



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Donald Bryant Tribute Concert

Honoring Dr. Bryant on the occasion of his retirement
as conductor of the University Choral Union and Festival Chorus

THE TRIBUTE CONCERT CHORUS AND ORCHESTRA

JULIA BROXHOLM COLLINS, *Soprano* CARROLL FREEMAN, *Tenor*
SALLY CARPENTER, *Contralto* STEPHEN BRYANT, *Bass-baritone*

BOYCHOIR OF ANN ARBOR ANN ARBOR YOUTH CHORALE
CHILDREN OF ANN ARBOR'S FIRST PRESBYTERIAN CHURCH

DONALD BRYANT, *Conductor, Composer, Pianist*

SUNDAY EVENING, JANUARY 14, 1990, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

Three Pieces for Combined Children's Choruses DONALD BRYANT
Conducted from the piano by Dr. Bryant Poems by TRAVIS BRYANT

God Made the Sunshine

God made the sunshine so we'd see His love
In the brightness of the morning, or the flight of a dove.
In a rainbow's glowing journey to some secret place,
God made the sunshine, so I'd feel the warmth of His love on my face.
God made the moonlight to paint the snow blue,
To shine through my window when the day was through.
To watch while I dream in a peace near His love,
God made the moonlight, so I'd see the glow from His eyes up above.

Love Knows All Seasons

Love knows all seasons, I know it now, when I'm in the spring of my years,
A bud God will open with love in the sun, as my tomorrow nears.
Love knows all seasons, I'll know it then, when I'm in the summer of time,
A leaf God will nourish with patience and care in the colors of summer and lime.
Love knows all seasons, I'll know it then, when I'm in the fall of my days,
A leaf God will color with wisdom and flame, a flame glowing bright through the years.
Love knows all seasons, I'll know it then, when I'm in winter's last night,
A leaf God will take through the wind up to heaven, to spring's everlasting light.

(continued on next page)

*Donald Bryant plays the Steinway piano available through Hammell Music, Inc.
Carroll Freeman is represented by Thea Dispeker, Inc.; Stephen Bryant by Harwood Management Group, Inc.*

Cameras and recording devices are not allowed in the auditorium.
Halls Cough Tablets, courtesy of Warner Lambert Company, are available in the lobby.

Oneness With God

We all live under one sky, a sky that's lived much longer than I,
It's watched in silence as we've turned our heads away from all we've learned.
For the sky has many colors — many moods — many changes,
But it never rearranges its Oneness with God.

We all live upon one earth, an earth that's lived before man's birth.
It spins in silence 'round the sun, no war existing to be won.
And the earth has many colors — many moods — many changes —
But it never rearranges its Oneness with God.

So here we live between the two, two endless miracles, Green and Blue.
Between these miracles we can find the perfect balance for mankind,
If we learn to live with color — live with mood — live with change —
But it never rearranges our Oneness with God.

Three Renaissance Pieces (a cappella)

- Cantate Domino GIUSEPPE PITONI
- Super flúmina Babylónis GIOVANNI PIERLUIGI DA PALESTRINA
- Ascendit Deus JACOBUS GALLUS

The Tribute Chorus, Dr. Bryant, *conductor*

Eight Songs FRANZ SCHUBERT

Men's Voices

- Nachtelle (Clear Night) *Soloist:* Steven Kronour
- Der Gondelfahrer (The Gondolier)
- Widerspruch (Contradiction)

Women's Voices

- Ständchen (Serenade) *Soloist:* Sally Carpenter
- Gott in der Natur (God in Nature)

Mixed Voices

- Gott im Ungewitter (God in the Storm)
- Gebet (Prayer) *Soloists:* Julia Broxholm Collins, Sally Carpenter,
Steven Kronour, *tenor*, Philip Pierson, *bass*
- Gott der Weltschöpfer (God the Creator)

The Tribute Chorus, Dr. Bryant *conducting from the piano*

- Etude in G-sharp minor, Op. 25 ("Double-thirds")
 - Etude in E-flat minor, Op. 10
 - Etude in A minor, Op. 25 ("Winter Wind")
- } FREDERIC CHOPIN
- Donald Bryant, *pianist*

I N T E R M I S S I O N

- "Genesis," for Chorus, Orchestra, and Soloists DONALD BRYANT
- World première Libretto by TRAVIS BRYANT

This work was commissioned by the University Musical Society in recognition of Dr. Bryant's lifelong interest in composing, for first performance at this concert, the effective date of his retirement after two decades as conductor of the University Choral Union and Festival Chorus.

- The Tribute Concert Chorus and Orchestra, Children's Choruses and Soloists
- Julia Broxholm Collins (Eve, The Dove) Sally Carpenter (The Raven)
- Carroll Freeman (Noah, Adam) Stephen Bryant (God)
- Donald Bryant, *conductor*

Of his new work, Donald Bryant writes: "Throughout my years here in Ann Arbor, and before that at the Columbus Boychoir School in Princeton, the drama of the written word has always been a propelling force behind my compositions. It has been my good fortune to have my son Travis as the source of many inspiring texts for the compositions I've written for the choirs of the First Presbyterian Church and for this commission, a fact that no doubt explains why most of my works have been written for the voice.

"The idea for a text for Genesis began with Dr. Nancy Houk, a member of the Festival Chorus and the Chancel Choir of the First Presbyterian Church and a researcher in the Astronomy Department of our University. We sent several selections of scripture to Travis, and he wrote the present libretto, adapted from the Book of Genesis."

Translations of Schubert Song Texts

Nachtelle (Clear Night)

Poem by J. G. Seidl

The night is clear and bright.
The houses stand in silvery enchantment.
I am suffused with a wonderful brightness,
It reigns within me free and clear, without sorrow or plaint.
My heart cannot contain it.
The light within me strains to be free; the last barrier breaks.

