been a student of Pablo Casals. In the mid-1930s, the family moved to Moscow, where young Mstislav entered the Gnesin Institute. He made his debut at 13, playing a Saint-Saëns Concerto in Slavyansk, Ukraine, and in 1943, when he was 16, he entered the Moscow Conservatory as a student of Semyon Kozolupov.

He also studied composition with Shostakovich, and continued to

Podium Patter



BILL PIERCE

Whisper like a lady's silk dress

Sforzando (forceful attack): "Four old women in the audience must have heart attacks."

A Brahms variation: "Play this line like little crawling lousies."

To a violinist: "Your fingers are like spaghetti cooked ten hours."

To a cello student: "You must open the windows on your playing." Later: "Ahhh, I see you opening the windows, but air coming in is polluted."

Sofily: "Whisper like a lady moving in a silk dress."

To the violin section: "You play this like apple pie with separate pieces. All together, please."

Accented notes: "Play like one shoe fits, and the other is a little small."

Cuing the string section: "Like an airplane pilot. Instead of landing 'Boom!' ... all of a sudden wheels are on the ground."

Diminuendo: "With expression—not like when you are turning radio down because neighbors complaining."

Marked rhythm: "Like cowboy riding a horse."

A loud cymbal crash: "Like breaking all the glasses in Washington."

A crescendo in the brass section: "Sound like a million devils."

A passage in Prokofiev: "You must make it like two bugs fighting."

A constantly repeated phrase: "Like blowing up a balloon."

To a cello student: "You play too serious, like you are being condemned. It should be like singing to yourself."

Tremolo: "Like a hag who has false teeth and she is chewing caramels."



Breaking all the glasses in Washington

◀ Rostropovich as Conductor: Quotes from the Podium, *Time Magazine*, October 24, 1977

do so even after the Soviet authorities condemned both Shostakovich and Prokofiev for "formalist perversions and antidemocratic tendencies." He later studied composition privately with Prokofiev, and although Mr. Rostropovich's compositions are not well known, they include two piano concertos, a string quartet, and several solo piano works.

By the late 1940s, he had won competitions in Moscow and, in his first trips outside the Soviet Union, in Prague and Budapest. He toured widely during the 1950s, and in 1956 — the year he was appointed to a professorship at the Moscow Conservatory — he made his American debut at Carnegie Hall with a recital program that included sonatas by Brahms, Shostakovich, and Bach and as the soloist in the Prokofiev Concerto with the New York Philharmonic under Dimitri Mitropoulos.

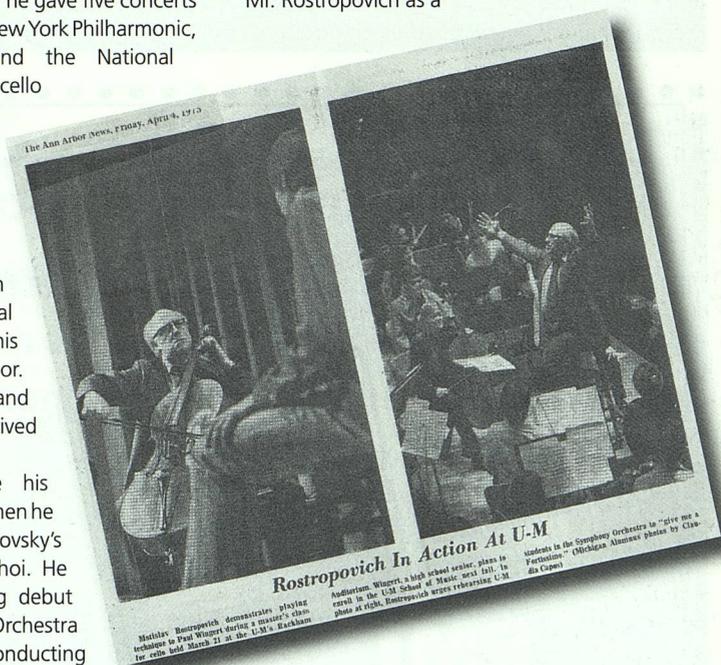
Mr. Rostropovich was fond of concerto marathons. In an eight-concert series with the London Symphony Orchestra in 1967, he played 30 works by 24 composers. In New York in 1987, celebrating his 60th birthday, he gave five concerts with three orchestras — the New York Philharmonic, the Boston Symphony and the National Symphony — playing 15 cello concertos and conducting a handful of symphonies, as well as Britten's *War Requiem*. As a bonus, he performed Bach's six *Suites for Unaccompanied Cello*. That year President Reagan awarded him the Presidential Medal of Freedom, this country's highest civilian honor. It was one of many awards and honors Mr. Rostropovich received in his career.

Mr. Rostropovich made his conducting debut in 1968, when he led a performance of Tchaikovsky's *Eugene Onegin* at the Bolshoi. He made his British conducting debut with the New Philharmonia Orchestra in 1974. His first American conducting performances were with the National Symphony and the San Francisco Opera in 1975. "I never studied, but I had the best teachers," he said of his new career in 1975. "I played with the best

conductors of the world."

