



TOGETHER

A History of the University Musical Society

Advisory Committee and Ambassadors

1972-2017

The Advisory Committee, Prelude Dinner, May Festival 1982



Row 1 (L-R) Charlotte McGeoch, Mary McCollum, Betsy Stranahan, Millie Danielson
Row 2 (L-R) Unidentified, Martha Ause, Joan Anderson
Row 3 (L-R) Unidentified, Sue Van Appledorn, Alene Smith, Dory Paul, Anne Upton
Row 4 (L-R) Lois Stegeman, Esther Floyd
Row 5 (L-R) Carl Lutkehaus, Elmer Hamel, Nancy Judge, Ron Teigen, Janice Beck

"Everybody In, Nobody Out"

Advisory/Ambassadors - working together with UMS effectively, efficiently, and joyfully



Ambassadors are drawn together by our passion for the performing arts and our dedication to the University Musical Society, an internationally acclaimed arts presenter and recipient of the 2014 National Medal of Arts, the nation's highest award to artists and arts organizations. Gladwin Barn, 2016



"Everybody In, Nobody Out"

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Ken Fischer interviewed by *Janet Callaway*: November 11, 2016, Clements Library

The full Interview, as transcribed by *Louise Townley*, is available on the Ambassadors website.

Videography by *Jesse Meria*; Video link: <https://www.youtube.com/watch?v=fot3i1SCZU8>

An edited version of the video may be seen at <https://ums.org/2017/09/29/ums-ambassadors/>



Carol Dosik Kaplan
Editing, Layout and Design

Introduction

by Arlene Shy, Ambassadors Historian



It started many months ago with an innocent question. “How would you like to be the Ambassadors’ Historian?” Louise Taylor—then Chair—asked me, her disarming smile leaving no doubt to my answer. “Of course, yes!” Shortly thereafter, over lunch at Red Hawk with her and Cindy Straub, an idea began to take shape for an Ambassadors history project. Now, after almost two years of work, we are pleased to present *Together: A History of University Musical Society Advisory Committee and Ambassadors, 1972-2017*.

This has been a collaborative effort from the beginning. Nine of us, both former and current members of Advisory and Ambassadors came together, a very informal but enthusiastic committee. Together, we had a monumental combined institutional memory of 102 years! We knew the many ways our volunteers have always supported UMS. We’ve had fun, shared a trove of stories and grown friendships, while doing rewarding work on a substantive project.

As happens with such endeavors, we made many trips to the drawing board before deciding what we wanted to do and how we could do it. We settled on a project with two components.

First, Ambassadors needed a presence on the UMS website. Something brief, engaging, that would tell viewers about our organization— who we are, and what our mission is:

“Everybody In, Nobody Out”

“The UMS Ambassadors champion the mission and advance the goals of the University Musical Society through community engagement, financial support, and other volunteer services.”

A link to Ambassadors from the UMS homepage under *Volunteers* has been created.

Second, we decided to produce a narrative history—with text and photos—in an online format, accessible to both the UMS family and general readers from a link on the Ambassadors website. We each chose subjects to research. When we heard the momentous news that Ken Fischer was retiring, we wanted to capture his great stories and make them a part of our history. He agreed to a video interview with Janet Callaway, former Advisory Chair and UMS Board member. Our narrative ends with a summary of their conversation, “Celebrating Ambassadors.”

Over four decades, 1972-2017, hundreds of volunteers, the Ambassadors—formerly the Advisory Committee—have used their energy, creativity, adaptability and generosity to support the University Musical Society. Our history is a tribute to this rich legacy. As UMS has evolved, broadening its mission, growing in the diversity of its programming to meet the needs of the community it serves, we have kept pace. While our membership reflects these changes, some things remain constant: intense friendships are still made, bonding over a shared passion for the arts and our devotion to the University Musical Society.

***Together: A History of UMS Advisory Committee and Ambassadors
1972-2017 Project Committee***



Front row: (L-R) Ann Martin, Louise Taylor, Carol Kaplan, Anne Preston, Arlene Shy (Chair), Phyllis Herzig, Pat Bantle, Debbie Herbert, and UMS Manager of Volunteers & Special Events, Cindy Straub
Back row: (L-R) Louise Townley and Jean Long

"Everybody In, Nobody Out"

Chairs of Advisory Committee and Ambassadors

1972-2017

“Keep your eyes on the stars and your feet on the ground.”

— Franklin D. Roosevelt

All of us in the University Musical Society family are deeply indebted to those who have served as Chairs of the Advisory Committee and the Ambassadors for their extraordinary leadership, generosity, and dedication.

Peter Heydon	1972-January 1976
Lois Stegeman	1976 Jan-June 1987
Ann Schriber	1987 June-1992 June
Agnes Reading	1992-1993
Liz Yhouse *	1994-1995
Sue Ullrich	1995-1996
Maya Savarino	1996-1997
Len Niehoff	1997-1998
Debbie Herbert	1998-1999
Dody Viola	1999-2000
Bob Morris*	2000-2001
Sara Frank	2002
Louise Townley	2003-2004

*deceased

“Everybody In, Nobody Out”

Our Autographed Gavel Passes to Each New Chair

Ricky Agranoff	2004
Norma Davis	2005-2006
Meg Kennedy Shaw	2006-2007
Andrea Smith	2007-2008
Phyllis Herzig	2008-2009
Janet Callaway	2009-2010
Betty Palms	2010-2011
Susan Fisher	2011-2012
Eileen Thacker	2012-2013
Gail Stout	2013-2014
Pat Bantle	2014-2015
Louise Taylor	2015-2016
William Shell	2016-2018



"Everybody In, Nobody Out"

Louise Townley Remembers: from Advisory to Ambassadors

The University Musical Society brought me, a resident of Plymouth, to Ann Arbor and ultimately to the Advisory Committee. From the first, everyone I met was so friendly, inclusive and just plain fun to be with. Ken Fischer's motto, "Everybody In Nobody Out" was definitely felt by me. These people became my friends and my extended family as well as my entertainment. That family keeps growing. Looking over past membership lists and UMS staff rosters, I realize how many interesting individuals and friends I have found through Advisory. So many of them so talented: doctors, nurses, artists, teachers, business men and women, performers, friends from Wayne and Oakland counties as well as Washtenaw.

Music has been a very important part of my life: 78s, 45s, LPs, 8-tracks, cassettes, CDs—I have them all. I began my UMS experience by going to concerts, buying two tickets for each performance, and offering to take my husband, who was not particularly fond of classical music, or one of my three children.

When I returned to UM as a full-time student after a 40-year hiatus, I majored in music history and musicology. My studies entailed attending many different musical performances. At one, I noticed in the program book an invitation to volunteer for UMS. I went to the UMS Box Office, and was referred to Lisa Murray, then Development Department liaison to the Advisory Committee. She asked me what I wanted to do, I asked what was available. "We always need ushers for Youth Performances." That marked the beginning of my formal introduction to UMS in 1998.

Very soon thereafter came a call from UMS to join in an exciting new project, putting together an elegant fundraising cookbook to be called BRAVO! An initial meeting was set by the co-chairs Anne Glendon and Mary Ann Daane. I was reluctant to attend, probably I would not know anybody, but it sounded intriguing. So I went. That is, I did finally get there after getting lost and arriving terribly embarrassed and quite late with the meeting well underway. Everyone

"Everybody In, Nobody Out"

was seated at a crowded long table. I tried to slip in at the back, but Anne Glendon stopped the meeting, gave me a warm welcome and insisted that I come to the front and sit beside her at the head of the table. I have never forgotten how I walked into that room a stranger and knew immediately that I had a new friend that day, as she is to this day.

The purpose of this first meeting was to get volunteers for specific committees. I chose the recipe committee. Most of our meetings were at the home of Ricky Agranoff, co-chair of the recipe committee. A professional cook, Ricky always had something delicious to set before us when we met. I knew I had picked the right committee. Testing recipes on my family brought interesting comments, like this one on Onion Confit Toasts: "I like sweet things, but when I want something sweet, I want a sweet thing, not onions."

Working on BRAVO! led to an invitation to join the Advisory Committee. Mary Ann and Anne nominated me. I began my first term in January 2001. Before long, I would serve as co-chair of the Youth Performance Committee, secretary-treasurer, vice-chair, and in 2003, I became chair of Advisory.

Before my husband Merlin died in 2004, he supported my involvement in UMS and helped with some projects himself. Two years earlier, I had volunteered us to work all day on the UMS "Treasures and Yard Sale," but I was called out of town to be with our daughter during her surgery. So, Merlin worked for both of us and really had fun. We especially enjoyed attending Delicious Experiences dinners. We were part of the great UMS family. I learned that UMS is a wonderful organization. The members of Advisory and the UMS staff are multi-talented, energetic, generous in offering their time, and sincerely friendly.

Since I was the chair of the 2010 Ford Honors Gala, I felt an obligation and a keen desire to learn more about Michael Tilson Thomas and the program prior to the performance. As I searched, I gained much respect and admiration for Michael Tilson Thomas as I discovered his strong commitment to music education for young people and for gifted musical graduates. This

"Everybody In, Nobody Out"



honoree was especially appropriate as all the proceeds from the Gala are allocated to the Education and Audience Development arm of UMS.

Michael Tilson Thomas and the SFO were unable to attend the Gala dinner as they were rehearsing then, but his manager Joshua Robison and Brent Assink, the Executive Director of the SFO, did attend. They are both charming dinner companions.

Mahler's massive Symphony No. 2 Resurrection was a sight to behold even before the music began. The stage was filled with an expanded orchestra and two large choirs. This is a very moving piece and such beautiful, magnificent music penetrated every empty space of Hill Auditorium. It was thrilling to see and to hear. Mahler became my favorite composer . . . at least for that time.

The Afterglow featured the Ann Arbor Community High School Jazz Band. Michael Tilson Thomas joined us as did some of the SFO musicians. One of those musicians was a bass player who "borrowed" the Band player's bass and played along with the group to the delight of the guests and the students. This was a special evening that I still cherish.

Over the years, my Advisory experience evolved through various fund-raising and friend-raising events: BRAVO!, Ford Honors Program, Delicious Experiences, On the Road, Season Opener, Night School, Advisory Nights, and many more. As Advisory became more involved with UMS Audience Development (now Education and Community Engagement) I participated in its outreach to the Arab Community and the African American Community. As UMS became more diverse in their community outreach and programming, I became more aware of the rich

cultural diversity in my own locale.

One example. Through UMS outreach to the Arab communities in Ann Arbor and Dearborn, I made new friends. Advisory members wanted to reach out to Arab women in their own environment. Hearing some of them explain Muslim teachings and the choices they made for themselves within traditional religious boundaries was very enlightening for me. One friend, Wadad Abed, introduced us to Arab cuisine with a delicious meal she prepared for us in her home. To this day, my daughter, cooking for her family, uses recipes Wadad gave to me and I passed on to her.

Recently I was asked, “What motivated you to become and remain such a passionate UMS volunteer over the years.” My answer: I was totally committed to raising funds to support youth education. It was always a pleasure to see young children arrive at the performance venues, many attending a live performance for the first time. They react naturally and honestly. It is a joy to see. Participating in the various components of the UMS education program widened my own understanding and enjoyment of performances.

I believed in and saw the need for supporting all that UMS does in promoting not just music but also theater and dance at the highest level for our community. I wanted to be a part of that. I also thoroughly enjoyed working with and socializing with the whole UMS family and truly felt welcomed and appreciated. I grew close to many in that UMS family. It was a treat and an honor to be asked to help UMS staff on large projects such as the longer residencies that allowed us to better know members of the staff.

Looking back over my experience on the Advisory Committee, now Ambassadors, thinking about what made us so successful, this is what I remember:

It was the friendliness and willingness and commitment of the members to do whatever they could to aid UMS endeavors. It was the UMS staff who let us know how much we were appreciated for our efforts. Even more than that was having fun doing so and making so many friends and more friends each year.

“Everybody In, Nobody Out”

Tribute to Louise Townley by Ken Fischer, UMS President



June 3, 2014 - Annual Advisory Committee Reception, Rackham Assembly Hall

"It is my pleasure today to honor an Advisory member who is completing her fourth three-year term. That, my friends, is 12 years. The Advisory Executive Committee wanted to honor this beloved and long-standing member and I jumped at the chance to do so. Today, we want to pay tribute to Louise Townley for her outstanding contributions to Advisory and UMS.

Louise Townley is a treasure. She began working on Advisory projects, such as School Day ushering and the BRAVO! Cookbook prior to even being an Advisory member. This was back in 1997 and 1998. She joined Advisory in 2000, and she has never stopped contributing. Louise has held many leadership positions: Secretary/Treasurer, Vice Chair, Chair in 2003-04, and Chair of the Ford Honors Gala in 2010. In between, she has worked on every UMS Residency with the Royal Shakespeare Company, and every Advisory fundraiser. You name it, Louise has done it. She constantly raises her hand to help, including 6:00 am drives to the airport for the artists and crew from Einstein on the Beach. And everything she does, she does well.

Louise, we all feel privileged to know you and to work with you. Thank you for all you have done for UMS."

"Everybody In, Nobody Out"

The Early Years: 1972-1986: Gail Rector's Advisory Committee *by Arlene Shy*

On January 22, 1971, legendary pianist Artur Rubinstein made his fifteenth appearance in Ann Arbor, a special all-Chopin benefit concert for the University Musical Society. Anticipation was high; Hill Auditorium was sold out. Among a circle of friends close to UMS President Gail Rector, there was great excitement. A gala supper honoring Rubinstein was being given at the Michigan League after the concert. This was a new venture for UMS, creating a glamorous occasion where guests could meet a world-renowned artist and socialize with Ann Arbor's elite.



In 1971 Artur Rubinstein gave a benefit concert for UMS, his 15th and last appearance with UMS. Gail Rector and Artur Rubinstein are shown at the Gala given in the pianist's honor by volunteers who would become the first UMS Advisory Committee in 1972.

The idea for a town and gown social event began with Anneke Overseth, University Musical Society's first development officer. Recently hired by Rector to address an alarming financial trend, as profits from ticket sales continued to fall well below the rising costs of presenting world-class artists, she was familiar with fundraising in east coast performing arts circles. She understood the potential Rubinstein's concert offered for energizing UMS support. And she knew Ann Arbor. She asked Lois Stegeman to help her organize the Gala and be its hospitality chair.

"Everybody In, Nobody Out"

"...Advisory Committee's great strength was in the intense friendships, affection and camaraderie of the women who created it..."



Advisory Chair Lois Stegeman with Zibby Oneal and Pat Asleson, working with Gail Rector to promote donor membership in ENCORE. January 13, 1976

If the original idea was Anneke's, the Gala's success was Lois' triumph. Widely admired in Ann Arbor society—a gracious hostess, beautiful, charming, energetic—Lois had a wide circle of friends. She enlisted them for UMS. Invitations were sent to a select group of community and university leaders. Those who purchased Choral Union tickets for \$50 could attend the Gala and pre-concert cocktail party. Purchasers of \$25 tickets were invited to a pre-concert cocktail party in a private home. That evening guests were delighted by the strolling supper, dancing in the League concourse, mingling with friends, chatting with Rubinstein.

As Lois recalled, "I chaired the *Rubinstein Gala* with the explicit purpose of bringing town and gown together around a great event that was important for both communities. Our hospitality effort was so successful, we decided to make it a permanent committee."

Rector was impressed by the enthusiastic response. "Gail had no experience with society entertaining, the kind of New York model for promoting arts through high visibility events," as Lois remembered. "The Gala gave him confidence to move toward reaching out more to the community." Through her social networking skills, Rector now had a circle of energized UMS donors, determined to build on their success. The organizational work done for the Gala

"Everybody In, Nobody Out"

laid the groundwork for establishing the Advisory Committee.