Der Gondelfahrer (The Gondolier)

Poem by J. Mayrhofer

Moon and stars dance a shimmering, ghostly dance.
Who can then be bound by earthly cares?
Rock thou my boat in the moonbeams and, freed from all bonds, the sea will cradle thee.
From the tower of St. Mark rings the midnight word.
All are sleeping peacefully, only the boatman is awake.

Widerspruch (Contradiction)

Poem by J. G. Seidl

On a narrow path, hemmed by bushes and green branches, it seems so spacious to me, that
my heart feels like bursting.
The walls of the woodland house move outward and the roof of branches arches over me at
dizzying heights.

I swing with the leaves; my freed heart reaches to infinity.
But when, from the heights of the mountain I look out over the valley, how enclosed I feel
in all that space!
The clouds seem to press down upon me.
The evening sky threatens me, and my heart yearns for my little room.

Ständchen (Serenade)

Poem by Franz Grillparzer

Hesitatingly and softly in the still of the night darkness we are here, our fingers gently
curved.
Softly we knock on the door of the beloved one.
But now, increasingly and swellingly, with a unified voice we call out loudly, don't sleep if
the voice of love speaks.
If a wise man would search far and near with a lantern, how much more valuable than gold
are our beloved persons to us.
Therefore, when friendship and love speak, don't sleep.
However, what in all the world can compare to sleep?
Therefore, instead of words and instead of gifts, you should now have your rest.
Yet a greeting, yet a word; the happy tune dies out.
Softly, softly we steal away.

Gott in der Natur (God in Nature)

Poem by J. W. L. Gleim

The Lord is great. The heavens without number are the rooms of His castle.
His vehicle is storm, and thunder and lightning are the horses.
The sunrise is only the hem of His garment and, with respect to His glory, the sun is only
a flaming light.
He looks upon earth with a gracious glance.
The earth turns green and flowers.
If he scolds, fire emerges from rock, and sea and heavens tremble.

Praise the powerful, the great Lord.
Thou lights of His castle, thy armies of suns, flame up to His glory.
The earth sings His praises.

Gott im Ungewitter (God in the Storm)

Poem by J. P. Uz

Thou fearful one, who can stand before You in Your thunder?
The Lord is great, why do we spite Him?
He beckons and we pass out.
He clothes Himself in the black night and the people tremble.
Death awakes.
A winged death waits around His fearful throne.
Glowing redly His hand throws lightning from the dark heights.
Thunder crashes down on the land in the sea of fire,
So that even the firm ground of earth shakes from the anger of the thunder and all that lives
on it and in its depths.
Trembling nature recognizes the Lord and His arm, so that all around Heaven and earth burn.
Who shall protect me — mortal one — me — dust — if He who is in Heaven and picks
worlds like dry leaves does not protect me?
We have a God full of grace.
Even when He appears angry, He rules with protective patience, Friend of great persons.

Gebet (Prayer)

Poem by Fr. de la Motte Fouqué

Thou source of all goodness, Thou source of all power,
Breathing softly from the blossom, thundering loudly from the battle.
For thou is prepared everywhere a temple and a festival.
Whoever wants to be led by You is led by You everywhere.
Thou knowest its joy and need.
The candle of home flickers softly.
Glorious death shouts boldly.
I am prepared to die in battle for those things our ancestors held dear.
I am ready to die, just keep wife and child safe.
The love which I have for wife and child are Thine.
If it can happen peacefully, then, Lord, let it be.
Let peace continue.
If not, then give us light in storm's night.
Thine eternal, love and strength; Thy will be done.
I am ready to go wherever you want me to; into love and also into battle;
To do Thy will in battle and also in the quiet of home.
I will soon rest in Heaven.

Gott der Weltschöpfer (God the Creator)

Poem by J. P. Uz

Fly up to God above all the spheres, sing unto the Eternal One a joyful song.
He ordered the void to give birth and His all-powerful word was compelling.
From all creatures praise is given to Him, the source of all being.
In Heaven and earth praise to His wise power.
Fly up to God, my song.

The Tribute Concert Chorus

Donald Bryant, *Conductor*, Julia Broxholm Collins, *Assistant Conductor*
Debbie Halinski, *Manager*, Jean Schneider-Claytor, *Rehearsal Accompanist*

First Sopranos

Patsy Auiler
Joan M. Bell
Ann Burke
Julia Broxholm Collins
Elaine Cox
May Y. Huang
Grace Jones
Carolyn Leyh
Kathleen Lin
Caryn McCoy
Martha Mehta
Loretta I. Meissner
Margaret Nesse
Carole Lynch Pennington
Susan Sargent
Suzanne Schluederberg
Alice M. Schneider
Muril Seabrook
Cassie St. Clair
Susan E. Topol
Blythe Williams
Jennifer S. Williams
Shannan L. Williams

Second Sopranos

Martha Ause
Ruth Bosch
Margaret Brewer
Marilyn Buss
Doris Datsko
Anita M. Goldstein
Doreen Jessen
Ann Kathryn Kuelbs
Janet G. Leckrone
Judy Lehmann
Mary Loewen
Loretta Lovalvo
Judy Lucas
Marilyn Meeker
Barbara Nordman
Sara Jane Peth
Josephine Schauder
Patricia Tompkins
Jean Marion Urquhart
Catherine Wadhams
Barbara Hertz Wallgren
Dr. Rachelle Warren
Kathleen A. Young

