



THE 2005 FORD HONORS PROGRAM
UNIVERSITY MUSICAL SOCIETY AND
FORD MOTOR COMPANY PRESENT

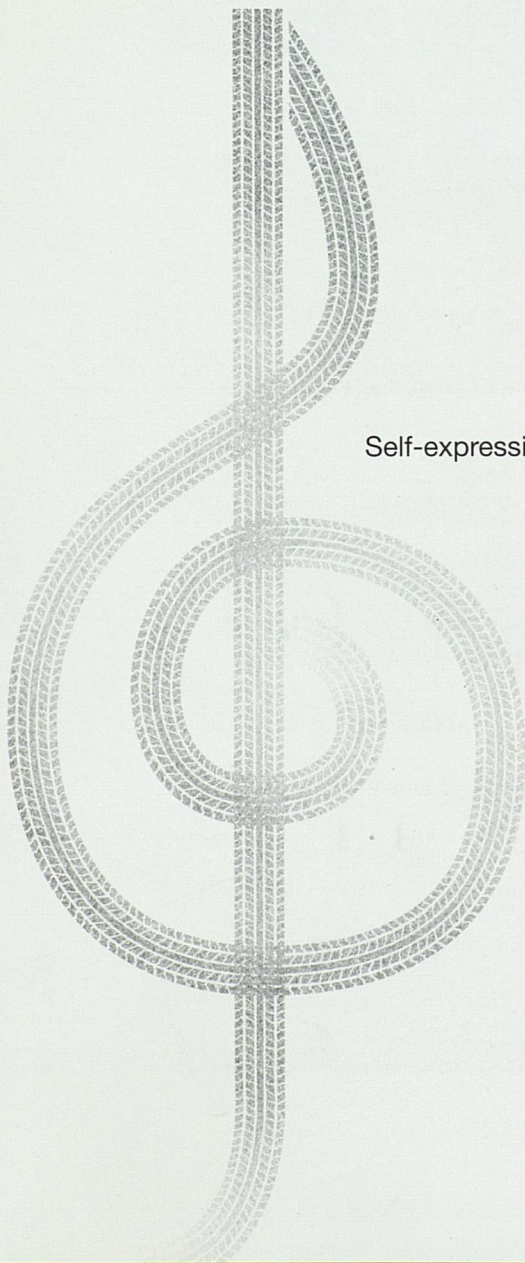
*Guarneri
String Quartet*

UNIVERSITY MUSICAL SOCIETY
DISTINGUISHED ARTIST AWARD



Ford Motor Company Fund

This is not just what we believe, it's who we are. It's what's imprinted in our 100 years of history. As Henry Ford once said, "I do not want things that money can buy. I want to live a life... that makes the world a little better for having lived it." That's why it's essential to preserve and promote cultural treasures such as the arts and humanities. Ford Motor Company salutes the 2005 University Musical Society Distinguished Artist, Guarneri String Quartet.



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A PERFORMANCE AND TRIBUTE TO

Guarneri String Quartet

A Lifetime Tribute

GUARNERI STRING QUARTET

ARNOLD STEINHARDT, *Violin*
JOHN DALLEY, *Violin*
MICHAEL TREE, *Viola*
PETER WILEY, *Cello*

DAVID SOYER, *Founding Cellist*

with a special salute to

UMS DISTINGUISHED SERVICE AWARD RECIPIENT

SALLY A. CUSHING

UMS Ticket Office Associate since 1968

with appearances by the

SPHINX QUARTET

BRYAN HERNANDEZ-LUCH, *Violin*
GARETH JOHNSON, *Violin*
CHRISTOPHER JENKINS, *Viola*
JARED SNYDER, *Cello*

KENNETH C. FISCHER

Host

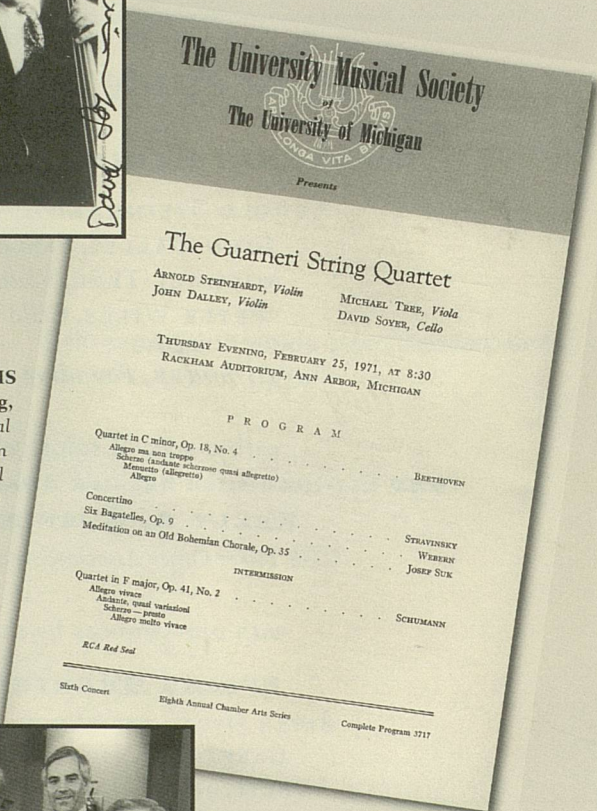
A BENEFIT FOR THE UNIVERSITY MUSICAL SOCIETY EDUCATION PROGRAM

Saturday Evening, May 14, 2005 at 6:00 pm
Rackham Auditorium
Ann Arbor



Personalized to UMS on October 15, 1991: "For UMS: Happy to be here again!" Signed by the founding members of the Guarneri String Quartet

Guarneri String Quartet's UMS debut Thursday Evening, February 25, 1971: Original Rackham Auditorium program from UMS's Eighth Annual Chamber Arts Series



April 25, 1993: Former UMS President Gail Rector joins UMS President Ken Fischer with the founding members of the Guarneri backstage at Rackham Auditorium

Performance and Tribute Program

FORD HONORS PROGRAM: A DECADE OF DISTINGUISHED ARTISTS

A Video Montage



INTRODUCTION

KENNETH C. FISCHER
President, University Musical Society



PERFORMANCE

Wolfgang Amadeus Mozart **String Quartet in F Major, K. 168**
Allegro
Andante
Menuetto
Allegro

