

· · · · 1979-80 to 1991-92 · · ·

#### DIRECTORS

BARBARA LEVY-founder Dr. ROSELLA DUERKSEN

1979~1981 1981~

· HISTORIAN· TYLER THOMPSON AUDREY REEVES

#### Conductor Solves Her Career Crisis by Planning Chamber Chorus

Of the Gazette Staff When Paul Levy decided to accept Governor Clinton's offer of an appointment to head the state Energy Office, it necesattated a move from the Boston area to Little Rock and posed a eareer crisis for his wife. Bar-

Mrs. Levy (pronounced to rhyme with heavy) is a superbly trained choral director, and her career in that field had become well-founded in Massa-

"When my husband and I discussed coming down here, it meant for me giving up considerable gain. As you know, it is yery difficult to make headway In the music field, and conducting is probably the worst area of all to make headway. And for a woman, it's even harder.

"What convinced me to come down was that when I came and talked to people, they were

really excited about the possibilities; that Little Rock really needed something.

"What goin I got out of it was to start from scratch, with something that was kind of my chance to do something very exciting and new.

"Secondly, and probably the most important motivation of all, is if you are a singer or violinist or instrumentalist of any kind, you can practice in your living room. If you are a conductor and are not conducting. you're not a conductor. I would lose all my skills, everything that I've worked all for all these years to gain, if I am not actually conducting. That's a strong motivation. And I love making music."

Chamber Chorus

So the thing that Mrs. Levy intends to start from scratch is her own chamber chorus, an ensemble of 30 voices that she will

public performances both alone as a group and with other musical organizations. In light of her qualifications, Mrs. Levy has the enthusiastic support of the University of Arkansas at Little Rock Music Department, which has agreed to provide her with rebearsal space and with some secretarial help, but the affiliation ends there.

She has applied for some grant funds for incidental expenses. Looking far into the future, if the chorus should succeed as a business venture an historic improbability - she might begin to think of paying herself a small stipend. But that, at this stage, is furthest from her mind.

Mrs. Levy will have her first open rehearsal audition at 7:30 p.m. September 11 in Room 101A of the UALR Fine Arts Building for anyone who wants to come. Mrs. Levy will have participants sing as a group then will assign them to quartets to see how they would fit in an ensemble, how well they learn music and also how well they sing. She also is seeking a planist for accompaniment.

The September 11 date is rather crucial, for Mrs. Levy has planned her organizational efforts around the impending birth - in October - of the Levys' first child, and her husband has agreed to keep Tuesdays, meeting day for all chorus activities, clear as Dad's night

Mrs. Levy is a native of the Boston suburb of Newton, and she has a bachelor of music (with distinction) from the University of Michigan, with a major in choral music educa-



Barbara Levy

tion. While there, she joined two honor societies and was invited to join a third; she organized and taught a vocal music program in a junior high school that lacked one; she served as the producer for an all-campus musical theater's \$11,000 production; and she directed a production of "You're A Good Man. Charlie Brown."

After taking ber undergraduate degree, Mrs. Levy became a choral conducting student at the prestigious Tanglewood Music Festival, and as assistant to its director belped in the preparation of the Tanglewood Festival Chorus for two performances with the Boston Symphony that were conducted by Seiji Ozawa.

She taught vocal music in Boston-area schools, working at Tanglewood during the summers, and in 1974 moved to the faculty of Clark University at Worcester, Mass, where she became director of choral activities. That position involved conducting the C ark University Choral Society, a chamber choir, a men's glee club and other ensembles on occasion, like a madrigal group and wornen's ensembles. During the four years there, she also earned ber masters in music with a voice performance major at the Boston University School of Fine and Applied Arts. In January, she was given an interim anpointment at the University of Massachusetts at Amberst as choral director, filling in for the director while he was on sabbatical. She left to at position to siah.")

Lyric Sopratio Along the way, Mrs. Levy also managed to conduct the private

come to Arkansa

learn more about singing." Her Clark University job also involved all aspects of chorus administration including budget,

contracts, grant applications, personnel and music library, as well as teaching choral conducting and other subjects. With such a record, organiz-

ing a 30-voice chorus would seem to be child's play for Mrs. Levy, who characteristically already has gone about the job "doing a lot of footwork, conspilling a long list of people who might be interested in the organization." With UALR's help, she is mailing 400 or so letters to those who might be interested, informing them about auditions and soliciting support, not just from singers but from anyone interested in any aspect

Having come to Little Rock in the summer. Mrs. Levy has been unable to observe for herself what activities there are in the choral area. "There is a lot of active singing in the churches here, and a large part of peoples' choral experience, for example choral oratorio, church and secular repertory, is coming out of the churches."

She intends for her chamber chorus to perform both secular and religious works, traditional as well as contemporary, and some of it "very demanding and exciting." The ensemble will perform alone and with an orchestra - a pickup orchestra, if necessary.

"I want it to have an identity as a group of its own," Mrs. Levy said. "Especially at first, it is important for the ensemble to develop as an ensemble. That means we have to work toward an independent concert. Our second concert, in the spring, if we can raise funds, will include an orchestra." The first performance will be in January. "I would like to contribute to the musical life of Little Rock, not invade it," she

Not Competitive

Mrs. Levy said the chamber chorus would not be competitive with other groups, like the Arkaman Choral Society (which itself recently became affiliated with UALR, and which in the past has limited itself pretty much to annual performances of the Handel oratorio "The Mes-"What they offer and what I

offer are so different, we probably won't even have the same What would prompt a young,

conduct the Master Singers cho- who had made strong starts torus of Lexington, Mass., and to ward their careers in their teach voice privately. A lyric home state, to accept a call to soprano, she also sings, but she what must seem like the fronconsiders her singing secondary tier?

sounded trite, Mrs. Levy said ber husband was a dedicated public servant who loves working for state government. "He feels he really can have an impact on things. He really did a lot in his job with the Department of Public Utilities in Massachusetts. But our governor

Levy was doing research and consulting, but he preferred more direct involvement in the all-important energy field.

The people we talked to, from Governor Clinton on down,

Conceding that the phrase were so excited about what could trite, Mrs. Levy said could happen here," Mrs. Levy said. "This is a growing place, as opposed to the East Coast, which people are kind of trying to save from dying. Both of us were intrigued about coming to this relatively small, relatively unknown place, and seeing if our contributions couldn't count

for something. "Maybe we both were cockeyed optimists. On the other hand, the people have been tremendously friendly. The weather, we knew, was awful, but we had been warned about

any. We're happy here so far. It's very different from the life we were living

"We are both Easterners. We just kind of looked at each other one day and said, 'What an adventure! We ought to see what It's like, maybe we'll love it."

"It's been a very positive experience. It's the first time in up out of the blue and said, Soand-so told me you were here wouldn't you like to come to

"Nobody does that in Beston."

Arkansas Chamber Singers 1979-80

#### There's a new gal in town — and she's working hard

By VONNIE BROCK ASSISTANT STYLE EDITOR

When Paul Levy came to Arkansas last month to head up new energy department, the state got a bonus -

his charming wife, Barbara They're still straightening up, redecorating and living in chaos at their home on Kavanaugh, but Barbara has already found time to involve herself with the community - and in a big way.

"I like it here very much," she said. "It's a very positive place and the people have responded to my enthusiasm to form a small choral group

Barbara is a choral conductor and has been affiliated with the Boston Symphony for a number of years. She has a music degree from the University of Michigan, where she majored in choral music, and later earned a master's in voice from Boston University

I've been singing in choirs and playing the piano all my life, and decided in high school that I wanted to be a conductor. The University of Michigan was my first choice. They have the best program.

She was not only accepted there - she was invited to be in the honor scholar program. She has taught music in the public schools, and more recently, has been director of choral activities at Clark University in her home town, Worcester, which is 40 miles out of Boston

She has been the director of the Newton Choral Society, and guest conductor of a small group called 'Mastersingers.' in Lexington, Mass.

"I've been a member for many years of Tanglewood Festival Chorus, which is a part of the Boston Symphony. As a matter of fact, Paul and I met there," she said. 'He's a baritone - and a good one

The Levy's are expecting their first child in October, so Barbara said that she is anxious to get the groundwork done in forming a choral group.

'My idea is to make it a very fine group - a group able to do really challenging music. It will be called 'Arkansas Chamber Singers. "There is music available for small choirs that is

not appropriate for others - like the Arkansas Choral Society, which is a large group, or church choirs. I want to fill that gap. It will be something brand new for the "There are lots of reasons I am anxious to get it started right away. One, of course, is the baby - I need to

get as much done as I can before that, and another reason is that, as a conductor. I would lose my skills if I didn't use them. Singers and pianists can practice every day. but a conductor can't do that. Barbara said that the Arkansas Choral Society and the University of Arkansas at Little Rock have been 'unofficially giving me advice. It will be affiliated with the university, but it will be an independent organization.

The university is giving me rehearsal space and helping me with other details , but I'm putting the program

together myself.

She has been applying for various grants, and feels that eventually there will be help from that area, but, in the meantime, she is anxious to have anyone interested in helping to get in touch with her.

"This is something to be offered to the community that doesn't exist and there are many ways to help. I'm looking not just for singers, but financial aid and help with phoning and mailouts. Right now, I have 500 envelopes to address and mail.

"And I'm looking for a really great plano accompanist - one that can read open scores. I have a great respect for good ones, and they're hard to find.

The group will be meeting on Tuesday nights at 7:30 p.m. at the Fine Arts Center at UALR. "September 11 will be our first open rehearsal. We will be doing audi-

tions that evening," she said.

She is planning two concerts, she said, one in midwinter and one in May. But the most important thing right now is to get the

support of the people. I just hope anyone interested in any way will write to me and I'll try to use their resources. And I would also like to hear from those that would like to be on our mailing list.

Barbara said that anyone interested could write her at: Arkansas Chamber Singers, 4809 Kavanaugh, Little

Music is not Barbara's only interest, however. 'We're the outdoors type. We love to go backpacking and hiking. And we alsm love cross-country skiing though I don't think we'll be able to do that around here. We are also canoeists - not serious about it, we just like to get out and paddle around. Just being outdoors is fun. Of course, my activities have been curtailed recently, and when the temperature is 95 degrees and the humidity is 80 percent - I think twice about getting out.

Barbara's enthusiasm for Arkansas and the people in the community is boundless. "It's just delightful to be called and invited out by strangers. Everyone is so friendly here - it's something new for us. And it's so pretty - we've been to Hot Springs, and the mountains are just beautiful. If the baby comes on time we might get to see the leaves in the Ozarks in October. That just might be our first outing with the baby.

When asked what she might miss about Boston she replied: "Perhaps later I might miss the theatre - we are used to just looking in the paper and selecting something to see - but there are certainly other compensations. For instance, it's so easy to get around here. You can get anywhere in 20 minutes and we like that."

Barbara has just returned this week from a trip to Boston where she toured with the Tanglewood Chorus. which sang three concerts with the Boston Symphony. and she is anxious to get the organization of Arkansas

Chamber Singers completed.
Will husband, Paul, be singing with them? 'That remains to be seen," she said, "He is terribly busy right now, but he helps me by listening - he's an extra pair of ears."

Arkansas Democrat-Sunday, August 12, 1979-7C



#### ARKANSAS CHAMBER SINGERS

4809 Kavanaugh Blvd. Little Rock, Arkansas 72207

August 1, 1979

Dear Friend,

I am pleased to inform you about the creation of a new vocal chamber ensemble in Little Rock. The Arkansas Chamber Singers will be a small (30-voice) select group of singers who will rehearse and perform fine music of all periods. The group will be affiliated with the University of Arkansas at Little Rock. The Arkansas Choral Society has also been of great help and encouragement.

Our aim is to provide a fine and versatile vocal chamber ensemble, able to perform challenging and exciting music. The first season, for example, may include the Brahms Zigeunerlieder, Mirjam's Siegesgesang of Schubert, the Bach Magnificat, Mozart Vespers K.339, the Five Flower Songs of Benjamin Britten, and Le Chant des Oiseaux of Clement Janequin.

I cordially and personally invite you to participate in the formation of this new group, as a singer or as a supporter of music in Little Rock. Singers are invited to an open rehearsal/audition on Tuesday evening, September 11, 1979, at 7:30 p.m. in room 101A at the Fine Arts Center on the campus of UALR. Non-singers are welcome to participate also by referring friends to join our group, aiding us in management, helping to publicize our program, and by lending financial support.

Attached is a brief biography to tell you something about myself. Please complete and return the attached coupon if you are interested in obtaining more information, or if you would like to participate in or support our chorus. Feel free to contact me if you have questions.

I look forward to hearing from you.

Sincerely.

Barbara a. Levy

Barbara A. Levy Director

ARKANSAS CHAMBER SINGERS 4809 Kavanaugh Blvd. Little Rock, Arkansas 72207

September 1, 1979

Dear Friend:

Thank you for your interest in the Arkansas Chamber Singers. Our rehearsal/audition will be held on Tuesday evening, September 11 at 7:30 p.m. in room 101A of the Fine Arts Building on the campus of UALR. All those interested in auditioning for the choir are encouraged to attend the September 11th rehearsal. Please come and feel free to bring other interested singers with you (it is not necessary to have signed up beforehand).

On the evening of September 11th we will begin with a short rehearsal of a choral piece (music will be provided). Following the rehearsal, all those interested in auditioning will be assigned to quartets (SATB). Each quartet will be auditioned on the music rehearsed, individual singers may be asked to vocalize. It is not necessary to bring a prepared piece with you. We expect to accept 30 -40 singers.

Regular rehearsals will be held each Tuesday evening at UALR beginning September 18. Our first concert, including the Brahms Zigeunerlieder and the Schubert Mirjam's Siegesgesang, is scheduled for January. Solo parts (where feasible) will go to members of the Chamber Singers.

I look forward to meeting you on September 11th. If I can be of any help to you before then, please contact me at the above address.

The interest of those who expressed a desire to help our organization is sincerely appreciated and when help is needed, we will certainly call upon you.

Again, thank you for your support. See you on September 11th.

Sincerely,

Barbara A. Levy, Director Arkansas Chamber Singers

#### ARKANSAS CHAMBER SINGERS

Prior to her move to Little Rock, Barbara Abramoff Levy served as Director of the Newton (Massachusetts) Choral Society, Director of Choral Activities at Clark University (Worcester, Mass.), and Guest Conductor of the Mastersingers of Lexington (Mass.). In addition, Ms. Levy spent several years as Conducting Assistant to the Director of the Tanglewood Festival Chorus (the chorus of the Boston Symphony Orchestra). In the summer of 1972, the Director of the Tanglewood Festival Chorus became ill, and Barbara Levy prepared the chorus for two concerts presented at the opening weekend of the Tanglewood season with the Boston Symphony Orchestra, Seiji Ozawa conducting.

Ms. Levy holds a Bachelor of Music degree in Choral
Music Education, with distinction, from the honors scholar
program at the University of Michigan. She also holds a
Master of Music degree in Voice Performance from Boston
University. She performs as a vocal soloist, and has written
an article entitled "Teaching Vocal Technique from the
Musical Score", to be published in the September, 1979,
issue of the Choral Journal, the journal of the American
Choral Directors Association.

Please detach and mai	1 to: Arkansas Chamber Singers 4809 Kavanaugh Blvd. Little Rock, Arkansas 72207
I am interested Singers and plan	in auditioning for the Arkansas Chamber to attend the September 11 rehearsal.
I would like mor Singers and thei	e information about the Arkansas Chamber r concerts.
	contribute to the Arkansas Chamber k for \$ is enclosed.
I can't sing, bu	t I'd like to help.
Below are names the Arkansas Cha	of friends who might be interested in mber Singers.
Name	Voice Part
Address	Telephone

#### Arkansas Chamber singers are new, but hardly novices

DEMOCRAT STAFF WRITER Although the Arkansas Chamber Singers' first concert is still more than 24 hours away, the group's members could hardly be called novices.

When the curtain goes up Saturday at 8 p.m. in the University of Arkansas at Little Rock's concert hall, the audience will see a group of 30 hand-picked musical artists with many years' performing experience among

The singers were selected from more than 70 prospective performers in auditions conducted by the Arkansas Chamber Singers' conductor, Barbara Levy. The final group selection boasts such illustrious performers as Arkansas Opera Theatre stars Mary Winston Smith and Leslie Swindler, both of hittle B.

ADMISSION TO THE PROGRAM IS SET AT \$3 for adults and \$2 for students and senior citizens. Reserved tickets may be obtained by calling 753-6072.

'The bright new addition to the state's musical resources actually began as a personal project for Mrs. Levy, a native of Massachusetts and former director of choral activities at Clark University in Massachusetts. Mrs. Levy's past credits also include directing the Newton, Mass., Choral Society, a 70-voice group, guest directing the Master Singers of Boston, and acting as conducting assistant for the Tanglewood Festival Chorus, the official chorus of the Boston Symphony

"I decided before my husband and I moved to Arkansas that I would have to have something to do once we arrived," Mrs. Levy said this week. "I searched out the musical resources of the area, decided to begin the Arkansas Chamber Singers, and arranged for auditions in September.

Rehearsals began two weeks after the Sep. imber auditions, and have continued weekly up to the present time. Meanwhile, Mrs. Levy assumed several new duties in addition to her work with the Chamber

"IN JANUARY, I WAS ASKED TO BECOME A part of the faculty for the community school of performing arts at UALH," Mrs. Levy said. "I also have a three-month-old baby now.

Mrs. Levy said her group's past experience on an individual basis is wide enough to make possible a variety of styles for the Chamber Singers' future

performances.
"The least experienced person in the group has me choral experience," she said. "Some sang in dlege choirs, and others, like Mary Winston Smith, re quite expert in the music field. My goal is to build as ersatile a choir as possible, not with a trademark tone at with as varied a program as possible."

Saturday's program will include "Les Chant des Oyseaux," written by Clement Janequin in the 16th century: Franz Schubert's "Mirian's Song of Triumph;" "Zigeunerlieder" by Johannes Brahms, and "Five Flower Songs" by Benjamin Britten, including "To Daffodils," "The Succession of Four Sweet Months," "Marsh Flowers," "The Evening Primrose" and "Ballad of Green Broom."

ection of the program material is entirely the bility of Mrs. Levy, although she said group considered in making selections.

I TRY TO FIND MUSIC THAT IS BOTH hallenging for the group and fun for the audience to hear," Mrs. Levy said.

Future plans of the group call for two concerts each year, with the concerts tentatively scheduled for January and May. Mrs. Levy said she hopes to increase the number of concerts to three or four each year.

"Hight now, the number of concerts we do depends a lot on our finances," she said. "People in the group are having to pay for group items out of their own pockets in many cases. A lot of grants require groups to be in existence for a while before they will consider funding the groups, so we'll have to hang on for a time on our own before we can get help.

One organization which has offereda helping hand is the UALK. Mrs. Levy said UALR provides rehearsal halls for the Arkansas Chamber Singers' use, and has offered some non-financial aid in the form of clerical

THE CURRENT ROSTER OF THE ARKANSAS Chamber Singers includes Little Rock residents Ann Brown, Bobbie Hawlins, Mary Winston Smith, Leslie Swindler, Brenda K. Moore, Elinor Royce, Marvin George, Murlin Kelsay, Dick Wyatt, Patrick Casey, Mark Swanson, and pianist Clay Brunson.

North Little Rock residents in the group are Donna Elswick, Shirley Hankins, Freddie Nixon, Pat Dean, and John P.

Feiler, with Jacksonville singers Priscilla Hammons and Frederic DeArmond.

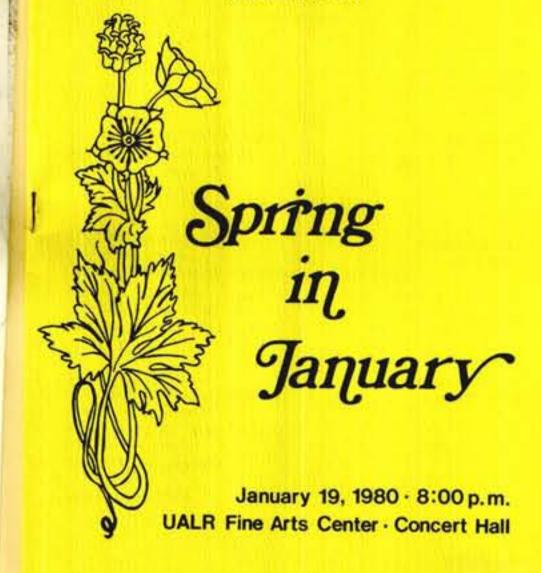
Charlotte McLoud of Monticello, Carolyn Melton of Searcy, Ernestine Richard of Pine Bluff, Karen S. Armstrong of Vilonia, Debbie Biniores of Pine Bluff, Carol Lewey of Searcy, Pat Paulus of Bryant, Charles Faulk of Conway, Ben Huneycutt of Sherwood, Robert Armstrong of Vilonia and Wayne Kerr of Benton complete to the group.