In his review of the 1972-1973 Season, Rector announced, “The Advisory Committee was formed last fall from many names considered, to give a wider segment of the community and concert-going public representation in the affairs of the Musical Society. The intent is to have a rotating group of persons most interested in the cultural programs presented and an on-going body of advisors to assist.” Officially established on September 7, 1972, Rector asked Peter Heydon to be the first chairman.

Looking back, Heydon is clear, “Advisory Committee was a misnomer from the beginning. In reality we never functioned as Rector described. The Advisory Committee was necessary but not advisory. It was formed as an adjunct to UMS for social functions. Advisory had a lot of social cachet, and they were willing to be worker bees.”

In January 1975, plans were underway for a *May Festival Prelude Dinner* to celebrate the 75th birthday of both Eugene Ormandy and the Philadelphia Orchestra. It was set for the Power Center, on April 30. Costs had to be kept low, so Chair Betsy Stranahan decided they would make their own decorations, find donors for the wine, set up a cash bar and have the Pretzel Bell—famous for student drinking parties—cater the dinner and hors d’oeuvres for \$15 per person. Invitations went to the whole community: 2200 were sent, 116 sold, 200 was their goal. In the end, when expenses were subtracted from income, they had cleared \$55.20! Still, Advisory applauded their success. “*The Prelude Dinner* made the *May Festival* concert truly festive” Heydon reported to the UMS Board. “Many current UMS donors attended.” Advisory voted unanimously to continue Prelude Dinners and to add “a kick-off event to open the Choral Union Season, to capitalize on opening night enthusiasm and concertgoers’ frequent desire to dress formally.”

In January 1976, Lois Stegeman became Advisory Chair, serving 11 years, until 1987. The previous year she became the second woman to serve on the UMS Board, an invaluable link for

“Everybody In, Nobody Out”

Advisory. Membership was selective. Tom Thompson, one of the original group, characterized Advisory: “They were a group of Ann Arbor elites who cared deeply about UMS, and were willing to support its activities by providing extraordinary hospitality to visiting artists and major donors. They used their own social network to reach out to those they thought had the capacity to give to UMS.” Lois saw Advisory’s role with UMS as *three* functions:

- Development, by helping to build *ENCORE*, the new donor membership program
- Sponsorship of social events in support of UMS activities
- Publicity

“Membership must have a commitment to work.”

As Lois remembers the early years, “It was a lot of work and a lot of fun. We were a merry group, happy to help UMS.” Advisory kicked off the 1976-1977 season with an afterglow party, “*Let’s Dance with Benny Goodman*.” A few months later, they took on their first education project. UMS presented *On Your Toes*, a lecture/demonstration by the Pittsburgh Ballet for young audiences. Advisory worked closely with Ann Arbor Schools to distribute tickets, figure out the logistics, and usher 900 students to the performance. Each left with a bag of Drake’s candy, a favor from Advisory.



Benny Goodman Afterglow, October 2, 1976

*Anne Chase, Zoe Pearson, Dr. Joe Pearson, Susan Reames,
Frazier Reames, Lois Stegeman, Ray Chase*

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By 1977, Advisory wanted the UMS Board to clarify their role. A Promotion Committee was formed to write a “job description.” Former UM President Harlan Hatcher reported their conclusion that Advisory should support UMS goals through its activities but have no role in management. “Its festive events were tremendously important for broadening community participation and financial support. Advisory should be more involved with fundraising, but they should not change their social function.” Rector went further: the UMS Board should be involved in setting Advisory’s agenda; he and his development director would attend their meetings regularly. As UMS planned to celebrate its hundredth season, 1978-1979, Advisory worked closely with UMS Development to support the *Founder’s Day* celebration.

Over the next decade, as Advisory expanded its activities, the *May Festival Prelude Dinners* remained their centerpiece. These events were critical to UMS as they launched *ENCORE*. It was understood these dinners were not fundraisers—at best they would break even. Their purpose was to attract and reward *ENCORE* members. Anneke Overseth asked her friend Zibby Oneal to work with her, and together they met regularly with the Advisory Committee to enlist their support in building the *ENCORE* donor base.



Co-Chairs Dot and John Reed: 1979-80

“*Prelude Dinners* were totally the work of Advisory,” explained Anne Glendon, who joined the nascent group in 1979 as one of the founding nucleus of energetic women involved during these early years. “We put them on for peanuts, then paid for the peanuts.” At the new Power Center, cocktails were in the Green Room, and dinner in the lobby. “The challenge was to turn a cold concrete barn into something beautiful and festive.” As a *Prelude Dinner* chair, Anne and

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her committee decorated the lobby with palm trees, trellises covered with flowers, and created bubbles out of fabric circles covered with flowers, positioned on the walls at various levels. “The effect was spectacular.” It was an enormous amount of work, but Advisory volunteers thrived on these galas. “I loved being on Advisory—the entertaining, the excitement of meeting artists, the glamour of these events,” recalled Tom Thompson. “For *ENCORE* donors, the chance to meet artists and have an elegant dinner with them was a great perk.” But success raised expectations—catering by Moveable Feast. Or settings like Barton Hills Country Club. By the mid-1980s, *May Festival Prelude Dinners* had become increasingly elaborate, and ultimately a substantial expense for UMS.

As UMS added new series beyond Choral Union—Choice, Debut, *ENCORE*, Chamber Arts—Advisory worked with UMS Development on a new initiative. For each series opening concert, Advisory gave a post-concert supper party for *ENCORE*’s highest donors and an artist. For the 1983-84 season alone, Advisory gave suppers for Rostropovich, Yo-Yo Ma, and Leontyne Price, in addition to an Isaac Stern Benefit Supper, a reception for the Canadian Brass, and the *May Festival Prelude Dinner*. As an impresario, Rector had an unparalleled network of artists. He treated them very well, paid attention to their personal preferences, quirks, and needs, and could confidently draw on artists’ goodwill when he wanted to bring them to Ann Arbor. Advisory’s generous hospitality was a great asset to Rector, truly enhancing the UMS reputation as a responsive, warm, energetic arts presenter.

By 1985, it was clear UMS faced a looming financial crisis. The UMS Board was small, 12 members—predominantly male—from the University; their governance was informal. “UMS had no regular financial records, so commitments for coming seasons had to be made two to three years in advance without knowing the actual state of finances,” Board Chair Norman Herbert explained. Further, Rector’s management style, typical of his generation, complicated matters. As UMS Board member John Reed observed, “Rector operated thoughtfully, competently, close to his vest. He didn’t welcome debate; he wasn’t comfortable with a group. He never initiated discussion on financial matters.” But now Rector had to be candid with the Advisory Committee,

“UMS is in a somewhat precarious position, with expenses up and revenues down,” he announced at their September meeting. “The challenge for all concerned will be to close this gap and not have UMS run in the red on a continuing basis.”

The Advisory Committee responded with extraordinary efforts. Led by Lois Stegeman, they brainstormed ways to grow *ENCORE*. How could they offer top donors more perks, enlist businessmen, target young professionals? They had a message for the community: “UMS has made Ann Arbor a mecca for classical music, now the Society needs your support. It receives no funds from the University of Michigan. UMS is on its own!” Over the next two years Advisory ramped up their promotional activities, giving more receptions, suppers, tribute dinners for artists, parties on Hill’s stage—as many as eight events in one season. Ticket prices were raised to cover costs and make a modest profit. Only the *May Festival Prelude Dinners* remained sacrosanct.

In the end, how much Advisory’s frenetic exertions added to the UMS bottom line is problematic. The financial crisis would be resolved within a few years. But these women, responding to the culture of Ann Arbor at a time when involvement with the arts was the most socially rewarding activity they could have, made serving UMS their priority. In these early years of cohesive commitment, the Advisory Committee’s great strength was in the intense friendships, affection and camaraderie of the women who created it. A legacy that continues to this day.

Ken Fischer Arrives: Change and Continuity for Advisory, 1987-1994

by Arlene Shy

"...Ken was gregarious, instinctively reaching out to work collaboratively with others."

When Gail Rector introduced executive director Kenneth C. Fischer to UMS and the Ann Arbor community, he spoke of "the invigorating stimulus of new leadership" and predicted both the continuities and changes this transition would bring. Ken was "a young man with impeccable credentials, ability, and affability. He is the right man to carry forward the best qualities of the



Gail Rector and Ken Fischer, June 1987

past, and to enter into the new challenges that will keep the Musical Society at the forefront of the presenters both local and international."

In their management styles, Rector and Fischer were a generation apart. Where Rector was reserved, aloof, preferring to make decisions alone,

Ken was gregarious, instinctively reaching out to work collaboratively with others. Where Rector was elitist, insular in his view of the UMS mission, Ken came out of a different culture. He believed passionately that the arts were for everyone: "Everybody In, Nobody Out." As Anne Glendon, an Advisory member during the transition from Rector to Fischer observed, "Ken's genius is to build relationships, to transfer his enthusiasm, energy, optimism, from the top down, through every level of the Musical Society."

"Everybody In, Nobody Out"

In these early months, Ken turned to the Advisory Committee to help him get his bearings within UMS and in the community. Faced with an overwhelming financial crisis, Advisory provided a dedicated corps he could trust. He found invaluable support from Ann Schriber, a member of the UMS Board, who would serve as Advisory Chair from his arrival until 1992. When she introduced Ken to Advisory at their September meeting, he immediately announced a retreat “to generate ideas and get better acquainted.”

Anne Glendon remembers Ken’s now famous “Boathouse Retreat” at the home of Ingrid Martin on Barton Pond, October 14, 1987, when 24 people came together, Advisory and UMS Staff:

“This was a strategic moment, thrilling, a great experience.” She was impressed by the energy and enthusiasm generated that day by the excitement of sharing ideas. “People who were passionate about UMS were thinking out loud about all the possibilities for its future. Ken was

exuberant. He led the discussion with his multiple flipcharts on easels. The beautiful setting was inspiring and there was great food. We worked nearly all day. We left with high hopes.” They boiled down long lists to a few key areas: Marketing and Audience Development; Programming and Enhancing the Concert-going Experience; Community and Regional Involvement; Development and Fundraising. “Among the priorities set that day was a real commitment to



Ken Fischer at the Boathouse Retreat, October 14, 1987

education as a way to reach into the community, develop future audiences, and meet our responsibility to the community schools as an arts presenter.”

“Everybody In, Nobody Out”



Boathouse window with flipchart pages posted



Timmie Cosovich, Judy Fry, Ann Schriber

Advisory did not have to wait long for an opportunity. Ken immediately announced his audacious plan for the 1988 season. He was bringing Leonard Bernstein and the Vienna Philharmonic to Ann Arbor for a celebration of both Bernstein's 70th birthday and Hill Auditorium's 75th. Given the cost of presenting this world-class orchestra and the size of UMS debt, this was a risk. Ken met the challenge by launching a new type of fundraising—an appeal to the business community. He invited Advisory to “brainstorm” with him and UMS Development. Being at the heart of the action, they responded with enormous energy and enthusiasm. To attract members of the community willing to buy blocks of \$125 tickets, the most expensive in UMS history, they were offered a pre-concert dinner, with cocktails, in a private home, and transportation to and from Hill. Advisory made an extraordinary effort. We hosted 25 elegant dinners that evening, contributing to Ken's triumph and a \$50,000 profit for UMS.

1989-1994 was a time of great creative energy in the Musical Society. Ken was building his leadership team. Together, they were exploring ways to insure UMS pre-eminence as an arts presenter while confronting a current substantial debt. Ken hired Catherine Arcure to be its first professional Development Director. An outstanding choice, she knew the community well, her weekly food column in the Ann Arbor News was widely read, her position at Washtenaw Community College had given her fundraising experience. She was ambitious and devoted to

UMS. Earlier, Cathy had been a member of Advisory. Now, as she looked for ways to increase revenue, Advisory played a crucial role in her development plans. Building the UMS donor base was top priority. Over the years, Advisory had worked hard to attract *ENCORE* members, providing the glamorous events that brought artists and donors together at receptions, cocktail parties, and dinners, often in private homes. Many UMS seasons found them hosting five or six events in addition to the Festival Prelude Dinners. Still more revenue was needed. At their October, 1989 meeting, Cathy announced her “goal was to revitalize the Advisory group to meet the urgent needs of the Musical Society.” She created a new position, Coordinator of Events Management and Donor Relations and hired Judy Fry, Advisory’s first liaison with the UMS staff.



*Development Director (1989-1998)
Catherine Arcure and Judy Fry at
Rackham Gala Dinner 1993*

If Advisory was to help UMS in any meaningful way, it needed structure. As Ann Schriber told members, “There are no bylaws, there is no clear cut expectation of members, there is no definition of responsibilities for committees or chairs.” Cathy formed an “Action Committee” to deal with these issues. A standing Executive Committee was established to set Advisory’s general direction, as well as three standing committees to support UMS Development: Volunteers, Events, Membership. Ken, Cathy, and Judy were now regularly attending Advisory meetings.

By early 1990, the ever growing deficit was the elephant in the room for everyone connected with UMS. Not surprisingly, tension had developed between Advisory and the UMS staff. In her letter to Ken, dated February 6, 1990, Ann was direct: “I’m sure you would agree that it is crucial for all concerned that the Advisory Board get its old spirit and cohesiveness back. Like you and Cathy, I desperately want the Advisory Board to be a strong, active and fun group. However, to accomplish this, we have to decide what to do and how to do it. You and Cathy have given us

“Everybody In, Nobody Out”

strong guidelines, and we know what you want and need from us. I'm sure we will come to the conclusions you and Cathy want us to, but we need to reach these conclusions on our own." The Advisory Executive Committee wants to have a "spontaneous, free, uninhibited exchange of ideas" without UMS Staff present. "We must have this chance to truly speak our minds and form a working bond which we desperately need."

Tension generated creative energy. Advisory's next meeting was an "elbows on the table," freewheeling discussion. Ann opened: "We're lucky to have Cathy and Ken. We couldn't ask for better people. There is a crisis of spirit. We need to get back to the way we were." Poor communication between Advisory and UMS Staff, and within Advisory, seemed to be the core of discontent. Fragmented into committees, Advisory had lost its cohesion and identity. No longer involved in planning events, they had lost their creative energy and motivation. Cathy understood! She responded, "Development would love to have Advisory involved with events," and produced an organizational chart detailing how Advisory would plan events and Development would review, advise, and authorize expenditures.

For its part, Advisory adopted their first bylaws in September, 1990, with an emphasis on their role promoting *ENCORE*. Four years later, a revised document was in place that provided a structure and a clear mission: "The purpose of the Committee is to promote the University Musical Society and to enhance the concert experience by providing educational activities, development events and social programs for friends of the Society."

Increasingly, Advisory's substantial contribution was being recognized. "Advisory remains a valuable asset to the Society," observed Board Chair Norman Herbert, writing to Chair Agnes Reading, in February, 1993. "I am committed to its future success and positive relationship with the Board." He invited Chairs to attend Board meetings, assured them a place on the agenda and encouraged members to attend committee meetings. Within a year, Advisory had a presence on key UMS Board Committees—Programming, Marketing, Long Range Planning, Budget and Finance.



*Celebrating Advisory's successful fundraising for UMS, 1994
(L-R) Catherine Arcure, Peter Banks, Paulett Banks, Ieva Rasmussen, Doni Lystra*

As Advisory celebrated the end of 1994 over dinner at Maude's, Cathy reflected on the evolution of Advisory over the past seven years. She spoke of its growing involvement in the UMS education program. Above all, from being primarily responsible for social functions, they had become important fundraisers. "The Advisory Committee is now responsible for ten percent of the UMS budget." Cathy put their amazing achievement in context: "UMS Development budget has increased to one million dollars due to the rising costs of artists, which means the Advisory Committee is responsible for raising \$100,000."

During these difficult years, Advisory had been willing to grow and change, as they focused their energy to meet the needs and expectations of UMS. When UMS celebrated the Hundredth May Festival in 1993, Advisory turned the Prelude Dinner into a splendid picnic for donors in Nickels Arcade. But when UMS decided it was time to replace this tradition, they brought the same creative energy to Ford Honors Galas. It was a pattern Advisory would continue in the years ahead.

