

*University Musical Society and  
Ford Motor Company present*



# *Sir James Galway*

*The 2008 Ford Honors Program*

*University Musical Society Distinguished Artist Award*



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Ford Motor Company salutes the 2008 University Musical Society's  
Distinguished Artist Sir James Galway.



**Ford Motor Company**



A RECITAL AND TRIBUTE TO

# Sir James Galway

**Sir James Galway**

*Flute*

**Lady Jeanne Galway**

*Flute*

**Phillip Moll**

*Piano*

*with appearances by the*

**Tribute Student Flute Choir**

Barbara Ogar, *Director*

**Tribute Community Flute Choir**

Terry Herald, *Conductor*

**Kenneth C. Fischer**

*Host*

**A Benefit for the University Musical Society**

**Education Program**

Saturday, May 10, 2008 at 6:00 pm

Hill Auditorium and Michigan League

Ann Arbor

L-R: The Ulrich Family, pianist Christopher O'Riley, pianist Christopher O'Riley, Joan Morris, Sir James Galway, and William Bolcom following the 1994 Galway recital.



Sir James with U-M Emeritus Professor of Voice George Shirley.



L-R: Pianist José Feghali, Charles Hamlen (Founder of Classical Action), Sir James, and Ken Fischer at the 1995 Benefit Concert for Classical Action: Performing Arts Against AIDS.



Sir James greeting John Romani and Barbara Anderson.



Sir James and Christopher O'Riley backstage at Hill Auditorium with the Serras family.



# Performance and Tribute Program

## Recital

*Francis Poulenc*

### Sonata for Flute and Piano

Allegro malinconico  
 Cantilena: Assez lent  
 Presto giocoso

*Philippe Gaubert*

### Madrigal

*Gaubert*

### Nocturne and Allegro Scherzando

*Antonio Bazzini,  
 Arr. Akio Yashiro*

### La Ronde des Lutins, Op. 25

*Franz and Karl Doppler*

### Rigoletto Fantasy

with Lady Galway, *Flute*

*Cécile Chaminade*

### Concertino, Op. 107



## Tribute

Kenneth C. Fischer  
 President, University Musical Society

*Traditional,  
 Arr. Brian Boru*

### March

*Galway Tribute Student Flute Choir*



## *Presentation of the UMS Distinguished Artist Award*

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



### *Postlude*

*Terry Herald*

**Fantasia on Danny Boy**  
Galway Tribute Community Flute Choir

60th Performance of the  
129th Annual Season

*The photographing or  
sound and video recording  
of this performance or  
possession of any device  
for such recording is  
prohibited.*

The Ford Honors Program is made possible by Ford Motor Company Fund and Community Services.

Special thanks to Ford Motor Company Fund and Community Services for its generous and continued support of the UMS Education Program.

Additional thanks to Ford Honors Program Gala Co-Chairs Naren and Nishta Bhatia and to all members of the Committee for their care, time, and planning of this evening's Gala.

Special thanks to Barbara Ogar, Penny Fischer, and Terry Herald for their assistance with this evening's tribute program.

Special thanks to the Eastern Michigan University Flute Choir, Dr. Julie Stone, Director, for their contribution of prelude music in the lobby.

Special thanks to Tom Thompson of Tom Thompson flowers for his generous donation of stage floral art for this evening's program.

Sir James Galway, Lady Jeanne Galway, and Phillip Moll appear by arrangement with IMG Artists, LLC, New York, NY.

Sir James Galway records exclusively for Sony Classical—a MASTERWORKS Label.

For more information on Sir James Galway, please visit  
[www.thegalwaynetwork.com](http://www.thegalwaynetwork.com).

**Large print programs are available upon request.**

## Notes on this Evening's Program

The repertoire chosen for tonight's concert spans a 100-year period between the 1850s and 1950s, taking us to France with a short diversion over to Austria and Hungary. The earlier part of the 19th century found the Romantic movement in full swing all over Europe, manifested in musical performances marked by passionate personal expression and interpretation, with surges of nationalism and popular use of the melodies and rhythms found in folk music. It was also the age of the traveling virtuoso who made concert tours performing on piano, violin, or even the flute.

The flute had developed from its prehistoric roots into a simple wooden one-keyed pipe found in the Baroque era (introduced first in the 1680s at the French Court of Louis XIV). It evolved rapidly during the Classical era (1750–1830) in four, six, and finally an eight-keyed form that made the flute a fully chromatic instrument. The flute enjoyed great popularity in the 18th century, heard in the court orchestras and concert halls in France, Germany, Italy, and England. An instrument of kings, Frederick the Great of Prussia and George III of England played the flute as enthusiastic amateurs at their courts, starting a trend of European noblemen who took up the flute as an amateur sport. Music scholars of some renown have referred to this phenomenon as "Flutomania."

