

The Northwood Orchestra

DON JAEGER

Music Director and Conductor

Ann Arbor Summer Festival Chorus

Donald Bryant, *Music Director and Conductor*

James Westwater, *Multimedia Artist*

Tuesday Evening, July 24, 1984, at 8:00

Power Center for the Performing Arts

Ann Arbor, Michigan

PROGRAM

Selections from the Celebrated "Water Music" George Frideric Handel
(1685-1759)

Symphony No. 1 in C major Georges Bizet
(1838-1875)

Allegro vivo	Allegro vivace
Adagio	Allegro vivace

INTERMISSION

"Death's Echo" (poetry by W. H. Auden) Donald Bryant
(b. 1918)

Première performance—commissioned by the University Musical Society

Ann Arbor Summer Festival Chorus and Double Quartet
Donald Bryant, *Conducting*

Symphonic Movement ("Blumine") Gustav Mahler
(1860-1911)

"The Wilderness Suite" *music by* Aaron Copland
(b. 1900)

A three-screen photographic presentation by James Westwater

The Rocky Mountains (music excerpt from *The Tender Land*)

The Grand Canyon (music excerpt from *The Red Pony*)

The Cascade Range (music excerpt from *The Tender Land*)

"Stomp Your Foot" and "The Promise of Living"
from *The Tender Land* Copland

Ann Arbor Summer Festival Chorus

"Death's Echo"

A poem by W. H. Auden

Set to music by Donald Bryant

Commissioned by the University Musical Society for the 1984 Summer Festival

The composer comments: "At first glance, the title of W. H. Auden's poem would appear to be a dour subject but, on the contrary, it is basically the opposite. Death, which is represented in this music by the double quartet (and whose words are printed in italics), speaks, often bluntly, to the living, and urges 'Dance while you can.'

"The music is influenced by graceful Baroque rhythms, mainly the slow Saraband dance step, but other vigorous dance rhythms as well. The two vocal quartets echo each other and are joined occasionally by the chorus."

'O who can ever gaze his fill,
Farmer and fisherman say,
'On native shore and local hill,
Grudge aching limb or callus on the hand?
Father, grandfather stood upon this land,
And here the pilgrims from our loins will stand.'
So farmer and fisherman say
In their fortunate hey-day:
But Death's low answer drifts across
Empty catch or harvest loss
Or an unluck May.

*The earth is an oyster with nothing inside it,
Not to be born is the best for man;
The end of toil is a bailiff's order,
Throw down the mattock and dance while you
can.*

'O life's too short for friends who share,'
Travellers think in their hearts,
'The city's common bed, the air,
The mountain bivouac and the bathing beach,
Where incidents draw every day from each
Memorable gesture and witty speech.'
So travellers think in their hearts,
Till malice or circumstance parts
Them from their constant humour:
And slyly Death's coercive rumour
In that moment starts.

*A friend is the old old tale of Narcissus,
Not to be born is the best for man;
An active partner is something disgraceful,
Change your partner, dance while you can.*

'O stretch your hands across the sea,'
The impassioned lover cries,
'Stretch them towards your harm and me.
Our grass is green, and sensual our brief bed,
The stream sings at its foot, and at its head
The mild and vegetarian beasts are fed.'
So the impassioned lover cries

Till the storm of pleasure dies:
From the bedpost and the rocks
Death's enticing echo mocks,
And his voice replies.

*The greater the love, the more false to its object,
Not to be born is the best for man;
After the kiss comes the impulse to throttle,
Break the embraces, dance while you can.*

'I see the guilty world forgiven,'
Dreamer and drunkard sing,
'The ladders let down out of heaven,
The laurel springing from the martyr's blood,
The children skipping where the weeper stood,
The lovers natural and the beasts all good.'
So dreamer and drunkard sing
Till day their sobriety bring:
Parrotwise with death's reply
From whelping fear and nesting lie,
Woods and their echoes ring.

*The desires of the heart are as crooked as corkscrews,
not to be born is the best for man;
The second-best is a formal order,
The dance's pattern; dance while you can.
Dance, dance, for the figure is easy,
The tune is catching and will not stop;
Dance till the stars come down from the rafters;
Dance, dance, dance till you drop.*

About the Artists

Donald Bryant came to Ann Arbor in 1969 as conductor of the University Choral Union of the University Musical Society, and that same year he was instrumental in the formation of **The Festival Chorus**. The Festival Chorus made its first major appearance in the 1970 May Festival and has subsequently performed at Ann Arbor May Festivals with The Philadelphia Orchestra. Dr. Bryant has conducted the chorus in concert performances here with the Paul Kuentz Chamber Orchestra of Paris, the Mozarteum Orchestra of Salzburg, The Prague Chamber Orchestra, and the Orpheus Ensemble of New York. The chorus has also sung in Ann Arbor with visiting orchestras, which include the Leningrad, Hague, and Rotterdam Philharmonics, and the symphony orchestras of Detroit, Boston, Baltimore, and Melbourne (Australia). Dr. Bryant and The Festival Chorus represented Ann Arbor and the University Musical Society abroad in three highly successful concert tours: to Europe during the 1976 bicentennial year, to Egypt in March 1979, and to Spain in May 1982.