"Everybody In, Nobody Out"



100th May Festival, 1993

To celebrate the 100th May Festival, Advisory held FOUR events:

- ♪ Prelude Picnic in Nickels Arcade*
- ♪ Cabaret Ball in the Michigan League Ballroom*
- ♪ Gala Dinner at Rackham*
- ♪ Sunday Birthday Party in front of Burton Tower*



The Advisory Committee 1993, Creators of 100th May Festival Celebration

Front Row, (L-R) Milli Baranowski, Lorna Hildebrandt, Agnes Reading (Ex Officio), Alice Irani (Advisory Chair), Gregg Alf, Janet Shatusky
Back Row, (L-R) Aliza Shevrin, unidentified, Janice Stevens Botsford (Cabaret Ball Chair), Margo Halsted, unidentified, unidentified, Jerry Weidenbach, Jeannine Buchanan, Liz Yhouse (May Festival Committee Chair), Fran Jelinek, Ellen Stross
Not pictured: JoAnne Hulce (Community Birthday Party Chair), Maya Savarino (Prelude Picnic Chair)



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Nickels Arcade, 1993

"Everybody In, Nobody Out"

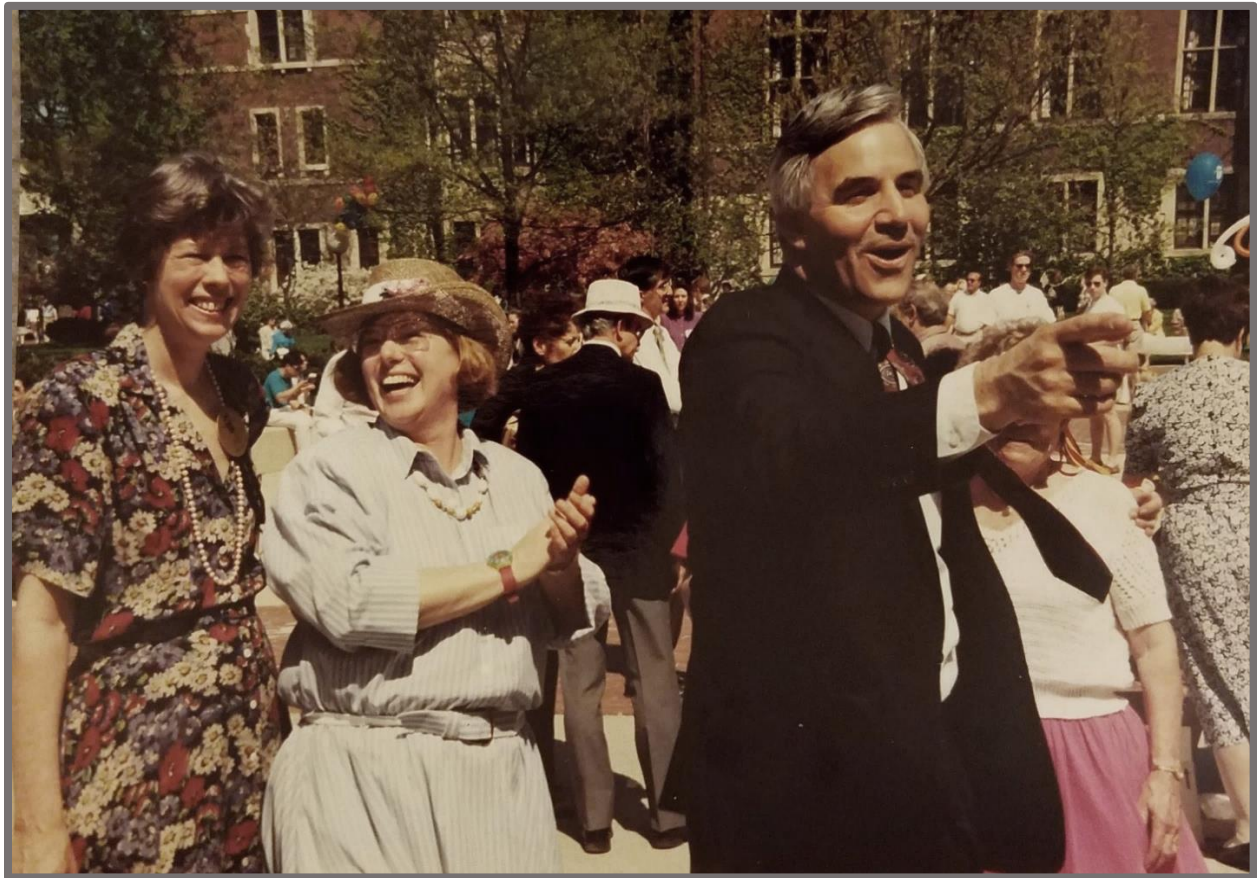


Cabaret Ball, Michigan League Ballroom, May 8, 1993



*Rackham Gala Dinner Advisory Chairs:
(L-R) Maya Savarino, Liz Yhouse, Janice Stevens Botsford*

Advisory/Ambassadors - working together with UMS effectively, efficiently, and joyfully



Ken Fischer celebrates the 100th May Festival with Advisory members at a Sunday morning Birthday Party on the lawn in front of Burton Tower.

"Everybody In, Nobody Out"



101st May Festival, 1994

The 101st May Festival, held May 12-14:

- ♪ *Prelude Picnic in the UM Chemistry Building Atrium*
- ♪ *Gala Dinner at Rackham*



*Advisory Committee for the 101st May Festival events:
(L-R) Judy Fry (UMS Liaison), Janice Stevens Botsford,
Liz Yhouse, Charlotte McGeoch, Maya Savarino*



Liz Yhouse hanging original origami birds in the Atrium trees, decorating for the Prelude Picnic



*Enjoying the Gala Dinner:
(L-R) Eileen Weiser,
Janice Stevens Botsford,
Maya Savarino, Ron Weiser*

"Everybody In, Nobody Out"



Advisory members Janice Stevens Botsford, Maya Savarino and Susan Ullrich



At the Tailgate: David Katz, Cecilia Bartoli, Ken Fischer and Mary Stevens

"Everybody In, Nobody Out"



**UMS
Auction
at the Ark
October 19, 1997**



*The Auction Committee, chaired by Meg Kennedy Shaw, (third from right),
at the Auction that raised \$27,000 for educational programs*

"Everybody In, Nobody Out"



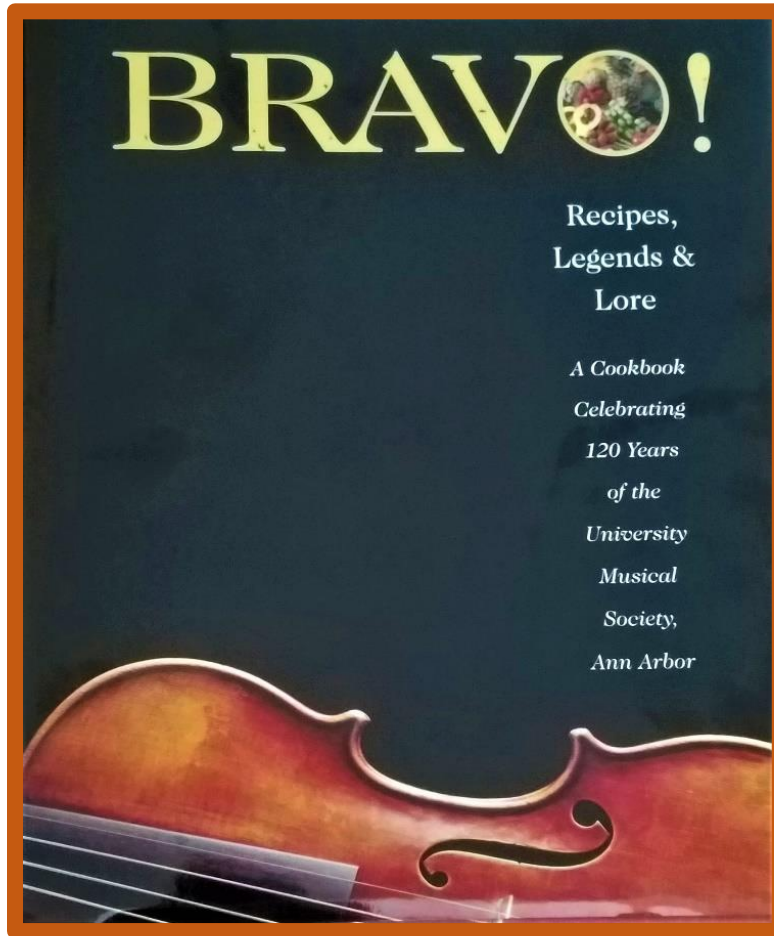
Advisory Dinner at the Ann Arbor Women's City Club 1998



Len Neihoff, outgoing Advisory Chair, passes the "gavel" to incoming Chair, Debbie Herbert. Tradition has the outgoing Chair autograph the meat pounder Gavel before passing it on.



*Two generations of Advisory:
Lois Stegeman with her daughter,
Sally Stegeman DiCarlo*



"The benefits of the BRAVO! project continue to be widespread..."

History of BRAVO!

by Debbie Herbert and Penny Schreiber

"We take a positive attitude," explained Alva Gordon Sink of her numerous parties. "Instead of saying it can't be done because of remodeling in progress or because we are about to leave town, we proceed anyway. We never fuss or hover over our guests, and the buffet allows for real informality and congeniality." A warm, efficient, and charming hostess, Mrs. Sink kept meticulous guest lists and menus from the hundreds of dinners, post-concert suppers, and receptions that she and her husband, Charles, longtime University Musical Society president, gave for visiting musicians.

—from a BRAVO! Sidebar

Mrs. Sink's dinners were so special that she and her husband were known to travel to New York to buy ingredients—and to attend a few concerts in the big city. These memorable meals,

"Everybody In, Nobody Out"

spanning the forty-one-year tenure of UMS president Charles Sink, were part of an Ann Arbor tradition, begun in the early 1900s, of inviting visiting artists into private homes for elegant dinners.

To Catherine Arcure, UMS Development Director 1989-1999, a UMS cookbook seemed only natural, an evolution of this long history of food and the arts at UMS. By 1997 *BRAVO! Recipes, Legends & Lore* was underway, launching in 1999. Over two hundred volunteers devoted more than ten thousand hours under the leadership of Mary Ann Daane, Anne Glendon and the others who chaired major sections of the book. Many volunteers were current or former Advisory members, and those that weren't often joined Advisory after working on *BRAVO!* Volunteers' lasting memories are of the fun they had together, even once the work intensified.



BRAVO! Co-Chairs Mary Ann Daane & Anne Glendon

The writers on the non-recipe text committee, for example, met weekly for a year, researching and writing the history of thirteen UMS concerts dating from 1894 to 1996, as well as ninety-one sidebar stories for the recipe pages. The five writers, already friends or at least acquainted, formed a tight bond that has endured for almost twenty years.

Recipes

A call went out to frequent UMS artists for recipes, as well as to renowned local and regional chefs and community cooks. Thanks to the efforts of UMS staff, over thirty artists contributed favorite recipes: James Galway's Irish Colcannon; Leontyne Price's Shrimp Gumbo; Bill T. Jones's Sage Fusilli; Isaac Stern's Hearty Borscht; Cecilia Bartoli's Family Cicche. The recipe committee, chaired by Ricky Agranoff, Ann Schriber and Pat Pooley, tested all submissions, deciding which recipes to keep or reject. Mrs. Sink's celebrated Frozen Maple Mousse was a must, but a recipe

for cooking a whole salmon in the dishwasher was unsurprisingly rejected. It is not known if the intrepid committee tested it before turning three thumbs down.

Committee volunteers remember the fun they had at the tasting parties held in their homes. Like the pros, they sampled, commented, and decided what was going to make the cut. The result was a cookbook featuring over 250 delectable and practical recipes, from appetizers to desserts. High praise from

culinary professionals quickly followed, including endorsements from the internationally recognized chefs Jacques Pépin and Graham Kerr (a.k.a. *The Galloping Gourmet*).

BRAVO! also won

Foreword Magazine's 1999

Silver Book of the Year

Award in the cookbook

category and placed second in the 1999 Tabasco Community Cookbook Award contest.



Bob Morris and Hillary Murt attend the first recipe tasting at Ann Schriber's.

Non-Recipe Text

The history of UMS is about concerts, musicians, dancers, and singers. It is also about the venues, the audiences, the ushers. And, finally, it is about UMS staff, donors, and volunteers. Important and previously unknown stories around this heritage are told in *BRAVO!* thanks to the work of the non-recipe text committee, chaired by Mary Matthews. Digging through the archives of the U-M's Bentley Historical Library unearthed many a tale, and going out into the community to nudge the memories of longtime concertgoers also led to success. UMS

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President Ken Fischer and his management team recommended the legendary concerts that introduce each recipe section, and the committee did the rest. The concert histories range from the *First Annual May Festival* in 1894 to the newly created *Harlem Nutcracker* in 1996. The sidebar stories feature personal experiences of staff and audience members, artists' memories and perspectives, and intriguing facts from food and arts history.

For example, consider the shopping cart. It was introduced in 1937—a wicker basket on wheels that “foretold a shift in American shopping habits and the eventual dominance of supermarkets over neighborhood groceries.” Or for music history, you can learn about jazz, the new music of the 1920s that “was considered lowbrow, dangerous, and even evil by many people.” A Philadelphia music magazine, *The Etude*, in 1925 published a long essay titled “Is Jazz the Pilot of Disaster?” Unfortunately, according to *The Etude*, the answer was yes: “The whole land is still in the throes of this form of musical epilepsy.”

The *New York Times* described pianist and U-M professor of music Martin Katz as “the gold standard of accompanists.” Below is an insightful *BRAVO!* sidebar featuring Katz:

“Because their bodies are their instruments, Katz believes that singers feel particularly vulnerable. When they first walk onto the Hill Auditorium stage, he says, singers are overwhelmed by the immensity of the 4,200-seat space. When they begin to rehearse their songs, he watches with pleasure as nervousness turns to relief, then amazement. Once they experience Hill’s brilliant acoustics, they realize that even their softest notes will reach to the topmost seats of the second balcony.”

Artwork and Photography

The text in *BRAVO!* is accompanied throughout the book by historic photographs that make it a pleasure to look at, read, and cook from. The artwork and photography committee, chaired by Lois Baru and Mary VandenBelt, secured a wide variety of engaging images, including the

“Everybody In, Nobody Out”

beautiful photographs of musical instruments that grace the beginning of each recipe section. Examples include a pair of well-used pink ballet slippers and a conductor's baton and music sheets on a golden music stand!

I Am the Very Model of a Modern Book of Cookery

Imagine the large banquet room at Barton Hills Country Club filled with guests about to celebrate the debut of *BRAVO!* It is September 17, 1999. Through the door comes a singing cookbook, in chef's jacket and toque, an over-sized *BRAVO!* cover hanging from his shoulders, his sonorous baritone delivering a new take on a tune from *Pirates of Penzance*.



U-M law professor and local Gilbert & Sullivan star Bev Pooley weaves his way among the dining tables singing, "I am the very model of a modern book of cookery." The performance, as they say, brings the house down.

"Everybody In, Nobody Out"

Marketing and Fundraising

BRAVO!, while created for cooks, historians, and lovers of the arts, also had a significant bottom-line in mind: raising money for UMS programming and community engagement and education, especially youth education. The dedication and creativity of volunteers in promotion, special events, and marketing matched that of the committees for recipes and non-recipe text. In fact, volunteers often participated in several different committee efforts because of their love of the project and commitment to UMS. Maya Savarino and Liz Yhouse (promotions) and Norma Davis and Maria Simonte (marketing) led the way in getting *BRAVO!* out to potential buyers. UMS staff was the backbone—they managed the entire retail operation. Cookbooks showed up at national food conventions, trade shows, garden shows, and innumerable local and regional venues, always with recipe samples and enthusiastic conversations around UMS. Undoubtedly the most effective marketer over the years has been Ken Fischer, who proudly presented *BRAVO!* to everyone within his multitude of networks.