In 1977 Mr. Rostropovich accepted the directorship of the National Symphony Orchestra, succeeding Antal Dorati. For one of his first concerts, Leonard Bernstein wrote *Slava!*, a festive overture that captured the ebullience of Mr. Rostropovich's style. And although critics complained at first that his repertory was unduly conservative, he threw himself into contemporary works, including many composed for him and his orchestra. During his tenure he made significant improvements in the orchestra's sound and cohesiveness, partly by reseating the strings — he moved the violas to the outside and the cellists to the center, to create a richer blend — but by systematically upgrading the roster as well. He also brought the orchestra into the world spotlight, taking it on its first tours of Europe, Asia, and the Soviet Union, conducting it regularly at Carnegie Hall, and making many recordings with it.

The most frequent criticism of Mr. Rostropovich as a



▲ **Left:** Mstislav Rostropovich works with area high school cellist Paul Wingert in a 1975 master class; **Right:** Rostropovich conducts the 1975 University Symphony Orchestra in a rehearsal (photos from the *Ann Arbor News*, April 4, 1975)



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conductor was that he sometimes became so carried away with the music that he let the performance get out of his control. Mr. Rostropovich objected to this analysis. "When I go to a rehearsal," he told *The Times* in 1985, "I have already a model in my mind for the sound of a piece, for the shape of the interpretation. Maybe I'm wrong, but if there are no special acoustical problems in the hall, I produce exactly what I want. If there is a choice, I would rather have ideas and some difficulties of technique than a perfect technique and no ideas."

For several years, Mr. Rostropovich was a director of the Britten summer festival at Aldeburgh, England, and for a few seasons beginning in 1983, he had his own festival nearby, in Snape. In addition to conducting, he continued to pursue an active recital and concerto career as a cellist. His instrument was the 1711 "Duport" Stradivarius, which he had fitted with a special bent tailpin, to make the angle at which he held the cello more comfortable.

He also continued to make superb recordings of the great cello works. Yet it was not until 1991, when he was 63, that he decided to record all six of the Bach Suites, a set he considered the

crowning glory of the instrument's literature. It was a project over which he maintained complete control. He chose the site, the Basilique Sainte-Madeleine, in the Burgundian village of Vézelay, France, because he considered the church's acoustics perfect and the simplicity of its architecture inspiring. He produced and edited the recordings himself and paid for the sessions so that if he were dissatisfied, he would be free to destroy the tapes. As it turned out, he was pleased with the results, which were released on CD and video in 1995. Mr. Rostropovich frequently presided over cello master classes, and in 1997 he began offering a regular series of such classes, as well as performances, in his hometown, Baku.

In 2004 the house in Baku where his family lived from 1925 to 1931 was opened as the Leopold and Mstislav Rostropovich Home-Museum.

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UMS Archives

Mstislav Rostropovich was a cultural figure of many dimensions—cellist, conductor, humanitarian—all of which were represented in his many visits to UMS and the University of Michigan. Well before his censure, the revocation of his citizenship by the Soviet regime and his emigration to the US in 1974, Mr. Rostropovich made his UMS debut on November 15, 1965 at a Choral Union Series concert in Hill Auditorium where he performed Tchaikovsky's *Variations on a Rococo Theme* and Richard Strauss' *Don Quixote Variations* with the Moscow Philharmonic Orchestra conducted by Kiril Kondrashin. It was the first of 10 UMS concerts culminating on January 10, 1993 in a solo cello recital with pianist Sara Wolfensohn.

Within the span of his UMS appearances, he gave five solo recitals (one of which was accompanied on the piano by his daughter Elena, October 12, 1980); made another appearance with orchestra playing the Dvořák *Cello Concerto* (1967 May Festival with the Philadelphia Orchestra); returned three times as conductor; and even appeared once as both conductor AND cellist on a program with the U-M Symphony Orchestra where he conducted Glinka and Prokofiev and played the first Saint-Saëns *Cello Concerto* (1975). In 1996 at May commencement exercises, Mr. Rostropovich was awarded an Honorary Doctor of Music degree by the University of Michigan for his stature as "a musician and a defender of human rights and artistic freedom."

EDUCATION AND COMMUNITY ENGAGEMENT

UMS's Education and Community Engagement Program supports nearly 150 programs annually focusing on K-12 students, teachers, teens, University students, families, adults, and cultural and ethnic communities every season. The programs offered support the UMS core values of education, diversity, partnership, community engagement, and commitment to the University and the region.

YOUTH, TEEN, AND FAMILY PROGRAMS

Each year, the UMS Youth Education program serves over 25,000 schoolchildren and educators in southeastern Michigan, giving most students their first opportunities to experience the live performing arts. UMS has the largest series of diverse, artistically-driven daytime youth performances in the state of Michigan. These performances, coupled with extensive teacher training and curriculum development, led to a "Best Practice" award in 2004 by ArtServe Michigan and the Dana Foundation. UMS is viewed as a national leader in K-12 arts programs.