First Altos

Yvonne Allen
Lael Cappaert
Carol Carpenter

Sally Carpenter
Millie Danielson
Daisy E. Evans
Kathlyn Faber
Marilyn A. Finkbeiner
Ruth Gewanter
Jacqueline Hinckley
Nancy Houk
Olga Johnson
Rosalie J. Koenig
Metta T. Lansdale
Patricia Kaiser McCloud
Nancy E. McKay
Lois P. Nelson
Carol Peacock
Julie Ann Ritter
Mary Shell
Jari Smith
Patricia Steiss
Suzanne Williams
Charlotte Wolfe
Barbara H. Wooding

Second Altos

Anne Abbrecht
Sandra Anderson
Marjorie Baird
Laura Clausen
Lisa Danielson
Anne C. Davis
Andrea Foote
Mary E. Haab
Dana Hull
Loree Kallay
Katherine Klykylo
Patricia Kowalski
Elsie Lovelace
Cheryl Melby MacKrell
Barbara K. Maes
Anne Ormand
Joan M. Roth
Carren Sandall
Anita Say Scherzer
Cynthia J. Sorensen
Kathryn Stebbins
Carol H. Tice
Alice Warsinski
Ann F. Woodward

First Tenors

Charles R. Cowley
Fr. Timothy J.
Dombrowski
Marshall Franke
James Frenza

Steven Kronour
Robert E. Lewis
Paul Lowry
Robert Edwin Stone II
Henry Zelisse

Second Tenors

John Ballbach
Herb Busch
Rupert de Salis
Peter C. Flintoft
Dwight L. Fontenot
Arthur Gulick, M.D.
Thomas J. Hmay
Daniel M. Kaller
William Kinley
James D. Priore
David M. Rumford
Henry Schuman
Carl R. Smith

First Basses

Mark Anema
Donald J. Bord
Michael Brand
John M. Brueger
James M. Ellenberger
Klair H. Kissel
Lawrence L. Lohr
Charles Lovelace
John MacKrell
Jim Melby
Sol Metz
Bradley Pritts
David Sandusky
James C. Schneider
John Sepp
Thomas G. Zantow

Second Basses

William Guy Barast
Kee Man Chang
Edward Curtis
Mark Davis
Don Faber
Donald L. Haworth
Charles F. Lehmann
W. Bruce McCuaig
Philip Pierson
Raymond O. Schankin
James Staley
Clyde D. Stoltenberg
Dag O. Storrosten
Robert D. Strozier
Terril O. Tompkins

Boychoir of Ann Arbor

Thomas F. Strode, *Director*

Laith Al-Saadi	Max Fry	Eric Popiel	Robert Stricklen
Daniel Asprin	David Griffith	Matt Pritzel	Charles Sutherland
Aaron Bleyaert	Benjamin Landes	Jeff Riedel	Aaron Traxler-Ballew
Brock Boddie	Stefan Lennon	Joshua Sanchez	Philip Winn
Christopher Cochran	Philip Maxwell	Christopher Schick	Corey Woolfolk
Milan Cronovich	Aaron McCloud	Brian Spaly	

Ann Arbor Youth Chorale

Donald Williams, Ruth Datz, Richard Ingram, *Directors*

Lily Adler	Bess Fraelich	Emily Leverington	Kirsten Salmeen
Chris Amidon	Robyn Fritzler	Katherine McCann	Peter Schultz
Melissa Anderson	Kari Harms	Reid McCarthy	Kevin Simons
Ivan Bialostosky	Molly Henderson	Melissa Murphy	Jennifer Smith
Brittany Cameron	Judy Holst	Elizabeth Murphy	Jessica Smith
Cheyenne Cameron	Lindsay Hyland	Rebecca Murphy	Kristine Swanson
Leah Cameron	Leah Ingram	Erika Nesse	Elena Terrazas
Elizabeth Eisenberg	Emily Koopmann	Laura Nesse	Aron Thomas
Rebecca Eisenberg	Marjorie Krieg	Anna Novick	Eddie Toon
Karen Engle	David Kryscynski	Jon Ophoff	Scott Weber
Aryana Farvar	Jaya Lakshminarayana	Jenny Paul	Johanna Weller-Fahey
Meghan Finn	Dara Leverington	JaMara Powell	

Children of Ann Arbor's First Presbyterian Church

Julia Broxholm Collins, *Director*

Julie Cmejrek	David Frantom	Patrick Halloran	Sarah Wacksmuth
Carly Lampman	Sara Frantom	Annie Jones	

The Tribute Concert Orchestra

<i>First Violins</i>	<i>Cellos</i>	<i>Horn</i>
Kayo Hasegawa, <i>concertmaster</i>	*Edward J. Szabo	Christopher Smith
James Thomson	Marla Fisher	<i>Trumpets</i>
Dariusz Rzepka	Beth Vandervennet	Sue East
Elaine Sargous	Jim Anderson	Julia Goldreich
Susan French	Timothy Nicolia	<i>Trombones</i>
Carl Correll	Laurie Jarski	Jeanie Lee
Sarah Jane Dixon	<i>Double Basses</i>	Ken Kroesche
Monica Dieleman-Das	*Marilyn Fung	<i>Tuba</i>
<i>Second Violins</i>	Mike Lelevich	Stacy Melles
*Virginia Sorrentino	Michael McNeil	<i>Timpani</i>
Kevin Amidon	Jim Alberts	John Frascarelli
Robin Cox	<i>Flutes</i>	<i>Harp</i>
Ellen Brundage	Annette Sievert	Jacqueline Henninger
Stacey Heisler	Alison Potter	<i>Organ</i>
Leslie Capozzoli	<i>Oboes</i>	Susan Goodson
Sara Yen	Stephanie Shapiro	<i>Handbells</i>
Jane Louie	April Smith	Lynne Aspnes
<i>Violas</i>	<i>Clarinets</i>	Deborah Henderson
*Jerome Wilczynski	Bruce Cowan	<i>Orchestra Manager</i>
Michelle Moffett	Hilary Field	David Aderente
Leilani Denison	<i>Bassoons</i>	
Huai Zhi Chen	Mark Claque	
Ajay Gulur	Rick Dapprich	
Jean Kaplansky		

**Principal*

Part I — The Creation

Chorus of angels before the creation of the earth

Chorus & Children: God be with us. God be with us here. Before the stars of God's creation; before the winds of time draw near. May God command the birth of heaven; may God command the spirit free — unlock from starless, empty night to soar through all eternity.