The benefits of the *BRAVO!* project continue to be widespread. Perhaps the most important beneficiaries are the children who attend one of the six to twelve school-day performances that UMS presents each year. From fifty to sixty area schools participate in these K-12 presentations, and they remain the heart of the youth education program. This translates into thousands of children being given a priceless opportunity to experience and enjoy early exposure to the performing arts. According to their teachers, they return to the classroom curious and excited to learn more. If this is *BRAVO!*'s "bottom-line," it is a very fitting legacy.



The **BRAVO!** Song

[New lyrics by Bev Pooley and Ken Fischer, based on the song “I Am the Very Model of a Modern Major-General” from *Pirates of Penzance*, music and lyrics by Sir Arthur Sullivan and Sir W.S. Gilbert.]

*I am the very model of a modern book of cookery,
As sassy and as frisky as an eagle in a rookery.
I’ve recipes and cooking tips from trumpeters and pianists,
With glutinous desserts from many orgiastic tympanists.
I’m bulging with surprises from a cuisine ecumenical,
Which you’ll want to whip up quickly with a frenzy that’s maniacal.
You can buy me and become the very soul of wit and piety
As a venerated icon of the Musical Society.
You’ll soon be making fricassees with turtle soup and aubergines,
Asparagus and cantaloupes and desiccated tangerines.
You can buy me and become the very soul of wit and piety
As a venerated icon of the Musical Society.
The past two years a hundred folks worked hard to help the UMS.
They cooked, they wrote, they edited – they all put forth their very best.
The proof is in the pudding – or the flan, or in the slice of brie,
For I am the very model of a modern book of cookery.
You’ll read about the artists’ view of what goes on behind the scenes,
But not about Madonna’s lamb or Ricky Martin’s pork and beans.
You’ll read about the key events from six score years of history.
I am the very model of a modern book of cookery.
There’s Luciano’s ratatouille and soufflés from Joan Sutherland.
There are canapés from Isaac Stern and spicy treats from other lands.
With dishes that delight us all, both savory and sugary,
I am the very model of a modern book of cookery.*

“Everybody In, Nobody Out”



BRAVO! Cookbook Project and Launch 1999



(L-R) Mary VandenBelt, Cathy Arcure, Mary Ann Daane, Norma Davis, Anne Glendon, Debbie Herbert and Mary Matthews triumphantly shipping the BRAVO! manuscript to the printer, 1999.



Maria and Mike Simonte at the BRAVO launch party



BRAVO! Launch party, Barton Hills Country Club

"Everybody In, Nobody Out"



"BRAVO!" says Ken Fischer to Catherine Arcure, Stephanie Lord, Debbie Herbert and Sue Schroeder on the successful launch of BRAVO!



Volunteers from Cookbook project: Chandler Matthews, Mary Matthews, Paul Schreiber, Debbie Herbert and Penny Schreiber

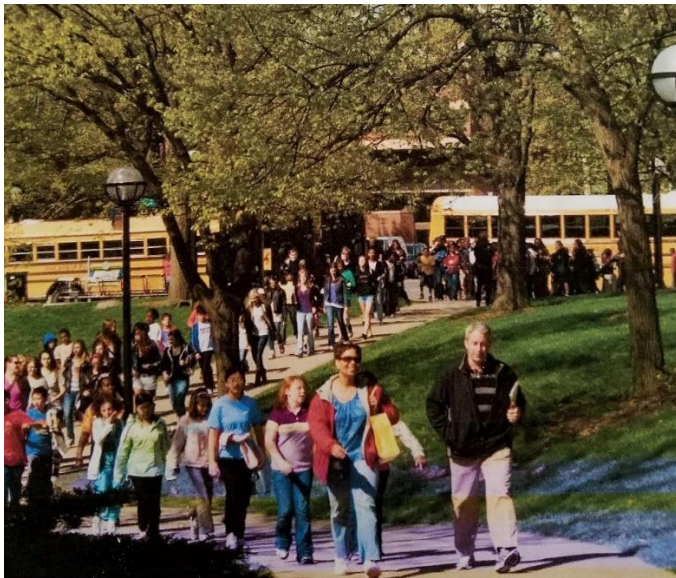
"Everybody In, Nobody Out"

UMS STUDENT PERFORMANCES

by Jean Long and Pat Bantle

...when you hear a student seeing Hill Auditorium for the first time ask, “Does a princess live here?”

How would you like to be in the company of excited K-12 students, many who have never been to a concert or even inside a concert hall, to see an hour long preview of an evening UMS performance, say by the Hubbard Street Dance Company or the Ukulele Orchestra of Great Britain? Add to this the fun of greeting the students, helping them find their seats, watching their enthusiasm once the performance is underway, seeing them leap to their feet and shout their applause at the conclusion, and exclaim their wonder as you help them exit the building to find their buses. When you hear a student seeing Hill for the first time ask, “Does a princess live here?” you have participated in one of the most rewarding and popular opportunities to serve as a member of the Ambassadors.



Students arriving at the Power Center for a School Day Performance



*Terri Park, UMS
Education Coordinator*



*Kirsten Williams, Chair
Ambassadors School Day
Performance Ushers*



*Jane Holland,
Ambassadors School Day
Performance Usher*

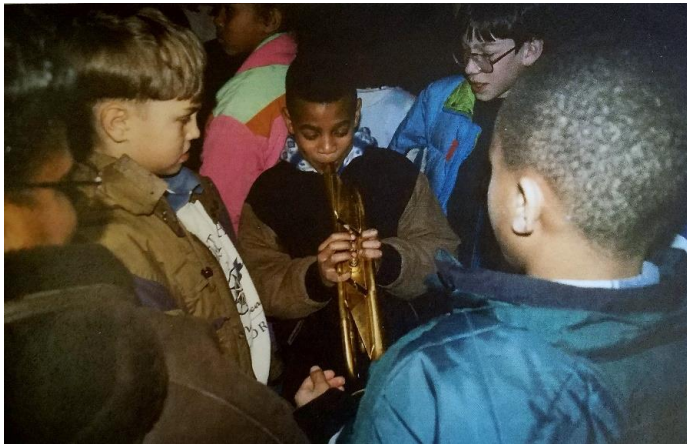
“Everybody In, Nobody Out”

For the early student performances, from 1990/91 to 1995/6, UMS partnered with the New York City Opera National Company under the heading of *Infusing Opera into the Classroom*, believing that opera would have the widest appeal for students because it combined the three elements of singing, acting and dancing. Ken worked closely with Ann Arbor Public School's Fine Arts Coordinator, Deb Katz, to initiate the program for a target audience of fourth graders from fifteen districts in Southeast Michigan. In 1993, they included a dance program for 6th to 8th grade students, while offering a performance of *Carmen* for the 4th graders. The program grew from there. By 1999, UMS Director of Education and Audience Development Ben Johnson reported that the Youth Education Program was the largest in the Midwest! In 2005 it became a national model and was cited for best practices. Ambassadors are proud to have been a part of it all from the very beginning.



Ben Johnson, first full-time Education Director at UMS, (1995-2008): He developed UMS based youth performance series, teacher preparation experiences and material, and engagement with diverse communities.

First, a few words about the extraordinary nature of youth performances. The University Musical Society's regularly scheduled musicians, dancers, or actors are the source of the usually one-hour school day programs, generally occurring on the day of the evening performances. Performers like Wynton Marsalis and the Lincoln Center Jazz Orchestra, the Alvin Ailey Dance Company or the Carolina Chocolate Drops, shorten and/or modify their programs for the students. Most school day performances begin at 11 AM, with our members



Student playing trumpet at Wynton Marsalis Performance

arriving an hour earlier to receive their assignments and any special instructions. Occasionally there is a second performance in the early afternoon. And the Royal Shakespeare Company (RSC) in 2001 invited students to their evening dress rehearsal of *Richard III*; it lasted four hours!

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The venues have included the Power Center, the Lydia Mendelssohn Theater, Hill Auditorium, Rackham, and The Michigan Theater. The Youth program also ventured to the Detroit Opera House for performances by the *Alvin Ailey Dancers* (during the 1999-2000 season) and The Sphinx Competition (at the Opera House since the 2012-13 season). For the Opera House events, Ambassadors were involved in pre-performance tasks rather than ushering at the venue. *From Cass Corridor to the World*, performed at the Detroit Arts Center in the 2012-13 season, was enjoyed by students as well as by Ambassadors lucky enough to usher for the concert!



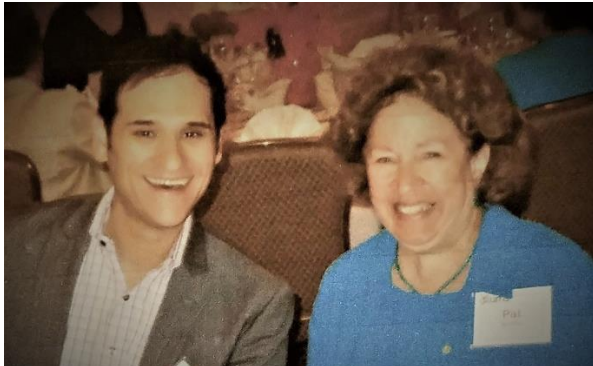
Yo-Yo Ma signing autographs for students, January, 1991

In the course of a season, there have been between 4,000 and 13,000 students attending 6 to 12 performances, and representing as many as 121 schools. These students come not only from Ann Arbor, but also from Southeastern Michigan, including Detroit. Once, in 2006, students came from the very distant Interlochen Arts Academy to attend a dress rehearsal of the RSC's production of *The Tempest*. All of Community High was able to attend a performance by the *Dave Holland Big Band*. Over the years, students have enjoyed such diverse events as RSC dress rehearsals, productions by the Globe Theater and the National Theater of Scotland, opera, dance, and both classical and contemporary musical offerings. The students, in turn, continue to delight the performers with their energy, attentiveness and quick response to even sophisticated humor.

Originally called the *UMS Advisory Committee*, (*Ambassadors* since 2014), volunteers are proud to have been enthusiastically committed to Student Performances from the inception of the

"Everybody In, Nobody Out"

first youth performance in February 1990. We ushered and worked with staff on planning and logistics. As this program developed into the School Day Performances we have today, members continued to be involved in the preparation and follow-through. We have assisted UMS with the development of teacher curriculum materials to integrate with performances and assisted with teacher workshops. Recently, some Ambassadors have gone into the classrooms after a performance to assist with students' evaluations.



Jim Leija, UMS Director of Education, with Pat Bantle, who has engineered School Day Seating charts for many years.



Teachers at UMS K-12 Teacher Opening Reception, held at UMMA



UMS honors Joetta Mial, Letitia Byrd and Barbara Meadows (seated L to R) before a performance of Sweet Honey in the Rock, February 2009, for their extraordinary contributions to UMS, in particular their strong advocacy for UMS education & community engagement. Standing (L-R) Phyllis Herzig (Advisory Chair), members of Sweet Honey in the Rock, Sandra Harris (The Links, Inc.), Sweet Honey ASL Interpreter, and Deborah Meadows (Advisory member).

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In addition to ushering for all School Day Performances, Ambassadors participated in related activities for UMS by

- delivering Youth Education brochures to schools
- making pre-performance phone calls to teachers to verify student numbers for the performances
- assisting UMS staff in producing on-line Teacher Resource Guides
- greeting teachers at the season's Opening Reception for Teachers and answering their questions about the programs and logistics
- helping to set up food, collecting money, greeting and signing in attendees at Teacher Workshops
- transporting artists to and from events when needed
- assisting the staff photographer to identify people photographed at teacher receptions and other events, and by providing additional photos

In 2013/14, we assembled and prepared all the materials for the Puppetry Immersion Day, one of several educator in-service workshops offered to teachers who were bringing their students to a related youth performance. In 2009, we facilitated research for grant opportunities for schools interested in offering youth performances to their students, and created a database for all private and public schools in every district in eight counties.

There are clearly many opportunities for Ambassadors to use their skills and background to support the UMS Youth Education Program. Learning is core to the UMS mission and its commitment to bring the arts to area students. Ambassadors have made a significant contribution, as Ken Fischer describes us, "...a magnificent group of dedicated volunteers without whom we wouldn't have an Education and Community Engagement Program."



Advisory's long-standing volunteers for Youth Performances, at the Power Center, before the Hubbard Street Dance Chicago performance, April 23, 2010



Ambassador Arlene Shy, Chair of the History Project, with new UMS President Matthew VanBeisen, keynote speaker at the K-12 Teacher Reception.



Advisory's Debbie Herbert with students at a Youth Performance, Hill Auditorium

"Everybody In, Nobody Out"

UMS Youth Performances create meaningful artistic experiences for young people, K-12.



"Everybody In, Nobody Out"

FORD HONORS PROGRAM

by Louise Taylor

with contributions from Catherine Arcure, UMS Development Director, 1988-1999

One of the jewels in the UMS crown, the Ford Honors Program was launched in 1996, honoring the legendary Van Cliburn with the first Ford Honors Distinguished Artist Award. The community had cherished the *May Festival*, a fixture in the Ann Arbor cultural scene for almost 100 years. For various reasons – financial, timing, a perceived need for something new and fresh – the decision was made to replace the May Festival with a new tradition that would honor leading artists with whom UMS over time had developed a close association. This was a delicate issue to be negotiated among a number of partners, ultimately involving the community, UMS staff, UMS donors, the Board, the Advisory Committee, and corporate sponsors. The proposal was met with initial resistance among some Advisory members and UMS supporters, who remained skeptical that a new event would be festive and spectacular enough to become a worthy successor to the Festival.

Eventually, Ken Fischer, Catherine Arcure, and UMS Board Member Bruce Kulp presented Ford Motor Company with a plan for a new concept, The *Ford Honors Program*, proceeds from which would be dedicated to UMS youth and education programs. As Catherine explained, “While there were many aspects of the program in which Advisory was to be involved, it was assumed from the beginning that a very special money-making event would be the responsibility the group assumed. When Ford accepted the role of sponsor, excitement in the event grew.”

Ford had long been a major supporter of UMS performances and programs, but key to its involvement with the new event was that the Ford Motor Company Fund would play an integral role in that Ford executives would be involved in attending the event, that they would present the performer with a Tiffany commemorative piece, and that the performer and the Ford Motor Company Fund would be honored by the University President at a gala evening.

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The Advisory Committee spent months planning for the inaugural event, which exceeded everyone's expectations. Mr. Cliburn was warmly received by the audience and graciously visited tables throughout the well-attended dinner, posing for photographs and expressing his appreciation for the honor.

Catherine Arcure: "The success of the first *Ford Honors* program pleased Ford, too. They agreed to continue the association, and Advisory committed to continuing the role as event planner. The popularity of the event also had an effect on Advisory as the project became larger and the need for more members became clear. Even though it was many hours of work, there was much excitement around the role they assumed in the event." Catherine emphasizes that the Advisory Committee's involvement in both the *May Festival* and *Ford Honors* was major and was regarded as an effective way to use volunteers well, building loyalty to and enthusiasm for UMS. The *Ford Honors Program*, overcoming initial skepticism, became a source of pride for Advisory members.

The typical structure of a *Ford Honors* event featured a performance, usually at Hill or Rackham, followed or preceded by dinner, entertainment, short presentations, and sometimes an afterglow featuring more entertainment, dessert and dancing. Variations on a theme included a gala held in a tent on Ingalls Mall and others in the Biomedical Research Center. Décor was always creative and imaginative.

Here are some snippets:

1996

VAN CLIBURN, First recipient of the UMS distinguished Artist Award

Fun Facts: Honorary Chairs:

The Honorable Gerald R. Ford, and His Excellency Mikhail S. Gorbachev, both symbolic choices, but neither of whom attended.