"I want as much variety as possible in my singers, but I also want the best technical singers I can get," Mrs. Levy said. "But I don't think I'll enlarge the group - I plan to keep the Arkansas Chamber Singers at the



#### Arkansas Gamber Singers

Barbara Abramoff Levy Music Director





MONTAGE Saturday, April 12, 1980

Arkansas Gamber Singers

Barbara Abramoff Levy, Director

Mary Winston Smith sings out at benefit.

Program has agenda inside.

#### Bluegrass, Magic Come to Aid of Singers

Of the Gazette Staff On May 4, when the venerable rafters of Trinity Episcopal Cathedral will be shaken by the theer gladness of Bach's "Magnificat" then calmed again by Mozart's "Vespers." the audisuce will owe a part of its applaine to the success of a party thrown last week at the Gover-

It was apatairs downstairs en-extainment, formally estatled a "Montage," with five-inch plates and all the food you could get on a bit of a "time frame, time them in the dising room and ev- flow problem." While such impoerything from bluegrass to might have been lost on some magic in the rest of the house. Al Wiederkehr was there, pouring his own wine, and the governor and his wife, Hillary Rodham, were doing their gracious-best to make everybody feel right at home, all to give the Arkansas Chamber Singers the kind of financial shot in the arm they need to continue offering performances of Bach, Mezart and other fine choral music. The

price of the party had been a fortable setting for the several \$10 donation per person

With eight different performances crammed into a two-hour time frame and a program to belp guests get oriented, there were times when the joke seemed to be, "If this is Tood Suck Symphony, we must be downstairs," or "If George Fisher's in the living room, I guess it's about #:15."

As Kathleen Senior of the state Department of Energy announced at one point, there was crowds, this one was heavily peppered with Energy Department staffers who seemed not only comfortable with the jargon, but to understand it. Enorgy's interest in choral music apparenty stems from the fact that Paul Levy is the Department's director, and his wife Barbara is director of the Arkansas Chamber Singers. The Mansion provided a com-

donated performances such as Diana Alexander's song and guitar solos, Paul Taylor's magic act, the barbershop harmony of "Sound Confederation" (which made at least one listener want to go out and get a haircut), and George Fisher's one-man cur-

80 · ARKANSAS GAZETTE, Sunday, April 20, 1980.

"You have to work so hard to make somebody recognizable, Fisher complained. "All the politicians have gotten so nice looking these days." Still, he was able to whip off a dozen very recognizable portraits, ineluding one of his host. As Fisher tore the portrait of a curly-headed kid blinded by his own hair off his pad, he got a laugh from the crowd by wishing aloud he'd had room for the tricycle, whereupon Mr. Clinton compounded the laughter by feigning, or partly feigning or



Governor Clinton and Hillary Rodham.



Toadsuck Symphony entertains.

#### Arts Council awards grants of \$978,562 to state groups

By SANDY MILLER HAYS

DEMOCRAT STAFF WRITER More than 80 Arkansas arts organizations and projects, including Little Rock's Ballet Arkansas and Arkansas Chamber Singers. have received a total of \$978,562 in matching funds under the 1980-81 Arkansas Arts Council grants pro-

The Arts Council, a division of artment of Arkansas Natu-Cultural Heritage. .unding from stae appros and the National Endowthe Arts.

ands were awarded by the Arts Council to sites in every part of Arkansas Funding decisions were made by a 17-member advisory council appointed by Gov. Bill Clinton.

More than 140 Arkansas organizations applied for funding. according to Arkansas Arts Council spokesman Paula Beck. The deadline for application was For

Awards were based o merit, proven success and artistic quality of the organization's services; financial needs of the appli-cant: nature and ignificance of cant; nature and gnificance of the service offered, and the number of people and geographic area served.

Other awards criteria included the nature and extent of public and private local support for the proposed project and completeness of the application, including verification of IRS tax-exempt staFunding priority was granted to projects that were planned for regions and communities previously untouched by other arts organizations, and projects which support underdeveloped art forms in Arkansas.

Priority was also given to projects that increase the reach of existing arts groups through new and expanding programs; projects that encourage and further the arts in education, and projects which develop an ongoing arts program and a continuing service to the community.

Grant money must be matched dollar for dollar by local support either in goods, services or cash, according to Ms. Beck. The local

monetary support must be in hand before grant money from the Arts Council will be released this July.

"The organizations are required to use the grant money for the projects they outlined to us; any changes must be approved by us," she said. "They can't spend the money on capital expenditures, building expenses, deficits or entertainment."

Organizations receiving Arts Council funding for the first time are the University of Arkansas Performing Arts Company V at Fayetteville: Ballet Arkansas at Little Rock; Friends of the Forum at Jonesboro; the University of Arkansas at Pine Bluff, American Legion Post 158 at DeWitt and the Arkansas Chamber Singers at Lit-

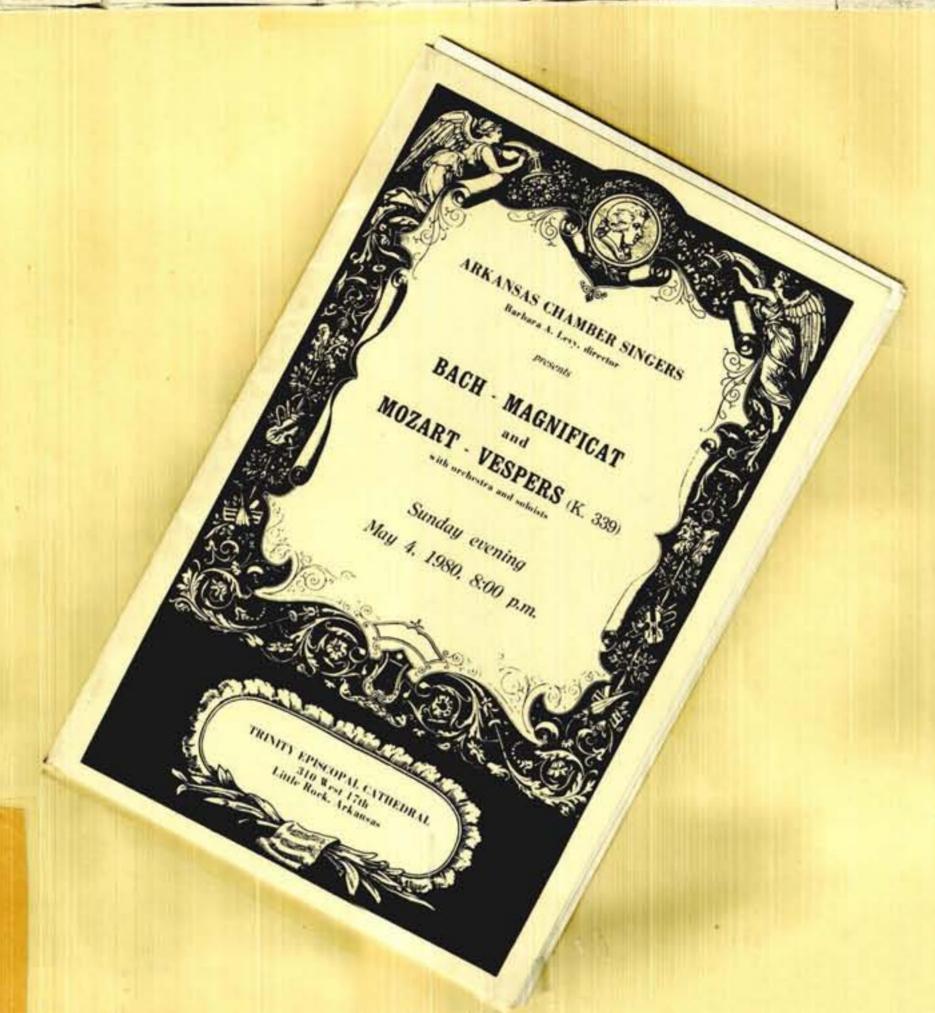
Other newcomers to the Arts Council funding program are the Arkansas Deaf Association, the Blytheville Social and Arts Club, the Buffalo River Little Theatre at-Harrison, the Hope Junior Auxiliary at Hope, the New School at Fayetteville and the North Arkansas Council for the Arts at Moun-

tain Home. Also receiving their first funding from the Arts Council are Ozark Public Broadcasting at Eureka Springs, Aldersgate at Little Rock, the Joint Educational Consortium at Arkadelphia, the Mental Retardation-Developmental Disability Services at Little Rock and the Ozar's Society for the Arts at Fayetteville.

The grants ranged in size from an \$88,000 institutional support grant for the Arkansas Arts Center at Little Rock to a \$175 grant for an art workshop sponsored by the White County Visual and Performing Arts Council at Searcy.

Organizations could apply for grants in one or more of six available categories: "institutional support," "major community resources," "state development," "touring and state services," "community resources" and "special projects."

Ms. Beck defined the "institutional support" category as offering funds for major institutions that have an annual budget above a certain amount.



At the Concert

may 5, 1950 Arkanso

Second Performance By Chamber Singers Stunning Revelation

Of the Gazette Staff

Barbara Abramoff Levy demonstrated at Trinity Episcopal Cathedral Sunday evening what one person with skill, artistry and determination can achieve against what must have been formidable odds.

The second public performance of the Arkansas Chamber Singers, a 31-voice ensemble whose own members serve as soloists, was a stunning revelation, an assemblage whose levels of precision, discipline and art far exceed what one might logically expect from an organization so recently born.

And the fact that already Mrs. Levy, the wife of Paul Levy, director of the state Energy Office, and a relative newcomer to the state, had developed enough clout or whatever — to be able this soon to engage 20 musicians from the Arkansas Symphony, plus or-ganist Alice Nelson, to join her Chamber Singers must surely be indicative of the gutsy determination of this New Englander to promise and deliver choral music

of a very high order, and quickly. And the program was formida-ble — Mozart's "Solemn Vespers of the Confessor" and Bach's 'Magnificat." That it came off without a hitch, and won a standing ovation from the sizable audience, is further testimony to Mrs. Levy's considerable powers.

Soloists Excellent

The soloists were excellent, most notably soprano Carolyn Melton in the Vespers and bass John P. Feiler in the Bach work. The setting, in the century-old Episcopal Cathedral, was especially beneficial, and acoustically favorable

Surely there will be ample room in the Little Rock musical community, already enriched by the growing competence of the Arkanuas Choral Society under the expert guidance of Dr. Ned de Journett, for this fine, smaller, perhaps more specialized ensem

# Arkansas Chamber Singers 1980-81

Arkansas Chamber Singers
will audition for members

The Arkansas Chamber Singers will audition prospective new members at a rehearsal set for Transactive new members at a rehear set for Transactive new

spective new members at a rehearsal set for Tuesday, Sept. 9 at 7:30 p.m. in Room 101A of the Fine Arts Building of the University of Arkansas at Little Rock. All interested singers are urged to participate in the

Mark Swanson, a spokesman for the Arkansas Chamber Singers, said the group is looking for experienced adult singers. Although no choral experience is required for inclusion in the group, Swanson said some experience would be a valuable asset in the competition for the openings in the group.

Singers wishing to audition need not make reservations, but may simply sit in on the group's rehearsal and then perform in quartets. The auditions will be conducted by Barbara Abramoff Levy, the director of the Arkansas Chamber Singers.

According to Swanson, approximately 50 people competed for spots in the group at the last auditions of the Arkansas Chamber Singers. Swanson said approximately 20 new singers will be selected to fill vacancies in the group's ranks.

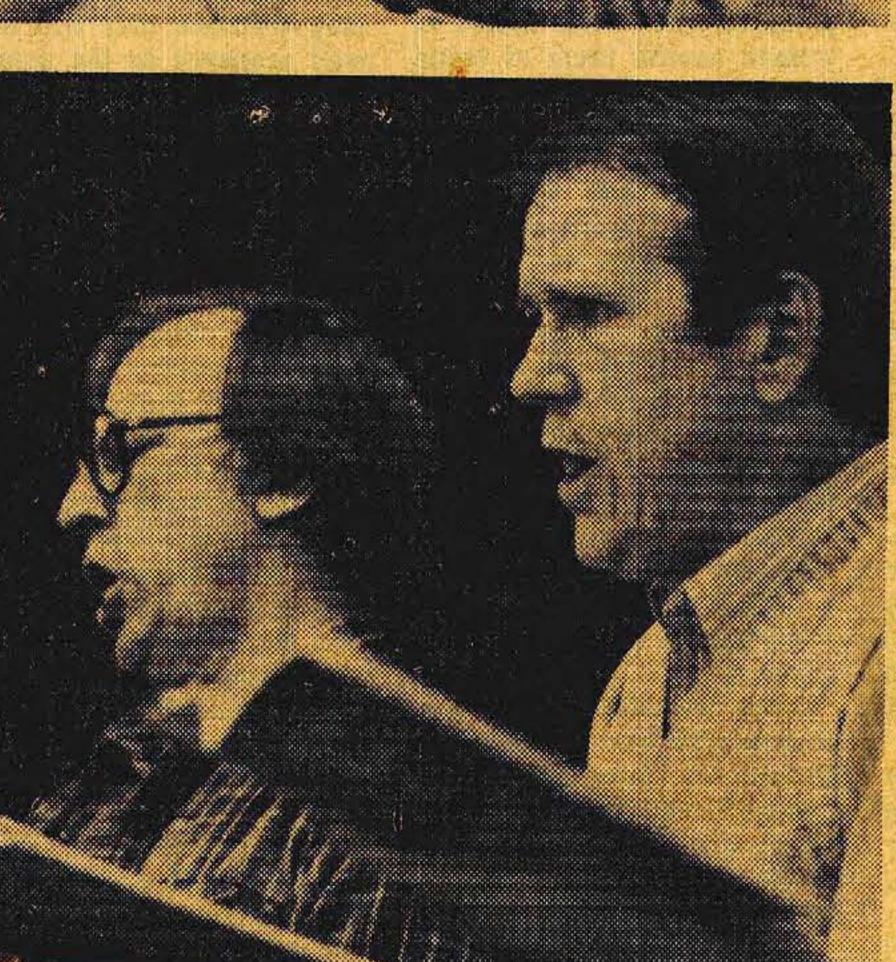
Singers selected for membership in the Arkansas Chamber Singers will begin working with the group in mid-September. The Arkansas Chamber Singers hold rehearsals each Tuesday from 7:30- 10 p.m. at UALR, in addition to special rehearsals prior to per-

The Arkansas Chamber Singers' schedule for the coming season includes a holiday concert on Dec. 14 and two additional public performances. The group performs classical repertoire including works for chorus and orchestra.

Further information regarding the auditions may be obtained by calling Mark Swanson at 569-3296.

ARKANSAS GAZETTE, Wednesday, Dec. 10, 1980. . 38





Singers Celebrate Holiday

By BILL LEWIS Of the Gazette Staff "A Holiday Celebration," the Christmas season program of the Arkansas Chamber Singers set for 8 p.m. Sunday at Trinity Episcopal Cathedral, will have a decided English accent.

Director Barbara Levy, who organized the Chamber Singers two years ago, has scheduled works by only two composers, the four "Coronation Anthems" written by George Frideric Handel to commemorate the coronation of King George II, and Benjamin Britten's "A Ceremony of Carols," eight carols for chorus, soloists and harp that are Christmas pieces based on medieval poetry.

The carols are atypical Britten, Mrs. Levy hastens to say. "They are easy to listen to, and are frequently done during the Christmas season." Seven of the eight carols will be sung in middle English, the language of Chaucer. The eighth is based on a modern poem. "Ceremony" also includes a processional chant, with the singers starting from the rear of the cathedral. All texts will be included in the program.

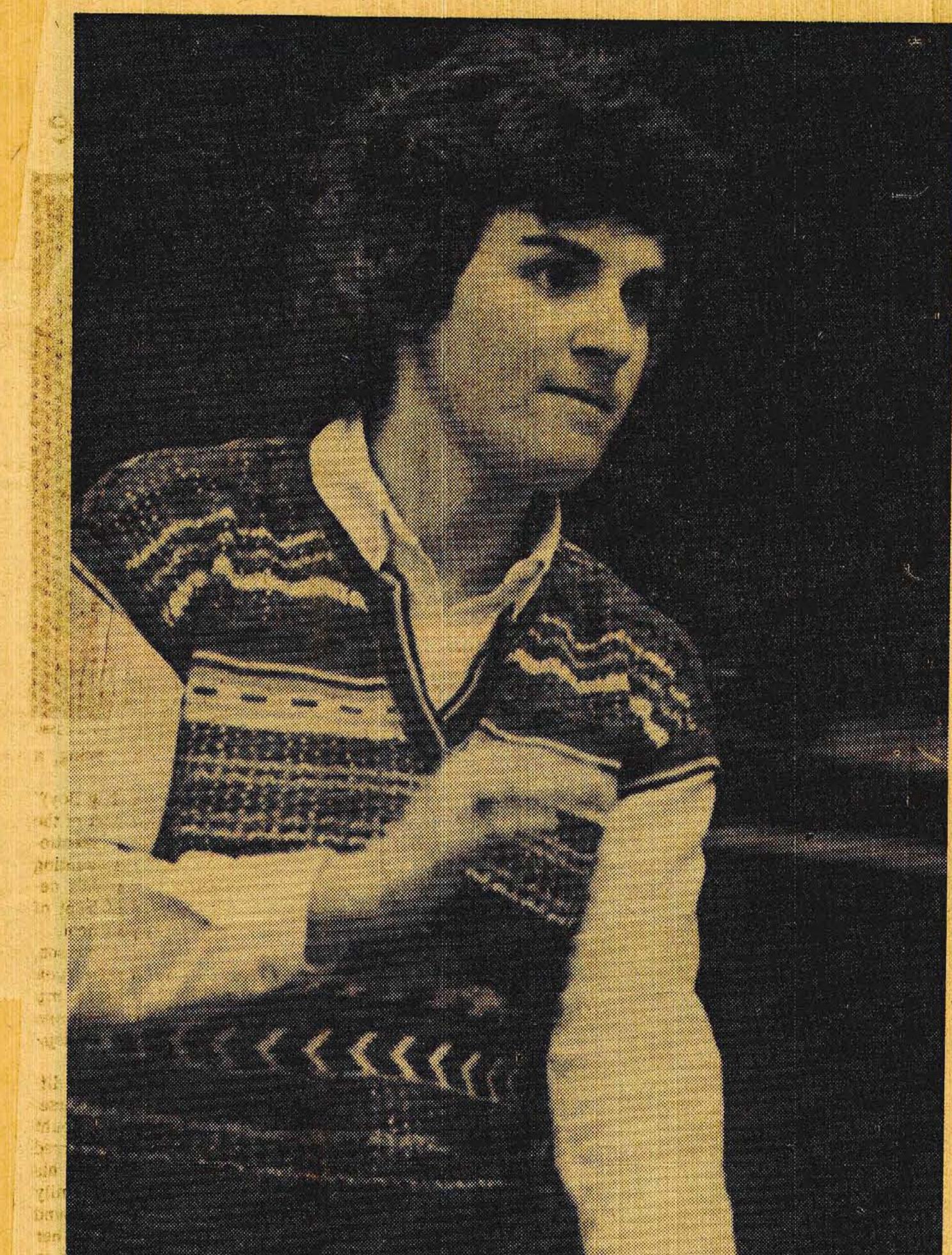
The two works will be interspersed in such a way that the texts of the two will complement each other, Mrs. Levy

#### 28 Singers

Some 20 members of the Arkansas Symphony Orchestra will accompany the 28-voice Chamber Singers in the Handel anthems, and Alice Nelson will be

Tickets will be \$4, available

at the door. They also may be reserved by telephoning the Symphony office at 375-8261. The holiday concert will be the first of the Chamber Singers' series of three planned concerts for this season. It will be followed by an antebellum concert in April and a waltz concert in May.