God be with us. God be with us here. Before the earth of God's creation; before the land and seas appear. May God create the leaves of autumn; may God create the fields of spring — unlocked from winter's frozen sleep and reaped as summer's offering. Amen.

God: Let there be light! The light is good! The light I shall call it day; the darkness, night.

Chorus: And it was so. There was evening; there was morning and one day.

God: There shall be a firmament 'midst the waters. Let it separate the waters from the waters, and it is good!

Chorus: And it was so. There were waters; there was heaven and two days.

God: Let the water 'neath the heavens be gathered together in one place; let the dry land appear.

Chorus: And it was so.

God: I call the dry land earth; the waters — seas.

Chorus: And it was good.

God: Let the earth put forth plants and seeds, each according to its kind. Let the fruit trees bear their fruit, each according to their kind.

Chorus: And it was so. And it was good. There was earth; there were seeds and three days.

God: Let there be lights in the firmament of the heavens to split the day from night, and let them be for signs and for seasons and for days and for years.

May the sun rule the day. May the moon meet the night. May the stars appear and glow.

Chorus: And it was so. There was morning. There was evening. And four days. But what of the waters?

God: Fill them with creatures.

Chorus: And what of the land?

God: Fill it with creatures.

Chorus: And what of the heavens?

God: Fill it with creatures. With wings fit to fly. May all of my creatures be fruitful and multiply.

God & Tenor: Be fruitful and multiply.

God, Tenor, & Soprano: Be fruitful and multiply.

Quartet: Be fruitful and multiply.

Chorus: And it was so. And it was good. There were creatures on the land. There were creatures in the seas. There were creatures in the heavens. There was evening. There was morning. And five days.

God: Now let us make man in our image, after our likeness, and may he rule o'er the earth. May he rule o'er the creatures both high and low.

Chorus: And it was so.

God: May he rule o'er the creatures both low and high and be fruitful and multiply.

God & Tenor: Be fruitful and multiply.

God, Tenor, & Soprano: Be fruitful and multiply.

Quartet: Be fruitful and multiply.

God: Behold there are all things for your need — the trees of fruit containing seed, and day and night have I designed, and bird and beast of every kind. From dust and void I've brought to birth all that breathes upon the earth. From shell of snail to cherry wood I now behold — it's very good!

Chorus: It's very good! From dust and void it's brought to birth all that breathes upon the earth. There was evening. There was morning. And six days.

God: The heavens and the earth are done. My days are spent from six to one. This new day I choose to rest, and may it be forever blessed. May bells and songs be understood, as all I've made is fine and good. Let all creation be my voice, and on this day let men rejoice.

All: The heavens and the earth are done. My days are spent from six to one. This new day I choose to rest, and may it be forever blessed. May bells and songs be understood, as all I've made is fine and good. Let all creation be my voice, and on this day let men rejoice.

Part II — The Garden of Eden

Soprano, Alto, & Tenor: From the earth a mist arose to rain upon the seed that grows. From dust was Adam thus released to paradise found in the East.

Chorus: A river flowed out of Eden; gentle was its sound. A river flowed out of Eden to nourish Adam's ground. The sun shown warmly on the earth — on fields of moss and rye, and all that breathed stood softly there beneath the silent sky.

A river flowed out of Eden; over sand and stone. A river flowed out of Eden, but Adam was alone. So as he slept, the Lord did take a rib from Adam's side, and Eve was born upon that night — a mate did God provide.

In the garden one tree stood — the tree of evil and of good. Now of that tree the Lord did say, "Touch it not in night or day." But Eve, beguiled by serpent's tongue, picked the fruit

from where it clung; Eve and Adam both did eat the apple's red, forbidden sweet.

A river flowed out of Eden; Eve and Adam sinned. A river flowed out of Eden — its rapids rushed by wind. From anger did the Lord command the river boil and churn. From dust were Eve and Adam born; to dust we all return.

God: A sword shall guard the tree of life. Adam, you must take your wife; leave this sword I've set aflame and till the ground from whence you came.

Adam & Eve: From this garden we must leave.

Eve: You, dear Adam.

Adam: And you, Eve.

Both: To till the ground beneath the sky. To be fruitful and multiply.

Adam, Eve, & God: Be fruitful and multiply.

All above & Alto: Be fruitful and multiply.

All above & Children: Be fruitful and multiply.

All above & 1st Chorus: Be fruitful and multiply.

All above & 2nd Chorus: Be fruitful and multiply.

All: Our masses meet the morning with cries of confusion, and thunder in our souls drowns the sound of peace.

The greed in our hearts burns our joy to ashes, and lust for power's glory fans the flames of war.

1st Chorus: And what of the children?

2nd Chorus: Leave them behind us.

1st Chorus: And what of tomorrow?

2nd Chorus: It may never come.

1st Chorus: And what of the heavens?

2nd Chorus: Fill it with ashes.

1st Chorus: And what of the seas?

God: Noah!

2nd Chorus: Fill it with blood.