"Everybody In, Nobody Out"

Van Cliburn brought his own piano, a Steinway, with him.

For Dessert: Chocolate Piano

1997

JESSYE NORMAN

Fun Facts: Honorary Chair, among others: Toni Morrison, Nobel Prize Winner in Literature

UMS Board Chair Bruce Kelp held two social events in January to “reveal” the award winner (three months before the gala event) and tease prospective guests into attending.



Ms. Norman received a master’s degree in 1968 from the School of Music, Theatre and Dance.

Advisory membership numbered a little over 50 at the time.

1998

GARRICK OHLSSON

Fun Facts: The glossy black and white invitation arrived in the shape of a piano.



Dody Viola with Garrick Ohlsson

Dessert that night was Frozen Mango Soufflé à la Viola.

“Everybody In, Nobody Out”

1999

THE CANADIAN BRASS

Fun Facts: The red and white fold-out invitation featured the Canadian Maple Leaf, which was a pop-up.

Gift bags for the guests included a complimentary bottle of Canadian Club, distilled by the Canadian firm, Hiram Walker and Sons, Ltd.



2000

ISAAC STERN

The concert featured performances by outstanding young musicians personally selected by Mr. Stern, including violinist Sarah Chang, then 19. In addition, some 180 young violinists from all around Michigan assembled onstage to perform a piece by Bach.

Fun Facts: Although Mr. Stern was recovering from carpal tunnel surgery and not scheduled to perform for the event, he borrowed a violin from a



startled student, playing the Bach right along with the young violinists. The audience was swept away.

Nationally renowned NPR correspondent Susan Stamberg interviewed Mr. Stern live on the stage of Hill Auditorium in the second part of the program.

2001

MARCEL MARCEAU

Fun Facts: Mr. Marceau gave the Wallenberg Lecture two weeks before the *Ford Honors Gala*. He was a member of the French Resistance during

WWII and served as a liaison to General Patton's army. His first-ever performance as an actor-dancer-mime was in 1945 before 3,000 of General Patton's soldiers.

In the two weeks between the Wallenberg Lecture and the Ford Honors Gala, Mr. Marceau conducted two one-week workshops at the University, one for dancers and another for mimes.



That year guests at the gala were given commemorative wine glasses, a tradition that lasted many years.

2002

MARILYN HORNE

Fun Facts: The *Ford Honors* award marked Ms. Horne's sixth appearance on the stage of Hill Auditorium, the first occurring in 1972 with the Philadelphia Orchestra conducted by Eugene Ormandy. The evening included a salute to Michael Gowing, the beloved UMS ticket office manager retiring after serving UMS since 1971. Mr. Gowing's eclectic background included dancing with the Livonia Civic Ballet, studying at Yale Divinity School, and serving a year as a vicar in an Episcopal ministry.



Number of apéritifs served at the League before the performance: *five*

Number served during the concert: *six*

Number served at dinner and the afterglow: *eight*

"Everybody In, Nobody Out"

2003

CHRISTOPHER PARKENING

Fun Facts: Ellen Rowe and Paul Keller provided the evening's music at Rackham following Mr. Parkening's performance at the Power Center. Rackham was all decked out in spring-like pink and blue flowers.



For dessert: A dark chocolate guitar to accompany the chocolate mousse torte.

2004

SWEET HONEY IN THE ROCK



The performance featured songs by the Mosaic Singers of Detroit and students from the Michigan School for the Deaf. Dinner entertainment at the gala was provided by a Community High Jazz Ensemble.

Fun Fact: Sweet Honey founder, Bernice Johnson Reagan, was the U-M commencement speaker in the year 2000.

2005

THE GUARNERI STRING QUARTET

Fun Facts: The Guarneri Gala celebrated ten years of Ford Honors.

UMS launched initiatives during 2004-05 to engage regional Arab-American and African-American audiences.



The UMS Distinguished Service Award was given to Sally Cushing, UMS Ticket Office Associate since 1968. Ms. Cushing graduated from Ann Arbor High School in 1960; her classmate, John Dalley, was the second violinist and founding member of the Guarneri Quartet.

2006

DAVE BRUBECK

Fun Fact: The evening's performance featured the Ann Arbor Symphony



Orchestra, the UMS Choral Union, the Chancel Choir of the First Presbyterian Church, and the Ann Arbor Youth Cello Choir performing works composed by Mr. Brubeck. The UMS Advisory Committee membership had increased to 57

2007

MSTISLAV ROSTROPOVICH

The evening's events began with cocktails at the Bio-Medical Research Building and continued in the auditorium with an intimate and emotional tribute to Maestro Rostropovich, who had died just a few weeks before the *Ford Honors Gala*. A



"Everybody In, Nobody Out"

brass fanfare ushered guests past a photo gallery featuring pictures and letters of area children expressing their thanks for the performances they had been privileged to have experienced because of the UMS commitment to education and community engagement.

Fun Fact: The dinner menu was divided into Prélude, Orchestrations, and Finale and featured caviar and whitefish pâté and The Best Ever Date (bacon-wrapped dates) as appetizers. Gift bags for the guests included chocolates (much-loved by Russians), CDs featuring the Maestro, and a Save-the-Date announcement for the following year's *Ford Honors Gala*.

2008

SIR JAMES GALWAY

Fun Fact: Sir James was joined on the stage of Hill Auditorium by his wife, Lady Jeanne Galway, in a duo-flute performance.



2009

THE ROYAL SHAKESPEARE COMPANY



MICHAEL BOYD
Artistic Director



RALPH WILLIAMS, Arthur F. Thurnau
Professor of English, University of Michigan

Fun Facts: The performance included appearances by Mr. Boyd, Professor Williams, actors from the Royal Shakespeare Company, the

Mosaic Youth Theatre of Detroit, and students from the Department of Musical Theatre in the University of Michigan School of Music, Theatre & Dance. Brent Wagner, Chair of the Department of Musical Theatre, coordinated the evening's musical theatre performance.

Excerpts in honor of Shakespeare included scenes ranging from *Henry V* to *Kiss Me, Kate* to *The Lion King*.

2010

THE SAN FRANCISCO SYMPHONY AND MICHAEL TILSON THOMAS

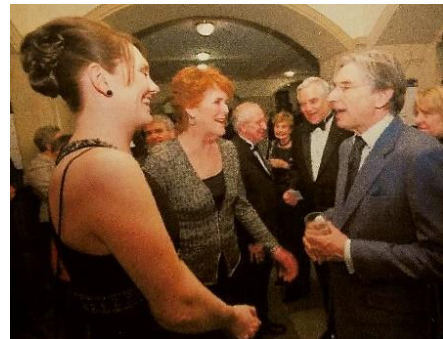
Fun Facts: The pre-dinner musical entertainment was provided by



Pioneer High School students performing selections by Khachaturian, Bartok and Gershwin—a program reflective of the versatility of the orchestra itself.

The champagne afterglow continued the theme, with a jazz

ensemble from the U-M School of Music Theatre & Dance performing jazz standards by Count Basie, Billie Holiday and Duke Ellington.



*Louise Townley and daughter Lisa
with Michael Tilson Thomas*

"Everybody In, Nobody Out"

2011

RENÉE FLEMING

The Gala dinner was held at the A. Alfred Taubman Biomedical Sciences Research Building, which was decorated with glamorous life-size portraits of Ms. Fleming in various operatic roles for which she was famous.



Fun Fact: The invitation specified “creative black tie!”

2012

JOSHUA BELL AND THE ACADEMY OF ST. MARTIN IN THE FIELDS



The Gala theme was “April in Ann Arbor,” and the Bio-Medical Research Complex was transformed into a springtime paradise.

Fun Fact: The Gala invitation folded over to reveal a fiddlehead fern on one side and on the other the mirror image of a violin neck.

2013

YO-YO MA AND THE SILK ROAD PROJECT



The theme of the Gala evening was the design, colors, scents and impressions of the cultures of the Silk Road. The invitation featured the map of the Silk Road region in “spice” colors, and a half-hour slide montage of images from

the region was projected on one end of the League Ballroom during the

cocktail hour. Entertainment included musicians sprinkled throughout the League performing on regional instruments like the bansuri, the oud, and the tabla. Accompanied by her husband on the oud, a member of the Advisory Committee performed an elegant classical Indian dance on a raised platform in the Ballroom as guests mingled over cocktails.



Louise Taylor was the Advisory Chair for the 2013 Ford Gala honoring Yo-Yo Ma and the Silk Road Ensemble.

Fun Fact: The menu was inspired by the cuisine of the region, and included hummus, samosas, kefta and biryani. The post-concert afterglow featured a jazz combo from the School of Music, Theatre and Dance, and traditional desserts of baklava and fruit.

2014

WYNTON MARSALIS AND JAZZ AT LINCOLN CENTER ORCHESTRA



Fun Fact: Post-performance, Mr. Marsalis arrived at the League Ballroom just as the Community High Jazz Band was packing up after cocktail hour. Mr. Marsalis immediately opened his trumpet case, convinced the kids to stay, and then improvised with them for another five to ten minutes, with one witness commenting that he could have jammed with these kids all night!

“Everybody In, Nobody Out”

2015

MARIINSKY ORCHESTRA VALERY GERGIEV, MUSIC DIRECTOR

Ending twenty years of the *Ford Honors Program*, the gala invitation featured the iconic St. Basil's Cathedral in wintry tones of grey, with a hint of snow in the background. Beginning with hors d'oeuvres of authentic pierogis, an elegant dinner recalling nineteenth-century Russia was served in the League Ballroom, while an in-depth video prepared by Ambassador Zita Gillis and featuring a timeline of UMS highlights delighted guests with a review of past UMS presentations.



Fun Facts: Dessert was “White Russian Cake.”

Two U-M music students performed a Rachmaninoff Prélude and a Shostakovich Sonata during dinner. As a member of the 2013 U.S. National Youth Orchestra, the cellist had performed in Moscow, St. Petersburg and at the BBC proms under the baton of Maestro Valery Gergiev. The pianist, born and raised in Moscow, had been a coach and accompanist at the Bolshoi Opera Theater before coming to Ann Arbor to study with Martin Katz.



Guests attending the final Ford Gala: First row: (L-R) Judy Bobrow, Pat Bantle
Second row: (L-R) Judy Cohen, Malcolm Cohen, Louise Taylor,
Jon Desenberg, Louise Townley, Bob Donnellan;

“Everybody In, Nobody Out”

EINSTEIN ON THE BEACH, JANUARY 2012

COMPOSED BY PHILIP GLASS and DIRECTED BY ROBERT WILSON

***An Opera in Four Acts by Robert Wilson - Philip Glass with Choreography by Lucinda Childs
by Louise Taylor***

"...I was so riveted by every scene that I did not leave my seat for the full five hours." – Louise Taylor

The month-long Ann Arbor residency of the cast and creators of Philip Glass's 1976 signature opera "Einstein on the Beach" presented a significant challenge for UMS, under whose umbrella and sponsorship this extravagantly creative work took place in January, 2012. It also presented unique opportunities for Advisory



volunteers. A working group of some 40 – 50 actors, dancers, support staff, musicians, sound technicians, and costume masters holed up in the grotto of the Power Center for weeks while the ingenious director and playwright Robert Wilson worked and re-worked the original opera in preparation for a re-birth of the piece and the following year-long world tour. Philip Glass showed up later in the month, and the opening of the newly revised five-hour work took place in late January.

For the neophyte, it must be said that the lower depths of the Power Center could profit from some refurbishment. Nonetheless, this was the day-time home of the cast and support staff for the month, and Advisory was called on to enhance the experience to the degree possible in the dungeon-like atmosphere. Under the watchful eye of UMS Artist Services Manager Anne Grove, volunteers prepared snacks, ran errands, washed dishes in the ancient dishwasher, chopped up vegetables, washed out and refilled the coffee urn, ferried cast and staff members

"Everybody In, Nobody Out"

to and from the airport, and helped pin fabric together while the costumes were fitted and refurbished. Sometimes we even did some ironing for the costume crew. All this took place while the Philip Glass score was piped into the underground cave for our entertainment and no doubt to further imbue the cast with the rhythms of the music.

One humorous this-can't-be-happening moment occurred at the airport, when long serving Advisory member Louise Townley awaited a cast arrival, standing amidst limousine and Metro drivers, and holding up her placard with **EINSTEIN** written in bold letters. One arriving passenger approached Louise with a smile and asked, "Is he coming?"

Back at the dungeon, I was so impressed that the staff snacks were, in my view, overly healthy. The dancers, musicians and technicians were working so hard, listening to that—dare I say monotonous? —music over and over, day after day, and their snacks in between scenes consisted mostly of celery and carrot sticks, chopped up in precise shapes and sizes by Advisory volunteers. I often thought they could have used a cookie, but this group was blessed with fortitude and discipline beyond imagining.

The dishwasher and the sink in the dungeon were particularly grungy, and I finally brought in some Clorox to dab at the ancient porcelain. I also brought my own paring knife to aid in sawing away at the pounds and pounds of carrots and celery we sliced up daily. At one point I was “promoted” to the task of driving to Knight’s restaurant on Dexter Road to pick up and deliver Mr. Wilson’s nightly order of steak, baked potato and green beans. Sometimes the menu varied by substituting mashed potatoes for the baked potato. Alas, I never got to meet the great man, as I was asked to hand off the dinner order to his assistant. Nor did we, the volunteers, get a glimpse of the creative process going on in the auditorium.

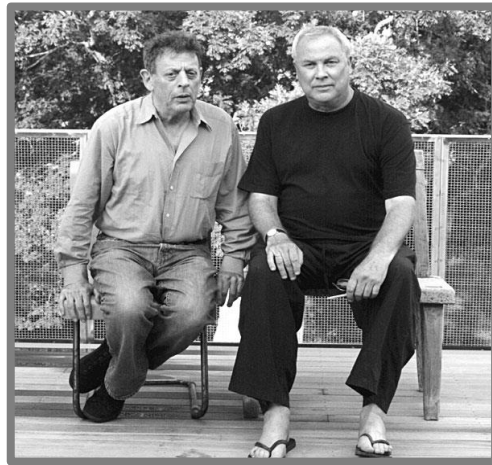
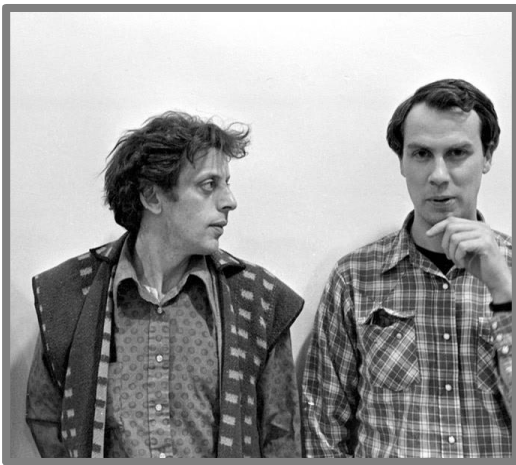
However, having memorized the mesmerizing music over the course of the month, I did take a deep breath and attended the five-hour opening night performance. In the end I was so riveted by every scene that I did not leave my seat for the full five hours, even though Philip Glass and Robert Wilson fully intended for audience members to come and go throughout the

performance. During the original Paris run in 1976, for example, audience members went out to nearby cafés for a restorative glass of wine before returning to the performance. I found I could not leave my seat.

Bravo to UMS for this courageous and risky undertaking, and thank you for this incredibly interesting, exciting and unusual volunteer opportunity.