Barbara Levy (above) leads members of the Arkansas Chamber Singers

# Arkansas Chambers Singers in concert with members of the THETTER RETURN Sunday, December 14, 1981 8:90p.m. Spring of Seventeenth Little Bock

## Arkansas Chamber Singers set Christmas concert at cathedral

By SANDY MILLER HAYS

The Arkansas Chamber Singers will greet the holiday season Sunday at 8 p.m. in Little Rock's Trinity Episcopal Cathedral, 17th and Spring

- Staff Photos by Gene Prescott

The program blends George Handel's "Coronation Anthems" and Benjamin Britten's "Ceremony Tickets for the program are \$4 per person and.

may be obtained by calling 375-8261. Reservations Arkansas Chamber Singers founder Barbara singers performing pre-Civil War choral music whle Abramoff Levy will lead the 30-member group in its first program of this season. Musical accompaniment will be provided by 20 members of the Arkan-

The program, titled "A Holiday Celebration," will open with Handel's 1727 composition, written for the coronation of George II of England. "The piece is very ceremonial, with a scriptural text chosen by Handel appropriate for a corona-

sas Symphony Orchestra.

tion," Ms. Levy said. "But we felt that with its references to a king and judgment and mercy, the text was also appropriate to the Christmas season." She said the Handel piece is interspersed with the Britten carols, written in 1942.

"The Britten pieces are based on medieval, Middle English poetry and are sung in Middle English," she said. "So the pieces sound much older than 1942; they have a very sparse, medieval flavor." The solo parts of the "Coronation Anthems" will be sung by soprano Carolyn Nicholson of Searcy. alto Diana Holzhauser of Little Rock, tenor Charles

The solo roles in the Britten works will be per-

Faulk of Conway and bass Mark Swanson of Little

formed by Ms. Nicholson and Ms. Holzhauser with alto Becky Slater of Little Rock, soprano Ernestine Richard of Pine Bluff and soprano Carolyn Staley of Little Rock.

"We've interwoven the Handel scriptural texts so that they also fit the Britten carols," Ms. Levy said.
The Arkansas Chamber Singers' future performances include a concert of love song waltzes for chorus, to be presented in May, and "An Antebellum Musical Frolic" in April at the Arkansas Territorial Restoration.

The Territorial Restoration program will feature garbed in antebellum clothing. The program will be repeated in several cities around the state, according to Ms. Levy.

The Arkansas Chamber Singers were formed in late 1979 by Ms. Levy, a native of Massachusetts and former director of choral activities at Clark University in Massachusetts. She has directed the Newton, Mass., Choral Society and guest directed the Master Singers of Boston, and was a conducting assistant for the Tanglewood Festival Chorus, the official chorus of the Boston Symphony Orchestra.

Auditions for group members are held annually in September. All members have some past choral experience, ranging from work in college choirs to starring roles in local opera productions.

The group's schedule calls for two regular concerts each year in addition to special performances. The group rehearses at the University of Arkansas at Little Rock and present some of their programs at the school.

Sunday's concert is funded by the National Endowment for the Arts and the Arkansas Arts Coun-

Fer more information call 375-8261.







BARBARA A. LEVY, FOUNDER ROSELLA DUERKSEN, MUSICAL DIRECTOR

Reharent Ume

Congestalities on the Brokenischenes of Driedie

Congestalities on the Brokenischenes of Driedie

Rosel to Rul & Reberge

Love 'ya - Pat Paulus (Karen, after traveling of

Chicago! Set we miss you Call as

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Link you was here to enjoy the cold!

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Best wishes - Chuck Miter, esq. Hi Barbara

Best wishes - Chuck Minter, esq. Hi Backara.
You really started something have! Nome Backara
Hal Sneekens



#### UNIVERSITY OF ARKANSAS AT LITTLE ROCK

33RD AND UNIVERSITY - LITTLE ROCK, ARKANSAS 72204 - 501/569-3294

Department of Music

May 6, 1980

Mrs. Barbara Levy 4809 Kavanaugh Blvd. Little Rock, AR 72207

Dear Barbara:

This letter is to be a real pleasure to write - I really enjoy sharing my pride in reaction to achievement of the first order! Your concert last Sunday was an unqualified success. I hobbled out of Trinity (I am still on crutches!) thrilled over what you have accomplished musically and the manner in which you have done it. I agree with Glen Owens who went with me and said, "A mighty blow has been struck in the name of Arkansas Choral Music!"

Throughout my entire professional career, I have grown and been inspired by individuals who create excitement and cause others to reach out. In this case, you have set a standard which is high enough to cause many of us to grow. I thank you for that.

I can only hope that your sense of triumph is as great as mine. Thanks so much for setting up a circle of achievement that includes all of us. And I truly look forward to your next season.

In deepest respect and affection,

Richard Sieber



#### UNIVERSITY OF ARKANSAS AT LITTLE ROCK

33RD AND UNIVERSITY - LITTLE ROCK, ARKANSAS 72204 - 501/569-3296

January 21, 1980

COLLEGE OF FINE ARTS

Mrs. Barbara Levy 4809 Kavanaugh Boulevard Little Rock, Arkansas 72207

Dear Barbara,

Wow! Thanks so much for a most impressive first concert. We are all the richer for it.

It's hard to believe that, four months ago, you were wondering if this sort of thing could be accomplished in Little Rock. As I listened, I could not help but be surprised at the sense of ensemble and musicianship there, and professionalism that you had achieved in such a short time.

The Chamber Singers need to keep going. I hope you'll call us if we can help you in any way, or help you get others to help. Also, why don't you take a tape down to Carolyn Staley. She may want to suggest to Mid-America that the singers get into some regional touring. You're that good.

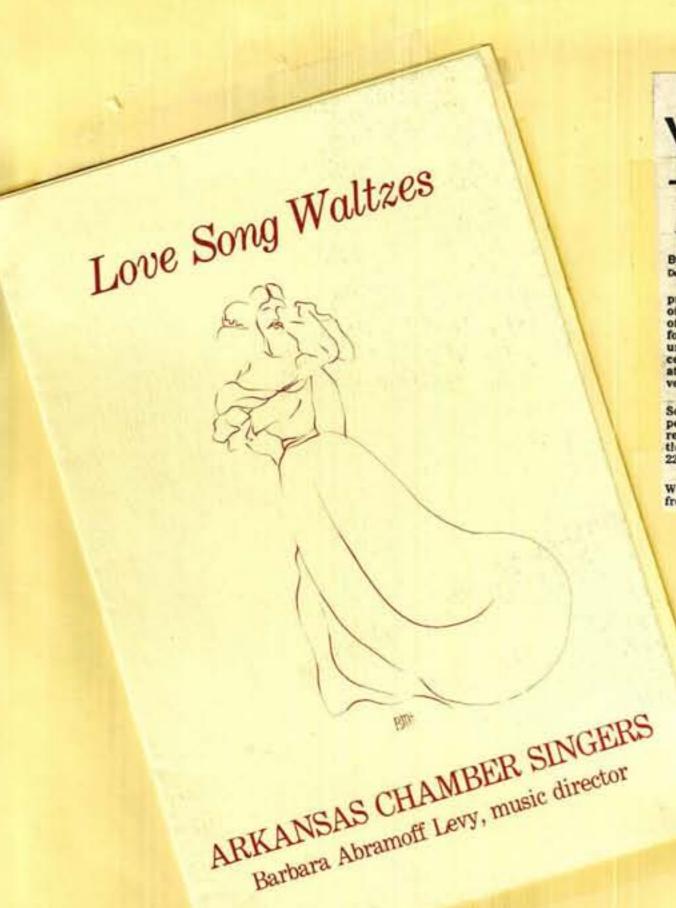
Best wishes, and good work.

Very sincerely,

CEMENHAR

Leslie Wyatt Dean College of Fine Arts

LW:JJ





#### S to present special Mother's Day concerts

BY SANDY MILLER HAYELWE

The Arkansas Chamber Singers will present one of their last performances of the 1980-81 concert season and one of their last programs with ACS founder Barbara Levy at the helm Saturday at 8 p.m. in the Fine Arts concert hali on the University of Arkansas at Little Rock campus at 33rd and University Avenue.

The program of Brahms and Schumann compositions will be repeated at UALR Sunday at 3 p.m. To reserve tickets to the program, enti-tled "Love Song Waltzes," at \$4, call

The program of the "Liebeslieder Waltzes" by Brahms and selections from Robert Schumann's "Sanisches Liederspiel" was selected in conjunc-tion with the Mother's Day weekend, according to Mrs. Levy. She said the light, romantic tunes have a broad ap-peal that makes them especially suitable for family audiences.

"This is music with enough sophistication that a music lover can enjoy it, but it can be listened to on a different level as well," she said. "We hope to draw some families into the audience with it because it will be a delightful way to spend the weekend. And it provides a challenge for our choir, too."

Mrs. Levy said the choir will repeat portions of the program at the local Riverfest celebration scheduled for late May.

Also still to come in the choir's per-forming schedule is a program of 19th

century popular tunes, to be per-pointed to the Energy Department formed by the group May 16 at 2 p.m. at post by former Gov. Bill Clinton. Soon Old Washington State Park near Hope. The choir presented the program April 5 at the Arkansas Territorial Restoration in Little Rock.

Musical accompaniment for the choir will be provided this weekend by pianists Alice Nelson and Trudy Kincaid. Mrs. Levy said much of the program must be performed by four hands on a single piano.

Mrs. Levy said her family will leave Little Rock in July to move to either New York or Boston, her hometown, where her husband, Paul Levy, former director of the state Energy Department, has received job offers.

The Levys moved to Arkansas in the spring of 1979 when Levy was ap-

after the move, Mrs. Levy organized the 25-voice Arkansas Chamber Sing-ers, who presented their first concert in January 1980 at UALR.

Levy lost his job at the state Energy Department following the election last fall of Gov. Frank White.

"It was a very difficult decision to move," Mrs. Levy said. "It will be hard to leave Little Rock, a lot like leaving your child, and I'll miss my chamber singers. But the chamber singers' board of directors is working on finding a new director for the group and I feel confident that they won't have any trouble finding someone good. You trouble finding sorreone good. You will be hearing from and about the Arkansas Chamber Singers in the fu-

## DNTDRTAINMENT

#### **Arkansas Territorial Restoration**

Respectfully informs the Ladies and Gen-

#### **ARKANSAS** CHAMBER SINGERS

Directed by Barbara A. Levy, intend giving a concert of

## VOCAL

Authentically researched and documented songs - popular comic and minstrel, patriotic and topical — will render this Antebellum Musical Frolic interesting.

Donations requested at door. Refreshments not allowed in museum houses. THE PUBLIC IS CORDIALLY INVITED TO ATTEND.

#### Order of Performance

Part First ARKANSAS SONGS

Pretty Polls - Ann Herren Julie Ann Johnson - All Fine Arkansas Gentlemen — Stephen Leubke Old Dan Tucker - Gene Baster/All I Am Near Thee - Gene Baster and Ernestine Richard Lucy Neal - All

Part Third PATRIOTIC AND TOPICAL

Namey Dawson - All

Hail Columbia - Mes/All God Save America - All Hunters of Kentucky - Charles WinnerfAll Tippecanor and Tyler, Ton - Men Santy Anno - Marilyn Kelley To The West - Donna Elswick The Total Society - Lawson Gloves King Alcohol - Marilyn Kelly, Donna Elswick. Karen Shank, Pat Panihu, Gene Baxter, Lawson Glover

Part Second

Goin' to Run All Night - Lawson Glover and Pat Casey/All. Yellow Rose of Texas - Charles Schock/All

The Bloomer's Complaint - Women The Old Maid - Freddie Nixon The Old Buchelor - Charles Schock The Schoolmaster - Pat Casey and Charles Schock/All

Part Fourth POPULAR AND SENTIMENTAL

Ben Bolt - Becky Shiter Home Sweet Home — Diana Bulghauser When I Saw Sweet Nelly Home-Carolyn Nicholson Woodman Spare That Tree - Mark

The Old Oaken Bucket - Kathy Ferguson/All Jeanie with the Light Brown Hair -Charles Faulk Listen to the Mockinghird -Stephen Leubke

Annie Laurie - Becky Slater

Arkamaa Chumber Singers: Ann Stevenson Brown, Dunna Gearbart Elswick, Kathy Ferguson, Carole Lyan Johnson, Carolyn Nicholson, Freddie Nixon, Ernestine Richard, Diana Alexander Holzhauser, Pat Larson, Pat Paulus, Karen E. Shank, Becky Slater, Gene Buxter, Charles Faulk, Murlin Kelsay, Lawson E. Glover, Patrick Casey, Stephen Laebke, Charles Schock, Mark Swanson, Charles G. Winter, Elinar K. Royce, and Marilyn Kelley.

Accompanist: Alice Nelson

Thanks to Alice J. Taylor and Grace Edwards, and Community School of the Arts, UALR.

This program was assisted by the National Endowment for the Arts and the Arkansas Arts Council.



Singers help revive history through music.

# 'Musical Frolic' Reveals Songs From Mid-1800s

By DOROTHY PALMER
Of the Gazette Staff

every age has had its own popular songs, its own forms of humor. From popular songs of the past we can get some insight into what entertained people, what moved

That is the idea behind the upcoming Antebellum Musical Frolic, to be held from 1 to 5 p.m. Sunday at the Arkansas Territorial Restoration, Third and Scott Streets. During the Frolic, the Arkansas Chamber Singers will perform, in costume, a selection of songs of the early and middle 1800s, while craftspeople demonstrate crafts of the period. Short descriptions of the songs and their significance will accompany the performances.

Barbara Levy, director of the Chamber Singers, and Bill Worthen, director of the Restoration, came up with the idea for the Frolic, and she, Worthen and the Restoration staff did a lot of research to come up with songs that were popular from about the 1820s through the 1850s.

"These songs [will] give a good idea of the personality of the people [of the time], what entertained them, why this [song] filled a need in their lives," Mrs. Levy

Worthen said history, to most folks, is "pretty dead." So, he jumped at the chance to make Arkansas history "more real, more alive" to the average person. "We're always looking for ways W make our period [of the pre-Civil War his-

tory in Arkansas] come alive," Worthen said. "Folk songs, most people know. But the popular music of that period has not been studied that much. It's interesting to get those [songs] whose popularity has not sustained them [until today but that nevertheless | reflect their day."

The Singers will perform material from four categories: Songs that can be documented - through early issues of the Arkansas Gazette and other sources to have been sung in Arkansas; comic and minstrel songs; popular, sentimental songs and patriotic and topical songs.

It was hard to document many songs that were sung in Arkansas, but one account of a party in a July 1, 1834, Gazette, mentioned songs sung after each toast given, and there were quite a few toasts; there was one for the president, one for the Constitution, one for signers of the Declaration of Independence, one for all the judiciary and so on. "These were the formative years of this country," and consequently toasts were made to any and every political figure and/or occasion, Worthen said.

Another source, he said, are letters (the Pete Whetstone letters) written by Col. c. F. M. Noland, a territorial legislator who is credited with taking the Arkansas Constitution to Washington. Noland also was a writer of sorts whose accounts of Arkansas frontiersmen in the Spirit of the Times literary magazine, based at New York, probably set the stereotype of the rough, backwoods Ozark dweller. Those letters contain mention of some

minstrel songs, which were in field hand, he by a white envogue at the time. Nowadays tertainer and eventually marthese songs are "clearly offenwhile the laborer went on worksive." Worthen said.

ing in the fields, unaware that They did take some of the the white "authors" were releast offensive minstrel tunes ceiving credit for the song. for the presentation, because Yet the tunes often made fun they were so popular and hence, reflective, of tastes during the of whites — as evidenced in one about the blue-tail fly that period. But, the minstrel songs won't be sung in dialect, as they stings the horse that carries the were then, Worthen said. As plantation master. The horse pointed out in one magazine of bucks, the master is thrown and that day, the minstrel songs usu- is killed and the black man singally were written by a black ing the song laments, tongue-incheek, about what a shame it is. A few of the popular songs



forming Sunday will be divided keted by whites for whites, into two groups on the grounds of the Restoration. One group will be at the Hinderliter Grog

Shop in the two-story white building at the corner of Third and Cumberland Streets. The other group will be located outside, behind the Conway House, which is the off-white frame house on Second Street.

A short introduction will precede each category of songs and each group will rotate songs continuously so that all members of the audience will get to hear some from every category.

Heretofore, the Singers, a formed songs in the classical tradition, so "this is a foray into a whole other area," Mrs. Levy

Mrs. Levy moved to Arkansas two years ago. A choral director for several years as well as a voice teacher, she noticed that there wasn't a small "professional quality chamber [vocal] group' in the area. She began writing letters (more than 500) and received "a lot of interest." She then held auditions and chose 25 to 30 of "the best sing-

ers I could find."

About 40 per cent of the Singtwo-year-old group, have per- ers have musical degrees; others are housewives and professional people, and all are "very skilled" vocally, she said.

During the performances, cider and other refreshments will be available and there also will be demonstrations by various craftspeople, including persons working on spinning wheels.

Admission will be free but a small donation will be asked so that the two groups may recoup some of their expenses. The Arkansas Arts Council financed half the program and the Resto-ration and the Chamber Singers financed the rest, Worthen said.

## Territorial Restoration sets Antebellum Frolic

By SANDY MILLER HAYS 3D 50 M. Democrat Staff Writer The Arkansas Chamber Singers will revive musical tear-jerkers of another age from 1-5 p.m. toda, when the Arkansas Territorial Restoration, Third and Scott streets, hosts an Antebellum

Musical Frolic. The program will be open to the public with donations requested at the door. Once inside, visitors will find Arkansas craftsmen including weaver Juliann King-Otto demonstrating their crafts and refreshments of apple juice and brownies available for purchase.

The 25 singers, headed by Barbara Levy, will be divided into roughly four groups, with some singers participating in more than one group's performances during the afternoon.

One of the groups will be in Territorial Restoration's historic Hinderliter Tavern, where the singers will perform such popular and sentimental tunes of the pre-Civil War years as "Home, Sweet Home," "When I Saw Sweet Nelly Home," "The Old Oaken Bucket," "Jeanie with the Light Brown Hair" and "Annie Laurie."

The remaining three groups of singers will alternate performances outside the Conway House, with renditions of songs like "Fine Arkansas Gentleman," patriotic and topical songs including "Hail, Columbia" and 'King Alcohol," and minstrel and comic songs including "Goin' to Run 'All Night," "Yellow Rose of Texas" and "The Bloomer's Complaint."

Territorial Restoration director Bill Worthen said the musical program was researched by staff member Chris Serio to determine what early 19th century Americans were singing. The answer came from a variety of sources, he said.

"There's one reference in an early newspaper to a party held here in Little Rock to honor Col. Matthew Arbuckle when he was leaving his post at Fort Gibson," he said. "The party was

outlined in the newspaper and there were about 15 tunes sung between toasts to the Constitution, the president, the United States, the judiciary and heads of government depart-

ments." He said a number of songs were discovered to have been popular specifically in Arkansas, while others in the program were generally popular na-

tionwide in the 1830s and '40s. Among those songs specifically traced to Arkansas were "Fine Arkansas Gentleman," written by Albert Pike as a parody of another song of the time, "Fine Southern Gentleman"; "Pretty Polly"; "Julie Ann Johnson"; "Old Dan Tucker"; "Lucy Neal"; "Nancy Dawson"; and a romantic tune, "I Am Near Thee," written in honor of a daughter of Arkansas Gazette founder William E. Woodruff.

"The fun thing about the music of that era is that it really reflected politics of the day," Worthen said. "There were lots of songs related to presidential campaigns; a song would be written, used for a campaign and then used again in the next campaign with different words. They really took their

politics seriously. "And our period - the period of the Territorial Restoration - was a very romantic time, too. For some singers, a performance was an attempt to make people cry. But crying in public was not considered to be bad when the tears came from the pure emotion of

the songs." He said some of the songs sung when the country was only a few decades old already reflected a longing for the "good old days" of America.