The UMS Youth Education program is enhanced by official partnerships with the Ann Arbor Public Schools, the Washtenaw Intermediate School District, and UMS's affiliation with the Kennedy Center Partners in Education Program. Moreover, we receive advice and counsel from a 50-member Teacher Advisory Committee to make sure our programs are responsive to the on-going challenges faced in public/private education.

UMS is also an active supporter of youth development initiatives for teens, such as our yearly collaboration with Neutral Zone on the teen-driven performance of *Breakin' Curfew*. We also have many opportunities for families to participate in the arts through our specially designed family performances, Ann Arbor Family Days programming, and our Classical Kids Club.

K-12 Youth Performance Series

UMS offered nine acclaimed one-hour, specially designed in-theater performances for students, featuring seven different artists, including the Royal Shakespeare Company. This program allowed nearly 16,000 students to attend these performances. Over 100 schools from 21 districts participated in UMS's youth performance series.

UMS Teacher Workshop Series

Along with parents, UMS believes that teachers are instrumental in the development of the arts in our children. UMS is part of the Kennedy Center Partners in Education Program, offering world-class Kennedy Center workshop leaders, as well as workshops designed by local arts experts, to our community. Nearly 300 teachers attended 10 different workshops in the 06/07 season. From book clubs to spoken-word workshops, to a day-long participatory immersion on Mexican culture, UMS provided a year's worth of professional development for teachers to utilize immediately in their classrooms.

UMS Curriculum Packets

UMS creates teacher curriculum packets, CDs, and DVDs for all of the schools participating in UMS's Youth Education Program. These guides have garnered national attention and are used throughout the performing arts industry. The guides are recognized as essential tools for connecting the classroom and performance experience.

UMS K-12 School Enrichment

UMS has expanded its efforts to engage students in schools by providing additional support to the classroom teacher. Trained arts professionals visit classrooms to provide context, workshops, and a first-hand perspective on the arts. Over the course of the past season, UMS has facilitated over 50 of these classroom visits, affecting nearly 2000 students.

Breakin' Curfew 2007

Celebrating the artistic voice of the local teen community is important to UMS. Through a partnership with the Neutral Zone, Ann Arbor's teen center, *Breakin' Curfew* allows over 20 teen curators and 150 local teens to create, perform,

METLIFE FOUNDATION AWARD

for Arts Access in Underserved Communities

This year, UMS was honored with the inaugural Arts Presenters/MetLife Foundation Award for Arts Access in Underserved Communities at the Association of Performing Arts Presenters annual conference in New York. This award honors an organization that is dedicated to innovative strategies, increasing access to the arts for people in underserved communities.

UMS received this award for its work in creating opportunities and removing barriers to encourage participation in the arts by as many people as possible. The informal staff mantra "EINO" is one of access: Everybody In, Nobody Out. To address specific issues of arts access for underserved audiences, UMS has taken what it has learned from over 15 years of building genuine, respectful, and reciprocal relationships with diverse community groups into creating a global programming initiative. The initiative is a structured plan to ensure continuity and depth in UMS's community engagement, with a special focus on four cultural communities of special importance to our region.



UMS focuses its curatorial efforts in global programming every year on one specific population to deepen engagement through education and outreach initiatives. These programs are community-led and community-driven, focusing specifically on the African/African American, Arab American, Mexican/Latino, and Asian populations in the region. This initiative has two major goals: to increase and ensure arts access for four culturally-specific communities in southeastern Michigan, and to contribute to the better understanding and appreciation of these traditions for the community at large. UMS looks forward to sustaining relationships with these communities, building broad and receptive audiences for the continued presentation of diverse art forms from around the world.

produce, and market a professional performance at the Power Center for the Performing Arts. Breakin' Curfew is unique to the city of Ann Arbor and is an exciting showcase for emerging teen talent.

UMS Family Series

The UMS Family Series is designed to allow parents and their children to share a meaningful bonding and artistic experience. UMS is committed to world-class family programming, and nearly 4200 people attended our specially designed family-oriented events. UMS teamed up with other area cultural organizations to present the third annual Ann Arbor Family Days. This two-day event offered free and low-cost family-friendly cultural events to members of the Ann Arbor area community in multiple venues throughout the city.

ADULT EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMS

The UMS Adult Education and Community Engagement Programs serve many different audiences through a variety of educational programs. With over 100 unique regional, local, and university-based partnerships each season, UMS has launched initiatives for the area's Arab-American, African, Mexican/Latino and African-American audiences, including the NETWORK: African American Arts Advocacy Committee, a program that celebrates world-class artistry by today's leading African and African-American performers.