Philip Glass and Robert Wilson 1975 and 2008

♪One, two, three, four; one, two, three, four, five, six; one, two, three four, five, six, seven, eight... ♪



Philip Glass: *"We were working in a kind of digital, binary language. We were able to extend movement, and sound, and time, not through a story, but through building blocks that repeated themselves, pretty much the way ones and zeros can define information. In a funny way we were stumbling through, we were formulating a theatrical language which was very similar to something that was going to happen 20 years later."*

Robert Wilson: *"Abstraction is really not a part of our vocabulary, for most people," Wilson lamented. A particular gesture, he said, "has no meaning for me. It's something pure on its own, it's something abstract. And it doesn't have to relate to the music, it doesn't have to relate to the text. It can be something pure on its own, as a movement."*

From the Penny Stamps Lecture, January 15, 2012

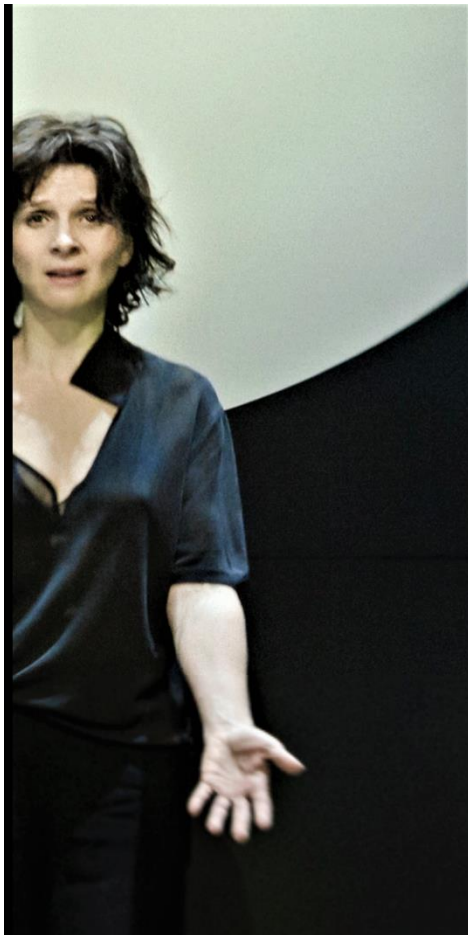
"Everybody In, Nobody Out"

DRIVING MISS BINOCHE, OCTOBER 2015

by Louise Taylor

"...she insisted on leaping out of the car..."

UMS volunteers have always thrown themselves into gala planning, office work, envelope-stuffing, and school day ushering, but occasionally a task outside the box drops in our laps. Thus fellow Ambassador Louise Townley and I found ourselves "Driving Miss Binoche" all around Ann Arbor in October 2015.



The elegant, lovely, and multi-talented French actress Juliette Binoche was in town for a week of performances of *Antigone*, the Greek tragedy written by Sophocles in the fifth-century BC and translated and adapted by former University of Michigan professor, poet and classicist Anne Carson. The production, directed by the avant-garde theater director, Ivo Van Hove, was nearing the end of an international tour begun almost nine months previously.

One would think that the cast and crew would be worn out and jaded after months of rehearsals, travel and nightly performances of the same difficult work. That cannot be said of Miss Binoche, who was gracious, gentle, whimsical and highly appreciative of our efforts to show her something of Ann Arbor and to make sure she had appropriate time to get from one event on her busy schedule to another.

"Everybody In, Nobody Out"

I was impressed that even after months of performances, Miss Binoche insisted on arriving at the Power Center at least two hours before curtain, significantly before her fellow cast members. She did have some time to rest—not much, in my opinion—but she also took time to look around the campus and ask questions about Ann Arbor history and the role of the University in the city. When I described John F. Kennedy’s announcement of his vision of the Peace Corps and drove her past the Michigan Union, she insisted on leaping out of the car to have a better look.

One Saturday, as we were driving to the theater from her accommodations near Main Street, there happened to be a home game, and State and Liberty streets were mobbed with football fans in all manner of celebratory garb. Although Miss Binoche was very familiar with the United States, spoke perfect English and had appeared in the theater and made films here, she had never been in a football town on game day. When she saw all the U of M attire, she decided to make a stop at the M-Den for tee-shirts and baseball caps for her children in Paris. She emerged with a large maize and blue bag and was extremely pleased and amused by her purchases.

Then, the shopping spree complete, she proceeded serenely on her way to the Power Center to adopt her Antigone persona for the evening.

My chauffeuring experience provided an unforgettable opportunity to witness one artist’s quiet, thoughtful, disciplined approach to her art and to experience the unassuming, charming, sometimes spontaneous character of a glamorous celebrity behaving just like the girl-next-door. After a week, I felt as though I had known Miss Binoche forever. What a privilege.

“Everybody In, Nobody Out”

DELICIOUS EXPERIENCES: 1994-2012

by Ann Martin

*"...In beautiful costumes, they balanced swords
on end atop their heads while waving scarves..."*

Delicious Experiences were designed as small fundraisers focused around a central theme and accompanied by a meal or refreshments. Brochures originally were sent out at the beginning of the season with all the offerings listed and early sign-up available. During the first season, seven fabulous dinners were offered at a cost of \$75 each, and were held in private homes. The first was a beautiful "Holiday Dinner" hosted by Charlotte and George Sallade, Nat Lacy and Ed Surovell, and catered by Moveable Feast.

In the beginning, the number of events offered ranged from 5 to 13 per season. These were often formal or catered dinners in private homes, featuring themes such as fine art collections; wine cellars; garden collections; photography; historic homes; performances; or ethnic dinners. Popular events frequently repeated were the Valentine's Brunch, (hosted multiple times by Ken and Penny Fischer), Mother's Day Brunch and Burmese Feast. The host typically paid for the event, which was treated as a tax-deductible donation to UMS, benefitting UMS Youth Education Programs.

The number of guests per event generally ranged from 8 to 40 people with cost per event ranging from \$35 to \$165. Following the economic downturn in 2007, a *Delicious Experiences* "summit" was held to determine its viability. Thereafter, the number of events offered per year decreased.

Delicious Experiences evolved into events such as popular tours of the UM and EMU Presidents' homes, aptly named "*Presidential Addresses*," and a private tour of the art collection at the Ross School of Business.

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Themed dinners also occurred in local restaurants. During the 2009-10 season, a “Pub Night” fish fry at Monahan’s Fish Market in Kerrytown was donated in part by Monahan’s and Sparrow Meat Market, as well as by the North Creek Fiddlers, a country and western band. Guests enjoyed Mike Monahan’s delicious fish and chips and world-class clam chowder along with beautiful trays of imported meat and cheeses donated by Bob Sparrow. The band was a lively group of four using guitar, mandolin, fiddles, harmonica and vocals. They entertained with Irish, bluegrass and traditional American music, a few sing-a-longs and even an Irish jig! Happy attendees reported, it was “lively, warm and intimate, a true collaboration, a boutique event.” One guest asked, “Where else could you be an arm’s distance from a fresh fish display on one side and Irish fiddlers on the other!” Everyone was thinking what Mike Monahan put so succinctly at the end of the evening, “What would Ann Arbor be without UMS?”



Later that year Ayse Uris, owner of Ayse’s Turkish Café in the Courtyard Shops, donated a “Turkish Meze Dinner” at her restaurant, which featured hot and cold appetizers (meze), such as olive salad with walnuts and pomegranate seeds, beet salad, eggplant salad and spinach pie. An entrée featured chicken with plum sauce and celery root salad, accompanied by Turkish wines. Dessert was a yummy baklava served with Turkish tea. Following dinner, “Unveiled Bellydance,” a group of local belly dancers,



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entertained and gave free dance lessons. In beautiful costumes, they balanced swords on end atop their heads while waving scarves, reaching high and stooping to touch the floor. They performed these moves in synchrony, all the while stepping and “shimmying” to the music. Guests reported this was “a Turkish delight, a truly *Delicious Experience!*”

Delicious Experiences, offered from 1994-2012, were a true collaboration of the arts, created by Advisory Volunteers, with all proceeds going to benefit UMS Youth Education Programs.

Delicious Experiences Indeed!



ON THE ROAD

by Phyllis Herzig

“Dinner evolved from casual food stations to catered sit-down dinners.”



The first “On the Road” was held at the Howard Cooper Dealership on September 24, 2005.

Ken Fischer is with Lisa Townley, who is wearing Leonard Bernstein’s cape.

In 2005 a group of Advisory members gathered to explore a possible new fundraiser for UMS. We wanted to capture the spirit and commitment that can develop from working together toward a common goal.

Our objectives included an event that would:

- be fun to work on and a fun event
- be less formal and less expensive than *Ford Honors*
- be replicable so that the planning phase would serve for many years
- be priced favorably to attract younger and newer supporters for UMS
- help launch the new UMS season
- aim to raise money for the school performances
- include an auction to raise additional funds

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“On the Road with UMS” was created and continued for nine years. Like the initial event, *OTR* was often held at a car dealership or featured school bus themes. Live and silent auctions were held. Dinner evolved from casual food stations to catered sit-down dinners. Sometimes dancing followed the dinner. The camaraderie that grew from our efforts enhanced the organization dramatically. The community really looked forward to attending this fun-filled event.



On The Road Co-Chairs
Natalie Mobley and Francine Bomar;
Ken Fischer driving the bus, 2010

Eventually, however, the price of attendance became too high for many young people or for some who worked on the event. Also, those who could afford to attend were no longer as interested in acquiring through auctions as they had been. Was there enough money raised to warrant the time and effort? It was time for us to re-think the purpose and reality of this fun but time-consuming event.



The Fifth Annual On the Road with UMS was held September 11, 2009 at Barton Hills Country Club. Approximately 280 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$55,000 to support UMS Education Programs.

“Everybody In, Nobody Out”



On The Road 2012
*Ken Fischer wears
Leonard Bernstein's cape.*



On The Road 2012
*Guests onstage at Hill Auditorium were (L-R)
John Waidley, Susan Fisher, Judy Cohen
and Ann Martin, with pianist Joan Knoertzer.*



On the Road 2014
*The final event was held at Sesi Motors.
Co-Chairs were Freddi Kilburn and Pat Bantle.*

"Everybody In, Nobody Out"

History of the Royal Shakespeare Company Residencies: 2001, 2003 and 2006

by Debbie Herbert

“All told, for the 2006 residency, a volunteer corps of 50 was actively engaged.”

The Royal Shakespeare Company (RSC) came to Ann Arbor for three extended residencies in 2001, 2003 and 2006. It was a collaboration between RSC, UMS and UM—the first of its kind in the U.S.—and the Advisory Committee was a part of it. Each residency lasted about three weeks, and a total of 49 performances were presented. RSC cast and crew, along with UMS and UM specialists, enriched the play-going experience with a wide range of education events. There were public lectures, dramatic and technical workshops, master classes, behind-the-scenes tours, interviews, art and costume exhibitions, visits to public schools. One very special event—on the stage of the Power Center—was a demonstration of theatrical effects, such as how to stage a duel and how to make artificial blood. That presentation received high ratings from all attendees!

Advisory volunteers set the tone during the first residency in 2001 by creating and staffing a gift shop, a VIP hospitality suite, and a welcome reception for RSC and the community. Both the gift shop and hospitality suite were open in the Power Center before the show and at intermission, the one in the lobby and the other in the Green Room. The gift shop sold a variety of souvenirs from RSC’s own gift shop in Stratford-upon-Avon, as well as UMS items. The most popular was a custom-designed residency t-shirt that sold out so quickly it had to be re-ordered. All the proceeds from the gift shop were credited to Advisory.

The 2003 residency brought a repeat of these successes, and in 2006 Advisory engaged in additional activities. Volunteers drove members of the RSC to and from the places they needed to go, and staffed many of the educational events around the campus. We created an exhibit for the Power Center lobby and ushered for an evening rehearsal that high school students were invited to attend. All told, for the 2006 residency, a volunteer corps of 50 was actively engaged.

“Everybody In, Nobody Out”

PLAYS

2001 Residency

(12 performances)

Henry VI Part 1

Henry VI Part 2

Henry VI Part 3

Richard III



*David Oyelowo
as Henry VI*



*Aidan McArdle as Richard III
Fiona Bell as Queen Margaret*



*(L-R) UMS Development Director Christina Thoburn,
and Advisory members Dody Viola & Loretta Skewes
staffed the VIP Green Room at the Power Center.*

2003 Residency

(16 performances)

Midnight's Children (Salman Rushdie)

Coriolanus

The Merry Wives of Windsor



*Saleem and Padma, played by Zubin Varla and
Sameena Zebra, view history through a hole in a
sheet of paper in "Midnight's Children."*

(Photo by Manuel Harlan)

"Everybody In, Nobody Out"

2006 Residency

(21 performances)



*Patrick Stewart and Harriet Walter
as Antony and Cleopatra*

Antony and Cleopatra

The Tempest

Julius Caesar



Patrick Stewart conducts the University of Michigan Marching Band as they play the theme from Star Trek.

"Everybody In, Nobody Out"

VOLUNTEER SERVICES

by Jeff Reece and Louise Taylor

“...the Ambassadors have spread their wings broadly and have taken off on a flight of exploration.”

As the role of the Advisory Committee evolved over the years, so too did UMS requests for volunteer assistance. Advisory continued to:

- usher for school day performances
- design and create fundraising events like Ford Honors and On the Road
- host smaller, more targeted fundraising events
- organize casual Ambassador get-togethers called Ambassador Nights
- assist with the mailing and distribution of educational materials

These activities and events were in the traditional Advisory in-box. Gradually, however, the scope of activity widened, as UMS called on Advisory for a variety of other tasks, some related to UMS office work, and others related to the actual performances that are the essence of the UMS experience. At first the tasks were somewhat random and unscheduled, a call for help here or there, now and then. But as UMS recognized the value, responsiveness and professionalism of Advisory support in these areas, the tasking requests subsequently increased in nature and number. In response, Advisory developed a standing committee to lend structure and predictability to the process and to help meet commitments to UMS in an efficient and timely manner.

Thus Volunteer Services was born in the 2011 – 2012 period. Then and now a two-person committee, its activities and role continue to be nurtured and tweaked as various chairs and co-chairs develop and refine the routine. It is important to point out that Volunteer Services provides a significant value-added factor to UMS, which incorporates into grant proposals statistics on the numbers of volunteer hours served and the resulting savings in staff positions. That UMS is able to marshal the effective use of volunteer hours strengthens its position in the fierce world of grant competition.

“Everybody In, Nobody Out”

Working with a list of eager Ambassador volunteers, Volunteer Services provides support for concert events such as assisting with ticket delivery at Will Call and directing traffic flow in the performance venue lobbies of Hill Auditorium, the Power Center, Rackham, and the Michigan Theater. This new line of service represents a broader range of experience and delivers unexpected rewards for those who raise their hands to help. We gain a gratifying sense of purpose through assisting and interacting with the public. In addition, we are rewarded with a more direct connection with UMS presentations. And an added bonus in many instances — once official duties are complete — is that most have an opportunity to attend the performance, courtesy of UMS.

Continuing to expand its breadth of involvement in response to UMS needs, Volunteer Services now assigns volunteers to staff pre- and post-performance receptions hosted by private individuals, corporations, the university, or by UMS itself. We serve as greeters at the venue, check coats, answer general questions, and help guests find their way to the reception. The perk here is that the participants get to dress up, meet fun people, enjoy a glass of wine in an elegant environment, and watch the performance, again courtesy of UMS.

Another area of volunteer work offered by the Volunteer Services Committee is Office/On-Site support to UMS staff. No fancy perks here, but a good chance to get to know UMS staff on more than a casual basis, and for UMS staff to get to know the volunteers. These working sessions take place at UMS office locations in both Burton Tower and on Liberty Street. Office support can consist of the compilation and collating of paper work, the assembly of parcels to be delivered to regional schools or neighborhoods, and transcriptions of video or audio interviews with UMS performers and interns. By taking on these assignments, volunteers relieve UMS staff of time-consuming tasks, freeing them for other responsibilities.



*15 Ambassadors stuffed, stamped and sealed
1500 invitations for the Ovation Spring Gala, 2016*

The diverse nature of tasks fulfilled by the Volunteer Services Committee is further reflected in the range of activities undertaken in the 2015-16 season. In addition to those already mentioned, they include:

- staffing an information table for the mid-July Townie Party
- “populating” the calendars of Ann Arbor organizations with UMS performance dates (a time-consuming but useful tool for civic organizational planning)
- ushering for special performances of *A Christmas Carol*
- serving as bus “chaperones” for out-of-town UMS performances
- providing a “concierge” for the UMS Season Launch Party, the UMS Subscription process, and Ann Arbor Summer Festival Season Ticket Sales.