As the 19th century entered its early decades, the middle class, with its rising economic and social status, sought to imitate the gentry, so the flute continued to be a favorite gentleman's instrument. Young gentlemen met ladies, who played piano as a necessary social grace, in home parlors where many a duet started a romantic encounter. This was also the era when opera grew in popularity, and whole operas were routinely arranged for home performance—transcribed not just for piano, but also for flute and piano or two flutes. The most common form was the *fantasia* or *air varie*, based on operatic themes of the day or traditional national melodies. Many of these pieces became so virtuosic that only a handful of professional performers could play them. France produced an unusual number of music virtuosos trained at specialized music schools like the famous Paris Conservatory of Music (est. 1795). These musicians, in turn, inspired, commissioned, or composed a number of pieces we will hear tonight. The first piece we will hear is also the most recent.

## Sonata for Flute and Piano

Francis Poulenc

*Born January 7, 1899 in Paris*

*Died January 30, 1963 in Paris*

Poulenc attained success as a French composer and pianist at an early age. During the 1920s, he was one of the leading spirits of the group of young French composers including Arthur Honegger, Germaine Tailleferre, Darius Milhaud, Georges Auric, and Louis Durey known as "Les Six" (The Six). Their music was often light, clever, and satirical. Poulenc specifically juxtaposed witty passages with lush melody.

The *Sonata for Flute and Piano* was the first in a series of three woodwind sonatas composed in the last years of his life. His clarinet and oboe sonatas date from 1962. Poulenc was a gifted melodist, and this piece is a lyrical, urbane, and classically-balanced work which quickly became an important addition to the flute repertoire. The composer described it as "simple but subtle," containing hallmarks of his style: incisive rhythms, spicy harmonies, witty musical gestures, and abrupt shifts of mood. It was commissioned by the Elisabeth Sprague Coolidge Foundation, dedicated to the great patroness of chamber music Elisabeth Sprague Coolidge, and premiered at the Strasbourg Festival in 1957 by French flutist Jean-Pierre Rampal with the composer at the piano.

According to the score, the *Sonata for Flute and Piano* was composed at the Hotel Majestic in Cannes between December 1956 and March 1957, although its genesis went back to sketches from 1952. The composer, by his own admission, injected the musical spirit of Soeur Constance, one of the doomed nuns from what was to become his masterpiece, the opera *Dialogues des Carmelites* (1957). You will find her in the haunting middle movement titled "Cantilena."

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## Madrigal

Philippe Gaubert

*Born July 5, 1879 in Cahors, France*

*Died July 8, 1941 in Paris*

Frenchman Philippe Gaubert had three careers: French flutist, conductor, and composer. He started flute in Paris as a young boy, studying with a neighbor Jules Taffanel (Paul Taffanel's father) who immediately recognized his potential and persuaded Paul to accept him as a private pupil in 1890.

When Paul Taffanel was appointed flute professor at the Paris Conservatory in 1893, Gaubert joined his class at age 13. His artistry was far beyond his years and he was awarded the First Prize less than a year later in the year-end *concours* in July 1894. Soon Gaubert was playing in the orchestras of the Opéra and Société des Concerts (today Orchestra de Paris), in the exclusive Paris salons as a soloist, and in popular chamber music ensembles. During this time, he also continued to study harmony and composition and began composing and conducting. He became the assistant conductor of the Société des Concerts in 1904. By this time, Taffanel was the principal conductor. When World War I erupted, Gaubert enlisted and while on active duty fighting the Germans, he composed several pieces while in the trenches.

In 1919 after the war, he returned to Paris where he was appointed Principal Conductor of the Société des Concerts and flute professor at the Paris Conservatory. The following year he also became Principal Conductor at the Opéra. He kept up a frantic pace and was a tireless worker, demanding much of himself and his colleagues. He squeezed in time to compose mostly during summer breaks. Besides compositions for flute, he wrote operas, ballets, orchestral pieces, songs, and chamber music.

Eventually his frantic life took a toll on his health, and several days after the première of his ballet *Le chevalier et la demoiselle* at the Paris Opéra, he died suddenly of a cerebral hemorrhage in 1941. Today in France he is known as a famous conductor, while in America he is best known as the co-author of the Taffanel-Gaubert flute method and some flute solos.

*Madrigal* was written in 1908. This piece (Moderato quasi allegretto) was composed the year Gaubert's mentor and teacher Paul Taffanel died. It is one of Gaubert's enduring and most-loved compositions for flute and piano. It is in a modified Sonata-Allegro form and musically has a strong connection with Gabriel Fauré and César Franck.

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## Nocturne and Allegro Scherzando

Gaubert

*Nocturne and Allegro scherzando* was commissioned by Paul Taffanel in 1906 to be that year's *concours* year-end competition piece for his flute students at the Paris Conservatory. It is one of many *concours* pieces that Gaubert wrote for flute over the next 30 years. It enjoys a continued popularity with flutists around the world to this day.