UMS celebrates diversity in all of its forms, a value represented by both the performances UMS presents and the communities with which



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it engages. UMS has earned national acclaim for its work with diverse cultural groups, thanks to its proactive stance on partnering with and responding to individual community needs. Though based in Ann Arbor, UMS Community Engagement programs proactively reach out to the entire southeastern Michigan region, developing deep and meaningful relationships with as many community and educational groups as possible. This year, UMS received the inaugural Arts Presenters/MetLife Foundation Award for Arts Access in Underserved Communities (see p. 13)

UMS is also very proud of all of its popular educational and residency programs that are created for general audiences to engage more deeply in the arts. Through planned artist interviews, panel discussions, symposiums, social receptions, workshops, and informal dialogues, to name a few, UMS creates a rich assortment of value

added programs designed specifically to enhance the performance experience. These programs help to provide context for each audience member, inspire creativity, and enhance knowledge. UMS activities also help audiences to stay connected to friends and family through active participation in the arts.

Artist Residencies

Artists presented by UMS are frequently working both on and offstage. UMS encourages artists to be actively engaged in the community. UMS facilitated and managed major residency activities with various artists throughout this past season, including the Royal Shakespeare Company (see p. 19), Martha Graham Dance Company, Sekou Sundiata, Tamango’s Urban Tap, the artists from

TEACHER OF THE YEAR

UMS would like to congratulate **Alana H. Barter** as the 2007 “UMS Teacher of the Year.” Ms. Barter received this award for her expressed, deep, and consistent commitment to arts education and the students of the Detroit Public Schools. She is the Associate Director of VSA Arts of Michigan (VSAMI), which promotes creative power in people with disabilities. She is also the Program Coordinator of both artsJAM (Jobs And Mentoring) Detroit! and VSAMI’s Artists-In-Residence programs in Highland Park, Michigan. As the founder of Arts Quest: Long Distance Dances, Ms. Barter is a free-lance performer, choreographer, and teacher of traditional, contemporary, and theatrical dance styles. She has served on the dance faculties of the University of Michigan, Wayne State University, Eastern Michigan University, Marygrove College, Oakland Community College, and other educational and cultural arts institutions throughout Michigan. Ms. Barter teaches master classes during statewide festivals and professional seminars, and has served as an arts consultant to schools in Wayne, Oakland, and Washtenaw counties.

“For the past decade I have coordinated field trips to performances and events sponsored by the University Musical Society. These



trips have provided an opportunity for thousands of students and their teachers to experience the magic and magnificence of the performing arts.

The UMS Board, administration, and staff have created model programs that allow citizens of our region the opportunity to access world-class artists and performances. As an educator, I want my students to experience the best the world has to offer and annually, UMS brings it to our doorstep. I can hardly wait to receive the UMS Teacher Resource Guide, created and provided by the UMS staff in advance of each performance. Everything my students need to know in advance, in order to fully understand the presentations, is included. My greatest joy in life is derived from bringing children and artists together and UMS makes this an easy task. When I asked my students today, “What did you think of the performance by the Trinity Irish Dance Company?” and they responded, “Outstanding,” and “Tremendous,” I know my long-time partnership with UMS has once again been successful. For all you have done and continue to do, BRAVO! UMS.”

—Alana Barter, Associate Director, VSAMI



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Shen Wei Dance Arts

András Schiff:
Beethoven Project Concerts 1 & 2

Orchestra Filarmonica della Scala
Riccardo Chailly conductor
Ben Heppner tenor

Krystian Zimerman piano

Strings Attached
Dianne Reeves with
Russell Malone and Romero Lubambo

Odalan Bali
Çudamani

Pamina Devi: A Cambodian Magic Flute
Khmer Arts Academy

Shangilia Children's Choir of Kenya

Spiritual Sounds of Central Asia:
Nomads, Mystics, and Troubadours

Hubbard Street Dance Chicago

Russian Patriarchate Choir

St. Petersburg Philharmonic
Yuri Temirkanov conductor
Julia Fischer violin

Madeleine Peyroux

Zehetmair Quartet

Caetano Veloso

Yo-Yo Ma cello
Kathryn Stott piano

Los Angeles Guitar Quartet

Handel's *Messiah*

The Tallis Scholars

Yousou N'Dour and The Super Étoile

Leo Kottke with the
Turtle Island String Quartet

Emerson String Quartet

Love Songs of Duke Ellington
Wynton Marsalis and the
Jazz at Lincoln Center Orchestra

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Moiseyev Dance Company

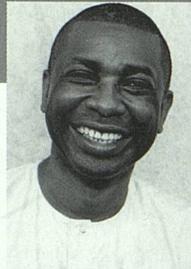
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András Schiff:
Beethoven Project Concerts 3 & 4

Series packages on sale Monday, May 14.

Tickets to individual performances on sale Monday, August 20.