God: Noah! Noah, I will blot out man whom I have created from the face of the ground, man and beast and creeping things and birds of the air, for I am sorry I have made them.

The earth is filled with violence; it is filled with corruption. The earth that I have made I

doom to destruction.

For forty days and forty nights a storm will shake the ground, and you must build an ark, lest you shall be drowned.

Noah, do you hear me?

Noah: Yes, Lord.

God: Noah, do you hear me?

Noah: Yes, Lord. I must build an ark, lest I shall be drowned.

God: Before the storm has broken; before the rains ensue, fill the ark with creatures you've gathered two by two. Noah, do you hear me?

Noah: Yes, Lord. Fill the ark with creatures I've gathered two by two.

The earth is filled with violence; it is filled with corruption. The earth that You have made You've doomed to destruction.

Before the storm has broken; before the rains ensue, I've filled the ark with creatures I've gathered two by two.

Lord, we are ready! I've filled the ark with creatures — my wife and family near. God, be with us.

Noah, Soprano, Alto, Children, Chorus: God, be with us. God, be with us here.

Noah: How gently the rain begins. How peaceful the skies. No wind echoes through the leaves. No sun blinds my eyes.

No star will meet the stormy night; no harbor the day. With nothing to chart my course, may God guide my way.

Part III — The Flood

Storm begins in orchestra

Chorus: The windows of heaven have opened. The sea has burst forth on the ground. The wind lashes the face of creation and lightning and thunder abound.

The days have turned dark as the nightfall. The shores of the ocean expand. The rain rages on from the heavens as water engulfs every land.

The oceans are joined and united. The flood has consumed all the ground. Waves crest o'er the tops of the mountains, and all of creation has drowned.

Noah, your vessel is sturdy. Noah, your cargo's alive. Noah, God's hand is upon you, for you and the ark to survive.

Becoming calmer

For you and the ark to survive.

Noah: God, you have left us here alone on a sea with no beginning and no end. God, is there somewhere in the world that might be dry? I ache for the cool shade of a tree that stands calmly in the sun; a rock planted firmly in the earth beneath my feet; a stream that moves gently through my fingers and across the earth that embraces the sound of my laughing children. God, is there somewhere in the world that might be dry?

A raven, a dove — a creature that flies; soar high above, may your wings be my eyes.

Raven: Noah caw, caw, calls.

Dove: Noah, coo to you.

Raven: My wings unfurl and I take flight to find a place I might alight. The earth grows smaller 'neath my wings; the wind through feathers softly sings.

Dove: My wings unfurl to let me fly. I seek a place that might be dry. The earth grows smaller 'neath my breast, as I pursue a place to rest.

Both: 'Tween sea and heaven we do fly. 'Tween sea and heaven nothing's dry. 'Tween sea and sky no branch or nest. 'Tween sea and sky no place to rest.

Raven: My wings have caused the winds to blow as I fly to and fro. Mountain crests can now be seen and beneath them valleys green.

Dove: A branch of olive I return to Noah's ark, so he may learn that peace has bid the storm good-bye and somewhere in the world is dry.

Both: Our wings have flown us to and fro, and Noah, you have come to know that somewhere in the world is dry. We fly, we fly, and so good-bye.

Noah: May this branch of olive never cease to be a symbol of lasting peace — a gift from heaven's gentle dove that ends the storm with leaves of love. Behold, the earth is dry.

God: Noah, go forth from the ark — you and your family and every living creature. Be fruitful and multiply upon the earth.

Never again will I destroy every living creature. While the earth remains, seedtime and harvest, cold and heat, summer and winter, day and night shall not cease.

Noah, bless you.

Chorus: The sun shines warmly on the earth, on this day of our rebirth. The stars will shine upon this night; the moon will cast its silver light.

Horizons 'round us now are seen from mountain top to valley green. The sun has swept the storm away, as we awake to God's new day.

And in this crystal morning light, may peace shine forth forever bright; a beacon all mankind can see, to shine through all eternity.

A rainbow in the sky appears; God's covenant to ease our fears that ne'er again the world will be destroyed by flood and stormy sea.

Above the rainbow flies a dove — a messenger of peace and love, and may its song be ever near.

Children: God be with us.

All: God be with us here.

“Hallelujah” Chorus from *Messiah* GEORGE FRIDERIC HANDEL

To close the program, Dr. Bryant has chosen this chorus from *Messiah* because of its important historical significance to the University Choral Union and the University Musical Society. All past and/or present Choral Union members in the audience this evening are now invited to join the chorus onstage, and all concertgoers are invited to stand and join in the singing of the “Hallelujah” Chorus.

In the spring of 1879, a group of singers from four local church choirs gathered in the organ loft of the First Congregational Church to sing choruses from *Messiah*. This led to the first concert of the University Choral Union in December 1879, and then to the formation of a new organization known as “The University Musical Society” in February 1880. The Choral Union’s annual performances of *Messiah* have become an Ann Arbor tradition, and the “Hallelujah” Chorus is sung standing at the Choral Union’s opening rehearsal of each new season.

Donald Bryant Completes 20 Years of Service at the University Musical Society

With this evening’s concert, Donald Bryant completes twenty years of service to the august institution known as the University Choral Union. He was the seventh conductor in a line of outstanding predecessors: Calvin B. Cady (1879-88), Albert A. Stanley (1888-1921, also founder of the May Festival), Earl V. Moore (1922-39), Thor Johnson (1939-42), Hardin Van Deursen (1942-47), and Lester McCoy (1947-69).