How does the Volunteer Services Committee accomplish all this, rounding up willing members and matching the right persons to the task? On an annual basis, new and returning Ambassadors complete an Interest Survey representing numerous categories of skills, interests and experience. Drawing from the surveys, the committee then creates lists of volunteers interested in serving in particular areas of activity. (Some of the tasking areas reflected in the Interest Survey are serviced by specialized Ambassador committees other than Volunteer Services, such as the Education and Community Engagement Committee.)

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Requests for help typically come from UMS individual staff members (or departments) and are communicated to the Volunteer Services Committee by UMS Ambassador Liaison Cindy Straub. Volunteer Services then sends email requests to those Ambassadors who have indicated their willingness to volunteer according to the type of task. If a particular request doesn't fit an established category, or if volunteers are in short supply, Volunteer Services then sends a comprehensive email to the broader Ambassador community, occasionally including alums.

Over the years, as the committee has matured and gained clarity from experience, and has become more efficient through a finely honed series of spreadsheets and networking tools, the process has become more responsive. The committee still juggles a few last-minute requests from UMS, but more often the system has plenty of time to round up an adequate number of volunteers to help out with any given project. And with the help of the crack VS team, as we are affectionately called, the Ambassadors have spread their wings broadly and have taken off on a flight of exploration.

UMS ADVISORY COMMITTEE 2002 – 2012

by Susan McClanahan



“One of the greatest pleasures of working at UMS was developing working relationships and friendships with the remarkable women who took leadership roles on the Advisory Committee.”

When I began as Director of Development for UMS, several forces were at play and needed to be addressed:

- The UMS Education program was in full swing, but unlike concerts, it was a non-revenue generating program.
- Several UMS activities needed the benefit of professional event planning, including Prelude Dinners and receptions for corporate and individual sponsors.
- The person who had provided staff support for the Advisory Committee had moved to a position in the UMS marketing department.

The staff vacancy provided an opportunity to rewrite the responsibilities of the position to include event planning and support as well as staff support for the Advisory Committee activities and fundraising efforts. During my nine-year tenure, I worked with two superb staff, Julaine LeDuc and Cindy Straub.

Support of the RSC (Royal Shakespeare Company) Residencies

I was with UMS for two of the RSC Residencies, which were extraordinary events in the life of UMS. Everyone had to step up, and the members of the Advisory Committee went above and beyond all expectations. The list of their activities is long and includes, but is not limited to, the following:

“Everybody In, Nobody Out”

- Created a hospitality room that they staffed before, during and after each performance
- Staffed the merchandise tables during each performance
- Developed and hosted events to both welcome and celebrate the actors, crew and staff of the RSC
- Provided transportation for RSC dignitaries

Advisory Committee Fundraising

The members of the Advisory Committee did an excellent job creating the *Ford Honors Program*, which raised funds both through individual ticket sales and a grant to the UMS Education Program from the Ford Motor Company Fund, which entitled them to the title sponsorship. In addition, the Advisory Committee, in conjunction with the UMS Education Program, created the teacher and school of the year awards, with a grant from DTE Energy. The Advisory Committee was especially nimble the year the format for the event was changed to honor an artist on the regular UMS presentation schedule, rather than creating a separate evening that burdened the production staff and the budget.

The Advisory Committee produced *Delicious Experiences*, the annual series of dinners that also raised funds for the Education Program. (Full description is elsewhere in this history.)

As the *Delicious Experiences* events became less well attended, the Advisory Committee wanted to add an additional fundraiser; planning extensively, and guided by Anne Glendon, they created the *On The Road* auction, which had a very successful run.

The Advisory Committee Chairs and Chairs of the Ford Honors Programs

One of the greatest pleasures of working at UMS was developing working relationships and friendships with the remarkable women who took leadership roles on the Advisory Committee. I can't say enough about how smart and organized they were. Such excellent leaders and managers of volunteers!



Active Advisory Members, Alumni and UMS Staff welcomed the new Class of 2010 at an elegant lunch at Barton Hills Country Club.



Anne Preston



Michael Kondziolka, Gail Stout, Jeff Beyersdorf



Karen Bantel, Debbie Jackson



Christina Ferris, Betty Palms



Katie Malicke, Zita Gillis



Jim Leija, Bill Shell, Omari Rush
"Everybody In, Nobody Out"



Janet Callaway, Gail Stout



Terry Meerkov, Elaine Tetreault, Gloria Edwards



Susan Fisher, Karen Stutz, Phyllis Herzig



Joan Grissing, Barb Mulay



Anne Glendon, Mark Jacobson



Becki Spangler, Karen Pancost, Betty Palms



Anne Preston, Louise Taylor, Arlene Shy, Nan Richter



Louise Townley, Laura Machida

“Everybody In, Nobody Out”



Advisory Meetings at Weber's



Natalie Mobley, Ren Snyder, Francine Bomar



Jean Long, Margaret Oliver



Eileen Thacker, Cindy Straub



Ann Martin, Eileen Thacker, Russ Larson



Louise Taylor



Susan Fisher



Judy Cohen

"Everybody In, Nobody Out"

CONVERSATION WITH CINDY STRAUB: UMS Staff Liaison to Ambassadors

“Once again Cindy’s advice was critical, and her judgment impeccable.”



February 3, 2017

by Louise Taylor, 2015-16 Ambassadors Chair

“I can’t believe I’m still here,” Cindy remarked, with that trademark twinkle in her eye. The longest serving Liaison to the Advisory Committee— (now “Ambassadors”)—Cindy joined the UMS staff in 2004 in what she regarded as a strictly temporary position. That “temporary” position, as well as her commitment to the goals and objectives of UMS, has stretched into an amazing, action-packed thirteen years. Just a few months after her initiation into UMS, then-Director of Development Susan McClanahan invited Cindy to assume a full-time staff position within the Office of Development with the title *Coordinator of Events and Volunteers*.

Cindy notes that the legendary Louise Townley was Chair of Advisory at the time, followed by Ricky Agranoff, who was Chair for the first full year of Cindy’s tenure. Since then, she has worked with an additional twelve Chairs, all of whom brought individual outlooks, perspectives, ideas and philosophies to the position, requiring a new approach and a change of gears from year to year. As she puts it, “I’ve had to adjust to a new Advisory ‘BOSS’ every year.” (I reminded her that the reverse is true — she is OUR boss, too.)

But Cindy came to the position armed with a background that prepared her well for dealing with group dynamics, shifting priorities, and diverse personalities.

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To wit: Cindy began her impressive academic career as an English major, her goal at the time to become a professor of English and a Renaissance scholar. Certainly that background, her deep love for music and theater, and her broad knowledge of the arts are evident in any discussion of UMS programming. She received a BA in English from —we love her anyway—Ohio State University, followed by an MA in Student Affairs Administration. Cindy then became Director of the Women’s Center at the University of Tennessee in Knoxville. The Center was a relatively new organization focused on the issues and concerns of undergraduate women at the university, with an emphasis on women’s advocacy.

In grad school Cindy minored in counseling psychology, and along the way, including in her current position, discovered that she enjoys working in groups and teams, thinking about group dynamics, and exploring how the group can be greater than the individual. While her work with the undergraduate women of Tennessee was focused on women’s advocacy and building competencies in confidence and independence, she never lost sight of her affinity for working with groups to strengthen both the individual and the whole. For those of us who’ve been privileged to work closely with her, these skills are readily apparent in her critical volunteer liaison role with UMS.

Following the interlude in Knoxville and a year at Boston University, Cindy returned to Ohio State for her PhD in Higher Education, where she refined her skills in organizational behavior and strategic planning. As for so many others, life and opportunity eventually led to Ann Arbor and a position heading up the U of M Student Organization Development Center, where she was involved in leadership training, coaching students, and organizing activities and events.

She remembers, early in her Ann Arbor experience, subscribing to *Choral Union*, which she has done to this day in an almost unbroken subscription stream. She remembers meeting Ken, before she joined UMS, at the Grizzly Peak. “He was doing his ‘Ken’ thing,” she laughs. She also remembers watching Leonard Bernstein conduct a concert where, during the last piece, he did not conduct at all, but just put his hands down. She describes as “transformational” a late 90’s performance of Alvin Ailey’s signature work, *Revelations*, in particular the section “Wade in the

“Everybody In, Nobody Out”

Water,” where the dancers are all in white and appeared to Cindy as “simply perfection.” She continues, “It’s not often, if ever, one sees and feels perfection. I had not been that moved by a live performance before then.” (Author’s note: I had the same feeling the first time I saw *Revelations* performed by the Ailey Theater.)

Cindy also describes an encounter at the UMS ticket office in Burton Tower shortly after moving to Ann Arbor. After purchasing tickets from Michael Gowing, the long-serving UMS ticket manager, Cindy, still a newcomer to Ann Arbor, asked for advice on how to find out about happenings in Ann Arbor. Mr. Gowings’ response: read the *Ann Arbor Observer*, which she has done ever since.

Just before taking the position with UMS, she served on the staff of Washtenaw Community College as Director of the Student and Women’s Resource Center. And most importantly, her son Andrew was born in 1987.

All of which is relevant to her work with Advisory/Ambassadors. Her academic and professional background in and understanding of group behavior have served her well as the Ambassadors transition to a new set of parameters defining our activities and fundamental purpose. Her role in engaging the Ambassadors in the recent *Volunteer Assessment Program*, a survey to determine the positives and negatives of our volunteer experience, and in our several retreats to examine and re-define our objectives, has been invaluable in moving these processes forward.

My own association with Cindy began when I joined the Advisory Committee as a member of the class of 2011. I remember being impressed at her professionalism in representing UMS and her warmth in reaching out to new Advisory members. A few years later we became “joined at the hip,” as we called it, when I was asked to chair the 2013 *Ford Honors* gala honoring Yo-Yo Ma and the Silk Road Project. I could not have pulled off such a massive undertaking without her.

My goals were to engage a large, inclusive committee made up of a variety of personality types

among the membership, and to carry out a Silk Road theme throughout the evening, from the décor to the menu to the entertainment to the visuals. Throughout what turned out to be a five- or six-month project, Cindy backed me up, coached me when I was getting off track, encouraged me, met with the entire committee numerous times and provided essential guidance. Always supportive of my enthusiasms, she also knew how and when to say no, gently putting a pinprick in my dream of constructing a yurt through which guests would enter the League ballroom to find a room full of Middle Eastern and South Asian fantasies. The fantasies in the Ballroom were there, but the yurt never materialized. I was disappointed, but Cindy was diplomatic and judicious in laying out and explaining the budget realities.

There is no other way to describe this experience except to say that we had great fun; we brought together volunteers with previous experience as well as some with none; there was no stress (well, maybe a little in the days immediately before the gala); and wonderful friendships were established in pursuing a joint endeavor in support of UMS and great artistry.

Two years later I became the Ambassador Chair, and Cindy and I were once again “glued at the hip.” 2015-16 was the first year that the volunteers would not have a major fundraiser to work on from the inception to the finish. It was a difficult year, therefore, in which to mobilize the troops, establish a sense of cohesion and purpose, and maintain and encourage momentum and energy in executing the activities that remained to us.

Once again Cindy’s advice was critical, and her judgment impeccable. She understood that the Ambassadors were approaching a crossroads and would have to rethink some of our core principles. And once again I discovered that Cindy can be ruthless when it comes to e-mail and other forms of communication. As Chair, I would spend hours drafting and sending emails, writing memos, contacting speakers for our luncheon meetings, assuring individual members that “they could do it,” and organizing contributions to *Under Advisement*. After accomplishing what I thought was a fine day’s work, I would think, “I’ll go read the paper and take the dogs for a walk.” Well, seconds later, back would fly all the responses to my various requests, suggestions and yelps, and I’d find myself once again back at my desk, just to keep up. It is fair

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to say that Cindy is responsive in the extreme, she catches little details, she never loses sight of the big picture, she is always available for discussion and questions, and she remains a true friend throughout sometimes rocky conversations regarding the future shape of the UMS volunteer experience.

With the retirement of *On the Road* and *Ford Honors*, Cindy's role has changed along with that of the volunteers. As UMS prepares to transition to new leadership, Cindy's focus has been shifted more toward events planning and individual giving within the Development Department. Her time for volunteer activities is more limited, but she remains committed to the concept of volunteerism, and has done considerable research on trends, goals and the future of volunteers, particularly in the field of arts presenting organizations. For her, strategic planning remains a core tool in charting a pathway to the future profile and "work requirements" of the Ambassadors.

When asked about major changes that she has seen throughout her years shepherding and advising the Ambassadors, she mentions increased diversity among the membership, including age, gender, work experience, ethnicity, and background. She uses the phrase "reflective of the community."

Memorable moments with the volunteers? Well, there was this one wine tasting evening when five or six members of a Ford Honors planning committee gathered at her house to sample wines to select for the gala dinner—she thinks they did, in fact, finally select some.

As a former diplomat, I didn't ask Cindy which side of the Stadium she sits on during a UM-Ohio State game. But I did ask her what has been most memorable about her role as Liaison and her experience over the years with the volunteers. The immediate response? "The friendships!!" Said with that twinkle in her eye.



Growing a Community of Friends: Advisory/Ambassador Nights 2008 - Present

by Pat Bantle

"So much fun and so much talent!"

In the fall of 2008 the concept of Advisory Nights (now called *Ambassador Nights*) was born, inspiring the formation of a committee to create events that would provide an opportunity for UMS Advisory Committee members to socialize before UMS performances. Part of the original goal—connection to a UMS performance— was superseded as we moved ahead with two strictly social events. The inaugural UMS Advisory Night, also open to the community, was February 4, 2009 at the City Club. Registration was in advance; a charge to cover expenses was collected at the door. The year ended with the second Advisory Night on May 28, 2009 at Quarter Bistro. Both were well-attended and great fun.



Approximately 25 Advisory Committee members and friends attended the Fall Advisory Night event, October 29, 2009, at Carson's American Bistro. Front: (L-R) are Joe Grimley and David Herzig Rear: (L-R) Steve Palms, Betty Palms, Louise Townley, Fran Martin and Phyllis Herzig

Carson's American Bistro hosted the first Advisory Night of the next season in October 2009. The purely social event format offered a unique opportunity to become better acquainted with other Advisory members. Members were encouraged to bring friends. Twenty dollars at the door bought delicious seasonal hors d'œuvres and two glasses of wine or non-alcoholic beverage.

In April 2010, we accomplished our initial dual goal: a Latin themed event that preceded the *Danilo Perez* performance

was hosted at Mélange Bistro and Wine Bar. UMS Advisory Committee members nibbled on a variety of tasty and tantalizing tapas—from fried flatbread with bleu cheese, topped with a sweet tomato basil relish, to char-grilled chicken skewers marinated in ginger, garlic and cilantro, as well as coconut curry potato croquets, garnished with baby greens and a balsamic lentil relish. (The thought is making me hungry!) Rod Johnson, the team leader at Ann Arbor

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Plum Market, poured samples of ten different robust reds and whimsical whites from Chile, Argentina and Uruguay.

The third year was a charm and *both* Advisory Nights preceded a UMS performance. The season's first Advisory Night was in October 2010 at Vinology prior to the *Hot Clubs* concert. The event space limited us to twenty-five members, who for twenty dollars each enjoyed two glasses of wine plus light appetizers, including chicken lettuce wraps, crispy duck wings and vegetarian spring rolls. The last Advisory Night for the year, *Whisky and The Blues*, was held in February 2011 at Ashleys, prior to the *Robert Johnson Centennial Celebration* at Hill. Thirty of us paid thirty dollars each to be a part of this event. A searing blues mix played from Ashley's basement sound system, creating a warm pre-concert vibe as attendees enjoyed *five* single malts, a token bourbon or two, and appetizers. A "Whisky Professor" guided members through the four scotch producing regions and the specific scotch and bourbon selections being presented.