SCHOOL OF THE YEAR

UMS would like to honor and congratulate **Mitchell Elementary School**, of the Ann Arbor Public School District, as the 2007 "UMS School of the Year." Mitchell Elementary teachers and staff have made an extraordinary commitment to include creative arts education in their curriculum. Each year, every classroom takes part in a musical production throughout the course of the school year, and every effort is made to connect the content of these performances to grade level curriculum. Also, every student is given the opportunity and encouraged to have a speaking role in these performances. Mitchell is also known for expanding the core curriculum with enrichment opportunities for elementary students. Science Olympiad, Academic Games, Math Pentathlon, Electronic Portfolio Presentations, Performing Arts, Wild Swan Theater, and a robust partnership with UMS are just some of the exciting options. Because of the thoughtful, child-centered ways that Mitchell incorporates the arts, community, and family involvement into their school philosophy, they set the standard for other schools to follow.

Kathy Scarnecchia is the Principal of Mitchell. Rosalie Koenig, Music Teacher, serves as the liaison between UMS and Mitchell Elementary. Since 1991, when she began teaching music in Ann Arbor, she has built year-round outings to UMS youth concerts into her curriculum. "Mitchell School is not a school with unlimited funds. We struggle and scrimp for every field



trip, every "extra" that could enrich the lives of our students. But UMS trips have always been a #1 priority for our PTO and school funds. They began years ago

with just the fourth graders attending the NYC opera performances (*Madame Butterfly* and *Carmen* stand out in my mind), and from there we've grown in our appreciation of and commitment to the extraordinary resources offered by UMS. Our children have, over the years, seen and heard Alvin Ailey dancers, Kodo drummers, dancers from Brazil, drama from France, Jazz from Lincoln Center, the Harlem Boys Choir, *The Harlem Nutcracker*, Dan Zanes, the Children of Uganda, and the Sphinx Junior Division Finals. This year we applied for and won a grant from the Ann Arbor Public Schools Foundation so that we could take the entire school to the Ballet Folklorico de Mexico, which kicked off our Hispanic Culture focus for this school year. Every one of these concerts has inspired month-long teaching to prepare the children for the cultural and musical experiences, followed by analysis and letters of thanks. The UMS curriculum guides, CDs, DVDs are a gold mine of information and guidance. I cannot begin to express my thanks for the richness that is at our doorstep."

—Rosalie Koenig, *Music Teacher, Mitchell Elementary School*

Bright Sheng's *Silver River*, Time for Three, and Rahim AlHaj.

The NETWORK: African American Arts Advocacy Committee

The NETWORK is an initiative launched by UMS three seasons ago to create an opportunity for African Americans and the broader community to celebrate the world-class artistry of today's leading African and African-American performers and creative artists. Over 500 NETWORK members connected, socialized, and networked with the

African-American community through attendance at UMS events and free post-concert receptions.

Partnership and Collaboration

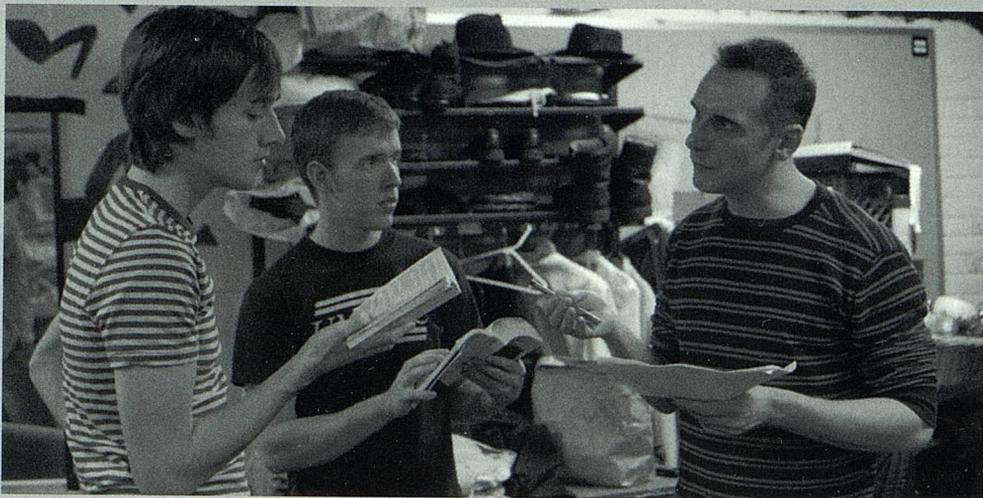
UMS Education has received nationwide attention through its commitment to partnering and collaborating with regional individuals and organizations. UMS works with over 100 community, service, and arts organizations each season to increase engagement in the arts and education.

THE ROYAL SHAKESPEARE COMPANY

The 2006 Royal Shakespeare Company (RSC) residency was the largest residency project undertaken by UMS in its 128-year history.