During his two decades, Dr. Bryant continued to nourish the long-established role of the Choral Union in *Messiah* concerts and May Festivals, but his legacy to the University Musical Society is the Festival Chorus, a smaller group of singers who have performed with visiting orchestras in the Choral Union Series and at May Festivals, given oratorio and other special concerts, and, led by Dr. Bryant, represented Ann Arbor and the Musical Society abroad in three foreign concert tours — to Europe in 1976, Egypt in 1979, and Spain in 1982.

Music has been the dominant force in Donald Bryant’s life since he began piano lessons at the age of eight. At age fourteen, he had his own piano students, was directing a church choir, and accepted the unofficial role of advisor for all matters musical in the small town of Chesterville (Ohio), where he grew up. His first job after high school was with a traveling evangelist, as solo singer, pianist, and leader of gospel hymn-singing at the tent revival meetings. He went on to study piano and composition at Capital University in Columbus, receiving both his bachelor’s and master’s degrees there. After four years of service in World War II, Dr. Bryant entered New York’s Juilliard School of Music in 1946 and earned a master’s degree in piano performance. His piano teachers were Katherine Bacon and Carl Friedberg, the latter a pupil of Clara Schumann. While at Juilliard, he also studied singing with Mack Harrell and served as Harrell’s studio accompanist.

Dr. Bryant’s next twenty years were spent as director/pianist of the Columbus Boychoir School, based in Princeton, New Jersey. He led the boys on numerous concert tours of South America, Europe, and Japan, recorded albums for RCA and Columbia, and appeared with them many times on NBC-TV. In this country, the Boychoir sang with leading symphony orchestras, among them The Philadelphia Orchestra, the Boston Symphony at both Tanglewood and in Boston’s Symphony Hall, and with the New York Philharmonic during festivities for the 1961 opening of New York’s Lincoln Center.

While in Ann Arbor, Donald Bryant has composed numerous works for the First Presbyterian Church, where he is music director, as well as several for performance by the Festival Chorus. In 1981, he was commissioned by the U-M Center for Russian and East European Studies to write musical settings for the poems of Hungarian poet Sandor Weores and Polish-American Nobel Laureate Czeslaw Milosz. The Musical Society commissioned a work for performance at the 1984 Ann Arbor Summer Festival, *Death’s Echo* (to poetry of W. H. Auden), and for tonight’s concert *Genesis*, with libretto by Travis Bryant.

For his achievements in music, Donald Bryant was awarded an honorary doctorate degree by the Westminster Choir College in Princeton, New Jersey. In Ann Arbor, he has been recognized by the Washtenaw Council of the Arts with an “Annie” Award for artistic excellence and as the local leader in helping “hundreds of children in Ann Arbor to grow up singing and singing well.” Most recently, the Rotary Club of Ann Arbor named Dr. Bryant a Paul Harris Fellow (after the founder of Rotary), for his service to the community, mankind, and the club — the highest honor a Rotarian can receive.

During his tenure as Choral Union conductor, Donald Bryant has prepared his choruses for performance with many distinguished visiting conductors and orchestras. Among them

are: Willem van Otterloo, Melbourne Symphony; Jindřich Rohan and Jiří Bělohlávek, Prague Symphony Orchestra; Neeme Jarvi, Leningrad Philharmonic; Seiji Ozawa, Boston Symphony Orchestra; Jean Martinon, Hague Philharmonic; Edo de Waart, Rotterdam Philharmonic; Sergiu Comissiona, Baltimore Symphony Orchestra, and Philippe Entremont and Aldo Ceccato, Detroit Symphony Orchestra. At the May Festivals, the chorus has performed with The Philadelphia Orchestra, the Pittsburgh Symphony Orchestra, and the Leipzig Gewandhaus Orchestra under Stanislaw Skrowaczewski, Eugene Ormandy, Aaron Copland, Robert Shaw, Theo Alcantara, Sir John Pritchard, Thor Johnson, Sir Alexander Gibson, Zdenek Macal, Michael Tilson Thomas, and Kurt Masur. Out of town, the chorus has sung with the Detroit Symphony Orchestra at Ford Auditorium under Sixten Ehrling and Don Jaeger and at the Meadow Brook Festival under Hans Schwieger, and in Chicago's Orchestra Hall under Seiji Ozawa with the Boston Symphony Orchestra.

In addition to conducting the annual *Messiah* concerts and special oratorio concerts, Dr. Bryant has also conducted performances by the chorus with the Paul Kuentz Chamber Orchestra of Paris, the Mozarteum Orchestra of Salzburg, the Prague Chamber Orchestra, the Orpheus Chamber Ensemble, and the Ann Arbor Symphony Orchestra. In all, Dr. Bryant has conducted 76 performances for the University Musical Society, including tonight's, at the effective date of his retirement, January 14, 1990.

Performance Repertoire, Sept. 1969–Jan. 1990
University Choral Union and Festival Chorus
Donald Bryant, *Director*

1969-70 *Choral Union:* Messiah; Mahler: Symphony No. 2; Poulenc: Stabat Mater; Stout: Prologue. *Festival Chorus:* Haydn: Seven Last Words of Christ (Festival Chorus debut); Bach: Magnificat; Debussy: La Dama de élue; Beethoven: Choral Fantasy.

1970-71 *Choral Union:* Messiah; Vaughan Williams: A Sea Symphony; Bruckner: Mass No. 3 in F minor. *Festival Chorus:* Beethoven: Choral Fantasy; Verdi: Hymn of the Nations.

1971-72 *Choral Union:* Messiah; Mahler: Das klagende Lied. *Festival Chorus:* Beethoven: Fidelio; Handel: Ode for St. Cecilia's Day; Smetana: Czech Song; Mozart: Solemn Vespers; Szymanowski: Stabat Mater.