## La Ronde Des Lutins, Op. 25

("Dance of the Goblins")

Antonio Bazzini

Born March 11, 1818 in Brescia, Italy

Died February 10, 1897 in Milan, Italy

When the young Italian violinist Antonio Bazzini met the famous Italian virtuoso Paganini, the latter became a great influence. Bazzini left Italy and studied in Leipzig, devoting his time to learning Bach and Beethoven, but he toured all over Europe as a violin virtuoso. He was greatly admired by Schumann and Mendelssohn and eventually accepted a position at the Milan Conservatory, where he taught composition and influenced the great Italian opera composers Puccini and Mascagni, who were his pupils. His own music was known for its great virtuosic techniques.

*La Ronde des Lutins, Op. 25* is his famous operatic fantasy written for violin and piano and has been a continued favorite with violin virtuosos. There is a long tradition of performers of various instruments transcribing and adapting successful pieces such as this. The violin and flute particularly make a habit of trying out each other's pieces. When the flute transcribes the violin part in this work, it becomes a showpiece for a fast display of double-tonguing and other articulation and technical acrobatics.

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## Rigoletto Fantasy

Albert Franz Doppler

Born October 16, 1821 in Lemberg, Poland

(now Lviv, Ukraine)

Died July 27, 1883 in Baden (near Vienna)

Karl Doppler

Born September 12, 1825 in Lemberg, Poland

Died March 10, 1900 in Stuttgart, Germany

The Polish flutist Franz Doppler debuted at age 13 in Vienna in 1834. He toured extensively with his younger brother Karl, also a flutist, through Brussels, London, and Paris before residing in Pest (later part of Budapest). There he became first flutist at the Pest opera in 1839 and helped found the Philharmonic Orchestra in the 1850s. By 1858 he moved to Vienna to become first flutist and eventual conductor of the Vienna Opera Ballet as well as the flute professor at the Vienna Conservatory (1874–67). In the meantime, his brother Karl became conductor of the court chapel in Stuttgart in the 1860s and composed operas, ballet music, and pieces for flute.



When the Doppler brothers toured around Europe, they caused a mild sensation with their audiences. Being left-handed, Karl played the flute in reverse. This added an optical effect to the concerts with his brother Franz. Both of the brothers wrote many pieces for opera as well as flute. Like their operas, their flute works combine Polish, Italian, Russian, and Hungarian influences. National or operatic derivations were often specified in the titles.

*Rigoletto Fantasy* is a set of virtuosic fireworks for two flutes and piano using themes from Giuseppe Verdi's 1851 opera *Rigoletto*. For the Doppler brothers, this would have been a popular contemporary opera upon which to base their thematic material.

### Concertino, Op. 107

Cécile Chaminade

Born August 8, 1857 in Paris

Died April 18, 1944 in Monte Carlo, Monaco

Cécile Chaminade was fated to be best remembered by a little piece that represents neither her highest aspirations nor her greatest accomplish-

ments. The pretty *Scarf Dance* helped make her a popular pianist, but she played her much more serious *Concert Piece* when she made her American debut in 1908 with the Philadelphia Orchestra. Subjects, today considered "feminist," interested her greatly, and among her major works is a big "lyric symphony" for chorus and orchestra entitled *Les Amazones*.

In 1902 Chaminade received one of the minor official honors that French composers enjoyed. She was asked to write a test piece for the annual *concours* competition at the Paris Conservatory, and she responded with this *Concertino* for flute and piano or orchestra. It consists of a single fluently written movement, and its extremely difficult solo part is designed to challenge not only final-year Conservatory students but the most experienced of flutists as well.

All program notes by Dr. Penelope Peterson Fischer, except the Chaminade note written by Leonard Burkat.



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# Sir James Galway

As one of the most televised and recorded classical artists performing today, **Sir James Galway** has made himself a legend; a modern musical master whose virtuosity on the flute is equaled only by his limitless ambitions and vision. Through his extensive touring, over 30 million albums sold, and his frequent international television appearances, Sir James has endeared himself to people worldwide. As an instructor and humanitarian, Sir James is a tireless promoter of the arts.

In his most recent recording, *My Magic Flute*, Sir James, his wife Lady Jeanne Galway, and harpist Catrin Finch transport listeners on a journey through the works of Wolfgang Amadeus Mozart. He delighted fans with the RCA Red Seal album *The Essential James Galway* featuring selections ranging from *Peer Gynt* and *Concertino for Flute and Piano, Op. 107*, to *The Girl from Ipanema* and *Riverdance*. Other recent albums include *Ich war ein Berliner: James Galway and the Berlin Philharmonic* and his performances on the soundtrack to *The Lord of the Rings: Return of the King*. A discography of over 60 CDs with BMG Sony Classics reflects his mastery of musical diversity.

Highlights of the current concert season began in Asia where Sir James performed with the Japan and Osaka Philharmonic and National Chinese orchestras. In Europe, Sir James rang in the New Year with a star-studded concert with the Zurich Chamber Orchestra, led by Muhai Tang in the famed Luzern Concert Hall and on New Years Day in the Zurich Tonhalle.