By the Numbers:

- Attendance for the 21 regular performances was just shy of 27,000.
- Over 3000 students attended three dress rehearsals, some coming from as far away as the Interlochen Arts Academy. Hundreds more were impacted by the educational events happening in their classrooms, libraries, and theaters.
- UMS made available 2500 discounted student tickets for the public performances, many purchased by students enrolled in the 13 U-M courses created specifically for the RSC residency.
- People came from 39 states and four countries to see the plays and engage in residency events.
- UMS worked for more than a year with over 40 partners throughout southeast Michigan planning and carrying out the residency events. These partners included 25 units of the University of Michigan and 50 individual U-M faculty members.
- The 40 public and 100 private educational events reached over 10,000 people.
- The three exhibitions in the public libraries and Power Center lobby, were viewed by nearly 60,000 people.



RSC Actor Julian Bleach [R] works with students from the U-M Residential College [L]

CONTINUED ON P. 21...



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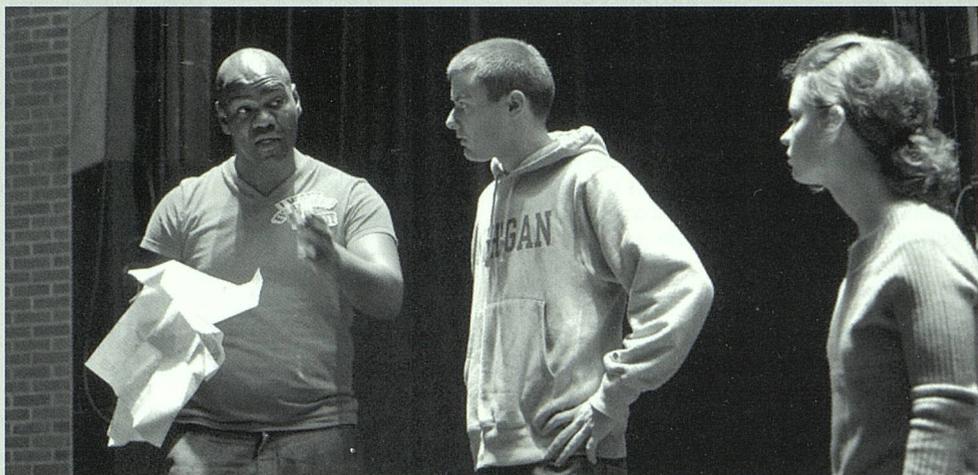
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...THE ROYAL SHAKESPEARE COMPANY CONTINUED**The Residency Activities:**

With the RSC in residence for a full month, and with many community partners willing to share their expertise prior to their arrival, the 140 events of the 2006 Residency spanned from September 11 through December 11, 2006. The depth and breadth of the company's engagement while in Ann Arbor touched the lives of high school students and teachers, college students and faculty, children and adults alike. Some highlights:

- Playback – three Detroit high schools (King, Cass Tech, and University Prep) performed their own version of *Julius Caesar* using the techniques of capoeira dance, African drumming, and Lecoq theory that they learned from area artists, all under the direction of Assistant Director Gemma Fairlie from the RSC.
- Sonnet Slam – U-M students performed their own interpretations of Shakespeare's sonnets using blues, hip-hop, and violin music; dance; and video projections. Actors from the RSC provided verbal feedback and judged the competition.
- Ralph Williams opened his class devoted to the three plays to the public, allowing the entire community the opportunity to explore the works performed by the RSC.
- Area teachers participated in a two-day intensive workshop on Teaching Shakespeare, bringing theatrical practices and games into the classroom to make these texts more meaningful for students.
- Workshops, lectures, and classroom visits with U-M students broadened their understanding of the plays and shed light on the workings of one of the world's preeminent theater companies.



RSC Actor Chris Jarman [L] coaches U-M students [R] in a scene from *Julius Caesar*

THE FORD HONORS PROGRAM

The Ford Honors Program is a University Musical Society gala event that honors a world-renowned artist or ensemble with whom UMS has maintained a long-standing and significant relationship.

In one evening, UMS pays tribute to the artist with the UMS Distinguished Artist Award and hosts a dinner in the artist's honor. The 2007 Ford Honors Gala celebrates the 12th anniversary of the UMS Distinguished Artist Award. Previous awardees are Van Cliburn (1996), Jessye Norman (1997), Garrick Ohlsson (1998), Canadian Brass (1999), Isaac Stern (2000), Marcel Marceau (2001), Marilyn Horne (2002), Christopher Parkening (2003), Sweet Honey In The Rock (2004), the Guarneri String Quartet (2005), and Dave Brubeck (2006). Ford Motor Company's leadership grant to UMS, along with the additional support UMS receives from individuals and organizations participating in this evening's event, provides significant support to UMS's nationally recognized Education Program.