"The last generation of the early 1800s' patriots was fading away: Jefferson and Adams were dead," he said. "It was the first wave of nostalgia

about the country." Some of the Arkansas Chamber Singers will wear period costumes,

Worthen said. Also today, the Territorial Restoration staff will host a public reception for Arkansas artists Terrence Corbin and Jacqueline Pear on-Corbin, whose works will be displayed in the Arkansas Artists' Gallery through April, in the visitors' center from 1-5

p.m. There is no admission charge. Corbin is a graduate of the University of Cincinnatti Graduate School of Fine Arts and the Art Academy of Cincinnati. Ohio. He is a member of the faculty of the art department at the University of Arkansas at Pine Bluff and teaches art classes at the Arkan-

sas Arts Center in Little Rock. Ms. Pearson-Corbin is a graduate of Arkansas AM&N College, now UAPB. She is a docent for the Southeast Arkansas Arts and Science Center Junior

Gallery at Pine Bluff. For more information call 371-2348.

## hamber Singers' Director Leaving State

will be familiar - "I Dream of

Jeanie," "Annie Laurie" and

"The Yellow Rose of Texas" for

example. Most of the others

One unfamiliar one with some

local historical connections is "I

Am Near Thee by Ben Scull, a

local songwriter who wrote the

song for Mary Woodruff, daugh-

ter of William Woodruff, found-

ing editor and publisher of the

Gazette and whose home is

"Like other matimental songs

One has to remember that

From her research, Mrs. Levy

said, "I gather they [entertain-

ers] actually tried to get people

[of that period it is highly sty-

"this was a remantic period," Worthen added

part of the Restoration.

lized," Mrs. Legs said.

won't be.

Songs, set for 8 p.m. Saturday outs, suggesting to Mrs. Levy out concert. and 3 p.m. May 10 at the Uni- that the ensemble has "filled a In addition, the program will Rock Fine Arts Concert Hall, may well be the swan song of tion series for its next season, the Singers' founder-director, Barbara A. Levy.

came to Arkansas with her hus- performed twice to accommo- geared to the observance of hand, Paul, when he joined the ministration of former Governor Bill Clinton as director of the state Energy Office, a position similar to one he'd held at

Massachusetts. Clinton lost re-election and Paul Levy lost his job. He announced that he would be doing some consulting work and planned to remain in Arkansas. but the lure of family ties proved too great, so the Levys plan to return either to Boston or to New York, Levy's home,

when they sell their home. Mrs. Levy said the ACS Board of Directors was searching for a director to succeed her. "Regardless of my presence, they will survive," she said. "The people in the group and the Board are strongly committed. They've established their own audience and are sufficiently strong that they will survive." The Singers are at the end of

The Arkansas Chamber Sing their second season, and their date the anticipated audiences, Mother's Day - "liebeslieder" ers' performances of the relatively infrequent concerts since the hall is half the size of Brahms Liebeslieder Waltzes - two the first season, three Trinity Episcopal Cathedral, Levy is encouraging the attendand the Schumann Spanish this season - have been sell- scene of the Singers' last sold-

versity of Arkansas at Little place that no one else is filling." be repeated at a church at Old The group plans a subscrip- Washington at 2 p.m. May 16, and a vocal quartet. The quartet Part of my heart is going to al-Its upcoming program, for this year's Riverfest.

Mrs. Levy, a Boston native, which tickets are \$4, is being The program is purposely

means "love songs" - and Mrs. ance of mothers with their fami-

ten for four hands at two pianos, for me to sit here and tell you. and parts of the Liebeslieder parts will be sung by the entire ways be with that chorus; it was Waltzes will be performed at ensemble, but with solos or such a labor of love. I am going duets where called for in the to miss my chorus more than I score. Much of the Schumann could ever express in words work is for solo or duet, but and I couldn't do it if I didn't concert only those written for real entity to themselves. four voices because to include make the program too long.

Rock, said the decision to return to the East had been made very

"It was an extremely difficult decision - I wish I could tell The Brahms work was writ- the people how painful it is even Mrs. Levy is including in the feel the Chamber Singers are a

"We're going to miss Arkanall of the solos and duets would sas a lot - a lot more than I ever thought when I came here. Mrs. Levy, whose daughter. It grows on you very much. Rebecca was born at Little We're very fond of it."



# Arkansas Chamber Singers 1981-82

ARKANSAS DEMOCRAT SUNDAY, DECEMBER 13, 1981

## Singers joyfully perform Bach 'Christmas Oratorio'

\*Review DEC 1 3 1981 By ERIC E. HARRISON

Democrat Entertainment Editor SUN The Arkansas Chamber Singers opened their 1981-'82 season Saturday with a joyful hoise unto the Lord - in the form of Johann Sebastian Bach's "Christmas Oratorio" - at the Trigity Episcopal Cathedral.

Joined by members of the Arkansas Symphony Orchestra, the 34-member chorus, under the direction of Dr. Rosella Duerksen, sang an English translation of the work, which doubtless has not become a popular Christmas tradi-tion (as has Handel's "Messiah") because of the inaccessability of Bach's original German text.

The text here is rhymed English which fits - for the most part - into the music written to fit German words of slightly different shape. The text itself is a celebration of the birth of Christ, with chapters of the Book of Luke interleaved with chorales, arias and recitatives which form a sort of commentary to the historical

The most inspiring moments come in the massive chorales, particularly the ones which open Parts I ("Christians be joyful") and III ("Hear, King of Angels") of the 6-part oratorio; the closing piece; and the chorus from Part V, "Glory be to God Almightty," which is surely the closest thing to a ragtime 2-step Bach ever



The performance included all of Parts I, II and III, a chorus from Part V and the final chorale from Part VI.

Dr. Duerksen's tempo, balance and dynamics were all handled very well, indicative of the work she has done previously in Little Rock and reflective of the annual Bach festival she organized as director of the Chamber Singers of

Nine vocal soloists, who move more or less gracefully out of the body of the chorus to sing their parts, deliver the arias and recitatives; worthy of particular note: were tenor Carl Caple as the Evangelist (narrator), who despite a little extra vibrato was quite good; soprano Marilyn Kelley as the Angel; bass John Bangert (whose lower registers were occasionally drowned out by the orchestral accompaniment in his aria, "Mighty Lord and King allglorious"); and soprano Sheila Plummer and bass Mark Swanson, whose duet "Lord, Thy mercy, Thy compassion" was one of the high points of the perform-

The orchestra was generally

out-of-tune moments in the continuo portions played by the cello, bass and harpsichord during the recitatives, and the oboe and the organ, which are paired in 2 of the segments of the oratorio, were either out of tune with one another or delivered sounds of such varying tambre as to produce a very confusing effect.

The 3 trumpet soloists - Richard Jorgensen, Robert McGee and Carole Herrick - did yeoman service throughout the performance, particularly in Ban-gert's "Mighty Lord" aria. And the oboe/English horn duet which parallels the soprano/bass duet in "Lord, Thy Mercy" was also

The acoustics of Trinity Cathedral are excellent and well suited to the nature of the piece. The choir stood in the top part of the cross-shaped cathedral, while the orchestra filled in the cross bar. Balance between differing sections of the choir and between the choir and the orchestra was generally excellent, though from where I was sitting it was sometimes hard to hear the low notes from bass and alto soloists.

This was the one and only performance of the oratorio this year, and perhaps the Chamber Singers or some other choral group would consider making it an annual tradition.

Arkansas Chamber Singers set J.S. Bach's 'Christmas Oratorio'

BY CINDY FRIBOURGH FICE. Democrat Staff Writer

The Ackansas Chamber Singers join the Arkansas Symphon Orchestra in "The Christmas Oratorio" by J.S. Bach on Saturday at 8 p.m. at Trinity Episcopal Cathedral, 17th and Spring streets.

Dr. Rosella Duerksen, musical director of the Chamber Singers, will conduct. Ronald Ballard will accompany the singers and symphony orchestra on

Tickets are \$5, \$4 for students and senior citizens. For reservations, call 376-4069. Tickets will be available at the door.

Season tickets may be purchased for \$12, which includes Saturday's performance of "The Christmas" Oratorio"; "Songs for Spring," March 5-6; and "Jonah and the Whale," April 25. "THE CHRISTMAS ORATORIO," COMPOSED IN

1734, is based on the Biblical text of the Gospel of St. Luke. Woven around the narrative text of the Evangelist, sung by Carl Caple, are the voices of the other 33 members of the choir in exhilarant choruses and contemplative chorales.

Soloists for "The Christmas Oratorio" are Marilyn melley, Sheila Plummer, Becky Slater, David Walker, John Bangert, Doug Hoffman, Steve Luebke and Mark

Dr. Duerksen received her doctorate in sacred music from the School of Sacred Music. Union Theological Seminary, in New York. She also serves as director of music at Winfield United Methodist Church

She founded and directed the Chamber Singers of Iowa, which sponsors an annual Bach Festival on the University of Iowa campus in Iowa City, Iowa. She also developed a highly acclaimed music program at the First Presbyterian Church in Iowa City.



CARL CAPLE, WHO SINGS THE TENOR PART of EVangelist, is director of music at Park Hill Christian Church and a student of Dorothy Swatski. Also a student of Ms. Swatski, soprano Marilyn Kelley is choral director at Henderson Junior High School. She graduated from Baylor University and is a former member of the Houston Opera Company.

Soprano Sheila Plummer sings with the Chamber Singers and teaches piano at the University of Central Arkansas in Conway and at Maumelle's Community Center. She has a master of music degree from Southern Illinois University in opera and music theater, and she studied with Paul Derenne in Paris for a

Alto Becky Slater is a frequent oratorio soloist. She has degrees from Texas Tech University and George Peabody College for Teachers. She is also a student of Ms. Swatski.

Tenor soloist David Walker, associate professor of choral music at Philander Smith College, has a doctorate from George Peabody College for Teachers.

JOHN BANGERT, BASS, STUDIES WITH MARian Parker and was a student of the late Marjorie Lawrence. He has appeared with the Arkansas Opera Theatre, Arkansas Repertory Theatre and Community Theatre of Little Rock, and has sung solo parts with the Chamber Singers. He works as associate director of the area health education center at the University of Arkansas Medical Sciences.

A former student of Alfred Skoog, bass Doug Hoffman is music and youth director at Parkview Methodist Church in Benton. He has a master's degree in music from Arkansas State University in Jonesboro.

Bass Steve Luebke, instructor of philosophy at the University of Central Arkansas, is a graduate if Valparaiso University and the University of Wiscon-

Former manager of the Minnesota Bach Society, bass Mark Swanson is assistant dean for public service of the college of fine arts at the University of Arkansas at Little Rock and director of UALR's community school of the arts. Swanson is a student of Ms. Swatski.

For more information, call Kay Powers Communications at 376-4069.

THE ARKANSAS CHAMBER SINGERS Members of the Arkansas Symphony Orchestra THE CHRISTMAS ORATORIO Saturday, December 12, 1981 8 p.m. Trinity Episcopal Cathedral Spring and 17th Little Rock

## ARKANSAS GAZETTE, Sunday, Dec. 13, 1981. . 37A Singers, Orchestra

By FRED FOX Special to the Gazette

Capture Audience

The Arkansas Chamber Singers, conducted by Musical Director Rosella Duerksen, presented the greater part of J. S. Bach's Christmas Oratorio to a large and attentive audience Saturday at the Trinity Episcopal Cathedral.

Composed in 1734, this work is ,a composite of six church canta- Duerksen led the chamber ortas, originally intended to be per- chestra in an especially lyrical formed on six different days, reading of the famous Pastoral from Christmas Day to Epiphany. | Symphony which opens Part II. A chamber orchestra, made up Tenor David Walker negotiated of members of the Arkansas Sym- the extremely difficult fioritura

strings in tune, as well as the ex- of this piece. cellent work from the brass and woodwinds.

broad range of responses with a pranos were best in the "Hear, minimum of gesticulation. She King of Angels" chorus. with the central objective of al- bass Mark Swanson gave the best through the music.

owed by the the other three sec- tata da chiesa.

Singing the narrative part of provided shimmering rhythmic role, though his vocal quality is style. this role requires an imposing come obtrusive.

beautiful in the Chorale move- balanced, and worked extremely particularly moving.

"Mighty Lord" aria. Although refreshment of the spirit." slightly lacking in resonance in his lower register, his vocal quality was good and his handling of the fioritura, excellent.

phony, provided a crisp, well-articulated accompaniment for the singers. It was a delight to hear sidering the tempo and tessitura

Voice leading in the chorus, Dr. Duerksen conducts with "Glory to God in the Highest" technical clarity, achieving a was clear and very musical. So-

manages to unify her musicians | Soprano Sheila Plummer and lowing the composer to speak | solo performances, stylistically. Displaying a solid sense of ensem-The chorus was fairly well-bal- | ble, their duet was characterized anced, though the sopranos were by delicate nuance and restraint, occasionally somewhat overshad- so requisite in the Baroque can-

the "Evangelist," tenor Carl clarity to the ensemble, maintain-Caple displayed understanding of ing an exact underlying musical style and capable handling of his pulse, essential to the Baroque

Harpsichordist Ron Ballard

sometimes thin in the upper reg- Alice Nelson handled the organ ister, and he occasionally needed continuo with taste and discrimimore focus. To be most effective, nation, never permitting it to be-

The programming structure The chorus was majestically Duerksen chose was intelligent, ments (German Hymns). "How well. Listening to Bach that well shall I fitly meet Thee," (O Sa-cred Head), was sung with a rich sis, especially in Advent. One felt and vibrant vocal sound and was in communion with Bach's objective that "The aim and final rea-Bass soloist John Bangert gave son of all music should be nothing a sensitive performance of the else but the Glory of God and the





Rosella Duerksen conducts Chamber Singers

# Chamber Singers set salute to springtime

By CINDY FRIBOURGH Democrat Staff Writer

Spring - the time of year when animals come out of hibernation, birds migrate north, crops are sown and plants begin to grow after winter dormancy.

Around the world, spring rites and festivals are celebrated, and the first of Little Rock's salutes to the season will be "Songs for Spring," a pair of concerts presented by the Arkansas Chamber Singers at 8 tonight and Saturday night.

"Songs for Spring" will be held in the Fine Arts Concert Hall at the University of Arkansas at Little Rock, 33rd Street and University Avenue.

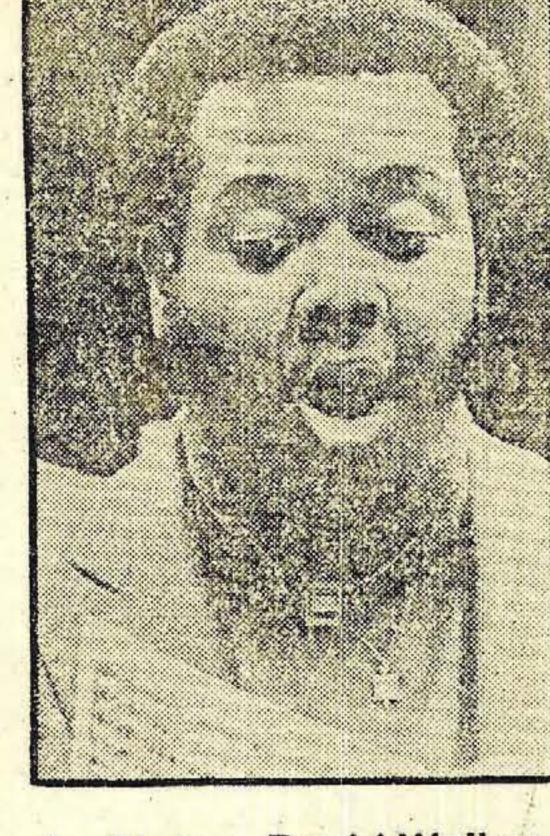
Tickets - \$5, \$4 for students and senior citizens - will be available at the door. For reservations, call 376-4069.

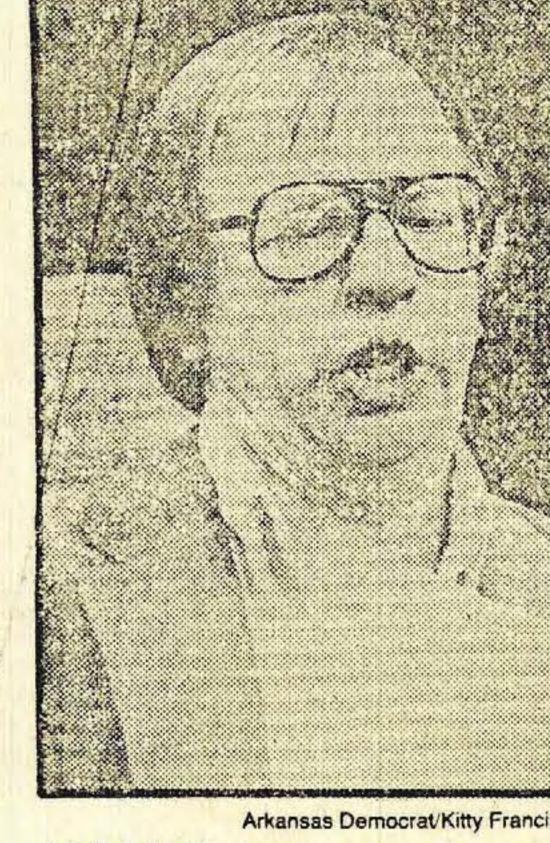
THE CONCERT features lighthearted choral music by master composers, plus American folk songs and spirituals; 16th century madrigals, such as "Now Is The Month Of Maying" and "April Is In My Mistress' Face"; and "Four Gypsy Songs" by Brahms, based on Hungarian folk songs.

Also included in the program is a cantata, "Rejoice in the Lamb," by 20th century









Arkansas Democrat/Kitty Francis

ance from George Washington

University in Washington, D.C.

Broadcasting Co. production of

"New York, New York," in Cin-

A student of Sue DeJournett,

she appeared in the Taft

Ms. Plummer, a piano

teacher at the University of

Central Arkansas in Conway

and at Maumelle's Community

Center, received her master's

degree in music, opera and

music theater from Southern

Illinois University. She stud-

ied for a year in Paris with

Paul Derenne.

## Chamber Singers soloists (from left) Marilyn Kelley, Becky Slater, David Walker and Mark Swanson

British composer Benjamin Britten, and "French Choruses," composed by American Leonard Bernstein for "The Lark," a Broadway musical about the life of Joan of

The Arkansas Chamber Singers, a 34-voice choir, will be under the direction of Dr. Rosella Duerksen.

SOLOISTS will be Marilyn Kelley, Pam Henline and Sheila Plummer, sopranos; Jeanne Root, Elinor Royce an Becky Slater, altos; David

- Walker, tenor; and Mark Swan- ert Shaw. son, bass.

Ms. Duerksen came to Little Rock from Iowa City, Iowa, where her community and university-based Chamber Singers won wide recognition for

its annual Bach Festivals.
She holds a master's degree in choral conducting from the Westminister Choir College in Princeton, N.J., and a doctorate from the Union Theological School of Sacred Music in New York City. She has studied with Ifor Jones, Mack Harrell, Julius Herford and Rob-

MS. DUERKSEN is a member of the national executive committee of the Presbyterian Association of Musicians and is director of music at Winfield

United Methodist Church. Ms. Kelley is choral director at Henderson Junior High School. She is a graduate of Baylor University and a former member of the Houston Opera Company. She is a stu-

dent of Dorothy Sawatski. Ms. Henline received her master's degree in legal assist-

sity in Arkadelphia, has participated in "Inherit the Wind," a theatrical production at

Ms. Royce is minister of music at Parkview Christian Church and has obtained her bachelor's degree in music from OBU. A student of Ms. Sawatski and Arthur Arney, she is actively involved with the Arkansas Opera Theatre.