His US presence sees him performing with the Los Angeles Philharmonic, San Antonio Symphony, Buffalo Philharmonic, Virginia Symphony, and Minnesota Orchestra. He will also perform in recital at the Kennedy Center in Washington DC;

Sarasota and Clearwater, Florida; Kansas City; and Ann Arbor, Michigan; where Sir James will be presented with the 2008 UMS Distinguished Artist Award at the 13th Annual Ford Honors Program (previous recipients include Rostropovich, Jessye Norman, and Van Cliburn).

Born in Belfast, Sir James went on to study in London and Paris before embarking on his orchestral career with Sadler's Wells, the Royal Opera House in Covent Garden Opera, and the BBC, Royal Philharmonic, and London Symphony Orchestras. In 1969, he took over the coveted position of solo flutist with the Berlin Philharmonic under Herbert Von Karajan.

Since launching his solo career in 1975, Sir James has continuously performed with the world's leading orchestras and conductors, participated in chamber music engagements, played popular music concerts, and given masterclasses. He has created definitive treatments of classical repertoire and masterworks by Bach, Vivaldi, and Mozart. He also features contemporary music in his programs, including new flute works commissioned by him and for him by composers such as Amram, Bolcom, Corigliano, Heath, and Lieberman.

Sir James has played for such dignitaries as Queen Elizabeth II, Pope John Paul II, President Clinton, President George W. Bush, President George H.W. Bush, President Mary McAleese, Prince Charles, HRH The Princess Royal, The Empress of Japan, The Queen of Norway, Princess Diana, TRH The Earl and Countess of Wessex, TRH The Duke and Duchess of Kent, and shared the stage with an amazing array of entertainers including Stevie Wonder, Henry Mancini, John Denver, Elton John, the Chieftains, Ray Charles, Joni Mitchell, Jessye Norman, Cleo Laine, and An-

drea Bocelli. He performed with Pink Floyd in their memorable concert at the Berlin Wall, was part of the Nobel Peace concert in Norway, and performed at the G Seven summit hosted by Queen Elizabeth II in Buckingham Palace.

Alongside his busy performing schedule he finds time to share his wisdom and experience with the generations of tomorrow by conducting annual masterclasses, commissioning new works for the flute, and publishing articles, books, and flute studies. His website [www.thegalwaynetwork.com](http://www.thegalwaynetwork.com) is devoted to all students, educators, and flute lovers worldwide. Sir James devotes much of his free time supporting charitable organizations such as SOS, FARA, Future Talent, Swiss Artistic Foundation, The Caron Keating Foundation, and UNICEF, where he holds the title of Special Representative.

Sir James was named the 1997 Musician of the Year by *Musical America* and has received "Record of the Year" awards from *Billboard* and *Cash Box* magazines, as well as the Grand Prix du Disque for his recordings of the Mozart Concerti. His 60th birthday was commemorated with 1999's *Sixty Years*, a 15-CD retrospective of his works for the RCA Victor Red Seal label.

Her Majesty Queen Elizabeth II of England has honored him twice: in 1979 with an Order of the British Empire and in 2001 with a Knighthood for services to music. In 2004, Sir James was given the President's Merit Award from the Recording Academy at the Grammy's 8th Annual "Salute to Classical Music." He was also honored at the prestigious Classic Brits Awards held in London's Royal Albert Hall in 2005, where he received the coveted "Outstanding Contribution to Classical Music" award in celebration of his 30 years as one of the top classical musicians of our time.

One of the leading female flute soloists of the decade, **Lady Jeanne Galway** continues to grace international platforms with her eloquence and virtuosity. She has performed as a soloist with many US orchestras, including the Chicago, Philadelphia, Seattle, and the National Symphonies. Internationally, she has appeared in the cultural capitals of the world including London, Rome, Vienna, Zurich, Dublin, Tokyo, and Beijing. She appears regularly as the première flute duo partner with her husband Sir



Lady Jeanne Galway

James Galway, delighting audiences and bringing a rare freshness to the platform.

Lady Galway has recorded to critical acclaim for RCA Victor, BMG Classics, and Deutsche Grammophon. Most recently she can be heard performing with Sir James on the Deutsche Grammophon album *My Magic Flute*. Lady Galway is also an accomplished chamber musician, touring regularly with the trio Zephyr (with pianist Jonathan Feldman and cellist Darrett Adkins). The group's first recording *Zephyr—Winds of Romance*, includes works by Haydn, Martinu, and Weber. Lady Galway continues to collaborate in recital with Phillip Moll and a varied array of ensembles.

Her versatile concert engagements include performances in the presence of The Empress of Japan, TRH The Earl and Countess of Wessex, TRH The Duke and Duchess of Kent, The Queen of Norway, and The Queen of Spain.