GUARNERI STRING QUARTET

Franz Schubert **Cello Quintet in C Major, D. 956**
Allegro ma non troppo
Adagio
Scherzo: Presto; Trio: Andante sostenuto
Allegretto

GUARNERI STRING QUARTET

MR. SOYER



Claude Debussy **Quartet in g minor, Op. 10 (excerpt)**
Assez vif ed bien rythmé

SPHINX QUARTET



GUARNERI STRING QUARTET: INDIVISIBLE FOR 40 YEARS

A Video Tribute



**PRESENTATION OF THE
UMS DISTINGUISHED ARTIST AWARD**

MARY SUE COLEMAN
President, University of Michigan

PHIL MARTENS
*Group Vice President, Product Creation,
Ford Motor Company*



FINALE

Felix Mendelssohn

Octet in E-flat Major, Op. 20 (excerpt)
Allegro moderato con fuoco

GUARNERI STRING QUARTET
SPHINX QUARTET

73rd Performance of the
126th Annual Season

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

Special thanks to Ford Motor Company Fund for its generous
and continued support of the University Musical Society Education
and Audience Development Program.

Additional thanks to UMS Advisory Committee Gala Chairs Robert
and Victoria Buckler and to all members of the Committee for their
care, time, and planning of this evening's gala celebration.

Special thanks to Ford Motor Company Fund for its generous
contribution of floral art for this evening's performance and tribute.

Guarneri String Quartet appears by arrangement with Herbert Barrett
Management, Inc.

Sphinx Quartet appears by arrangement with the Sphinx
Organization.

Members of the Sphinx Quartet perform on instruments provided by
David Kerr Violin Shop, Portland, OR.

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Large print programs are available upon request.



The renowned **Guarneri String Quartet** has circled the globe countless times since it was formed in 1964, playing in the world's most prestigious halls in North and South America, Mexico, Europe, Asia, and Australia. Their 40th anniversary is being celebrated during the 03/04 and 04/05 seasons, in which they continue to tour extensively throughout the US and Europe.

In the 03/04 season, celebrations included performing a Beethoven cycle during their annual Metropolitan Museum of Art six-concert series, instituted in 1965. In the current season, they continue the Metropolitan Museum tradition with a series of performances with invited special guests, each of whom will perform with them in a work by Antonín Dvořák. Founding cellist David Soyer joins his former colleagues to play Schubert's *String Quintet in C Major, D. 956* on several occasions as part of these special seasons. In January 2004, the Guarneri received the Richard J. Bogomolny National Service Award from Chamber Music America. This is CMA's highest honor, given annually to an indi-

vidual or ensemble for a lifetime of service and achievement in the field.

Last month, one of the culminating events of the Guarneri's Anniversary was a performance in Lincoln Center's Alice Tully Hall, presented by the Chamber Music Society of Lincoln Center. In addition to this public performance, there were other events such as a round-table discussion and a quartet masterclass with several young ensembles from leading music institutions. And finally, this evening, the Guarneri will receive the Ford Honors Distinguished Artist Award from the University Musical Society of the University of Michigan where they have performed 29 times over the past 40 years.

In addition to mastering the finest works in the existing quartet repertoire, the Guarneri String Quartet is committed to performing and popularizing works by today's foremost composers. During the 03/04 season, they gave the first performance of *String Quartet No. 5 (In Search of La Vita Nuova)* written for them by the award-winning American composer Richard

Danielpour. Mr. Danielpour had previously written *Concerto for String Quartet and Orchestra*, commissioned by the National Symphony Orchestra (NSO) and written expressly for the Guarneri String Quartet. The piece was premiered with the NSO at the Kennedy Center under the direction of Leonard Slatkin in January 2000 followed by its New York première at Carnegie Hall later that same month. During the 01/02 season, the Guarneri gave the première performances of Lukas Foss' *String Quartet No. 5*.

The Quartet has been featured on many television and radio specials, documentaries, and educational presentations both in North America and abroad. They have been interviewed by Charles Kuralt on CBS's nationwide television program *Sunday Morning*. A full-length film entitled *High Fidelity – The Guarneri String Quartet* was released nationally, to great critical and public acclaim, in the fall of 1989 (the film was directed and produced by Allan Miller who was also the director/producer of the Academy Award-winning documentary *From Mozart to Mao*, which examined Isaac Stern's visit to China). The Quartet is also the subject of various books including *Quartet* by Helen Drees Ruttencutter (Lippincott & Crowell, 1980), *The Art of Quartet Playing: the Guarneri in Conversation with David Blum* (Alfred A. Knopf, 1986), and Arnold Steinhardt's *Indivisible by Four: A String Quartet in Pursuit of Harmony* (Farrar, Straus and Giroux, 1998).

In 1982, Mayor Koch presented the Quartet with the first New York Seal of Recognition. The Quartet was awarded Honorary Doctorate degrees by the University of South Florida (1976) and the State University of New York (1983). In 1992, the Guarneri String Quartet became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters in New York City. The Quartet continues their longstanding series and residency at the University of Maryland where they are members of the faculty.

The Guarneri String Quartet has recorded for Surroundings by Entertainment, which released a CD in spring 2001 of quartets by

Ravel, Debussy, and Fauré. Several of its recordings on both RCA Red Seal and Philips have won international awards, including its recent recording of Juan Crisostomo de Arriaga's *String Quartet Nos. 1-3* (Philips), which won the 1996 Deutsche Schallplattenkritik Award in Germany. Among its other award-winning recordings are collaborations with such artists as Artur Rabinstein, Pinchas Zukerman, and Boris Kroyt and Mischa Schneider of the Budapest Quartet. They have also recorded Mendelssohn's *String Quartet No. 3* on the Arabesque label and their first-ever recording of the great Mendelssohn *Octet, Op. 20*, in collaboration with the Orion String Quartet.