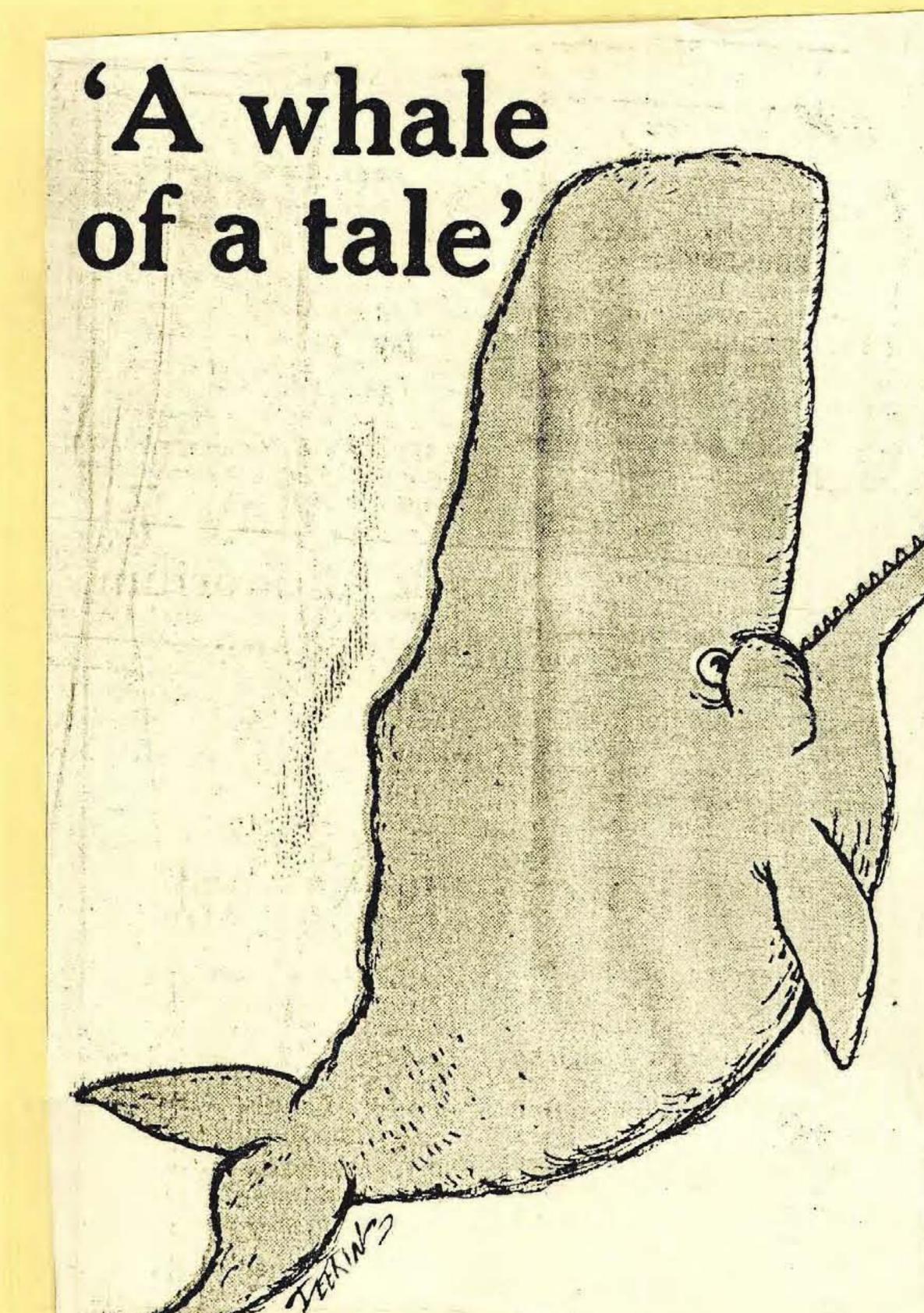
MS. ROOT, a recent gradu-

ate of Ouachita Baptist Univer-

Mrs. Slater moved to Little Rock from Detroit, Mich., where she performed as a soloist throughout the area, and now is a soloist with Pulaski Heights Methodist Church. She has degrees from Texas Tech University and George Peabody College for Teachers.

Walker is associate professor of choral music at Philander Smith College in Little Rock. He earned his master's degree from the University of Northern Iowa and his docte ate from George Peabody Co.

lege for Teachers. Swanson, assistant dean for public service for the College of Fine Arts at UALR, also serves as director of UALR's community school of the arts. He worked for the University of Minnesota for 10 years before moving to Little Rock, and was manager of the Minnesota Bach Society. He also studies with Ms. Sawatski.



By CINDY FRIBOURGH /WE

Lovers of choral music will have a whale of a time Sunday at 3 p.m. in the Winfield United Methodist Church, 16th and Louisiana streets as the Arkansas Chamber Singers perform the operatic drama "Jonah and the Whale" by Dominick Argento.

for students and senior drunken sailor earns his pay." citizens, available at the and school choirs.

Joining the Chamber Singers for the performance are guest soloists Thomas Bolton as Jonah, Carrick Patterson as the Voice of God and Lyle Armstrong as the narrator. Chamber Singers soloists are Doug Hoffman, Mark Swanson and Sheila Plummer. Rosella Duerksen will di-

"Jonah and the Whale" recounts the Biblical story of Jonah, who set out in a ship in an attempt to escape the commands of God but who was thrown into the sea by his shipmates in the midst of a tempest they feared was brought on by God's displeasure.

At God's command a whale swallowed Jonah, who lived in the belly of the great fish for three days and nights before being ejected onto dry land. Argento, a contemporary American composer, tells the story in a poetic blend of narration and chorus, with orchestral accompaniment.

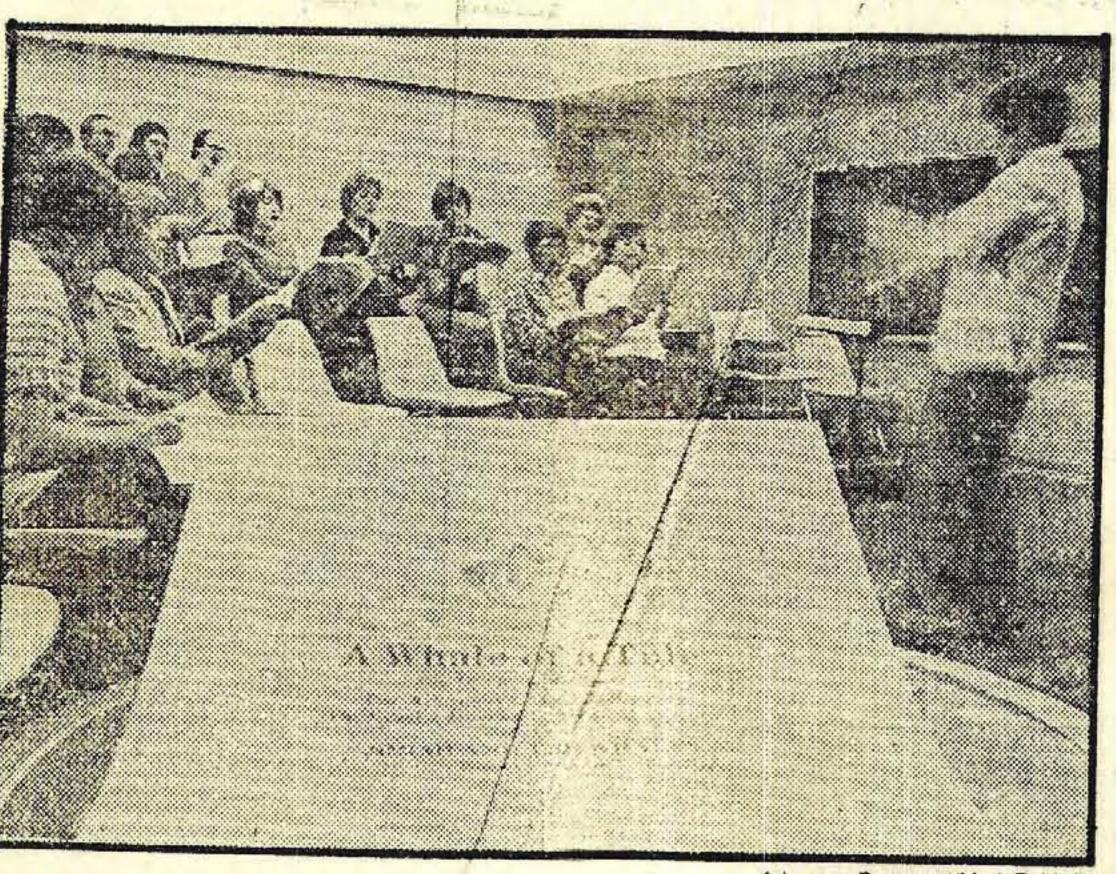
In spite of the dramatic tone, Argento lends an ai cf Dellapiccola in Florence, lightness with such witty anit- Italy, between 1947 and 1954. eration as "Never was so joyful a Jew as was Jonah to have escaped so easily from the errand of God," and the spirited sea chanties and worksongs sung by the sailors: "Heave away, my bully boy; Heave, Tickets are \$5 and \$4 heave away I say; Here's how a

Argento, a native of York, door, or by calling 376- Pa., received the 1975 Pulitzer 4069. Group discounts Prize in Music for his song are available for church cycle, "From the Diary of Virginia Woolf."

He studied at the Peabody Conservatory in Baltimore, Md., and with composer Luigi

He returned to the United States and took courses at the Eastman School of Music in Rochester, N.Y., where he took his doctorate in 1957.

He is the composer of eight operas, including "The Voyage of Edgar Allen Poe," for which he received extraordinary critical acclaim. He is also has composed many vocal and orchestral works, including a ballet, "The Resurrection of Don Juan."



Arkansas Democrat/Mark Baldwin Rosella Duerksen (right) leads Chamber Singers

## Chamber Singers triumph in Jonah and the Whale' \*\*Review APR 2 6 1982 / SOUNDS - SOUNDS -

By ERIC E. HARRISON Democrat Entertainment Editor The Arkansas Chamber Singers gave a whale of a performance Sunday afternoon at the Winfield United Methodist

Church. With help from Thomas Bolton as the voice of Jonah, Carrick Patterson as the Voice of God and Lyle Armstrong as the voice of narration, plus trombones, percussion, harp, piano and organ, the singers and music director Rosella Duerksen brought to life "Jonah and the Whale," Dominick Argento's musical version the age-old tale of the min whom God called on to be a prophet but who nearly ended up as fish food:

Music



Argento's composition neatly uses musical effects to poignantly describe Jonah's, flight from God, the movement of the whale in the depths, the wrath of God, Jonah's prayer for salvation and the lesson he learns - "Face woe with fortitude, and joy will follow."

All the vocalists and musicians - particularly the threevoice trombone choir and the two running percussionists did well. Ms. Duerksen deserves credit for bringing a delightful work to a local audi-

#### Arkansas Chamber Singers 1982-83



Executive Committee, 1982-83

President - Pat Paulus Vice President - Pat Larson Secretary/treasurer - Connie Ridgway Board representative - Pat Casey Members at large - Charles Faulk Mark Swanson

BARBARA A. LEVY, FOUNDER ROSELLA DUERKSEN, MUSICAL DIRECTOR

#### Statement of Organization

- Membership will be determined by audition and will be subject to annual review.
- There will be a membership fee payable by October 1. Members unable to pay the fee or meet the deadline may contact the president confidentially for an alternative arrangement.
- 3. Members are expected to pay for the cost of their own music.
- 4. Members are expected to sign the Statement of Commitment to the Arkansas Chamber Singers. The advisability of continuing membership will be considered by the Executive Committee in the event of a failure to abide by the commitment.
- 5. The Executive Committee will be elected from the chorus membership. It will consist of a president, vice president, secretary/treasurer, a representative to the Chamber Singers Board of Directors and two members at large. The Director of the Chamber Singers will be an ex-officio member of this committee. This committee will also act as a nominating committee. Officers will be elected at the last meeting of the season.
- Committees will be formed to meet the demands of specific concert programming. Members will be expected to contribute time and energy to those needs.
- The responsibility of the musical director will be to select music and to direct auditions, rehearsals and performances.

the second member who il find your 'uesday, will consist of

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y several members of time during the pe that they will rs, of the goals of om individual

If your name is pership in ACS this rs (376-4069) s inconvenient, ange with someone September 9, for d to individuals you call Kay for a sals will begin on

you in the previous greater!

P.O. BOX 55344 + MILLCREST STATION + LITTLE ROCK + ARKANSAS 72205

Encore!

#### ARKANSAS CHAMBER SINGERS PRESENT



#### SONGS FOR SPRING

Musical Director Dr. Rosella Duerksen

Pianist Ronald Ballard

Three English Madrigals

Now Is the Month of Maying April Is in My Mistress' Face Hark, All Ye Lovely Saints

Thomas Morley (1558-1603)

Thomas Weelkes (1575-1623)

Four Gypsy Songs (Op. 112)

Himmel Strahlt So Helle (Heaven shines so bright) Rote Rosenknospen Kunden (Red Rose-buds Tell)

Johannes Brahms (1833-1897)

Brennessel Steht An Weges Rand (Stinging Nettles Stand By the Wayside) Liebe Schwalbe, Kleine Schwalbe (Dear Swallow, Little Swallow)

French Choruses from The Lark

Spring Song Court Song Soldier's Song Leonard Bernstein (1955)

Sheila Plummer, soprano; Jeanne Root, alto

INTERMISSION

Rejoice in the Lamb (Op. 30)

Benjamin Britten (1913-1975)

Festival Cantata for soloists, choir, and keyboard accompaniment Marilyn Kelley, soprano; Becky Slater, alto; David Walker, tenor; Mark Swanson, bass

American Songs

Jeanie with the Light Brown Hair

Joshua Fit the Battle of Jericho

Stephen Foster Arr. by Alice Parker and Robert Shaw

Black Spiritual Arr. by Edwin Fissinger

Pam Henline, soprano; David Walker, tenor; Elinor Royce, alto

#### AT THE CONCERT

By FRED FOX Special to the Gazette

## Capabilities Displayed By Singers

The Arkansas Chamber Singers presented "Songs for Spring" Friday night at the University of Arkansas at Little Rock Fine Arts Recital Hall, with conductor Dr. Rosella Duerksen and pianist Ron Ballard.

Performing choral music spanning five centuries, the Chamber Singers revealed a new and charming dimension of their artistic capa-

Beginning with three 16th Century English madrigals, the ensemble of 30 singers displayed excellent tonal clarity and sectional balance.

The following Vier Zigeuner-Beder (gypsy songs) by Brahms were imbued with lush romanticism and lilting folk melodies. Dr. Duerksen's conducting style is incisive, yet her ability to draw long lines and mold sumptuous musical phrases is admirably consistent.

The immediacy of sound in the UALR hall results in both positive and negative acoustical phenomena. It is wonderful for allowing for passages requiring subtlety, nuance, and delicate shading to be delivered with ease. Dynamics in the mezzoforte, forte, and fortissimo range, however, would be enhanced by perhaps a bit more reverberation and distance between singers and audi-

Three French Choruses from Leornard Bernstain's The Lark followed, featuring superb rhythmical percussion by Ballard and appealing solos by soprano Sheila Plummer and alto Jeanne Root. Plummer's solo was characterized by excellent focus, diction, and polished melismas, juxtaposed against a discordant harmonic structure.

Benjamin Britten's "Rejoice in the Lamb" (Opus 30) opened the second half of the program. This mystical work, set to a poem Jubilate Agno, by 18th Century poet Christopher Smart (who wrote it while confined in a mental institution) was composed for the 50th anniversary of the consecration of St. Matthew's Church in Northampton, September 21, 1943. Ballard's accompaniment was sensitive and articulate, providing an elegant foundation for the rich choral sonorities in this piece. The unisons beginning this work were remarkable for their accuracy and consistency. Soprano Marilyn Kelley's performance was lyric and musical, and alto Becky Slater's restrained wit was delightful in her declaration, "For the Mouse is a creature of great personal valor!" Tenor David Walker has superb resonance and projection, and an appealing vocal style. Mark Swanson's bass solo was both authoritative and intelligently performed.

Closing with two American songs, Stephen Foster's "Jeannie with the Light Brown Hair," and an intrica-tely arranged black spiritual, "Joshua Fit the Battle of Jericho," the Chamber Singers captivated the audience with charm and virtuosity. The Robert Shaw arrangement of the Foster classic evoked nostalgia while the Fissinger arrangement of the spiritual displayed an ingenuous treatment of the folk idiom.

Over all the program was wellbalanced and a pleasure to hear. It is repeated tonight at 8 p.m.



#### A CELEBRATION OF SPRING

The Arkansas Chamber Singers Present Songs for Spring

Friday, March 5 8 p.m.

Saturday, March 6 UALR Fine Arts Concert Hall

Tickets: \$5.00

Come and hear one of Arkansas' finest choirs in a celebration of this season of beauty. The young in heart of all ages will enjoy this salute to spring featuring a lighthearted mix of fine choral music by master composers.

Included in the program are American folk songs and spirituals, 16th century madrigals such as "Now is the Month of Maying" and "April is in My Mistress' Face", "Four Gypsy Songs" by Brahms based on Hungarian folk tunes, "Rejoice in the Lamb" by British composer Benjamin Britten and "French Folk Songs", written by American composer Leonard Bernstein for the Broadway Musical "The Lark".

Bring the entire family for an evening of musical fun by some of the finest voices in Arkansas.

Write or call for tickets: The Arkansas Chamber Singers, P. O. Box 55344, Hillcrest Station, Little Rock, AR 72205 376-4069

#### Chamber Singers welcome spring with varied concert

\*Review By ERIC E. HARRISON

Democrat Entertainment Editor
The weather still held a hint
of winter, but the Arkansas
Chambers Singers went on and celebrated the impending ar-rival of spring Friday night at the University of Arkansas Fine Arts Recital Hall.

In a program of "Songs for Spring," the 30-member chorus and eight soloists sang a wide variety of musical works -16th and 17th English madrigals, spirituals, Gypsy songs, French choruses by an American composer and a lengthy religious poem set to music.

The program opened with three well-sung English madrigals with spring themes - "Now is the Month of Maying." featuring wide changes in dySOUNDS Music

namics; "April is in My Mis-tress' Face," a dirgelike lament because there's December in her heart; and "Hark, All Ye Lovely Saints," a work of complex harmonies that were not quite resolved at the finale.

Piano accompanist Ronald Ballard, who played only placement notes for the madrigals, got a workout in Four Gypsy Songs by Brahms, with as much or more to do than the singers - who did well to en-compass the short but strenuous Brahmsian harmonic

blends. Ballard switched to the tomtom to accompany the chorus in French Choruses from "The Lark," composed by Leonard Bernstein as incidental music

to Lillian Hellman's play

about Joan of Arc. The second chorus, "Court Song," featured the strong, clear voice of soprano soloist Sheila Plummer, with good support from alto Jeanne Root and the chorus, who were singing drum beats underneath. The final chorus, "Soldier's Song," is a military march in which the singers praise Joan and trudge off whistling their tune, a show-stopping bit that probably should have been used to close the concert instead of opening the intermission.

After that intermission, the Chamber Singers and soloists gave a fine performance of Benjamin Britten's "Rejoice in the Lamb," a comparatively lengthy but interesting piece with lyrics (the program helpfully notes) written by an 18th century poet confined to a mental institution.

The concert will be re-peated tonight at 8 in the UALR Fine Arts Recital Hall, 33rd Street and University Avenue. Tickets are \$5 for adults, \$4 for students and senior citizens.

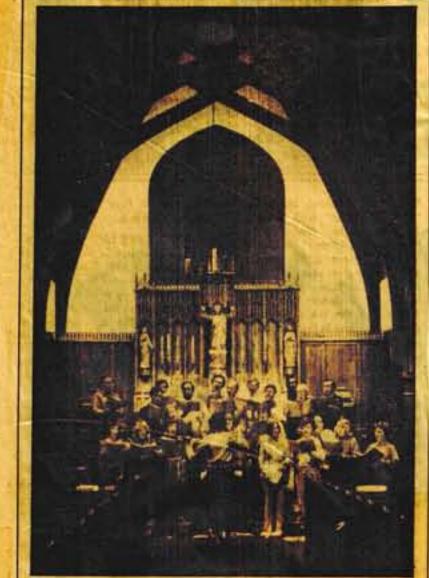
#### Singers Set Yule Concert

The Arkansas Chamber Singers will open their 1982-83 season with a traditional Christmas concert at 8 p.m. December 4 in Trinity Episco-pal Cathedral, Seventeenth and

Works will include "The Magnifi-cat," a story of the young Virgin Mary written by 18th Century Ital-ian composer Giovanni Pergolesi; "Laud to the Nativity," a 1930 composition by Ottorino Respighi for solo voices, chorus and wind in-trumenta, and Ave Rex, a carol sequence for chorus and organ by British composer William Mathias.

Concluding the presentation will be a variety of familiar Christmas

The next concert will be an "All Bach" concert Sunday, March 27, follwed by a program of music by American composers Friday, May 6. The Bach concert will be held in St. James United Methodist Church, 321 Pleasant Valley Drive, and the May concert will be held in the Old State House, 300 West Markham Street.