Kenneth C. Fischer is the President of the University Musical Society (UMS) of the University of Michigan, a position he has held since 1987. He has contributed to the performing arts presenting field as a speaker, workshop leader, writer, consultant, panelist, and cultural ambassador

under US State Department auspices to Brazil, China, Lithuania, and Mexico. He currently serves on the boards of directors of Association of Performing Arts Presenters, Interlochen Center for the Arts, Arts Midwest, and ArtServe Michigan. He is also active with the Major University Presenters Network, Classical Action/Performing Arts Against AIDS, Chamber Music America, and International Society for the Performing Arts from whom he received the Patrick Hayes Award in 2003 for his career achievements. Before joining UMS, Mr. Fischer was a management consultant, independent concert presenter, and association executive in Washington, DC. He is active with Ann Arbor Rotary and volunteers with several local non-profit organizations. Mr. Fischer grew up in nearby Plymouth, attended the Interlochen Arts Camp, and has degrees from The College of Wooster in Ohio and the University of Michigan. He is married to flutist Penelope Peterson Fischer, and they have one son, Matthew, who is married and lives in San Francisco.



Mary Sue Coleman has led the University of Michigan since being appointed its 13th president in August 2002.

As president, she has unveiled several major initiatives that will have an impact on future generations of students, the intellectual life of

the campus, and society at large. These include initiatives that will examine student residential life, the interdisciplinary richness of the U-M, ethics in our society, and issues related to health care.

Under her leadership, U-M has launched "The Michigan Difference," an ambitious capital campaign for the future of the institution. With a \$2.5 billion goal, this campaign will enhance programs across the campus, including new scholarships and fellowships for students and endowed chairs for faculty.

She holds degrees from Grinnell College and the University of North Carolina.

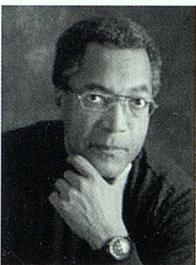


James G. Vella is the President, Ford Motor Company Fund and Community Services. In this role he leads all philanthropic and community service-related activities, including coordination of volunteer efforts by Ford employees and all activities of the

Ford Motor Company Fund, a separate philanthropic organization funded largely by Ford Motor Company profits.

Ford Fund's primary focus is education, and it also supports organizations and innovative programs that promote automotive safety education and assist communities with a variety of needs.

Mr. Vella, a native of Detroit, MI, holds a bachelor's degree in Communications from the University of Detroit-Mercy. He serves on the board of directors for the Automotive Hall of Fame, Detroit Public Television, and the Henry Ford Academy. He also serves on the Board and Executive Committee of Detroit Renaissance, the Board of Advisors for the Henry Ford Heart and Vascular Institute, and is a trustee and Chairman of the Ford Motor Company Fund.



Anthony Elliott is a Professor of Cello at the University of Michigan School of Music, Theatre & Dance. Professor Elliott, a protégé of Janos Starker and of Frank Miller, won the Feuermann International Cello Solo Competition, which was followed by a highly successful New York

recital. Mr. Elliott has given master classes at most leading American conservatories. He is a frequent soloist with major orchestras, including those of Detroit, Minnesota, Vancouver, CBC Toronto, and the New York Philharmonic. His compact disc of Kabalevsky, Martinu, and Shostakovich sonatas received a rave review from *Strad* Magazine of London and was named a "Best Buy of 1991" by the *Houston Post*. Forthcoming releases include works by French and Russian composers.

In demand as a chamber musician, Mr. Elliott has been a guest artist at the Sitka (Alaska) Summer Music Festival, the Seattle and Texas chamber music festivals, New York's Blossom Music Festival, Houston's Da Camera Series and the Victoria International Festival. He has performed as a member of Quartet Canada and as a guest artist with the Brunswick, Lyric Art, and Concord string quartets. He devotes his summers to teaching and performing at the Aspen Music Festival and School.



Rodney Dorsey is an Assistant Professor of Conducting at the University of Michigan School of Music, Theatre & Dance. He is currently the Associate Director of Bands at the University of Michigan where he conducts the Concert

Band, teaches undergraduate conducting, and conducts the Michigan Youth Band. Prior to this appointment, Dr. Dorsey served on the faculties of DePaul and Northwestern Universities. He received his Bachelor of Music Education degree from the Florida State University and Masters and Doctor of Music degrees in conducting from Northwestern University. He studied conducting with Dr. James Croft, Mr. John P. Paynter, and Dr. Mallory Thompson. He was a clarinet student of Mr. Fred Ormand and Dr. Frank Kowalsky. Dorsey gained extensive experience teaching in the public schools of Florida and Georgia.

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Lyle Gomes (American, born 1954) *San Francisco Presidio* #1, 1989, gelatin silver print, Courtesy of the artist and the Halsted Gallery

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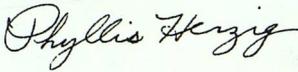
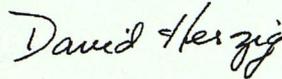
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LETTER FROM THE FORD HONORS GALA CHAIRS

We are extremely honored and pleased to have been asked to be the co-chairs of the Ford Honors Gala paying tribute to Mstislav Rostropovich. We had great respect for Maestro Rostropovich, as a cellist, conductor, and for his very significant humanitarian endeavors.

We are also pleased to be able to help raise funds for the UMS Education Program through the income from the gala. These programs are very important in introducing youth to the great variety of cultures and performing arts from around the world. Because of diminished state funding, it is even more imperative that we are able to help support these activities.