For over 40 years, the musicians of the Guarneri have been among the highest-ranking aristocrats in the chamber music world. The Guarneri String Quartet made their UMS debut on February 25, 1971 in Rackham Auditorium in a program which included works by Beethoven, Stravinsky, Webern, Josef Suk, and Schumann. During the past 34 years, the Quartet has performed 18 stand-alone concerts in Ann Arbor as well as two complete Beethoven quartet cycles: the first cycle spanning five performances during the 1976/77 UMS season, and a second complete cycle spanning six performances over three successive seasons beginning in the 1984/85 season. During the 1981 winter season, the Guarneri appeared twice on the UMS Chamber Arts Series in programs consisting entirely of compositions by Béla Bartók. In November 1996, the Guarneri appeared alongside the Orion String Quartet in a program featuring Mendelssohn's Octet, Op. 20. Tonight we celebrate the Guarneri String Quartet's 40th anniversary season with the Quartet's 30th appearance under UMS auspices.



David Soyer

Recognized as one of the world's distinguished cellists, **David Soyer** started his career as soloist with The Philadelphia Orchestra. Subsequently, he has been soloist with the Dallas, Utah, Denver, and Hartford Symphony Orchestras and has appeared in recital with Rudolf Serkin, Peter Serkin, Mieczyslaw Horzowski, and Andrés Schiff. He was a member of the New Music Quartet, the Guilet Quartet, the Marlboro Trio, and was a founding member of the world-renowned Guarneri String Quartet, now in its 40th year.

Mr. Soyer has recorded for RCA Victor, Philips, Arabesque, and the Vanguard labels. He has received many international awards and two honorary doctorates. He is on the faculties of the Curtis Institute of Music, Boston University, Manhattan School of Music, and The Juilliard School. He is a senior member of the Executive Committee of the Marlboro School of Music in Marlboro, Vermont.

Tonight's performance and tribute marks David Soyer's 30th appearance under UMS auspices. As founding cellist of the Guarneri String Quartet, Mr. Soyer made his UMS debut with the Quartet in February 1971 in Rackham Auditorium.

String Quartet in F Major, K. 168

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

In the summer of 1773, when Mozart was 17, he traveled with his father to Vienna for a 10-week stay. No doubt the elder Mozart, ever ambitious for his son, was hopeful of securing a good position for him in the musical capital of Europe. While he was there, the young composer was introduced to the Empress, had a Mass of his performed, played a violin concerto, and perhaps most importantly from the point of view of his own musical development, came into contact with the latest music of the great Haydn.

Also during the visit, Mozart composed a set of six string quartets of his own. These pieces are noticeably influenced by the newly serious Haydn style, most particularly in the incorporation of counterpoint into the four-part texture. It was a special facet of Mozart's genius that he was able to absorb influences from so many sources and still make his music so very much his own.

The *String Quartet in F Major*, K. 168, is the first of this set. The opening movement incorporates a dizzying variety of ideas, which Mozart manages to make completely coherent and unified. The *forte piano* markings (twice in a bar in many passages) are an indication of the composer's striving for expression.

Even more remarkable, however, is the f-minor "Andante," with its rich sound, its expressive mien, and the unusual direction (for the time) that the players are to apply mutes to their instruments.

The "Menuetto" is delicate and courtly, especially with its brief passages of duet texture. The central Trio section adopts the color contrast of a new key and imitative entries.

Formal counterpoint comes to the fore in the Finale, which is a real fugue. No doubt this movement, too, was inspired by Haydn, for three of Haydn's Opus 20 quartets also have fugal finales. This piece of Mozart's is a little self-consciously clever, but it is as such highly effective.

Cello Quintet in C Major, D. 956

Franz Schubert

Born January 31, 1797 in Himmelfortgrund,
Austria

Died November 19, 1828 in Vienna

The high esteem in which performers and audiences hold Schubert's *Cello Quintet* is perhaps best summarized by his biographer John Reed, who stated that the *Cello Quintet* is "not only essential Schubert, not only his greatest piece of chamber music, but on any reckoning a supremely poetic expression of the romantic spirit in music."

Schubert seems to have followed the Mozartian model in composing a string quintet, although, unlike Mozart, he added a second cello to the standard ensemble rather than a second viola. Schubert leaves the opening of the first movement harmonically ambiguous, hesitantly touching on the tonic key before embarking on some tonal wanderings that are a hallmark not only of this work, but of his late style in general. The first theme in this sonata-form movement, a jaunty contrapuntal passage reworked from an earlier *Fantasia* for violin and piano, quickly gives way to the famous second theme, a glorious cello duet in E-flat that is the emotional center of the movement.

Jack Westrup once noted that this "robust and courageous" *Cello Quintet* is "illuminated by shafts of tenderness that no-one, having once heard them, can ever forget." Undoubtedly he was referring to the second movement "Adagio," one of the most sublime moments in the entire chamber repertoire. It's haunting yet gentle opening remains imprinted on the listener long after the sounds have died away. Despite its seeming simplicity, such music is extraordinarily difficult to write. The slow pace lays everything open to view, but in so doing, only demonstrates Schubert's perfect control of his resources.

The third movement "Scherzo" and "Trio" is almost a mirror image of the preceding "Adagio." In each, the central sections both juxtapose contrasting expressive worlds. The "Scherzo" is heavy and physical, while the "Trio"



Sally A. Cushing

**UMS DISTINGUISHED SERVICE
AWARD RECIPIENT**

UMS will present Ticket Office Associate **Sally A. Cushing** with the UMS Distinguished Service Award at this evening's 2005 Ford Honors Program, in recognition of her loyalty, dedication, and service to UMS and to hundreds of thousands of ticket buyers. Widely considered the "the voice of UMS" to patrons who order their tickets over the phone, Sally will retire at the end of May after nearly 37 years of service to UMS.

Sally began her career with the University in February 1962 in the Department of Internal Medicine and joined the two other full-time members of the UMS staff on September 9, 1968. She began as a ticket seller and bookkeeper, but notes that "in those days, we all did everything."

Sally's success directly contributed to the UMS Ticket Office's recognition as "Box Office of the Year" this past January by INTIX, the International Ticketing Association. INTIX represents over 1,200 ticketing professionals in the performing arts, theater, entertainment, professional sports, and college and university athletics. INTIX noted the UMS Ticket Office's successful handling of the re-seating of patrons in Hill Auditorium and the high level of customer satisfaction in audience surveys among other factors in determining this year's award recipient.

Sally will not be making a clean break from UMS, as she'll return in the fall, working the phones as always, at a more relaxed pace one or two days a week.