Chamber Singers rehearse in Trinity Cathedral

#### Chamber Singers voice 'Christmas Exaltations'

BY CINDY FRIBOURGH Democrat Staff Writer

n celebration of the holiday season, the Arkansas Cham-Let ber Singers will present "Christmas Exaltations," a coneert of three festival choral works and a selection of familiar carols, today and Saturday at 8 p.m. in Trinity Episcopal Cathedral, 17th and Spring

Admission is \$6 and \$4 for students and senior citiens, available at the door. Reservations may be made by calling 376-4069. Special discounts for groups of 10 or more are also available. Season tickets for the Cham-

ber Singers' series of three concerts including "Christmas Exaltations," an all-Bach con-cert Friday, May 6, 1983, and "America Sings" on Friday, May 6, 1983, are still available by calling 378,4080

by calling 376-4069.

The Chamber Singers, under the direction of Dr. Rosella Duerksen, will perform "Laud to the Nativity" by Ottorino Respighi; "Magnificat" by

Giovanni Pergolesi; "Ave Rex," a four-movement work based on medieval carol texts by Brit-ish composer William Mathias, and two groups of traditional

and contemporary carols.
"Laud to the Nativity," composed in 1930 for solo voices. chorus and wind instuments, is a short oratorio based on the Christas narrative. Featured soloists are Carolyn Staley, soprano, as the Angel; Becky Slater mezzo-soprano, as Mary: and David Walker, tenor, as the Shepherd. A chamber wind ensemble, composed of members of the Arkansas Symphony Orchestra, will accompany the

Pergolesi, an 18th century Italian composer, wrote the "Magnificat" as a stirring song of the young Virgin Mary, for solo voices, chorus and strings. Carolyn Nicholson, soprano: Kim Abbott, alto: David Walker, tenor; and Mark Swanson, bass, are featured soloists. A string ensemble of

local musicians will support Mathias, the composer of "Ave Rex," subtitled "A Carol Sequence," was honored in 1981 with the commission for the main anthem for the wed-ding of Prince Charles of Wales and Lady Diana.

Charles Rigsby, organist for Trinity Episcopal Cathedral, will accompany the singers on the cathedral pipe organ in

"Ave Rex." Other soloists in the holiday carols on the program include Charlotte McCloud and Pan Henline, sopranos; Elinor Royce, alto; and Charles Faulk,

Founded by Barbara Levy in 1979, the Chamber Singers are opening their fourth season. the second with Dr. Duerksen

as musical director. The 32 members are se-lected by audition, and include professional and amateur sicians from Conway, Be Cabot, Little Rock and Little Rock



#### THE ARKANSAS CHAMBER SINGERS

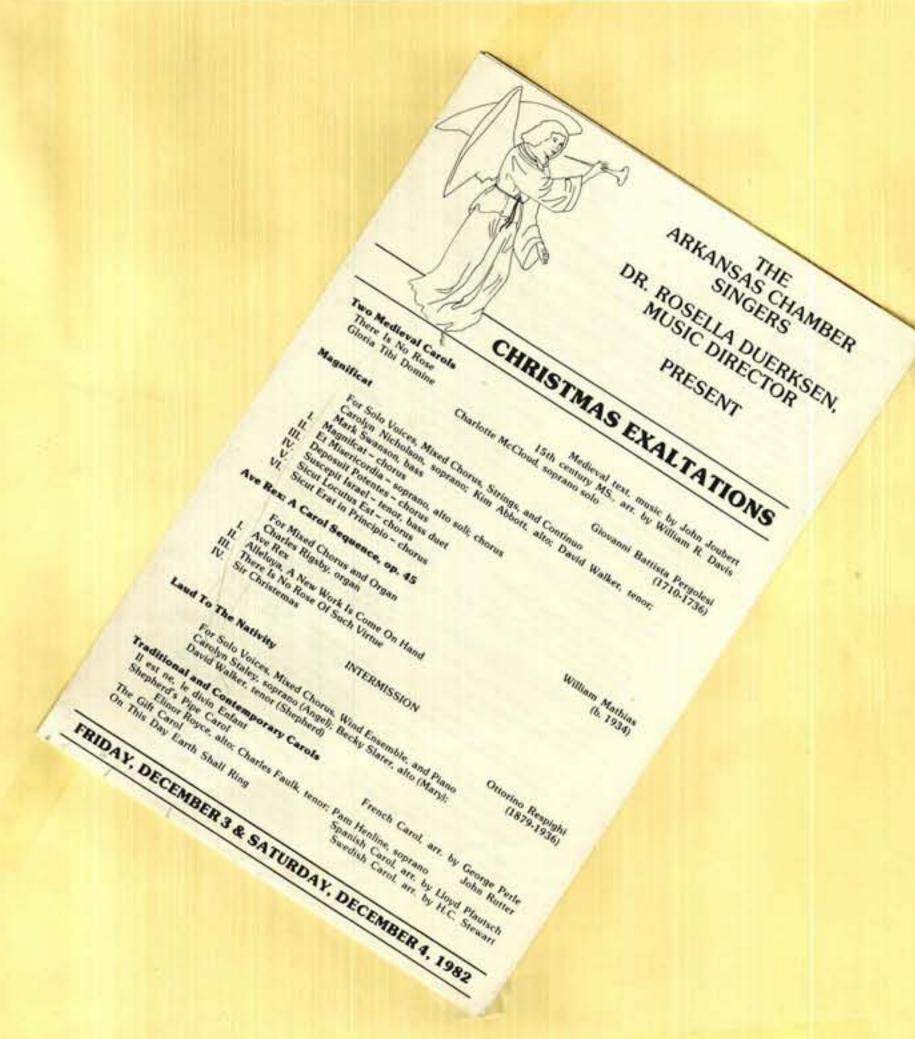
Dr. Rosella Duerksen, Musical Director Present

#### **Christmas Exaltations**

Friday and Saturday Trinity Episcopal Cathedral December 3 and 4, 1982 Spring and 17th Streets 8 p.m.

The Magnificat by Giovanni Pergolesi, Laud to the Nativity by Ottorino Respighi, Ave Rex by William Mathias, and a selection of seasonal carols.

Call: 376-4069 Tickets: \$6.00 (\$4.00 for students and senior citizens)

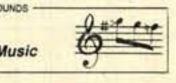


## 'Christmas Exaltations' opens season, Chamber Singers' series on joyous note \*Review OEC 4 1982 BY CIND FRIBOURGH "Christmas Exaltations," the Arkanses Chamber Singers' ball. \*Music Chamber Singers' ball. \*\*Music\*\* \*\*Mus

Arkansas Chamber Singers' holiday concert, opened both the Christmas season and the group's 1982-83 performance series on a joyous note Friday night at Trinity Episcopal Cathe-

Directed by Dr. Rosella Duerksen, the 32-voice choir performed three festival choral works and a selection of Christmas carols. Accompaniment was provided by a chamber wind ensemble composed of members of the Arkansas Symphony Orchestra, a string ensemble of local musicians and Charles Rigsby, the organist for Trinity Cathe-

The performance will be repeated at 8 p.m. tonight at the church, 17th and Spring streets.



For ticket information, call 376-

Both the chorus and instrumentalists presented vigorous and polished performances, highlighted by outstanding solo

work throughout the program.
Two medieval carols, "There is No Rose" and "Gloria Tibi Domine," opened the program with the chorus singing a capella and Charlotte McCloud providing a strong soprano solo in "Gloria Tibi Domine."

composer Giovanni Battista Per- asm by the entire chorus.

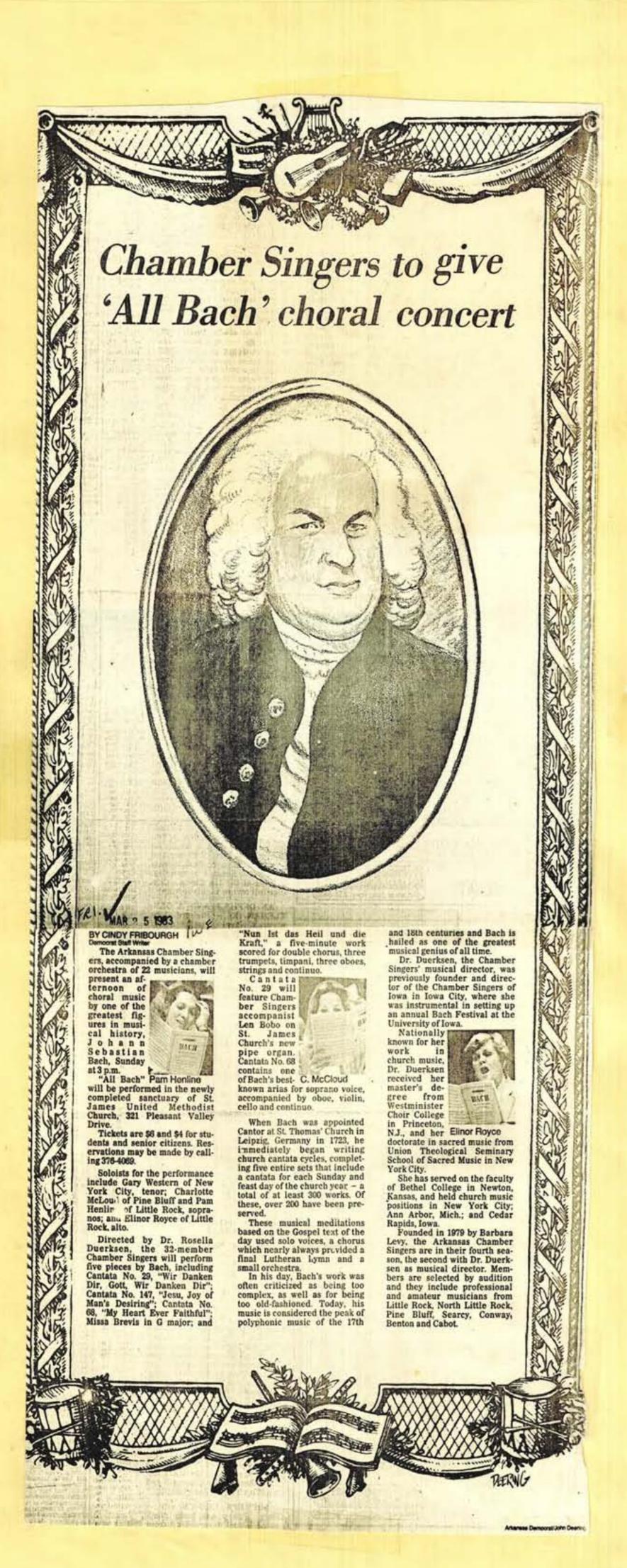
movements was accompanied by four violins and an oboe.

Soloists Carolyn Nicholson, soprano; Kim Abbott, alto; David Walker, tenor, and Mark Swanson, bass, were all very good, a though Ms. Abbott was hard t hear over the instrumentalists ! times. Walker and Swanson sar a stirring duet in the four a movement, "Suscepit Israel."

"Ave Rex: A Carol Sequenct op. 45," by the contempora British composer Williss Mathias, is an interesting pien that fit into the program nicece Based on medieval carol terca the music is lilting and cheris "Magnificat," by the Italian and was sung with great enthice

torino Respighi - Carolyn Staley, soprano, as the Angel; Becky Slater, alto, as Mary, and Walker, tenor, as the Shepherd.

Ms. Slater's silky, sure voice never faltered in an especially memorable performance.



ARKANSAS CHAMBER

DR. ROSELIA DUERKSEN.

MUSIC DIRECTOR

PRESENT

A LL

BACH

A Concert of Music by J.S. Bach

Sunday, March 27

St. James United Methodist Church

Little Rock



Arkansas Chamber Singers rehearse for weekend concert

Arkansas Democrat

Friday, May 6, 1983

#### 'America Sings' closes choral group's season

BY CINDY FRIBOURGH Democrat Staff Writer

The Arkansas Chamber Singers will trace American musical history from the 18th century to the present in the final concert of their season, "America Sings," today at 8 p.m. at the Old State House, 300 W. Markham St.

Tickets are \$6, \$4 for students and senior citizens, available at

the door or by calling 376-4069.

A special benefit reception for the Chamber Singers will be held at the Old State House immediately after the performance. Costumed singers will entertain and refreshments will be served. Admission to the reception is \$10 in addition to the

ticket price.

Dressed in period costumes,
the singers will perform a wide variety of pieces representing America's choral past. Pianist Trudy Kincade will be the accompanist. Dr. Roseija Duerk-sen is the director.

The program will open with Charles T. Pachelbel's "Magnificat," first performed in 1736 at what is believed to be the first formal concert held in New York

The singers will perform early American fuguing tunes by 18th century composers William Billings and Lowell Mason, followed by American folk songs and black spirituals.

They will sing several Ameri-can theater songs, including works from John Gay's "Beggar's Opera," produced in 1750, and "Rip Van Winkle Was A Lucky Man" from the 1901 musical "Sleeping Beauty and the

The program also includes several George Gershwin tunes, including "Summertime" from "Porgy and Bess."





The Arkansas Chamber Singers Dr. Rosella Duerksen, Music Director Present

#### AMERICA SINGS!

Magnificat

Charles Theodore Pachelbel (1690-1750)

(Performed in the first New York City concert in 1736) Soloists: Charlotte McLoud, Freddie Nixon, soprano; Kim Abbott, alto.

Early American Fuguing Tunes

When Jesus Wept

By the Rivers of Babylon

Creation

William Billings (1746-1800) Lowell Mason (1792-1872) William Billings

American Folksongs

Hick's Farewell

Little Bird, Little Bird

Chic-a-Boom Black is the Color of My True Love's Hair

Arr. by Samuel Adler Arr, by Samuel Adler Arr. by Stuart Churchill Arr. by Gail Kubik

Black Spirituals

Jesus, Lay Your Head in the Window

Arr. by John W. Work

Soloists: David Walker, tenor, Pam Henline, soprano. Sometimes I Feel Like A Moanin' Dove

Arr. by J. Jefferson Cleveland & Verolga Nix Arr. by Hall Johnson

Lit'le Lamb, Lit'le Lamb

Hold On

David Walker, tenor. Soloist: Carolyn Staley, soprano.

Arr. by Lena J. McLin

A Bit of Theatre

Rip Van Winkle Was A Lucky Man (from Sleeping Beauty and the Beast)

Charles Faulk, tenor.

Jean Schwartz

Summertime (from Porgy and Bess)

Carolyn Staley, soprano.

George Gershwin

Trees on the Mountain (from Susannah) Charlotte McLoud, soprano. Carlisle Floyd

Tongue in Cheek Americana

Circus Band Brother Will, Brother John

Elinor Royce, alto.

Charles Edward Ives John Sacco

Stomp Your Foot

Aaron Copeland

Friday May 6, 8 p.m.

Trudy Kincade, Accompanist

Old State House

Narrated by Jim Minard

## ARKANSAS Chamber SINGERS

MEMORANDUM

Dr. James Dennis Dr. Pat Casey Mrs. Louis K. Hundley Christine McRae Cherry Duckett Rose Crane Randy Wilbourn

TO: Singers Board Members Music Director

FROM: Kay Powers, Business/Public Relations Director

Director: Rosella Duerksen

DATE: April 20, 1983

Founder: Barbara A. Levy SUBJECT: Activity Update: AMERICA SINGS!

As we move into the final two weeks before the concert on May 6, it seems appropriate to review our activities -- what we've accomplished and what we need to do. We must capitalize on the interest and enthusiasm shown by our large audience for "All Bach" and keep these people involved by encouraging their attendance and financial support and by offering opportunity for active participation.

- 1. Concert tickets: If you need more, call me at 376-4069 and I will mail them to you; or you can get them from me at rehearsal on Tuesday.
- 2. Reception tickets: Enclosed are five tickets for the Cabaret reception. This is a fund-raiser and, at \$10.00, it is less expensive than any other arts group's public fund-raiser in recent years. Reduced admission for immediate family has been suggested; please set a price at your next rehearsal. People realize this is a tax-deductible contribution; not an exchange for entertainment. In order to keep ticket prices at a reasonable, affordable level, we must seek alternative sources of income and this type of event is quite popular in Little Rock. It is also an opportunity for publicity and building relationships with the audience. Concert-goers will welcome the opportunity to personally meet the singers and the director. After all, you are a performing artist and celebrity.

An analysis of publicity of other performing arts groups in Little Rock revealed that the social activities of the groups received much more coverage than the actual performances. If we hope to broaden our base of support, we too must provide social functions for the public.

\*300 Spring Building \* Suite 620 \* Little Rock, Arkansas 72201\*

ception list on tickets ole. when

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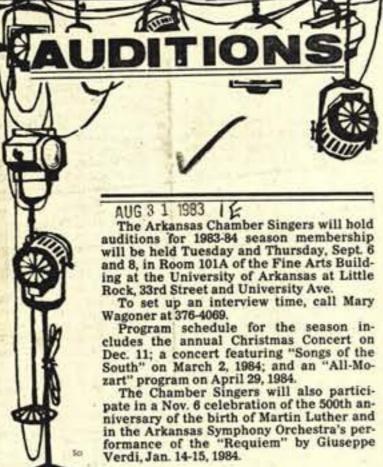
livered 5). and DWS sist

and set up as before. Also, I need three people et takers before the concert i have children and friends

sal will be held at the aber, 2nd floor, at 7:30 p.m. cont door will be unlocked. vailable in the Riverfront ck) at 7 p.m.; Men's ble in the concert area

---- (wim minard, Channel 7) and

#### Arkansas Chamber Singers 1983-84



## Chamber Singers, 2 theater groups schedule tryouts

The Arkansas Chamber Singers will hold auditions for 1983-84 season membership will be held Tuesday and Thursday, Sept. 6 and 8, in Room 101A of the Fine Arts Build-ing at the University of Arkansas at Little Rock, 33rd Street and University Ave.

To set up an interview time, call Mary Wagoner at 376-4069.

Program schedule for the season includes the annual Christmas Concert on Dec. 11; a concert featuring "Songs of the

niversary of the birth of Martin Luther and in the Arkansas Symphony Orchestra's performance of the "Requiem" by Giuseppe

for two productions on Saturp.m. at the theater at 712 E.
11th St. day, Sept. 10, from 11 a.m. to 1

Auditions will be for "Sideshows," a New Stage production, set for Oct. 4-9, and Agatha Christie's "Black

Coffee," to run Nov. 3-27.
"Sideshows" will be an evening of two one-acts "Why Am I Always Alone
When I'm With You?," and
"Countertalk" - plus several
comic monologues chosen from the collection of Andrew Johns collection, "Short Subjects."

Johns, a New York playwright, wrote the two one-

Roles are available in "Sideshows" for one woman and two men, all over age 30.

The Arkansas Repertory For "Black Coffee," roles are available for one woman in her 20s, one woman from age 40-60 and three men over 30.

Both productions will be directed by Arkansas Rep Artistic Director Cliff Baker. Prepared readings are not necessary, but actors and actresses who audition should bring a resume and photo if possible.

For more information, call the theater at 378-0405.

The Community Theatre of Little Rock will hold auditions for its next production, Peter Shaffer's "Black Comedy," Friday, Sept. 16, from 7-10 p.m. and Saturday and Sunday, Sept. 17-18, from 2-5 p.m., at the Arkansas Arts Center theater in MacArthur

Chamber singers page 2

ARKANSAS

Tuesday, Septembe

#### NAME

Bettye Caldwell Barbara Haltom Linda Hardy Pam Henline Charlotte McLoud Audrey Reeves Carolyn Staley Kim Abbott Julia Goodwin Pat Larson Donetta Loftis Connie Ridgway Elinor Royce Becky Slater Gene Baxter Harold Duerksen Charles Faulk Murlin Kelsay Bob Stodola David Walker Patrick Casey Bob Hayden Fred Inman Robert Johns Charles Schock

Galen Wenger

If you are u Singers this sea Wagoner at 376-4 time-slot can be you call Mary if Choirs 2, by Dav know where multi intend to use a Christmas Concer

We look forw and to a great n

Sincerely,

Rosella Sur

Rosella Duerksen Musical Director

P.S. This letter of the chor if you wish

attachment

Board:

Dr. James Dennis Dr. Pat Casey Mrs. Louis K. Hundley Christine McRae Cherry Duckett Rose Crane Randy Wilbourn

Dear Singer:

It's time to move into action for our 1983-84 Chamber Singers season! We hope you will agree that it will be a challenging, exciting year. The following concerts are on our schedule:

Sunday, November 6, 3:00 p.m., Trinity Episcopal

Roseila Duerksen

Director:

Founder: Barbara A. Levy

of Martin Luther. We will sing two short cantatas based on Luther hymns -- one by Franz Tunder, one by Mendelssohn. Sunday, December 11, 3:00 p.m., Trinity Episcopal

Cathedral. Participation in a city-wide ecumenical

celebration of the 500th anniversary of the birth

August 22, 1983

Cathedral. Christmas Concert: Magnificat, Buxtehude: Gloria, John Rutter; Christmas Carols.