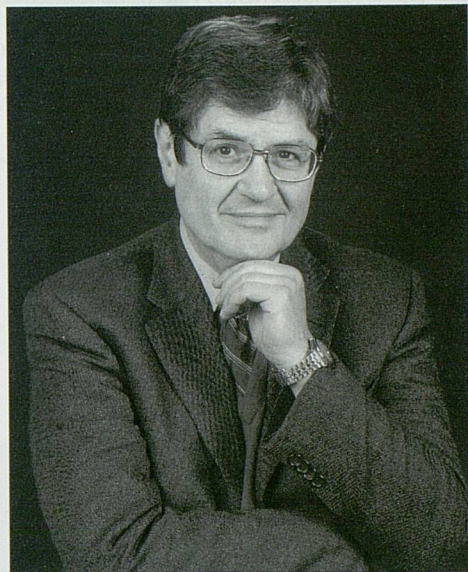
Lady Galway is dedicated to encouraging the next generation. She is co-founder of the Galway Junior Network, an interactive website for the young flutist, and serves as a patron to the charity Future Talent headed by the Duchess of Kent. A native of New York and graduate of the New York City's Mannes College of Music, Lady Galway lives with her husband, Sir James, in Switzerland. She performs on an 18-carat-gold Nagahara flute.

**B**orn in Chicago, **Phillip Moll** has lived in Berlin since 1970. After receiving degrees in English from Harvard University and in music from the University of Texas, and following a year at the Hochschule für Musik in Munich on a DAAD (German Academic Exchange Service) grant, he was employed as a rehearsal coach by the Deutsche Oper Berlin until 1978. Since then he has been active as an accompanist and ensemble pianist, collaborating with such diverse artists as Kathleen Battle, Håkan Hågegård, Jessye Norman, Kurt Moll, Sir James Galway, Kyung Wha Chung, Anne-Sophie Mutter, Akiko Suwanai, and Kolya Blacher.

Mr. Moll has performed and recorded with numerous Berlin ensembles, including the Berlin Philharmonic Orchestra, the German Symphony Orchestra, the RIAS Chamber Choir, and the Berlin Radio Choir. For many years he has worked throughout Europe, North America, and the Far East, and has appeared as harpsichord soloist with the Berlin Philharmonic Orchestra, the English Chamber Orchestra, the Orchestra of Saint John's Smith Square, and the Philharmonic Kammermusik Kollegium Berlin.

He has taught privately and in masterclasses and has been on the faculty of the Steans Institute at Ravinia, near Chicago. Mr. Moll currently holds a professorship for song interpretation at the Hochschule für Musik und Theater in Leipzig. His recent recordings include the *Berlin Philharmonic Piano Trio*, *Two Voices One Name* with the

brothers Paul-Armin and Peter Edelmann, *Gypsy Songs* with mezzo-soprano Renée Morloc, Rossini's *Petite Messe Solennelle* with the RIAS Chamber Choir, *Opera Fantasies* with the wind soloists of La Scala, and *Music for my Little Friends*, a program of shorter pieces for young people with flutist Sir James Galway. He has accompanied Sir James Galway since 1975.



Phillip Moll

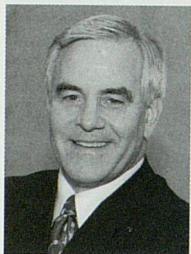
## UMS Archives

**T**he Ford Honors Program marks the 30th anniversary of Sir James Galway's UMS debut. Sir James's first UMS appearance was on November 21, 1978 as flute soloist with the New Irish Chamber Orchestra. Since that time, he has performed concerts of baroque music with harpsichord continuo, solo recitals, a flute-guitar evening with Kazuhito Yamashita, as soloist with the Detroit Symphony and MET Orchestras, and even donated his services for a special "house concert" at the Gandy Dancer Restaurant to benefit Classical Action: Performing Artists Against AIDS, with proceeds benefiting local AIDS service providers in the Ann Arbor community. We welcome him back this evening for his 13th UMS appearance.

Lady Jeanne Galway makes her second UMS appearance this evening after her 2005 debut with Sir James. Tonight's recital marks Phillip Moll's sixth appearance under UMS auspices. Mr. Moll made his UMS debut in 1978 as the assisting pianist for soprano Jessye Norman.

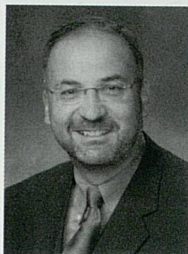
## The Ford Honors Program

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 13th 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), Dave Brubeck (2006), and Mstislav Rostropovic (2007). 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 The Association of Performing Arts Presenters, Interlochen Center for the Arts, Arts Midwest, Sphinx Organization, and Ann Arbor SPARK, and chairs the board of National Arts Strategies. Mr. Fischer received the Patrick Hayes Award from the International Society for the Performing Arts in 2003 for his career achievements in the arts and has been honored locally by The Links, Inc., Ann Arbor Public Schools Foundation, Jewish Family Services of Washtenaw County, and Performance Network for his contributions to the Ann Arbor community. Before joining UMS, Mr. Fischer was a management consultant, independent concert presenter, and association executive in Washington DC. Mr. Fischer grew up in nearby Plymouth and has degrees from The College of Wooster in Ohio and the University of Michigan. He is married to flutist Penelope Peterson Fischer whom he met at the Interlochen Arts Camp in his teens. They have one son, Matthew, who is director of marketing and partnerships for Apple iTunes and lives with his wife Renee Danielson Fischer in the San Francisco Bay Area.