– normally the section where Schubert allows a moment of spiritual release, a lilting dance, or lyrical point of repose – is wistful and questioning, in both harmonic language and emotional disposition.

In the Finale, Schubert shows that his humor is not all lost in pathos. The dance begins in c minor, but another cello duet soon establishes the tonic C Major, and before long the sounds of country fiddles and droning accordions enliven the dance without any hint of irony.

Octet in E-flat Major, Op. 20 (excerpt)

Felix Mendelssohn

Born on February 3, 1809 in Hamburg, Germany

Died November 4, 1847 in Leipzig

Mendelssohn wrote his *Octet* for four violins, two violas, and two cellos in 1825, the same year Beethoven composed his a-minor quartet (Op. 132). At 55, Beethoven was nearing the end of his career (and he knew it); the 16-year-old Mendelssohn was just starting his. As he noted in the manuscript: “This *Octet* must be played by all instruments in symphonic orchestral style. *Pianos* and *fortes* must be strictly observed and more strongly emphasized than is unusual in pieces of this character.”

We are not sure what Mendelssohn meant by “pieces of this character,” since it seems that no one had written string octets of this sort before. Mendelssohn treated the eight players as a single, integrated unit – a wholly unprecedented procedure as far as anyone knows.

To appreciate the way Mendelssohn expanded upon Classical style in his *Octet*, one needs only to compare the opening of the work with the opening of Haydn’s *Quartet in B-flat Major* from Op. 76, known as the “Sunrise” on account of its gently rising first theme. Mendelssohn has often been said to have been inspired by that opening, but Haydn’s theme is to Mendelssohn’s what a sunrise would be to a solar flare! These first measures are a stroke of genius fully matched by the remainder of the movement.

The **Sphinx Quartet** fills the concert stage with energy that excites and enriches a widespread audience.

Recognized soloists in their own right and distinguished alumni of the national Sphinx Competition for young Black and Latino string players, the Sphinx Quartet is a compellingly dynamic presence. Formed in 2002, the ensemble has met with great success since its professional debut the same year.

Only in their fourth year of existence as a professional ensemble, the Sphinx Quartet has already established itself as one of the leading emerging quartets in the country. They have demonstrated unrivaled dedication and proven commitment to music education as well as development of new audiences of diverse ages and cultural backgrounds.

In December 2004, the Sphinx Quartet gave their Carnegie Hall debut at Stern Auditorium. The Quartet also performed and held residencies at the MERIT Music School, People’s Music School, Humanities Festival, Music In The Loft, Chicago, IL, and Andrews



University in Berrien Springs, MI, as well as at various schools and community venues in Detroit and Cleveland, presented by the Arts League of Michigan. In Spring 2004, they made their international debut at the Ruth Seaton James Hall in Bermuda, presented by the Suzuki Association of Bermuda. The Quartet also appeared in a recital at Carnegie’s Weill Recital Hall through the Arts Presenters Young Performers Career Advancement Program. The Sphinx Quartet serves as senior faculty

at the Sphinx Performance Academy at Walnut Hill School, and is visiting faculty at the Sphinx Preparatory Music Institute in Detroit.

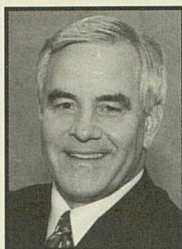
Current season engagements of the Sphinx Quartet include residencies at the Sphinx Preparatory Music Institute in Detroit and at the Sphinx Performance Academy at Walnut Hill School, as well performances at public schools in Ypsilanti and in Ann Arbor. The ensemble was invited to perform at the Michigan Council for Foundations Conference in Fall 2004. As a long-term mission, the Sphinx Quartet hopes to have an impact making diversity in classical music a reality on stage, as well as in our schools and communities.

Tonight's performance and tribute marks the Sphinx Quartet's UMS debut. Tonight's performance marks Sphinx Quartet violinist Gareth Johnson's second appearance under UMS auspices. Mr. Johnson made his UMS debut in performance at the 2004 Ford Honors Program honoring Sweet Honey In The Rock.

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 and presents the artist with the UMS Distinguished Artist Award and hosts a dinner in the artist's honor. The 2005 Ford Honors Program celebrates the 10th 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), and Sweet Honey In The Rock (2004). 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, provide significant support to UMS's nationally recognized Education Program.

Kenneth C. Fischer *Host*



Kenneth C. Fischer

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, 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, living in San Francisco.

Phil Martens is Group Vice President, Product Creation, North America, Ford Motor Company, a position he assumed on Oct. 1, 2003. Prior to his current position, Mr. Martens served in a similar capacity as Vice President of Product Creation, North America.

Mr. Martens oversees the design, engineering, and development of all Ford, Lincoln, and Mercury cars and light trucks sold in North America. In line with the company's emphasis on platform commonality, system engineering, reusability, and speed, he also leads the product



Phil Martens

creation process in North America, including Advanced and Manufacturing Engineering and Product and Business Strategy.

Previously, Mr. Martens served as Vice President, Vehicle Product Development and Engineering,

North America. Mr. Martens became a key leader within Ford's North America Operations after serving as managing director, Product Planning, Design, and Product Development, for Mazda Motor Corp. In that role, he worked to re-energize the brand with the return of the rotary engine for the RX-8 sports car and developed the Mazda6 sedan, hatchback, and wagon.

Mr. Martens joined Ford Motor Company in 1987, going on to assume several positions of increasing responsibility in the US, Europe, and Japan. He was appointed manager of small car vehicle development in 1993 and later was named Chief Program Engineer in Ford's Large and Luxury Car Vehicle Center.

In 1998, he became chief engineer in Vehicle/Chassis Engineering, Small and Medium Car Vehicle Center, in Europe, and played a lead role in the development of the award-winning Mondeo. He joined Mazda in 1999.

Mr. Martens holds a bachelor's degree in mechanical engineering from Virginia Tech and a master's of business administration from the University of Michigan. He was also awarded a doctorate of engineering from Lawrence Technological University for his extensive contributions to the automotive industry.

Mary Sue Coleman became president of the University of Michigan on August 1, 2002. She is professor of biological chemistry in the U-M Medical School and professor of chemistry in the College of Literature, Science, and the Arts. Coleman served as president of the University of Iowa for seven years prior to her appointment at Michigan.