Saturday and Sunday, January 14 and 15, Robinson Auditorium, Verdi Requiem, with several other choruses.

Saturday or Tuesday, March 3 or 6, (place to be announced) "Songs of the South".

Sunday, April 29, 3:00 p.m., Temple B'nai Israel, All Mozart program with members of the Arkansas

We hope very much that you are interested in continuing to be a part of our group. Auditions will begin Tuesday, September 6, in Room 101A in the UALR Fine Arts Building. Singers participating in our '83 Spring Concert have been assigned an audition time on the attached schedule. As in the past, each individual will be asked to sing a short piece of his/her choosing, and to do some sight-singing. Auditions will continue on Thursday, September 8. PLEASE INVITE QUALIFIED FRIENDS TO AUDITION. If the caliber of the auditions so warrants, we may expand the size to 35-40 singers.

\*300 Spring Building \* Suite 620 \* Little Rock, Arkansas 72201\*

ARKANSAS CHAMBER SINGERS - 1983 NAME ADDRESS Soprano Home Phone Office Phone Ann Brown 2100 Scott, L.R. Bettye Caldwell 72206 372-7458 187 Pleasant Valley, L.R. 666-1515 Terry Cox 72212 43 Daniel Drive, Sherwood, AR 72116 225-6035 569-3422 Barbara Haltom 6405 Ridgecrest Dr., L.R. 835-1775 NAME 851-5109 Linda Hardy 72205 6209 Iroquois, N.L.R. 664-3133 Tenor 569-3202 Pam Henline 72116 603 West Nottingham, L. R. 834-2568 R. Gene Baxter 1515 Charlotte McLoud 72205 663-0157 Rt. 10, Box 11, Pine Bluff, AR Chip Broadbent 5300 371-2451 Martha Neal 7515 Geyer Springs Road, #10-E 72209 247-5017 Hal Duerksen 3 Pc 247-3711 Wilma Reed 62 Warwick Rd., L. R. 562-8573 Charles Faulk 4 C 565-3175 Audrey Reeves 72205 5706 La Mirado Dr., N. L.R. 225-1590 Murlin Kelsay 133 661-5381 758-0242 Bob Stodola Alto 67. Kim Abbott David Walker 23 1714 So. Grant, L.R. Deborah Farrand 72204 6307 Boyle Park Rd. L. R. 664-6136 660-1312 Diana Holtzhauser Bass 72204 1701 N. Bryant, Apt. 27, L.R. 72207 664-7313 664-5754 Pat Larson Pat Casey 6517 Chippewa Dr., N.L.R. 663-0623 371-1876 Pat Paulus 72116 Jim Guldin 103 Rogers, Bryant, AR 835-0889 223-5219 Connie Ridgway 72022 Dick Haltom 14 Pond St., Cabot, AR 847-0146 778-6440 Jeanne Root Bob Hayden 16140 Arch St. Pike, L. R. 72023 843-5317 676-3498 Elinor Royce Doug Hoffman 72206 101 Broadmoor Dr., L.R. 888-2879 Judy Wheeler Fred Inman 72204 Rt. 2, Box 44-C, Cabot, AR 664-2263 562-0818 Bob Johns 72023 843-7492 Chuck Schock

#### ... ON WINGS OF SONG! HEAR THE ARKANSAS CHAMBER SINGERS Dr. Rosella Duerksen, Conductor

#### IN THREE SOARING CONCERTS



#### THE GLORY OF CHRISTMAS

Music for Voices and Instruments

Sunday, December 11

Trinity Episcopal Cathedral Spring & 17th Streets

The Arkansas Chamber Singers will help you add a special note to your holiday celebrations. This year the annual Christmas concert -one of Central Arkansas' very popular seasonal events - will feature a wide variety of old and new carols: a setting of Magnificat for chorus, strings, and organ, by 17th century German composer Dietrich Buxtehude, and a highly acclaimed recent Christmas work, Gloria, for soli, chorus, brass ensemble, and organ, by British composer John Rutter. Violinists from the Suzuki Institute will assist in the Buxtehude work; members of the UALR Brass Ensemble will assist in the Gloria and will also perform as a separate ensemble.

#### KING DAVID

By Arthur Honegger

Oratorio for Narrator, Soli, Chorus, Instruments, and Organ

Sunday, March 4

3 p.m.

Galen Wenger

Pulaski Heights United Methodist Church Woodlawn & Monroe Streets

King David has been called "one of the most moving works of its type that the modern world has produced." Early in 1921 Arthur Honegger (1892-1955) was asked to compose a score for the Biblical drama, King David, by Rene Morax, to be performed in that same year. The drama consisted of five acts, corresponding to the stages in the life of David: shepherd, captain, outlaw chief, king, and prophet. Two years later, Honegger rearranged it as an oratorio, while Morax compressed the book into brief narrations to link the musical numbers. Since that time it has had continuous performances, not only in the French language, but also in its English translation, always leaving audiences with a tremendous sense of excitement and exhileration. Assisting in the chamber singers' performance will be Lyle Armstrong, narrator, and an ensemble of brass and percussion instruments, harp, and organ.





#### MOSTLY MOZART

Sunday, April 29 3 p.m.

Temple B'nai Israel 3700 N. Rodney Parham Road

A chamber orchestra, composed of members of the Arkansas Symphony, will join the Chamber Singers for the final concert of the season. Featured in the program will be the beautiful, popular Vespers (Vesperae Solennes de Confessore, K 339). as well as several other Psalm settings, the hauntingly lovely Ave Verum, and a setting of Te Deum, for chorus and orchestra by Franz Joseph Haydn.

Mozart has been called a "one-time phenomenon in the history of the human mind..." Hearing his music is always an experience of joy and fulfillment

NOTE: The Arkansas Chamber Singers will also perform Verdi's Requiem with the Arkansas Symphony in the Convention Center Auditorium on Saturday, January 14, at 8 p.m., and Sunday, January 15, at 3 p.m. Tickets for this performance are available through the Symphony office and are not included in the Chamber Singers' season ticket package. We encourage you to attend this fine performance.

#### AT THE THEATER BY LISA SCOTT SCREETON Special to the Gazette

#### 'Amahl' Delights Children of All Ages

lighted children of all ages Friday evening before small crowds in the Woolly Fine Arts Auditorium at the Arkansas School for the Blind.

Symphony Orchestra, "Amahl" is the story of a poor crippled child and his widowed mother who live in poverty among a group of shepherds. On a night when Amahl has noticed an especially bright star, he and his mother are awakened by three kings in need of rest and shel-

The kings, who are on their way to witness the birth of a very special child - the Messiah - tell of the the kings from the rear of the auditreasures that will be bestowed on the Christ Child. Amahl's mother becomes jealous of the riches that have been denied her own son, and sets out to steal some of the gold. However, she is caught, and returns the gold, but only after the kings have told of the miracles the Savlour will bring into the world and

Opening night performances of she has repented for her actions. Sets were rugged and realistic and "Amahl and the Night Visitors" de- Amahl is so moved by the kings' story that he offers his crutch - his most prized possession - and is rewarded by being cured of his lameness. The kings then allow Amahl to A production of the Arkansas follow them to Bethlehem and give

thanks to the Christ Child. Julia Lansford as the mother and Mary Ann Tilley as Amahl, performed well and provided the audience with some nice duets. Carrick Patterson as the hard-of-hearing King Kaspar added just the right touch of lightness and gaiety, and the resonant voice of Frederick Fox (King Melchior) gave warmth to their performance. The entrance of torium was extremely effective.

lighting by Bylites, Inc., was out-

The shepherd chorus was composed of members of the Arkansas Chamber Singers under the direction of Rosella Duerksea, who did a splendid job, as did Michael Tidwell and Teresa Temple in a short but delightful dance sequence. Two interpreters were on stage at all times so the musical could be enjoyed by everyone, and ushers passed out copies of the program in Braille.

The 45-minute performance will be repeated at 1:30 and 3 p.m. today. Admission is \$5 for adults and \$3 for children.



#### AMAHL AND THE NIGHT VISITORS

NOTE: Offstage chorus music begins on Score page 33 at beginning of the second score (Orchestra mark 84).

The following entrances and moves to position start when Amahl and the Dancer reach the Hill's First Landing. The moves are made as noted, but on the measure noted to space those lined up at the entry points. Entry points are DSL; USR Hill; noted to space those lined up at the entry points. Entry points are USE; USK His and SR, Behind Cottage. Exits will be out the same each group came in, but in

Starting with the last measure, bottom of Score page 33 ("how are your children and how are your sheen?") Amahl and the Shepherds appear and move to positions as how are your sheep?") Amahl and the Shepherds appear and move to positions as

TWO OLDER SHEPHERD COUPLES

YOU enter USR Hill and cross down to yard. YOU pause at the landing where one of the landing stone and hends down to hug her grandchild (one of the two of the ladies stops and bends down to hug her grandchild (one of the two smaller children sitting there--child of the Dreadnought Mother). The grandchild is picked up by one of the older men and YOU continue down hill to the yard. The child is put down and runs DSL to find her/his Mom, doesn't find her/his mom from Family of Four ( yard. The child is put down and runs USL to find ner/his Mom, doesn't find her and looks right and left. By this time her/his Mom from Family of Four (B) the way USL to their hold positions.

LINE UP FOR ENTRANCES AS FOLLOWS:

All of these actions must be completed by the time you sing "Oh! look! " From USR Hill

1. Amahl 2. Male Dancer

3. Three Young Men 4. Family of Four (B)
5. Two Older Shepher Couples 6. Three Shepherds (A) 7. Three Shepherds (B)

From DSL

1. Family of Four (A) 2. Family of Three

3. Young Married Couple

4. Blind Shepherd, Daughter and her small Child

From SR Behind Cottage

1. Two families of Four (Fathers and Mothers first, then 2 Daughters, then 2

When YOU finish your entry movements and are in position, those nearest the cottage When You finish your entry movements and are in position, those hearest the cottage door crowd in a step around the door when everybody is singing "Oh! look! The Cottage procenting mifts to the Kings." Goor crowd in a step around the door when everybody is singing on! look! Un! look Remember you will have to back away so that those presenting gifts to the KINGS

(to the Girl cottage

the Shy Girl nto the kneel to the to the Kings ack up, bowing,

trons and y the kings' ized but ind moves up 'I told you

The daughter : Kings. The 1 the little Kings, the by his Daughter, ier red flower. ie child shows in the stool of him next

to the · hides the his hand sey dance.

1 the reverse

ind joins

S

#### Christmas Music To Highlight Concert

The Arkansas Chamber Singers will present a concert of Christmas music at 3 p.m. Sunday in Trinity Episcopal Cathedral. The concert will include accompaniment by musicians from the Suzuki Institute and the University of Arkansas at Little Rock Brass Ensemble.

Tickets are \$6 for adults and \$4 for students and senior citizens. For information call \$65-1424.

bership dues as well? "It's the idea of a challenge," Dr. Duerksen not been done before, or rarely performed things or contemporary pieces that have not yet been performed very much by other groups.

FRIDAY, DECEMBER 9, 1983

#### Music Only Reward for Chamber Singers

By BILL LEWIS **Gazette Staff** 

s the joy of singing its own reward? It seems so.

For each of its three concerts this season, the Arkansas Chamber Singers will be joined by instrumentalists. The 35 singers must scratch to find enough money to pay the violinists, horn players and others who join them for concerts such as the one they will perform at 3 p.m. Sunday at Trinity Episcopal Cathedral. In return the singers receive nothing - and, in fact, must pay for the privilege of joining the ensemble.

This historic inequity in the treatment of those who play instruments and those who are instruments sits poorly with Dr. Rosella Duerksen, who inherited the Chamber Singers last year from the group's founder, Dr. Barbara Levy, who moved to Boston.

"The one thing that we as choral musicians really lament," Dr. Duerksen said recently, "is the fact that the instrumentalist has been recognized as a professional, whereas the choral singer, who has spent just as much time in an academic setting working on a degree, and has worked just as hard in private voice study as the instrumentalist has in private study, continues to be looked on as an amateur when that person leaves college and gets into a community - and just is expected to donate his or her services to the church choir or to the choral ensemble - whereas the instrumentalist is looked upon much more quickly as a professional player and is not expected to play in the symphony without some remuneration.

The Chamber Singers aspire to be the one adult, professional, superbly trained and conducted chamber vocal ensemble that Dr. Duerksen believes every community of any artistic aspirations needs. Members are admitted only after auditions and then only with some assurance that they will bend every effort to attend all ensemble functions, including weekly rehearsals. (Dr. Duerksen is a bit chagrined to have delayed for a year the admission of one well-qualified singer who happened to live in Monticello, out of concern that he might not be able to make the long weekly drive. So far, he hasn't missed a rehearsal.)

Everyone in the Chamber Singers has had quite a bit of musical experience. A number are in the music profession full-time; most of the women have "a considerable amount of background as music majors."

So what motivates the numerous nonmusic professionals - doctors, dentists, college faculty members, a computer expert, even an Air Force officer - to drive to Little Rock weekly from as far away as Monticello, Conway, Cabot, Pine Bluff and Bryant in order to join Little Rock-North Little Rock housewives and others in learning to sing challenging and sometimes difficult choral music - and to pay for the privilege with mem-

> said, "of continuing to grow musically. This is not the kind of group that sings necessarily the tried and true favorites. We do try to introduce a lot of new things, particularly some early music that has

"We try to do things that are perhaps a bit more challenging than the average church choir



Kim Abbott during Arkansas Chamber Singers rehearsal.

can do, and we try to do things as they are intended to be performed, with the required instrumentation. We really strive very hard for a professional

One of the membership requirements is an ability to read music, and for each spot in the Chamber Singers, an average of more than two singers have auditioned. "We're really looking for people who are just as competent vocally as that very fine oboe player sought by the symphony, and it is just as hard to come up with as competent a singer.

There are, of course, a lot of singers who've had some choral experience. "We need them, we love them and we want them in the many groups

we have," Dr. Duerksen said. "But we've set out to make the Chamber Singers a really specialized group. We are looking for the people who have an expertise beyond the average choral singer, just as the symphony looks for a trumpet player with a great deal of expertise."

Dr. Duerksen is nothing if not the consummate professional. With a doctorate in music from Union Theological Seminary's School of Sacred Music in

(See ENSEMBLE on Page 14B.)



That will be followed March 4 at Pulaski Heights United Methodist Church by Arthur Honegger's "King David," an oratorio for narrator, soloists, chorus, instruments and organ; and on April 29 at Temple B'nai Israel with a program dubbed "Mostly Mozart," with a chamber orchestra of members from the Arkansas Symphony Orchestra.

Ensemble

Not In It

Continued from Page 1B.

United Methodist Church.

For Money

New York, she has organized two

ensembles similar to the Arkansas

Chamber Singers - in Ann Arbor.

Mich., and Iowa City. She has had a

long career in music and is now

choir director at Pulaski Heights

In the Chamber Singers' first of-

fering in its three-concert series

Sunday the ensemble will be joined

by violinists of the Suzuki Institute.

the University of Arkansas at Lit-

tle Rock Brass Ensemble and or-

gan in a program called "The

Glory of Christmas," consisting of

the "Magnificat" for chorus,

strings and organ by Dietrich Buxtehude, the 17th Century German

composer, and "Gloria" by the contemporary British composer John

Rutter and other works. The Brass

Ensemble also will perform sepa-

rately.

Season tickets are \$12 (\$9 for students and senior citizens); individual tickets are \$6 (\$4 for students and senior citizens). They may be obtained from the Chamber Singers at Box 4402, Little Rock, 72214, or from any member of the ensemble. Tickets will be available at the door Sunday.

Dr. Duerksen and other Chamber Singers members devote "an enormous amount of time and effort" to the ensemble. "That is why those of us in choral music really feel the country has to move in the direction of recognizing the importance of choral music. It's great to have the big amateur ensembles - 1 wouldn't put those down for anything in the world, because it's important that the amateur gets to sing - but it's just as important to have professional choral ensem-

Dr. Duerksen has high ambitions for the Chamber Singers, although increasing its size is not among them. "We want this to be a small ensemble that has precision and finesse," she said. She would like for the ensemble to expand its horizons by touring more extensively within and outside the state, and professional recordings are not beyond ner expectations.

Financial stability remains a stumbling block. "Even if we almost sell out an auditorium for a performance - which we've been lucky enough to do for many -we're still not able to make ends meet," Dr. Duerksen said, "especially if we have an orchestra. We're in the position of having to pay professional fees to the players who accompany us. It's a continuous struggle."

The history of the ensembles she founded in Ann Arbor and Iowa City provide some measure of hope that things will improve. Both groups, she said, are "in perhaps somewhat better financial situations" than is the Arkansas Chamber Singers. "We feel that if we keep plugging, we will receive greater recognition and there will be people willing to support us fi-nancially.

"I am convinced," she added, "that a community needs a group

THE

## **GLORY**

#### **CHRISTMAS**



#### **Arkansas Chamber Singers**

ROSELLA DUERKSEN, MUSIC DIRECTOR

LEN BOBO, ORGANIST

SUNDAY, DECEMBER 11, 3:00 p.m TRINITY EPISCOPAL CATHEDRAL Spring & 17th Streets

#### ANSAS CHAMBER SINGERS anied by the UALR Brass Ensemble present E GLORY OF CHRISTMAS



Magnificat - Buxtehude Gloria - - John Rutter Old and New Carols

AY, DECEMBER II, 3:00 p.m. RINITY EPISCOPAL CATHEDRAL Spring & 17th Streets

Admission

Adult Students - Senior Citizens

ite: Arkansas Chamber Singers Box 4402 Little Rock, AR 72214 565-1424

Call:

#### SPOKEN AND SUNG TEXTS

A Carol What sweeter music can we bring Than a carol for to sing The birth of this our heav'nly King Awake the voice! Awake the string: Dark and dull night fly hence away. And give the honour of this day. That sees December turned to May:

If we may ask the reason, say The why and wherefore all things here Seem like the Springtime of the year? Why does the chilling Winter's morn. Smile like a field beset with corn? We see Him come and know Him ours, Who with His sunshine and His showers Turns all the patient ground to flowers.

The Darling of the world is come. And fit it is we find a room. To welcome Him. The nobler part Of all the house here is the heart. Which we will give him and bequeath This holly and this ivy wreath. To do Him honour who's our King And Lord of all this revelling.

Merrily on High merrily on high, in heav'n the bells are Ding dong! verily the sky is riv'n with angel

singing. Gloria, Hosanna in excelsis! E'en so here below, let steeple bells be

and io, io, to, by priest and people sungen.

May you beautifully rime your evetime song, ye singers. Gloria. . . .

Noel Nouvelet
Nowell, sing nowell, good people gathered here
Offer thanks, ye faithful, to the news give ear.
Sing we nowell, a new King born today, Nowell.

sing nowell. . . Unto humble shepherds came the angel near; 'Hence,' said he, 'to Bethlem, be ye of good cheer. Seek there the Lamb of God, love's own pure ray.' 

Found they gentle Mary with her son do dear. Heav'n's mighty Lord all cradled in the hay. Nowell, sing nowell. Eastern sages seek him in the darkness drear By a star illumined shining forth so clear, Guiding them to Bethlem far away, Nowell,

sing nowell. . . Now doth our Saviour Jesus Christ appear, Bringing salvation promised many a year By his redeeming blood this happy day, Nowell, sing nowell. . . .