**James G. Vella** is President of 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 Motor Company 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.

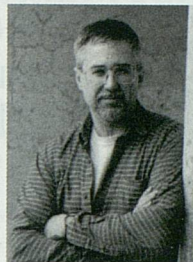
Mr. Vella, a native of Detroit, Michigan, holds a bachelor's degree in Communications from the University of Detroit-Mercy. He serves on many area boards of directors, including Detroit Public Television and the Henry Ford Academy. He also serves on the Executive Committees of Detroit Renaissance, New Detroit, and the United Way for Southeastern Michigan; the Board of Advisors for the Ad Council and the Henry Ford Heart and Vascular Institute; and he is a member of UMS's Corporate Council. Prior to joining Ford in 1988, Vella worked in television news at local affiliate stations for 14 years.

**Barbara Ogar** is an active free-lance musician and teacher. She received her Music Education degree from Wayne State University where she studied with Clement Barone. Ms. Ogar has a thriving practice in private instruction of the flute at her studio. In addition to an active chamber music schedule, she plays flute and piccolo in the Rochester Symphony and Birmingham/Bloomfield Symphony Orchestras.



Ms. Ogar directs a student flute choir, comprised of her private instruction students, and they perform regularly at events, services, and benefits throughout the Detroit area. She has been a guest speaker at two National Flute Association Conventions. Her company, Ogar Music Productions, produces music events, and has released the Christmas CD *Joy to You!* featuring Detroit musicians.

**Terry Herald** holds a master's degree in Music Theory from Wayne State University and is currently a member of the faculty of Oakland University. His accomplishments as a composer include music for the NBC Special *Not Without Hope*, and the orchestral score for the award-winning PBS Special *Air Force One: the Planes and the Presidents*. 2006 saw the première of his *Grand Design*, a work commissioned by the



Metropolitan Youth Symphony for 275 musicians. In addition, he has conducted the Baltimore Symphony for guitarist Earl Klugh, produced a special arrangement of *We Shall Overcome* for Orchestra and Jazz Band for the Detroit Symphony Civic Orchestra, and acted as musical arranger for the CBS Montreaux Jazz Festival broadcast.

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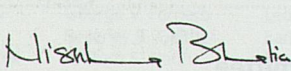
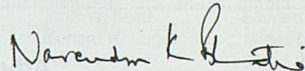


## Letter From the Ford Honors Gala Chairs

**W**e are pleased and honored to be the co-chairs of the Ford Honors Gala paying tribute to Sir James Galway. His contributions to the world of music have won him popular and critical acclaim. His efforts to cultivate young flute players are of particular significance to us as they meld with the mission of the UMS Education Program.

It is our privilege to help raise funds for the Education Program by means of this Gala. We hope to continue expanding the horizons of the minds and hearts of schoolchildren and educators in southeastern Michigan, by affording them the opportunity to savor the wide range of cultures and performing arts brought by UMS.

We give our heartfelt thanks to the Gala Committee members and to the UMS staff for their enthusiastic and unstinting effort in making this event a success.

Nishta and Naren Bhatia

---

### Ford Honors Gala Honorary Co-chairs

**Mary Sue Coleman**  
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---

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## UMS Education and Community Engagment

Striving to provide world-class educational events and cultural exchange to the broadest community, in 07/08 the UMS Education and Audience Development Program continued its progressive growth and a commitment to audiences through a wide variety of partnerships and collaborations with individuals and community organizations. We recognize that every single person has a unique relationship to the arts, and our role is to enhance that connection through activities designed for different people. UMS Education has been awarded the "Best Practice" award by both ArtServe Michigan and the Dana Foundation. In the past season, UMS was able to offer 164 events to over 16,000 people as part of our Education and Audience Development program.

### YOUTH, TEEN, AND FAMILY PROGRAMS

The largest youth performance initiative in Michigan, UMS's Youth Education Program is uniquely developed in partnership with the Ann Arbor Public Schools and the Washtenaw Intermediate School District. We provide world-class artistic experiences and professional development to students, young adults, teachers, and families. UMS has been in partnership with the AAPS and WISD since 1997 as part of the Kennedy Center Partners in Education program. Over 45 events serving over 12,000 people were planned in the 07/08 season.

#### K-12 Youth Performance Series

UMS offered nine acclaimed performances for students, featuring seven different artists. This program allowed over 8,000 students to experience the live performing arts. Over 120 schools from 25 districts participated in UMS's Youth Performance Series.

#### UMS Teacher Workshop Series

Along with parents, we feel that teachers are instrumental in the development of the arts in our children. UMS is part of the Kennedy Center Partners in Education Program, bringing world-class Kennedy Center workshop leaders to Ann Arbor, as well as offering workshops designed by local arts experts in our community. Nearly 300 teachers attended 10 workshops in the 07/08 season. From book clubs to Cambodian dance workshops to day-long immersions on both China and the city of Detroit, UMS provided a year's worth of professional development for teachers to utilize immediately in their classroom.