Coleman has served as provost and vice president for academic affairs (1993-1995) at the

University of New Mexico and as vice chancellor for graduate studies and research (1992-1993) and associate provost and dean of research (1990-1992) at the University of North Carolina at Chapel Hill. She served 19 years as a member of the biochemistry faculty and as a Cancer Center administrator at the University of Kentucky in Lexington, where her research focused on the immune system and malignancies.

Elected to the National Academy of Sciences' Institute of Medicine in 1997, Coleman is a Fellow of the American Association for the Advancement of Science and of the American Academy of Arts and Sciences. She co-chairs the Institute of Medicine's Committee on the Consequences of Uninsurance.

Her extensive leadership positions in higher education include serving on the Association of American Universities (AAU) executive committee, the American Council on Education (ACE) board of directors, the National Collegiate Athletic Association (NCAA) board of directors, and the Knight Commission on Intercollegiate Athletics.

Coleman also has served on the board of trustees of Grinnell College, board of trustees of the Universities Research Association, ACE Task Force on Teacher Education and Commission on Minorities in Higher Education, Business-Higher Education Forum, Imagining America Presidents' Council, AAU Task Force on Research Accountability, NCAA Standards for Success Advisory Board, and Presidents Leadership Group of the Higher Education Center for Alcohol and Other Drug Prevention.



Mary Sue Coleman

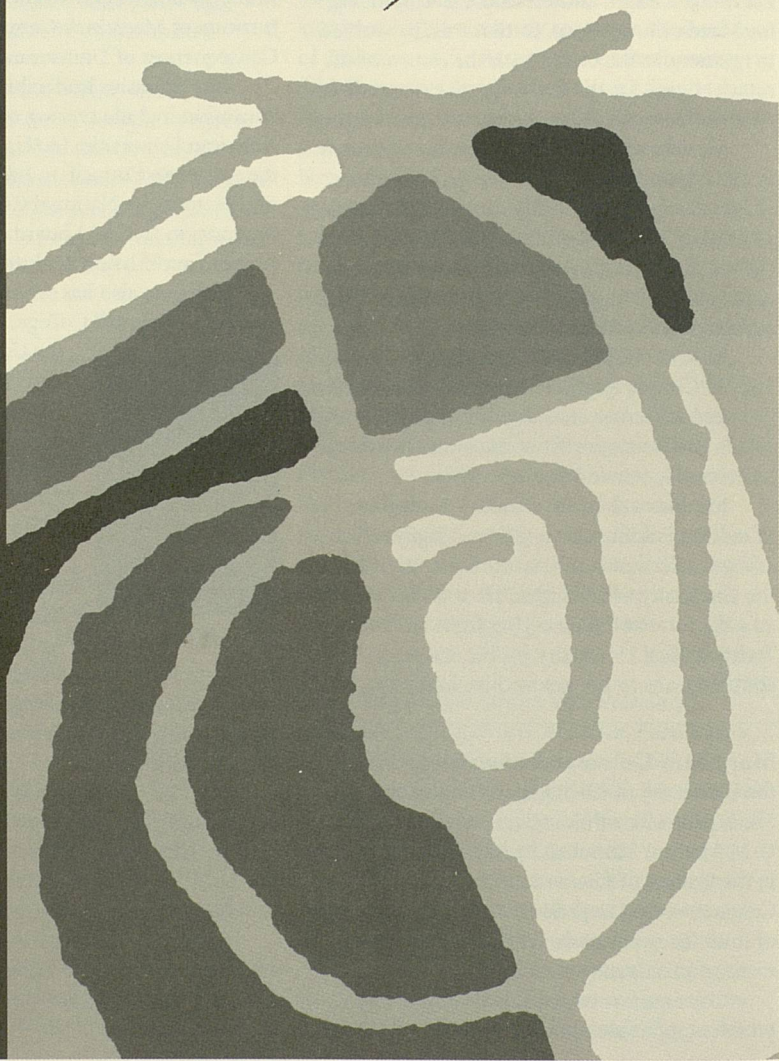
She earned her bachelor's degree in chemistry from Grinnell College and her doctorate in biochemistry from the University of North Carolina. She did postdoctoral work at North Carolina and at the University of Texas at Austin.

Coleman is married to Kenneth Coleman, a political scientist specializing in Latin America. Their son, Jonathan, is a portfolio manager in Denver, Colorado.

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Letter from the Ford Honors Gala Dinner Chairs

This evening's gala dinner, part of the festivities honoring the Guarneri String Quartet, was planned and organized by the UMS Advisory Committee. We are a volunteer group, passionate about raising funds in support of UMS educational programs. As we celebrate the 10th anniversary of the Ford Honors Program, we are proud to announce that the Ford Honors Gala Dinner has raised almost one million dollars over the past decade for the UMS Education and Audience Development Program, the purpose of which is to introduce children to the arts and enrich the arts experiences of all audience members. These funds have been more than matched by the generosity of the Ford Motor Company Fund, whose support for UMS education programs over this same period has totaled \$1,250,000. Without your generous support of this terrific program, we could not attain our goals. Your attendance at tonight's gala contributes to this important fund-raising effort.

On behalf of the UMS Advisory Committee, we offer you our sincere thanks and best wishes for a memorable evening.



VICTORIA *and* ROBERT BUCKLER

Ford Honors Program Honorary Gala Committee

UMS thanks the following people for their generous support of tonight's gala:

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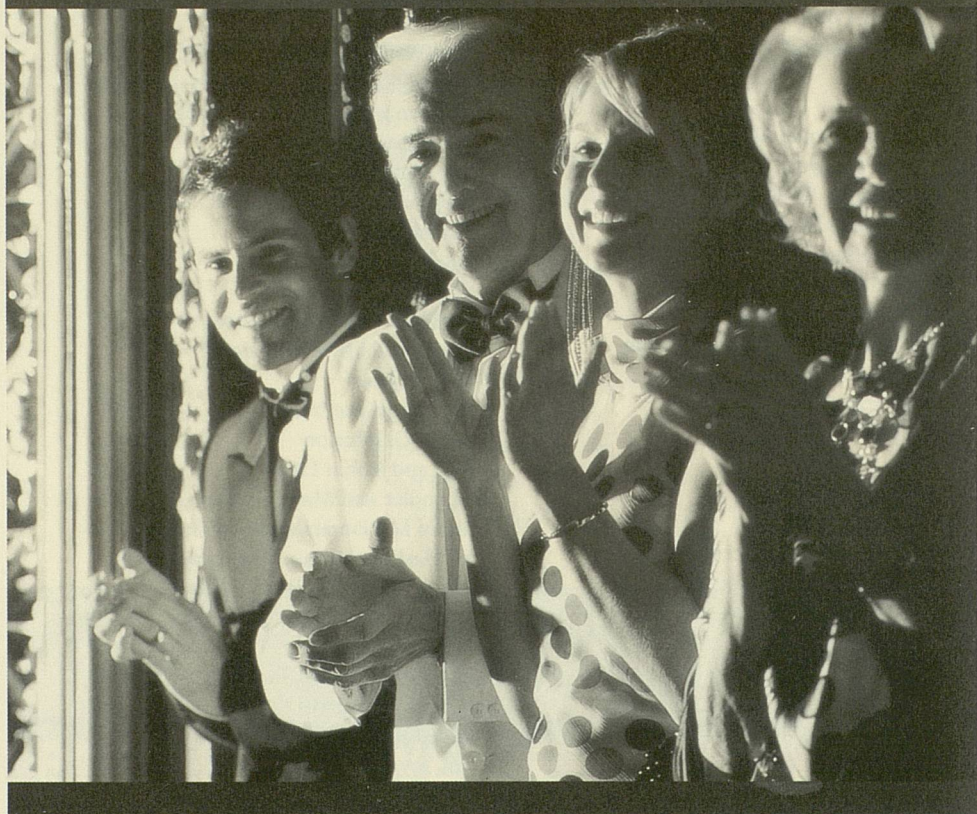
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UMS Education and Audience Development Program

Striving to provide world-class educational events and cultural exchange to the broadest definition of the community, this past season the UMS Education and Audience Development Program continued its progressive growth and mission in many areas. Through a wide variety of partnership and collaborations with individuals and community organizations,

THE UMS YOUTH EDUCATION PROGRAM WAS DESIGNATED AS A "BEST PRACTICE" PROGRAM BY ARTSERVE MICHIGAN AND THE DANA FOUNDATION.

UMS was able to expand its commitment to audiences through a wide variety of activities designed for different ages, nationalities, and learning styles. We recognize that every single person has a unique relationship to the arts, and our role is to enhance that connection through dialogue and participation. UMS Education has been awarded the "Best Practice" award by both ArtServe Michigan and the Dana Foundation. In 04/05, UMS was able to offer 130 events to nearly 18,000 people as part of our Education and Audience Development program.

YOUTH, TEEN AND FAMILY EDUCATION

A unique program developed in partnership with the Ann Arbor Public Schools and the Washtenaw Intermediate School district – UMS provides 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. Nearly 60 events serving over 12,500 people were planned in the 04/05 season.

K-12 Youth Performance Series

UMS's acclaimed one-hour specially designed in-theater performances for students offered eight Youth Performances this season allowing nearly 10,000 students to attend this series. Over 81 schools from 16 districts participated in UMS's Youth Performance Series.

UMS Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering our community world-class Kennedy Center workshop leaders, as well as workshops designed by local arts experts. Nearly 260 teachers attended UMS's teacher workshops this season.

UMS Curriculum Packets

UMS creates teacher curriculum packets, CDs, and DVDs for all of the schools participating in our diverse program. These guides have garnered national attention and are used throughout the performing arts industry.

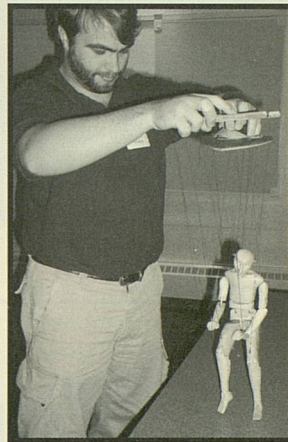
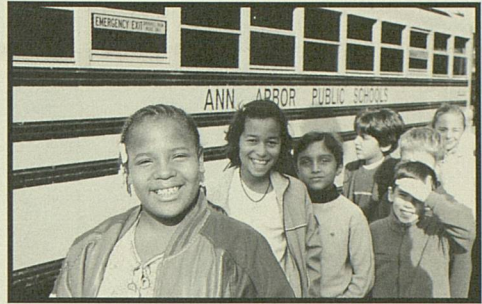
UMS K-12 School Enrichment

UMS has expanded our effort in in-school enhancement by providing additional support to the classroom teacher with trained arts professionals to teach students more effectively. Over the course of last year, UMS has facilitated over 35 of these classroom visits, affecting nearly 2,000 students.



A young student dances along with Dan Zanes and Friends at a family performance in Rackham Auditorium

Students arrive at the Power Center for the Performing Arts for the Paul Taylor Dance Company Youth Performance



A teacher learns the art of puppetry at a UMS Teacher Workshop

UMS Educators of the Year

UMS would like to honor and congratulate **Sandra Dunn** and **Katy Fillion** as the 2005 UMS Educators of the Year Awardees. Ms. Dunn and Ms. Fillion lead the Program for Independent Living Skills from the Washington Street Education Program as part of Chelsea High School in the Washtenaw Intermediate School District.

The Teachers and the program are being honored for their consistent passion for and creative involvement in the UMS Education Program.



“Through our continued involvement with UMS, even the most challenged students experience all that comes from being part of live music and drama performances.... When they graduate to the real world, unkind as it can be to some of our students, they ‘fit in’ at concert experiences.”

– **Sandra Dunn**, *Special Education Teacher and School Psychologist*, **Katy Fillion**, *Special Education Teacher*

Breakin’ Curfew

UMS and Ann Arbor’s teen center, the Neutral Zone, allowed over 100 local teens to create, perform, produce, and market a professional performance at the Power Center for Performing Arts this May.

UMS Family Series

UMS is committed to world-class family programming with nearly 1,000 people attending our specially designed family-oriented events. UMS teamed up with other area cultural organizations to present the second 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.