1972-73 *Choral Union:* Messiah; Verdi: Te Deum, Stabat Mater. *Festival Chorus:* Mozart: Coronation Mass.

1973-74 *Choral Union:* Messiah; Dvořák: Requiem. *Festival Chorus:* Prokofiev: Alexander Nevsky; Brubeck: Truth.

1974-75 *Choral Union:* Messiah; Walton: Belshazzar's Feast. *Festival Chorus:* Schubert: Songs, Mass in A-flat; Ravel: Daphnis and Chloe.

1975-76 *Choral Union:* Messiah; Beethoven: Symphony No. 9. *Festival Chorus:* Broadway Songs and American Folk Songs; Stravinsky: Symphony of Psalms; Copland: Suite from The Tender Land.

1976-77 *Choral Union:* Messiah; Beethoven: Missa Solemnis. *Festival Chorus:* Bicentennial European Tour — Pre-concert and 8 concerts in 3-week tour (Germany, Czechoslovakia, Austria, Italy, France); Mozart: Solemn Vespers; Boito: Prologue to Mefistofele; Mussorgsky: Excerpts from Boris Godunov.

1977-78 *Choral Union:* Messiah; Berlioz: Requiem. *Festival Chorus:* Dvořák: Te Deum; Handel: Three Coronation Anthems.

1978-79 *Choral Union:* Messiah; Founders Day Concert; Verdi: Requiem. *Festival Chorus:* Founders Day Concert; Egyptian Tour (concerts in Cairo and Alexandria).

1979-80 *Choral Union:* Messiah; Menotti: A Song of Hope (UMS commission for 100-Year Celebration). *Festival Chorus:* Handel: Israel in Egypt; Borodin: Polovtzi Dances.

1980-81 *Choral Union:* Messiah; Rossini: Stabat Mater. *Festival Chorus:* Handel: Judas Maccabaeus.

1981-82 *Choral Union:* Messiah; Mendelssohn: Elijah. *Festival Chorus:* Founders Day Concert; Spanish Tour (concerts in Toledo, Madrid, Salamanca, Segovia).

1982-83 *Choral Union:* Messiah. *Festival Chorus:* Orff: Carmina Burana.

1983-84 *Choral Union:* Messiah. *Festival Chorus:* Mahler: Symphony No. 2; Tchaikovsky: 1812 Overture.

1984-85 *Choral Union:* Messiah. *Festival Chorus:* Ravel: Daphnis and Chloe; Copland: Selections from The Tender Land; Bryant: Death's Echo (UMS commission for AA Summer Festival); Dvořák: The Spectre's Bride; Walton: Belshazzar's Feast.

1985-86 *Choral Union:* Messiah. *Festival Chorus:* Verdi: Requiem.

1986-87 *Choral Union:* Messiah. *Festival Chorus:* Beethoven: Symphony No. 9.

1987-88 *Choral Union:* Messiah. *Festival Chorus:* Mahler: Symphony No. 3; Janáček: Glagolitic Mass.

1988-89 *Choral Union:* Messiah. *Festival Chorus:* Mendelssohn: Die erste Walpurgisnacht.

1989-Jan. '90 *Choral Union:* Messiah. *Festival/Tribute Chorus:* Three Renaissance Pieces; Schubert Songs; Bryant: Genesis (premier performance of new work commissioned by the Musical Society to mark Dr. Bryant's retirement).

Hail and Farewell!

The University Choral Union has maintained a tradition of excellence for one hundred and ten years. This accomplishment is due not only to the high quality of its performers, but to the inspired leadership of its directors. Donald Bryant, as the most recent director of the Choral Union, has added significantly to the continuity of this tradition of excellence. His skills in musicianship, composition, and conducting have earned for him the admiration and respect of all who have come to know him. He now joins the ranks of his distinguished predecessors with our gratitude for helping to keep the Choral Union a great institution.

Douglas D. Crary

Professor Crary was a member of the University Musical Society's Board of Directors from 1968 to 1987 (seven of those years as Secretary). In 1929, he came to The University of Michigan, where he received his undergraduate, master's, and doctoral degrees, continuing his U-M affiliation as Professor of Geography from 1941 to 1973.

Over the course of twenty years, how many rehearsals have there been; how many performances; how many singers have come and gone during Donald Bryant's tenure? I'm sure that those statistics exist somewhere in a computer or perhaps someone will begin to add up all of that. What couldn't be counted would be the number of Donald's jokes, and those that were told again and again. ("If I've told this one before, don't stop me because I want to tell it again!")

No one could even begin to estimate the many times we've laughed, sung our hearts out, and been moved to tears during rehearsals and performances. What could never be quantified would be the love that we singers have for you, Donald T. Bryant. We've called you Donald, Mr. Bryant, Maestro, Dr. Bryant, "Herder George," and on and on. The best title, however, is just one word — Friend. Donald, we all will miss you very much, for you have touched so many of us in so many ways.

And so a toast to you and yours! — (with a "touch of the grape"). May God give you many happy and healthy years to come! Thank you from the bottom of our hearts. Mr. Handel (and all the others) are so proud of you for what you have accomplished. *Ad Multos Annos!*

Timothy J. Dombrowski

The Reverend Dombrowski began singing with Dr. Bryant in 1969 and is a member of both the Choral Union and Festival Chorus. He is Medical Ethics Coordinator at Catherine McAuley Health Center, Ann Arbor, and also serves as Parochial Vicar at St. John the Evangelist Catholic Church in Fenton, Michigan.

Singing with Donald Bryant has been a great joy and a unique experience. Even during those times when we were "up against it," as he would put it, a certain encouraging atmosphere usually prevailed. His memory jogged by something we did (or *didn't* do), he would stop and tell us an appropriate story or anecdote from his large supply, relaxing us all and preparing us to attack the challenging music "one more time."