The success of the gala would only be possible with the high level of support and effort we received from the gala committee members and subcommittee chairs, as well as the UMS staff. Thank you all.

Phyllis and David Herzig

Ford Honors Gala Honorary Co-chairs

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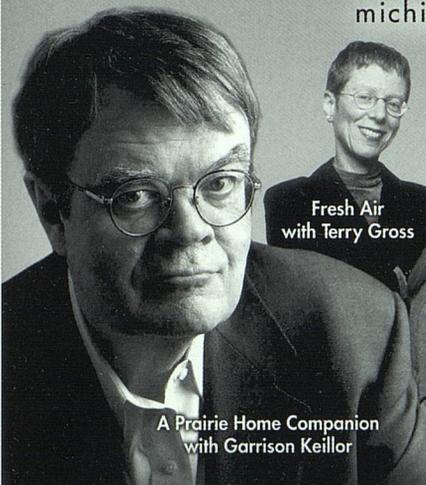


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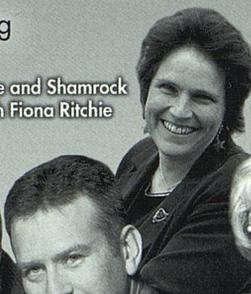
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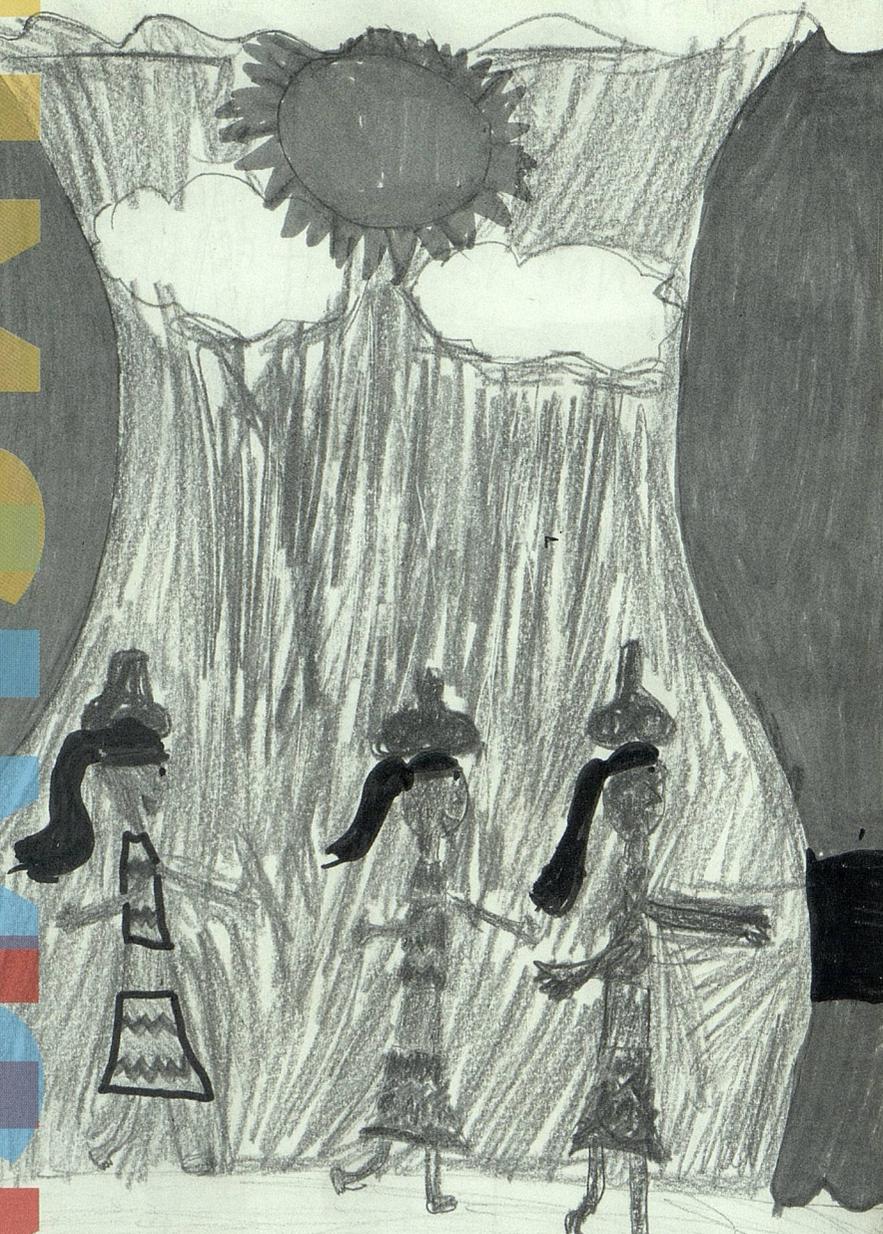


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