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Community members study butoh dance with Akira Kasai

ADULT AND COMMUNITY EDUCATION

UMS tries to serve its adult and university populations in many different and unique ways. UMS strongly emphasizes the importance of partnering with community organizations in the development of our programs. Throughout the past season, UMS partnered with over 280 individuals, community organizations, and university units to plan over 70 events. Nearly all events were free and open to the public.

Artist Residencies

The artists hold a special place at UMS, and last season was no exception. UMS facilitated many residency activities with artists and ensembles throughout the year and managed many major residencies, including the Paul Taylor Dance Company, Akira Kasai, DJ Spooky, Sam Shalabi, and the Arab World Music Festival. The one-day residency with the New York Philharmonic at the U-M School of Music served nearly 1,200 people.

Adult and Community Education

UMS continued to provide a wide range of educational events that would appeal to the widest variety of community members. UMS held 29 masterclasses, three public interviews, five classroom visits, five lectures, one panel discussion, two roundtable discussions, three symposiums,

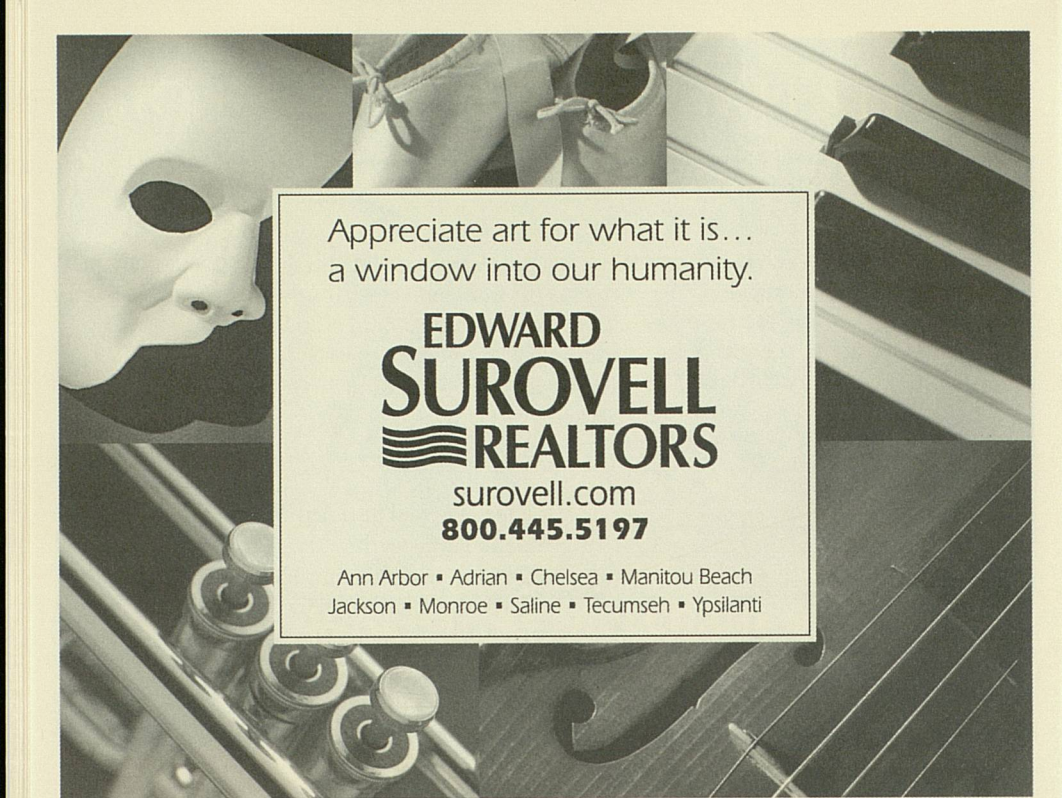
five study clubs, and 18 other events including exhibits, films, and receptions. Nearly 5,000 people participated in UMS's educational exchanges.

The NETWORK: African American Arts Advocacy Committee

The NETWORK was a new initiative launched by UMS during the past season to create an opportunity for African Americans and broader communities to celebrate the world-class artistry by today's leading African and African-American performers and creative artists. Over 400 NETWORK members connected, socialized, and networked with the African-American community through attendance at UMS events and free pre-concert receptions.

Partnership and Collaboration

UMS Education has garnered nationwide attention through its commitment to partnering and collaborating with regional individuals and organizations. One such major partnering initiative was with the Arab-American community and the University of Michigan Center for Middle Eastern and North African Studies. Together, over 125 events and 20,000 people participated in the Arab World Music Festival and the U-M Cultural Treasures of the Middle East Theme Semester. UMS collaborates with over 100 partners each season.