#### UMS Curriculum Packets

UMS creates teacher curriculum packets, CDs, and DVDs for all schools participating in our diverse programs. These essential tools for connecting the classroom and performance experience have garnered national attention and are used through the performing arts industry.



Urban Bush Women public masterclass

### UMS K-12 School Enrichment

UMS has expanded efforts 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 last year, UMS facilitated these classroom visits, affecting over 1,000 students.

### Breakin' Curfew 2008

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

### UMS Family Series

The Family Series is designed to allow parents and their children to have a meaningful bonding and artistic experience. UMS is committed to world-class family programming with nearly 900 people attending our family-oriented events. UMS teamed up with other area cultural organizations to present the fourth annual Ann Arbor Family Days. This two-day event offered free and low-cost family-friendly cultural events to the Ann Arbor 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. Providing relevance and context to our audiences is of crucial importance to UMS, as we strive for full audience engagement in the performance experience. To this end, UMS strongly emphasizes the importance of partnering with community organizations in the development of our programs. Throughout the past season, UMS partnered with over 100 individuals, community organizations, and university units to plan over 100 events. Nearly all events were free and open to the public.



China Immersion workshop



Çudamani masterclass with Bowling Green students



Pianist Wu Man at Emerson School

# I am Michigan.

U-M introduced me to a whole new world of music and allowed me to discover my life's work.

Being a member of the Alumni Association is how I give back to the University that has provided me so much.

**I am proud to say,  
I am Michigan.**

Aaron Dworkin, '97, MM'98

Founder and president of the Sphinx Organization for minorities in the classical arts, accomplished violinist, 2005 MacArthur Fellow, poet, film producer and director, Alumni Association member



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Steven Lorenz - Conductor

## 19th Annual Spring Concert

**Sunday, May 11, 2008 3:00 P.M.**

Hill Auditorium - Ann Arbor, Michigan



Tickets:

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**UMS Teacher of the Year Dan Tolly**Ann Arbor Open School, *Ann Arbor Public Schools*

To see **Dan Tolly** teach music is to see an educator use the sum of his life experiences and interests to engage students in learning. For years, Dan's participation in UMS programs has been deep and consistent. He has found a way to meld such disparate topics as Cambodian dance, tableau, and Mexican mural arts into a cohesive strategy for working with students, and to great effect—students at Ann Arbor Open School love his class and are full participants in his brand of arts learning. UMS extends congratulations to Dan on his achievements.

**UMS School of the Year Emerson School**Patricia Adams, *Head of School***Lead Participants:**

Judy Barthwell, *Music*  
 Rob Bauman, *4th Grade*  
 Sigrid Bower, *Kindergarten*  
 Joyce Gerber, *5th Grade*  
 Barb Grabbe, *2nd Grade*  
 Linda Lakshminarayanan, *Librarian*  
 Penny Pope-Schmidt, *Art*  
 Jan Walker, *Technology*  
 Ruth Wilson, *2nd Grade*

At most UMS Youth Education events, one is likely to see a group of Emerson School educators: classroom teachers, librarians, music and art teachers, and technology specialists. Each season the faculty of Emerson School explores the arts and cultures of the world through UMS—regularly attending after school workshops, bringing students to youth performances, and hosting artists for in-class visits. The result of their extensive engagement is an inspiring model of integrated arts learning and team teaching that moves towards ensuring their students' success.

The Teacher and School of the Year Awards are designed by potter and visual artist Sara Frank, UMS Advisory Committee.

**Artist Residencies**

Artists presented by UMS are frequently working both on and offstage to be actively engaged in the community. UMS facilitated and managed many major residencies this season, including the Khmer Arts Ensemble, eighth blackbird, Noism08, Leila Haddad, and the San Francisco Symphony. Through planned artist interviews, panel discussion, symposia, social receptions, workshops, and informal dialogues, UMS served over 5,000 people in southeast Michigan.

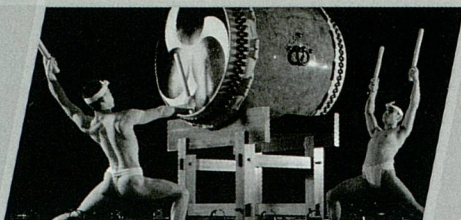
**Partnership and Collaboration**

UMS celebrates diversity in all of its forms, a value represented by both the performances UMS presents and the communities with which 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 reach out to the entire southeastern Michigan region.

For example, 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. This year, the NETWORK connected nearly 100 people.



Left: Pamina Devi performers greet an excited young audience member at the family performance.