Donald is, at heart, a teacher and always has taken great pleasure in the continuing improvement of his individual choristers as well as the chorus as a whole. Those of us who were rather marginal singers he encouraged to keep at it and improve, and sometimes, to our own surprise, we found that his faith was justified, and that year by year we did get better. For many years, Donald held classes on Saturday mornings, teaching voice, theory, and sight-singing, not only to those in his choruses and choirs, but to some who had failed his auditions and needed some extra instruction and experience in order to make the grade. Never have I known anyone so eager to work with such would-be singers and so adept at bringing out hidden potential.

Many of us here tonight have sung with Donald for ten to twenty years, week in and week out, a rich and indeed therapeutic experience that will always remain in our hearts. We will miss him greatly, and we pay tribute to him tonight as we wish him all the best during the next stages of his remarkable journey.

Nancy M. Houk

Dr. Houk, a research astronomer at The University of Michigan since 1970, has sung in Dr. Bryant's First Presbyterian Church Chancel Choir, the Choral Union, and the Festival Chorus for more than a dozen years.

It is a pleasure to recount my twenty-year association with Donald Bryant. He has been a kind and understanding director, full of encouragement, and demanding the best of everyone. A few hours of rehearsal after a busy workday seemed not a chore but a privilege to be able to learn from him — our time was well spent. There was always a minute for a story (or two!), and his sense of humor has to be a contributing factor to his many successes.

Many chorus members do not live in Ann Arbor. After some quick calculating, I figure I have traveled approximately 50,000 miles and have spent a few thousand hours for rehearsals, concerts, and enjoying my friendship with Donald. He is a good friend.

Other moments for memories are concerts in great halls, cathedrals, small villages, a desert monastery, and so many of them right here in Hill Auditorium. Add to that, interesting and adventurous tours, social gatherings, and his positive attitude to carry us through the few minor adversities, such as bats in the auditorium, sour notes from the organ, etc.

Thank you for those great twenty years, Donald. I speak for the Chorus in this tribute to say we love you, we will miss you, and we all have wonderful memories of your time with us.

Lois P. Nelson

Lois Nelson has sung in the Choral Union and Festival Chorus throughout Dr. Bryant's tenure and is now retired after many years as Business Manager in the Dundee Community School System.

Donald Bryant has served the University Musical Society with distinction throughout his long tenure as conductor of the University Choral Union. He came to us with the highest qualifications for the position and applied his skills to maintain and enhance the long and excellent traditions of the chorus. He was an admirable colleague to work with in the preparation of his *Messiah* concerts and the May Festival choral programs. His enthusiasm never wavered. He was an indefatigable and persevering taskmaster who knew when to employ his wit and humor to elicit the responses he sought. Donald collaborated with many visiting guest conductors in preparing the works they performed, compositions of varying complexity from baroque to modern. He applied his working knowledge of composition, piano keyboard, voice production, and choral technique to the Choral Union, keeping it in the forefront of choral performances in Ann Arbor.

We are all proud of these accomplishments, knowing well that Donald will continue to be a major force on Ann Arbor's musical scene for years to come.

Gail W. Rector

Now UMS President Emeritus, Gail Rector began his long association with the Musical Society as a U-M student in 1937. He was Executive Director from 1957 to 1968 and then President until his retirement in 1987.

About the Artists

Julia Broxholm Collins has fulfilled many musical theater and operatic engagements, including a season with the Michigan Opera Theater. She was recently a soloist in Beethoven's Ninth Symphony in Monterrey, Mexico, and in April she'll perform Carl Orff's *Carmina Burana* with the Ann Arbor Symphony Orchestra. As a soloist with the First Presbyterian Church, she is frequently heard in oratorio and cantata performances. This season, she has served under Donald Bryant as assistant conductor of the University Choral Union.

Sally Carpenter studied at Hiram College in Hiram, Ohio, and has sung with musical theater groups in both Youngstown and Cincinnati. She has been a soloist on several occasions with the Festival Chorus, including solo roles during the Chorus's 1982 concert tour of Spain. She currently serves as contralto soloist at the First Presbyterian Church, where she sang the alto solos in the premier performance a year ago of Donald Bryant's *Missa Brevis*.

Carroll Freeman's singing engagements have taken him from coast to coast, as well as to the Edinburgh Festival for his European debut in 1983, and to Japan where he made his debut last year. He is known especially for his numerous performances of Rossini operas, particularly as Count Almaviva in *The Barber of Seville*. In Ann Arbor, he performed in the 1984 and 1985 *Messiah* concerts. Mr. Freeman began his career as a member and soloist of the Columbus Boychoir under Donald Bryant.

Stephen Bryant also began his singing career in his father's Columbus Boychoir. He has since performed with the St. Louis and Santa Fe opera companies and has sung opera and oratorio in New York's Town Hall, Alice Tully Hall, Avery Fisher Hall, and at the Metropolitan Museum of Art. In Ann Arbor, he sang in the '89 May Festival and last month was the bass soloist for his second set of *Messiah* performances with the University Choral Union.

Travis Bryant has lived and worked in New York City for eighteen years, writing popular songs, lyrics and poetry, recording, and arranging. Like his brother Stephen, Travis was a singing and touring member of his father's Columbus Boychoir. From an early age, he showed a wide-ranging interest in all aspects of the arts — from creating to performance and production. For several years, he was the stage manager for New York's Prince Street Players, and in 1976 he wrote the libretto and directed the staging of his father's opera *The Tower of Babel*.

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UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, MI 48109-1270

Telephones: (313) 764-2538/763-TKTS