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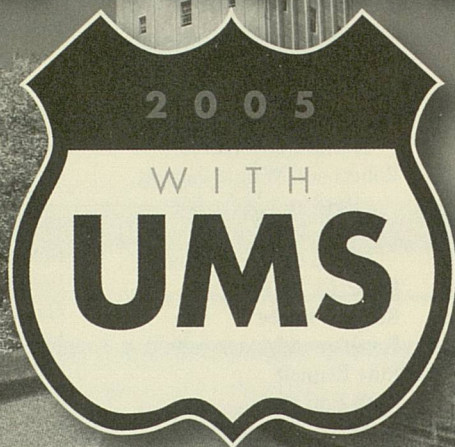
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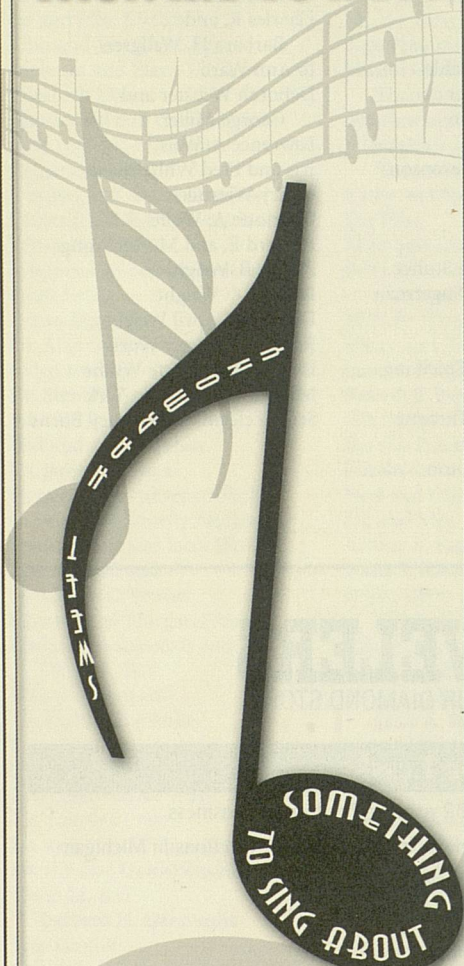
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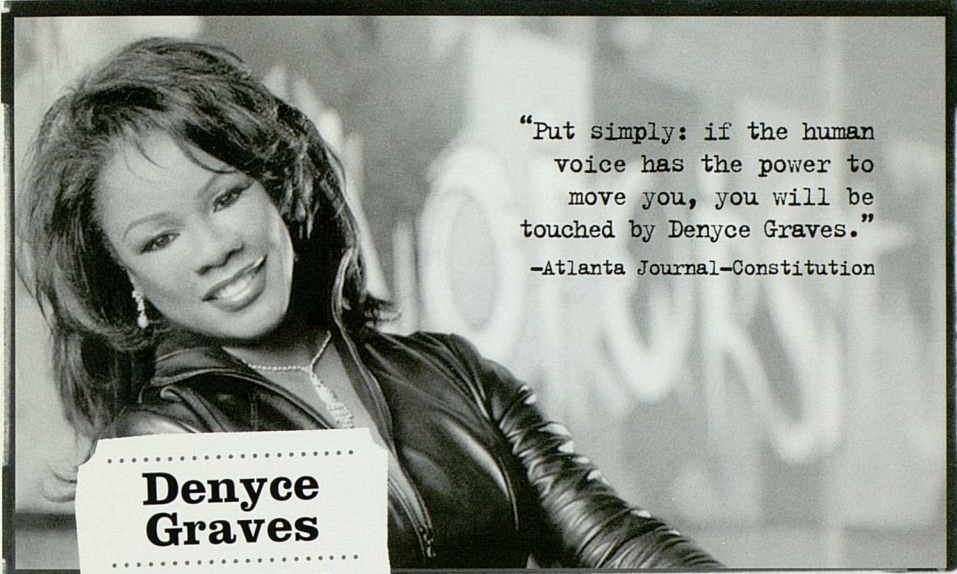
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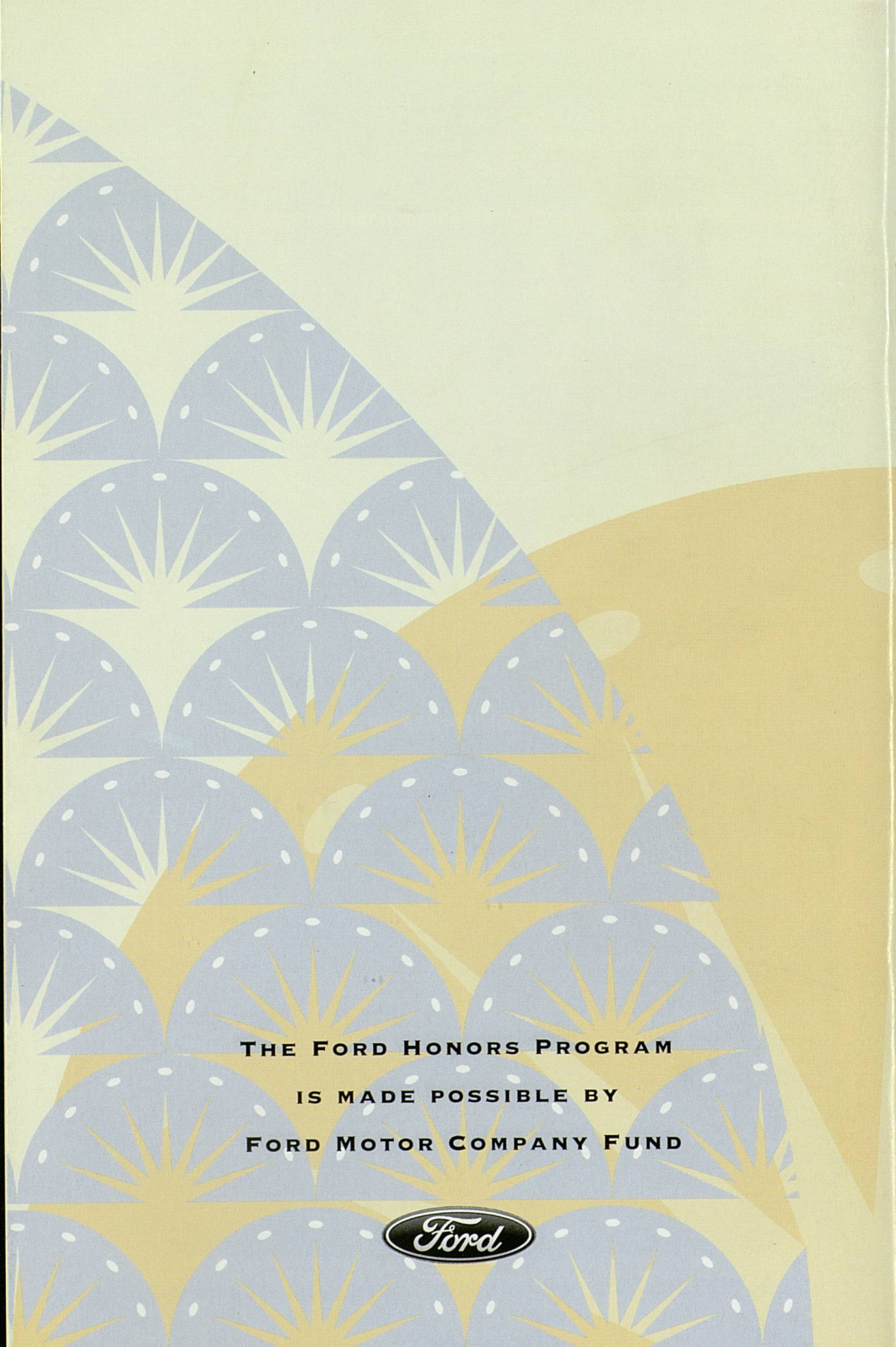
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