As a composer, Donald Bryant has written works for piano, choral works for youth and adult church choirs, and an opera, *The Tower of Babel*, commissioned by the First Presbyterian Church of Ann Arbor where he serves as music director. In 1980 he wrote choral settings for the poetry of Czeslaw Milosz and Sandor Weores, commissioned by the University's Center for Russian and East European Studies. The work heard this evening was commissioned by the University Musical Society for presentation in this Festival.

Dr. Bryant earned his bachelor and master of music degrees at The Juilliard School, where he studied piano, voice, and composition. Prior to his appointment at The University of Michigan, he was director of the Columbus Boychoir School for 20 years, performing with that group as conductor-pianist throughout America, Europe, and Japan. He also composed a Mass which was performed in 1953 at the Chautauqua Festival in New York by his boychoir and the Chautauqua Festival Orchestra.

The Northwood Orchestra, a Michigan-based professional chamber orchestra, was founded in 1979 for the Northwood Institute Festival of the Lakes. It now performs in major cities across the country, with such renowned soloists as Lorin Hollander and Yuri Egorov. Two New York appearances have highlighted the Orchestra's short history: In April 1981 the ensemble appeared with the Canadian Brass in a concert of twentieth century music at Avery Fisher Hall, Lincoln Center, and they returned to New York in April 1983 to perform in Carnegie Hall at the presentation of the Albert Schweitzer Music Award to Van Cliburn. Soloists for the latter performance included Leontyne Price, Ralph Volapek, and Steven de Groot.

Don Jaeger has appeared as guest conductor with such orchestras as the Detroit and Chattanooga Symphonies, the Aspen Festival Orchestra, and abroad with the Philharmonic Orchestras of Antwerp and Lisbon and the State Orchestra of Thessaloniki. As conductor of the Midland (Michigan) Symphony prior to his current position, Mr. Jaeger was responsible for commissioning many works by American composers, including Lukas Foss, Dave Brubeck, Alec Wilder, and Leslie Bassett. He also directed the Northwestern Michigan Symphony before helping to found the Northwood Orchestra. In the spring of 1981 he was invited to the People's Republic of China, where he lectured, taught, and conducted. Recently Mr. Jaeger accepted the position of music director and conductor of the orchestra in San Bernadino, California.

This concert is the second of two performed by the Northwood Orchestra in this Summer Festival; it marks the Orchestra's fifth Ann Arbor concert and Mr. Jaeger's sixth appearance under University Musical Society auspices.

James Westwater's wide ranging interests have carried him from Alaska, where he photographed with the Institute of Polar Studies, to Antarctica, where he was artist for the National Science Foundation; and from photography filling hardcover books to orchestral photographic productions in many of the nation's concert halls with distinguished orchestras. His artistic credentials include an award-winning front cover photograph for *Saturday Review*, and his publication *Ohio*, an impressive book of color photography of his home state.

Twice a National Endowment for the Arts Resident Artist, Mr. Westwater has pioneered the integration of multiple screen photography and live symphonic music. His production seen this evening, *The Wilderness Suite*, was premièred by the National Symphony Orchestra in Washington's Kennedy Center for the Performing Arts. Two of his most recent works are *Appalachian Suite* (performed on the opening concert of this Festival), premièred by The Cleveland Orchestra, and *Antarctic Images*, his most abstract piece to date, premièred by the Honolulu Symphony Orchestra to music by Debussy. On commission of the Cincinnati Pops Orchestra, Mr. Westwater produced an orchestral photographic performance based on the life and music of John Lennon, which was performed with the orchestra and singer Roberta Flack. That production was premièred at Music Hall in Cincinnati before touring the East Coast, culminating in a gala performance at Radio City Music Hall in New York.

Mr. Westwater earned a Ph.D. in Educational Development, with studies in philosophy, aesthetics, art history, cinema, and multimedia production. He is a recipient of the Antarctic Medal, a past fellow of the Explorers Club, and has produced multimedia presentations in cooperation with the National Geographic Society and the Institute of Polar Studies.