Time for a format change in the fourth year. In response to members' input, the event evolved into a casual fun evening at a member's home—with no fee for participation. In lieu of a charge to attend, Advisory members were asked to bring a bottle of wine or beverage of their choice and an hors d'oeuvre or snack to share. This new and lasting format also included planning the first Advisory Night of the year in August, offering a purely social activity in a relaxed setting to welcome members back for the season, and to meet and greet new members. The August 2011 event was a special occasion, with a visit by UMS Programming Director Michael Kondziolka providing attendees with a tantalizing glimpse of the UMS 2011-12 season.

Since 2011-12, in addition to the August event, there have been an additional 1-3 (mostly) exclusively social Ambassador Nights over the season. In September 2015 a new tradition was born! An Ambassador Night showcasing musical talent from our own Ambassadors, the event began with the usual food, drink, and excellent conversation, but ended with a marvelous *talent show*. So much fun and so much talent!



Ambassador Nights



Ambassador Nights continue to be purely social occasions – a time for old and new members to enjoy each other's company in a member or alumni's home.

Let's raise a glass in a toast to their continuation!



Wendy Zellers and Janet Torno



Zita and Wayne Gillis, Anne Preston, Freddi Kilburn



Judy Cohen, Patti McCloud, Wendy Zellers



*Front row: (L-R) Arlene Barnes, Kathy Rich, Joan Grissing, Astrid Beck, Jane Holland, Wendy Zellers, Rita Malone
Back row: (L-R) Sarah Nicoli, Janet Callaway, Louise Townley, Louise Taylor*

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Susan Pollans, Rita Malone, Cindy Straub

Sandy Aquino & Guest

Ann Martin



Linda Levy, Daria Massimilla, Guest, Bill Shell

*Judy Cohen, Patti McCloud,
Nancy Carr, Freddi Kilburn*

*Arlene Barnes
Elena Snyder*



*Laura Machida, Kathy Rich, Sandy Aquino, Judy Cohen,
Daria Massimilla,, Linda Levy, Bill Shell, Zita Gillis*

Annemarie Dolan

Laura Machida & Guest

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History of Strategic Planning

by Debbie Herbert

"We've got a wonderful group of people here who really understand what we need is their support of our mission in a variety of ways." Ken Fischer

The initiative for a strategic planning project originated with Cindy Straub, who was the first Advisory liaison with professional training in this area. Cindy started as liaison in 2004, and it wasn't long before she realized that Advisory did not really have a strategic plan or even a mission statement. Beginning in the summer of 2008, the Advisory Executive Committee, under the leadership of Phyllis Herzig, took on the task of re-thinking the organization's purpose and relationship to UMS. On Jan. 31, 2009, Advisory members, alums, UMS staff, and UMS board participated in Advisory's first strategic planning retreat. Advisory member Bev Seiford provided professional facilitation of a successful daylong session that produced both a mission statement and a plan.



Executive Committee, 2009

Front Row: (L-R) Charlene Hancock, Marci Raver Lash, Karen Stutz, Cindy Straub, Phyllis Herzig

Second row: (L-R) Betty Palms, Janet Callaway, Susan A. Fisher, Pat Bantle, Ann Martin, Becki Spengler, Sarah Fink, Eileen Thacker, Deborah Meadows

Third row: (L-R) Michaelene Farrell, Natalie Mobley, Gail Stout, Sarah Nicoli, Joe Grimley, Janet Torno, Louise Townley, Nancy Stanley

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Mission Statement and Goals

The mission statement adopted in 2009 positioned the Advisory Committee as the service arm of UMS: “The UMS Advisory Committee champions the mission and advances the goals of the University Musical Society through community engagement, financial support, and other volunteer services.” There was one change, under Pat Bantle’s leadership in late 2014, when the name *Advisory* became *Ambassadors* in order to reflect more accurately what the volunteers were actually doing in service to UMS.

The plan consisted of four goals:

- Increase awareness of and participation in UMS goals
- Raise money to support UMS education programs
- Continually enhance the volunteer experience
- Ensure that we are working effectively, efficiently and joyfully within the Advisory Committee and with the UMS staff and board

Going Forward

The 2009 retreat was a turning point in the structure of the relationship between the Ambassadors and UMS. Ken Fischer, in a November 2016 interview with Janet Callaway, remembered this retreat in particular: *“As a guy that used to design retreats and facilitate them, I was blown away by the quality of the design of this meeting, ... the quality of the discussion, how well it was led, and then the conclusion of the mission, which was our mission to support the mission of UMS. I think we’d gotten some clarity around our mission at that time, which was to inspire individuals and to enrich communities by connecting audiences and artists in uncommon and engaging experiences. We felt good about that and we still feel good about it. We’re in the experience business. And to have a group of wonderful volunteers re-affirming why we exist is to support the mission of UMS. [It] really resonated with me and with the board that we’ve got a wonderful group of people here who really understand what we need is their support of our mission in a variety of ways.”*

“Everybody In, Nobody Out”



The Executive Committee, 2010-2011, implemented the Strategic Plan.

Front row: (L-R) Becki Spangler, Karen Stutz, Janet Callaway, Susan Gutow, Susan R. Fisher, Sara Fink

Back row: (L-R) Natalie Mobley, Deborah Meadows, Ann Martin, Wendy Comstock, Cheryl Clarkson,
Gail Stout, Francine Bomar, Joe Grimley, Michaelene Farrell, Betty Palms

During 2009-2011 the Ambassadors successfully implemented the four strategic goals through new initiatives such as Youth Education Ambassadors, Community Education Ambassadors, UMMA/UMS Task Force, Membership Recruiting and Stewardship, Advisory Nights, and Alumni Affiliation. Ongoing fundraising commitments included *On The Road*, *Ford Honors Gala*, and *Delicious Experiences*.



Outgoing Chair Janet Callaway and Incoming Chair Betty Palms made the Strategic Plan a success. Closing luncheon, 2010

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Not the least of the outcomes was a new focus on the importance of retreats for ongoing planning. In February and May of 2014, the Ambassadors met again with current members, alums, UMS staff and UMS board. A major focus was fundraising, in connection with UMS participation in the UM Victors Campaign, and a review and expansion of our role within UMS.

Two of Ambassadors' major fundraisers for UMS, *On The Road* and *Ford Honors Gala*, were discontinued at this time. The last *On The Road* was held in 2013, and the last *Ford Honors Gala* in 2015. These were necessary organizational decisions, but they left us with a significant gap in our fundraising role for UMS, as well as a serious concern for how we could best serve UMS in the future.

Following a survey of Ambassadors in 2015-2016, Bill Shell, chair, and his executive committee decided it was important to re-visit our role. They held a Preferred Futuring retreat on February 4, 2017, where participants were given three outcomes to work on: determining common areas of concern, creating a desired image of how to function differently in the future, and beginning a process to make change happen. The retreat work has been ongoing, and we have continued to meet in small and large groups. Several key areas have emerged that are the basis for shaping a new Ambassadors plan:

- support for UMS education and community engagement
- communication with UMS leadership and staff
- fundraising for UMS
- Ambassadors as our own community

These key areas were discussed at the first meeting between Ambassadors' leadership and the new UMS president, Matthew VanBesien. We continue to be a "work in progress" as we evolve to meet the needs of the UMS community we love.

Futuring Retreat 2017: New Directions

by Bill Shell

Chair, UMS Ambassadors 2017-2018

*“Strategic Futuring can help communities chart a course
to achieve their vision through successful
collaboration and consensus building.”*



*Bill Shell, Chair of UMS
Ambassadors, 2017-2018*

Periodically, it is helpful for any group to step back, consider mission and goals, and assess activities that both fulfill the larger organization’s goals and support its mission.

In the 2016 fiscal year, UMS Ambassadors participated in a Volunteer Program Assessment designed to promote nonprofit organizational effectiveness using a comprehensive volunteer attitude and engagement survey.

During the 2017 fiscal year, we used the results of the survey as a basis for a series of “preferred futuring” activities. The activities generated a great deal of discussion and helped to define who we are and what we can best contribute.

The document below records the outcome of those activities and discussions and will help guide the UMS Ambassadors in our service to UMS in the years to come.

“Everybody In, Nobody Out”

UMS Ambassadors 2017/18 Proposed Future Directions

ACTIVITIES

1. Education & Community Engagement

School Day Performances

- Organize and manage logistics of School Day performances, such as seating charts, communication with schools, and coordinating volunteers
- Usher children and school groups to their seats in the venues

Help in Classrooms, Teacher Workshops, Immersions and other Education & Community Engagement events

- Coordinate and assist logistics for Teacher Workshops, Teacher and Partnership Receptions, and other Education & Community Engagement activities
- Develop educational materials for teachers to enhance School Day performance experiences for students
- Provide support and resources in classrooms and teacher workshops
- Strongly support the goals of the new Education & Community Engagement Strategic Plan

2. Financial Support/Development

- Assist with UMS fundraising events
- Plan and implement Ambassador fundraising events that support a specific need within Education & Community Engagement
- Assist Development staff with hosting and stewarding donors and sponsors (greeting and thanking donors and sponsors, helping at donor events, hospitality services)

3. Volunteer Services for UMS Departments and Staff

- Provide volunteer assistance to UMS departments, projects and staff

COLLABORATION WITH UMS

1. Increased Communication between UMS leadership, liaison, and Ambassadors

- Ambassador Chair communicates highlights of UMS Board and Committee meetings at Ambassador general and executive meetings
- UMS Liaison reports at every meeting about UMS highlights and net results of Ambassador fundraising events
- Ambassador leadership meets with members of the UMS Management Team to review Ambassador goals and projects prior to the new UMS season and during the season as needed
- Ambassador leadership works on implementing new liaison structure with UMS departments
- Ambassador leadership will provide an annual report to the UMS Board of Directors and the general membership of Ambassadors

2. Increased Sense of Community within Ambassadors

and between Ambassadors and UMS

- Increase member diversity through recruitment and activities
- Continue hosting Ambassador Nights to foster friendship, a deepening awareness of the arts and shared experiences
- Inform each Ambassador of expectations of membership, attendance at UMS performances, financial contribution, and role as a volunteer per UMS Ambassador Bylaws

Ken Fischer Interview with Janet Callaway: November 11, 2016

Edited by Carol Kaplan

"I've always appreciated that Advisory and its leadership over the years have been so supportive of the mission of UMS."



Ken Fischer and Janet Callaway, Rare Book Room, Clements Library

On November 11, 2016 Janet Callaway—a former member of both the University Musical Society Board of Directors and the Advisory/Ambassadors groups who have served UMS for forty-six years—met with Ken Fischer in the Rare Book Room of the Clements Library for a one on one chat that would take them through the evolving and exciting growth of Advisory. It would take them through Ken’s arrival at UMS in 1987, bringing with him the values of purpose, place and people, of inclusion (Everybody In, Nobody Out), of enthusiasm, leadership and love of the Arts.

Ken: [...] Well, I think it's important that folks should know that I really came to the arts as a volunteer. I was a board member of three organizations in Washington in the 1970s and 1980s. It wasn't until early—in fact 1983—that I started to do concerts at the Kennedy Center, so I've always appreciated the role of volunteers, and when I arrived here, I saw a group of people eager to serve UMS [...] I've always appreciated that Advisory and its leadership over the years have been so supportive of the mission of UMS.

"Everybody In, Nobody Out"

They reminisced about the brilliant Boathouse Retreat, and how the ideas that sprung forth from that meeting became the genesis of a new kind of energy for Advisory.

They discussed the need for UMS to expand sources of revenue, and how Advisory helped make that happen in 1988 during the spectacular 70th birthday Leonard Bernstein concert, by first setting the stage for corporate sponsorship, and then by providing intimate dinners and desserts in volunteers' homes.

Ken: [...] We've had a very successful corporate program ever since then, but we couldn't have done it without Advisory's help in setting the stage—literally setting the stage—for those companies and then everything that Advisory did to be sure that those dinners would be successful.

They recalled the pageantry and fun of the May Festivals, and sadness at the realization that it was time to look for something new, a major fundraiser, that according to Janet, “...would energize and fulfill the function of a greater revenue.” That fundraiser, thanks to UMS' relationship with the Ford Motor Company Fund, started to take shape.

Ken: [...] But if we could have a dinner that would also accompany it that could be a money-making dinner, that would enhance it even more. And that's where the Advisory Committee came in for the next twenty years. It was Advisory Committee members who took on the role of, "Let's do it. Let's design it. Let's figure out what it's going to be. Let's study who the artist is. Whether it's Yo-Yo Ma or Renée Fleming or Jessye Norman or Van Cliburn, let's do something special with this." It was fantastic, twenty years of what we call the Ford Honors Program with the Advisory front and center with that enterprise. Bravo!

They examined the expansion of community outreach and the role of Advisory in partnering with Delta Sigma Theta, (an African-American sorority) and The Links, Inc. to welcome people as they entered Hill Auditorium, a step forward towards the goal of inclusion. And they celebrated the work of Advisory members as ushers for School Day Performances.

Ken: [...] Again, Advisory was critical to welcoming a whole set of diverse people coming from all over the area and having everyone feel welcomed. We couldn't have done it without Advisory support in making those School Day Performances extra special for the kids.

They shared memories of the creation of the BRAVO! Cookbook, and the relationships forged between the tasters, the testers, the writers, the researchers who joyfully worked on the book and the event.

“Everybody In, Nobody Out”

Ken: [...] it was successful in so many ways. One of them was that, again, this building of a bond between the people who put it together... One of the things that I remember from a retreat of Advisory as they were looking to, "How can we be supportive of each other," the word "joy" came up... I must say how Advisory has had that word be emblematic of what happens to people when they get together in Advisory... You got a real sense these folks like each other, they're learning from each other... and I just love being able to witness this and feel good that we've come a long way since the group was founded in 1972.

They talked Strategic Planning and the goals of Advisory, the name change from Advisory to Ambassadors to better reflect the function of the group, and the dedicated, skilled, adaptable people they met along the way. And then came the final question:

***Janet:** Ken, if in a few years somebody said, "Hey, Ken. I know you used to be President of the University Musical Society. I heard they have a group called, I don't know, Ambassadors, Advisory..." and you could boil it all down when they asked you, "Who are they and what do they do?" Could you tick off a few things that you would reply a few years hence?*

***Ken:** Well, I would say it's a magnificent group of dedicated volunteers without whom we wouldn't have an Education and Community Engagement Program. Amen! Hallelujah! and I can tell them why and what you've done... I would also want to say it is a group of some of the most talented, dedicated, diverse group of people bringing their collective commitments and talents together for the benefit of UMS. It's a great organization, and you should consider joining it! That's what I'd want to say to someone. I think the future is bright for the Ambassadors. We'll have a change in leadership, but I can't imagine whoever succeeds me not wanting to take even greater advantage of this highly talented, fascinating, dedicated group of volunteers.*

♪ The full Interview, as transcribed by Louise Townley, may be read on the Ambassadors website.

♪ Videography by Jesse Meria; Watch the full video at <https://www.youtube.com/watch?v=fot3i1SCZU8>

♪ An edited version of the video may be viewed at <https://ums.org/2017/09/29/ums-ambassadors/>



Ken Fischer proudly accepts the 2014 National Medal of Arts from President Barack Obama. This Medal, presented to the University Musical Society, is the nation's highest award to artists and arts organizations.



*"The President of the United States of America Awards this
National Medal of Arts to University Musical Society
for presenting the performing arts to communities in Michigan. For over a century, the Society has brought world-class orchestras, dance ensembles, jazz performers, and theater companies to Michigan, while supporting the study and creation of new works."
September 10, 2015*

A handwritten signature in black ink, which appears to be "Barack Obama".

"Everybody In, Nobody Out"