Complicite  
***A Disappearing Number***

Conceived and Directed by  
Simon McBurney

**Mark Morris Dance Group**

**Wayne Shorter Quartet  
and Imani Winds**

**A Tribute to Munir Bashir  
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**Sphinx Orchestra**

(co-presented with the  
Detroit Symphony Orchestra)

**Tokyo String Quartet**

**Sabine Meyer** clarinet

*The Rite of Spring*

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**Milton Nascimento  
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**Anne-Sophie Mutter** violin  
**Camerata Salzburg**

Beethoven Sonata Project  
Concerts 5 & 6

**Andrés Schiff** piano

**Emanuel Ax** and  
**Yefim Bronfman** pianos

**Joe Lovano**  
**"Us Five" Quintet**  
and **Jason Moran**

**Estonian Philharmonic  
Chamber Choir**

**Jerusalem Symphony  
Orchestra**

Leon Botstein conductor

**Handel's *Messiah***

**Rubberbandance Group**

**Rubberbandance Group**  
Family Performance

Farewell Tour

**Guarneri String Quartet**

**Tord Gustavsen Trio**

*Gilgamesh*

**Kinan Azmeh** clarinet  
**Kevork Mourad** MaxMSP

**Richard Goode** piano

**Chanticleer**

**Lawrence Brownlee** tenor  
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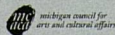


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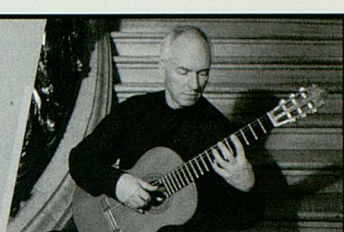
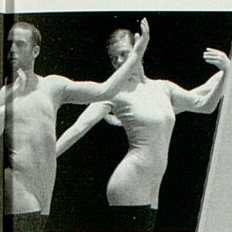
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Peter Serkin piano  
Richard Lalee baritone

## **Aswat: Celebrating the Golden Age of Arab Music**

## **The Silk Road Ensemble with Yo-Yo Ma** cello

## **Altenberg Trio Vienna**

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Based on *Richard III* by William  
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Beethoven Sonata Project  
Concerts 7 & 8

## **Andr s Schiff** piano

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July 1, 2007 — March 1, 2008

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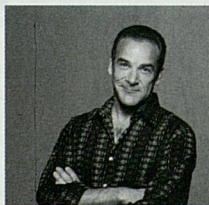
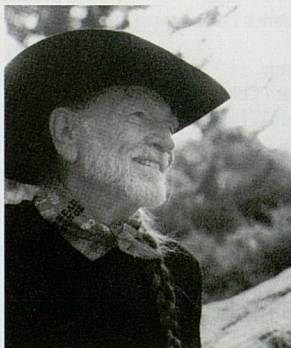


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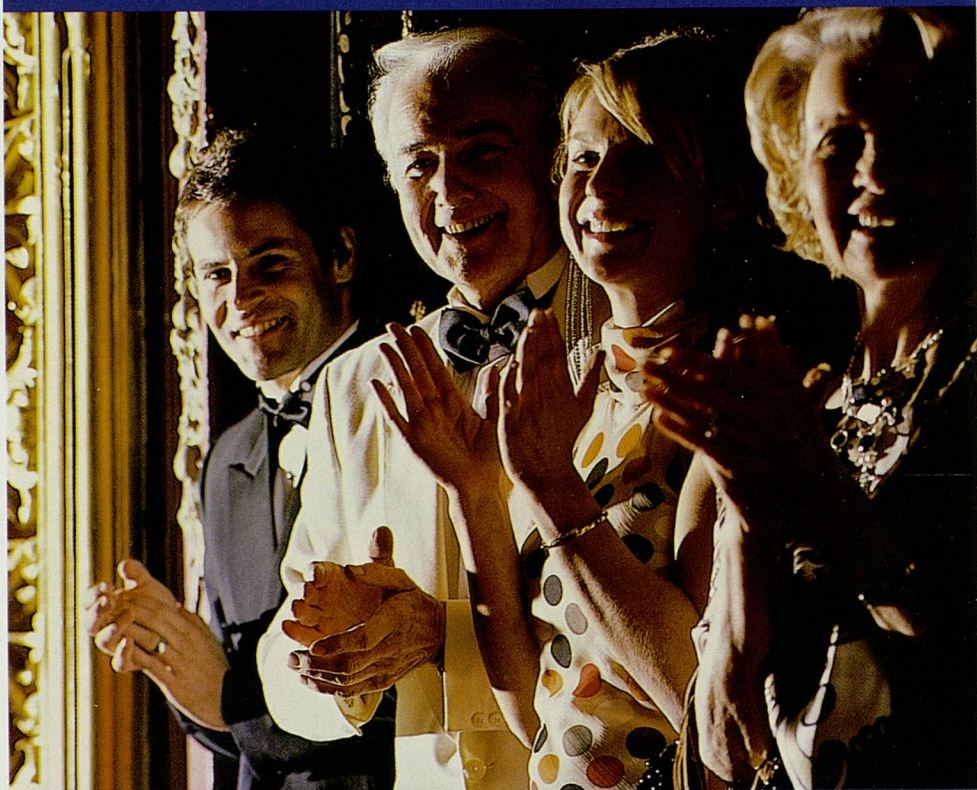
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