The Northwood Orchestra

Don Jaeger, *Music Director and Conductor*

<p><i>First violins</i></p> <p>Norman Paulu <i>Concertmaster</i></p> <p>Philip Mason <i>Associate Concertmaster</i></p> <p>Renata Artman Knific Roderick Bieber Margaret Chapman Cooper Amy Shevrin</p> <p><i>Second violins</i></p> <p>*Joel Levin Melanie Levin Julia C. Kurtyka Stephanie Preucil</p> <p><i>Violas</i></p> <p>*Anne Hegel Clough Margaret Lang Van Lunen Carol Grohs Reed Anderson</p> <p><i>*Principal</i></p>	<p><i>Cellos</i></p> <p>*Crispin Campbell Elizabeth Chryst Walter Preucil Stephen Kanack</p> <p><i>Basses</i></p> <p>*Rip Pretat Duane Rosengard</p> <p><i>Flutes</i></p> <p>*Jacqueline Hofto Darlene Drew</p> <p><i>Oboes</i></p> <p>*Catherine Paulu Nancy Brammer</p> <p><i>Clarinets</i></p> <p>*Frank Kowalsky Mark Gallagher</p>	<p><i>Bassoons</i></p> <p>*Elizabeth Johnson Drew Hinderer</p> <p><i>Horns</i></p> <p>*William Coffindaffer Karl Hill</p> <p><i>Trumpets</i></p> <p>*Dennis Horton Larry Herman</p> <p><i>Trombone</i></p> <p>*David Sporny</p> <p><i>Tuba</i></p> <p>John R. Bland</p> <p><i>Timpani</i></p> <p>*David Wiles</p>	<p><i>Percussion</i></p> <p>Eric Schweikert</p> <p><i>Harp</i></p> <p>Ann Preucil</p> <p><i>Personnel Manager and Librarian</i></p> <p>Julia C. Kurtyka</p> <p><i>Stage Manager</i></p> <p>Donald Beyer</p> <p><i>Technician</i></p> <p>Eric Paulu</p> <p><i>General Manager</i></p> <p>John R. Bland</p>
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Double Quartet Soloists

<p>Julia Broxholm, <i>soprano</i></p> <p>Sally Carpenter, <i>mezzo-soprano</i></p> <p>Raymond Shuster, <i>tenor</i></p> <p>Philip Pierson, <i>bass-baritone</i></p>	<p>Jill Pierce, <i>soprano</i></p> <p>Barbara Hilbish, <i>mezzo-soprano</i></p> <p>Jeffrey Willets, <i>tenor</i></p> <p>R. Eugene Goodson, <i>baritone</i></p>
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Ann Arbor Summer Festival Chorus

Donald Bryant, *Conductor*

Mark B. Smith, *Accompanist*

Beth Lipson, *Manager*

<p><i>First sopranos</i></p> <p>Mary Ellen Auch Sharon Barlow Mary Anne Bord Susan Campbell Sylvia Jenkins Carolyn Leyh Doris L. Luecke Loretta Meissner Margaret Nesse Marie Phillips Marilyn Ratliff Suzanne Schluederberg Alice Schneider Margaret Warrick Joanne Westman</p> <p><i>Second sopranos</i></p> <p>Kathleen Bergen Lois Briggs Barbara Carron Doris Datsko Judith Lehmann Mary Loewen Barbara Nordman</p>	<p>Sara Peth Beth Slee Patricia Tompkins Rachelle Warren Christine Wendt</p> <p><i>First altos</i></p> <p>Yvonne Allen Martha Ause Kathlyn Boyer Ellen Collarini Mary Crichton Angeleen Dahl Carolyn Ehrlich Carol Hurwitz Gretchen Jackson Olga Johnson Grace Jones Nancy Karp Mary Anne Long Marian Miner Jari Smith Leah Stein Suzanne Williams Charlotte Wolfe Bobbie Wooding</p>	<p><i>Second altos</i></p> <p>Anne Abbrecht Carol Carpenter Alice Dobson Mary Haab Elsie Lovelace Cheryl Melby Margaret Sharemet Carol Spencer Kathryn Stebbins Alice Warsinski</p> <p><i>First tenors</i></p> <p>William Bronson Charles Cowley Joseph Kubis Paul Lowry Robert MacGregor</p> <p><i>Second tenors</i></p> <p>Albert Girod Donald Haworth James Priore Carl Smith Robert Starring</p>	<p><i>First basses</i></p> <p>William Hale Ramon Hernandez William Ling Brad Pritts James Schneider Donald Williams</p> <p><i>Second basses</i></p> <p>Glenn Davis Bruce Dicey Don Faber Charles Lehmann Raymond Schankin Robert Shellenberger Virgil Slee Robert Strozier Terril Tompkins John Van Bolt</p>
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