Masters in this Hall Hasters in this hall, hear ye news today, Brought from over sea, And ever I you pray.
Nowell! Nowell! Nowell sing we clear!
Holpen are all folk on earth, Born is God's Son so dear.
Going o'er the hills, Through the milkwhite snow. Heard I ewes bleat, While the wind did blow Shepherds many an one Sat among the sheep No man spake more word Then they had been as leep. Quoth I, 'Fellows mine, Why this guise sit ye? Making but dull cheer, Shepherds though ye be?' Quoth these fellows then. 'To Bethlem town we go.
To see a mighty lord Lie in manger low:
'How name ye this lord. Shepherds,' then said I.
'Very God.' they said. 'Come from heaven high:'
This is Christ the Lord. Masters be ye glad! Christmas is come in, And no folk should be sad.

As Dew in Aprille I sing of a maiden That is makeles: King of all kings To her son she ches.

He cam al so stille There his moder was, As dew in Aprille That falleth on the grass.

He cam al so stille To his moder's bour, As dew in Aprille That falleth on the flour.

He cam al so stille There his moder lay. As dew in Aprille That falleth on the spray.

Moder and maiden Was never none but she: Well may such a lady Goddes moder be.

lories wearing.

suds down

palace hall.

Glory be to God on high, and on earth n terra pax hopeace to men of good will. We praise thee, we bless thee we worship thee, we glorify thee. adoramus We give thanks to thee for thy great

leus Pater. inite Jesu

is. Agnus Dei.

erere nobis.

nagnam

O Lord God, heavenly King, God the Fa-ther Almight, O Lord, the only begotten Son, Jesus Christ, the most high, Lord God Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us, receive our

iserere nobis.

Thou that sittest at the right hand of the Father, have mercy upon us.

solus Domiu Christe. Jei Patris.

For thou only art holy, thou only are the Lord, thou only, Christ, art most high. With the Holy Ghost in the glory of God the Father. Amen.

And is it true? For if it is. No loving fingers tying strings Around those tissued fripperies, The sweet and silly Christmas things, Bath salts and inexpensive scent And hideous tie so kindly meant.

No love that in a family dwells, No carolling in frosty air, Nor all the steeple-shaking bells Can with this single Truth compare-That God was Man in Palestine And lives to-day in Bread and Wine.

Deck the Hall with boughs of holly. 'Tis the season to be joily. Fill the mead cup, drain the barrel, Iroll the ancient Christmas carol. See the flowing bowl before us. Strike the harp and join the chorus Follow me in merry measure. While I sing of beauty's treasure. Fast away the old year passes, Hail the new, ye lads and lassies. Laughing, quaffing, all together. Heedless of the wind and weather.

FS

Tomorrow Shall Be My Dancing Day Tomorrow shall be my dancing day: I would my true love did to chance To see the legend of my play, To call my true love to my dance: Sing, 0 my love, This have I done for my true love. Then was I born of a virgin pure. Of her I took fleshly substance; Thus was I knit to man's nature, To call my true love to my dance. In a manger laid and wrapp'd I was. So very poor, this was my chance, Betwixt an ox and a silly poor ass.

To call my true love to my dance.

secome a Child on earth for me?

#### ARKANSAS CHAMBER SINGERS

Assisted by the UALR Brass Ensemble present

#### THE GLORY OF CHRISTMAS



Magnificat - Buxtehude Gloria - - John Rutter Old and New Carols

#### SUNDAY, DECEMBER 11, 3:00 p.m TRINITY EPISCOPAL CATHEDRAL Spring & 17th Streets

Adult

Student - Senior Citizen 14

Write or Call

**Arkansas Chamber Singers** Box 4402 565-1424

Little Rock, AR 72214

The 360-voice choir for the Arkansas Symphony Orchestra's performance of the Verdi Requiem rehearses in the chapel of St. John's Seminary.

#### Verdi Soloist Left Piano To Develop Her Voice

**Gazette Statt** 

ezzo-soprano Patricia Miller grew up in Wash-ington, D.C., where her father played jazz trumpet and her mother sang in a Methodist church

That she would do something musical was hardly at issue, given the background. But it was piano that Miller settled on, or thought

"My high school teacher heard me singing in the chorus and started giving me voice lessons in the afternoon, for free," Miller said in a telephone interview from New York, where she lives. "She thought she heard something special, and suggested that I apply to conservatories and schools of music."

Miller, who will be one of the soloists in the Arkansas Symphony Orchestra's performance of the Verdi Requiem at 8 p.m. Saturday



PATRICIA MILLER

and 3 p.m. Sunday at Robinson Center, was astonished when every conservatory and music school to which she applied accepted her. She chose Boston University, and it was not until the second semester of her second year that she came

# (See SINGER'S on Page 10B.)

\* \* \*

Patsy Thurman entertained with

an appreciation dinner in La Petite

Roche of the Excelsior last week,

preceding the Saturday evening

performance of Verdi's "Re-

quiem," which was performed by

350 voices made up of seven choral

groups.
Honored at the dinner were the

choral directors and their spouse.

Guests included Dr. Rosella and Harold Duerkson, Dr. Charles and

Ann Rye, Dr. Cliff and Debbie Ganus, Dr. Charles Wright, Harry Me-chell and John and Toni Erwin. The groups represented included the

Arkansas Chamber Singers, Arkan-sas Choral Society and choirs from

Henderson State University, Har-

ding University, Ouachita Baptist

University, University of Arkansas at Monticello and University of

At the two weekend perform-

ances, which were held at Robinson

Auditorium, there were 440 people

on stage at one time, which in-

cluded the Symphony, soloists Pa-tricia Miller, Gary Lakes, Julia

Lansford and Charles Nelson:

along with the choral groups.

Central Arkansas.

CAROLYN AND FRED Fox and

#### Singer's Career Confirms the Wisdom of Choice

Continued from Page 1B.

around to acceding to her musical

fate. Piano was out, voice in. "I began feeling differently about my voice," she recalled. "It's hard to explain without it sounding strange. I just woke up one morning and decided that's what I wanted to do.

Miller's career to date confirms the wisdom of her choice, not to mention the prescience of that long-ago high school teacher. After BU, Miller went on to the New England Conservatory, won a Fulbright Fellowship to the famed Accademia di Santa Cecilia in Rome, where she took an artist's diploma, lived with an Italian family and learned her Italian. She moved on to Basel to learn German, and Geneva for French (she's fluent in them all now), and into a big-time career that has brought her international acclaim in both opera and the concert arena.

#### Noted for Carmen

She is noted particularly for her Carmen, her debut role at the New York City Opera in 1981, and she's sung it in the Fort Worth Opera, the Festival International de Lyon in France, the Asartes Compania de Opera in South America, the Victoria State Opera in Melbourne, Australia and elsewhere. Other operatic roles have taken her back to Basel, to San Francisco, Paris; as a recitalist, she has performed with the Boston Symphony and Michael filson Thomas, with Gunther Schuller and the New England Conservatory Orchestra, the RAI-Rome Symphony, the prestigious Orchestre de la Suisse Romande, at

land. New York's Carnegie Hall and Lincoln Center

There are, to be sure, still mountains to conquer - among them the Met and La Scala. Apparently, negotiations with the former now are under way, for Miller is reluctant to talk much about the Met, aside from expressing the devout hope that she'll sing there one day soon. In her favor is the fact that she was a 1974 finalist in the Met's National Auditions and has won a grant from the Metropolitan Opera Guild, among others.

Miller started out as a contralto, but discovered, with the help of alert coaches and teachers and with the voice's own growth and development, that she was in fact a dramatic mezzo - a discovery that immensely broadens her performance possibilities.

As she prepared for the Verdi Requiem and a Bach B Minor Mass to follow with the University of Missouri Philharmonic in St. Louis, Miller was busy in New York working with two coaches.

After those engagements, she'll be off to Buffalo and a two-week stint as an affiliate artist, doing four concerts and singing with the Buffalo Philharmonic. Then it will be "direct to Oakland" for another symphony concert.

And when she's not singing, Miller pops down to St. Louis where she is an associate professor of mu-

sic at the University of Missouri. makes Miller's career seem like a pushover - no struggle at all. "It's all a question of degree," she said with a laugh. "It's never easy. It's a

the Festival de Gruyere in Switzer- constant development and growth

The career has left no time for marriage and her own family - at this stage, she must remain highly mobile - but there's plenty of time for that yet. And her management team, which must negotiate contracts one or two years into the future, must always be alert to utilize her voice for the appropriate music, as it develops with experience

This year, she's been booked for no fewer than 12 recitals, and almost no opera, a conscious decision and one that is a direct reversal from the usual season of mostly opera with perhaps one recital.

'No Hurry'

"You have to have a very excellent teacher-coach to help you decide which roles and pieces are appropriate for you," Miller said.

Right now, for example, she may be perfect for Carmen, but not quite ready for, say, an Amneris. I'm looking further along in the Verdi repertoire. I look forward to an Amneris in about 1986, a role I don't want to tackle today. There's no hurry. I'd like it [her career] to

be one slow, rising crescendo. That means not pushing too hard too soon for the Met and La Scala. "I aspire to both," she conceded. And Covent Garden, the Munich Theatre, Hamburg .

Conductor Robert Henderson is pulling together the largest aggregation in the Symphony's - and very possibly Arkansas's - history for this performance, which will run for about 90 minutes without intermission. The massive chorus, 360 when all are present, will be made up of the choirs of Harding University at Searcy, the University of Arkansas at Monticello, Henderson State University and Ouachita Baptist University in Arkadelphia, the University of Central Arkansas in Conway, the Arkansas Choral Society and the Arkansas Chamber Singers.

In addition to Miller, soloists will include tenor Gary Lakes, soprano Julia Lansford of Jonesboro and basso Charles Nelson of Commerce, Tex., professor of music at East Texas State University, who will be substituting for the previously announced Fred Fox, manager of the Arkansas Symphony.

The Symphony itself will be augmented to increase the numbers of instruments to 73, including eight trumpets, four bassoons and four trombones. The orchestra pit of Robinson Center will be covered over to provide on-stage room for the approximately 440 musical participants.



GARY LAKES Among Guest Soloists

ARKANSAS GAZETTE, Sunday, January 15, 1984

#### AT THE CONCERT BY LISA SCOTT SCREETON Special to the Gazette

#### ASO, Choir Shine in Verdi's 'Requiem'

Symphony Orchestra successfully presented the Verdi "Requiem" Saturday evening before a packed house at Robinson Center Music Hall.

A major undertaking, the "Requiem" utilized a 360-voice choir comprising singers from the Arkansas Choral Society, Arkansas Chamber Singers, Harding University, Henderson State University, Ouachita Baptist University, the University of Arkansas at Monticello and the University of Central Arkansas

The choir, combined with the Symphony, brought the number of musicians on stage to 440, and the orchestra pit had to be covered in order to make room for the partici-

#### Control Electrifying

Conductor Robert Henderson was electrifying in his control of all of what was happening onstage and never ceased to exude an energy

that was pleasantly contagious. Vocal entrances into the "Requiem" and Kyrie were so well intoned and blended that they were hardly noticeable against orchestral entrances. Sections featuring a capella choral performances were impeccably delivered, and the orchestra obliged with its most powerful performance of the year.

An exciting turn of events came during the Dies Irae, when the brass section - in its most concise and professional performance in two seasons - played a portion of the

n its finest performance of the movement with half of the trumpets heavy in the higher register. The ason so far, the Arkansas on stage, and the remainder strate- Lansford-Miller duet in the Agnus gically positioned amid the audi-

> It was an exciting and effective concept, well executed and successful in its attempt to add intensity

> where and when it was needed. Soloists for the evening were soprano Julia Lansford, mezzo-soprano Patricia Miller, tenor Gary Lakes and bass-baritone Charles Nelson. Quartets during the Dies Irae were splendid for the most part, though the soprano voice was sometimes a bit too dramatic and

Dei was exceptionally nice, and tenor and bass solos, respectively, in the Ingemisco and Confutatisc were grand.

The finale, the Libera Me, was a fugue reminiscent of the opening "Requiem" and Kyrie.

The performance will be repeated at 3 p.m. today in Robinson Center Music Hall.

#### Huge Group to Gather For Verdi Performance

probably will be the largest musical force ever in Arkansas a 360-voice choir and an orchestra of 73 - for its performances of the Verdi Requiem in the next pair of subscription concerts January 14 and 15.

The choir will consist of the combined voices of choral groups from Harding University in Searcy, the University of Arkansas at Monticello, Henderson State University and Ouachita Baptist University in Arkadelphia, the University of Central Arkansas in Conway and the Arkansas Choral Society and the Arkansas Chamber Singers of Little Rock.

Soloista will be mezzo Patricia Miller, whose interpretation of the operatic "Carmen" has been heard around the world - from Fort Worth to Lyon in France to South America to Australia; Texan Gary Lakes, whose operatic career has included performances with the Seattle, San Francisco, Anchorage Civic, Cleveland and Mexico City Operas; soprano Julia Lansford of the voice faculty of Arkansas State University in Jonesboro and Fred Fox, a bass-baritone who is executive director of the Arkansas Sym-

Miller is a graduate of Boston University, the New England Conservatory and the Accademia di Santa Cecilia in Rome and a Fulbright-Hayes scholar. She made her debut as Carmen at New York City Opera in 1981 and since has become closely identified with the role, although this season she will be soloist in "Messiah" in Milwaukee and with the Northwest Indiana Symphony and the Mozart Requiem in Seattle and Oakland, in addition to her heavy recital schedule. She has performed in Paris, Lyon, Basil, with the Boston Symphony and the New England Conservatory Orchestra, in Rome, at

he Arkansas Symphony Or-chestra will assemble what land and throughout the United land and throughout the United

Lakes, a native of Dallas, began vocal studies at Southern Methodist University in Dallas and at the Music Academy of the West in Santa Barbara, Cal. He won the Grane Award for young Wagnerian singers, then joined the Seattle Opera, making his debut in July 1980 in "Das Rheingold." While there, he was a co-winner of the Metropolitan Opera auditions and a winner of the San Francisco Opera auditions, and followed that in April 1981 by winning the National Federation of Music Clubs competition in Birmingham, Ala. The NFMC award brought with it a two-year concert tour of the United States, which included five concerts in Arkansas cities, under auspices of the Little Rock Musical Coterie and state NFMC members. He also was co-winner in 1981 of the Lauritz Melchior Heldentenor Foundation competition, an award not presented for 12 years.

Lakes made his San Francisco Opera debut in "Il Trovatore" and understudied Luciano Pavarotti in "Alda" in 1981.

#### Verdi's Requiem To Be Performed

Maestro Robert Henderson and the Arkansas Symphony Orchestra will present two performances of the Requiem by Giuseppe Verdi at 8:00 p.m. Saturday and at 3:00 p.m. Sunday in Robinson Center Music Hall, Under the direction of Mr. Henderson will be a 73-piece orchestra, 360-voice chorus, and four

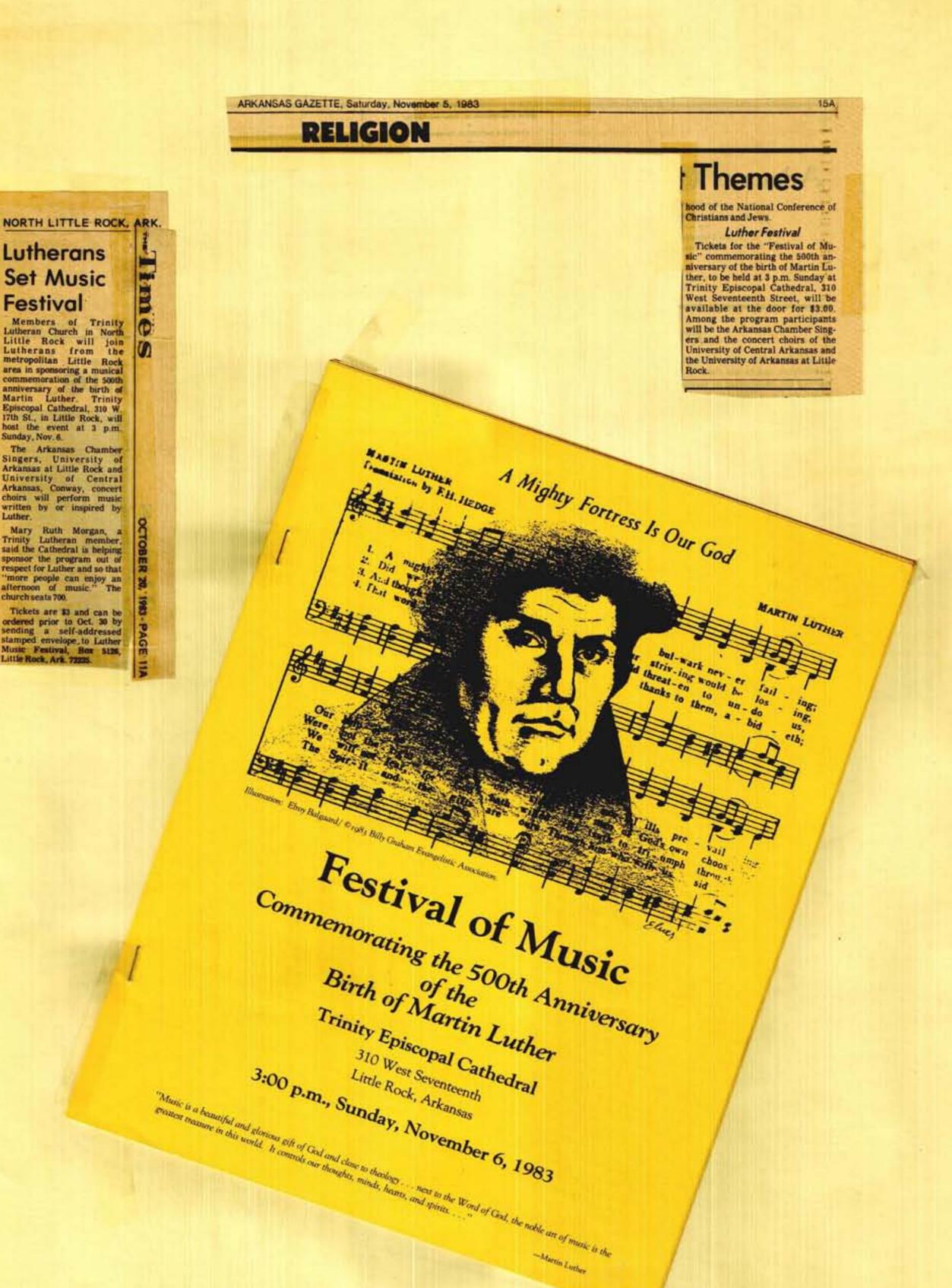
The seven choirs and their directors are: Arkansas Chamber Singers, Dr. Rosella Duerksen; Arkansas Choral University, Dr. Cliff Gamus, Little Rock, 72217.

III: Henderson State University, Dr. Charles Rye; Ouachita Baptist University, Dr. Charles Wright; University of Arkansas at Monticello, Harry Mechell; University of Central Arkansas, John Irwin.

The concert marks the midway point in the 1983-84 concert season of the Arkansas Symphony. Ticket information for this concert. as well as concerts through May, is available by calling the Symphony Office, 666-1761 Society, Glen Owens; Harding or by mail at P.O. Box 7328,

Sunday, January 15, 300 p.m. Arkansas Symphony Orchestra Robinson Center Music Hall ROBERT HENDERSON, Conductor Julia Lansford, soprano PROGRAM Gary Lakes, tenor Charles Nelson, bass-baritone Requiem I. Requiem and Kyrie II. Dies Irae Giuseppe Verdi Dies Irae Tuba Mirum Liber Scriptus Quid Sum Miser Rex Tremendae Recordare Ingemisco Confutatis Lacrymosa III. Offertorio: Domine Jesu Christe IV. Sanctus V. Agnus Dei VI. Lux Aeterna VII. Libera Me Arkansas Chamber Singers CHOIRS AND DIRECTORS Arkansas Choral Society Harding University Henderson State University Ouachita Baptist University Dr. Rosella Duerksen University of Arkansas at Monticello Dr. Charles Rye Dr. Cliff Ganus III University of Central Arkansas Dr. Charles Rye This program was assisted in part by grants from the Anances Arts Council and the National Endowment for Dr. Charles Wright The Areanses Symphony Ordensia is a member of the American Symphony Orchestra League.

Saturday, January 14, 8,00 p.m.



Lutherans

Set Music

Members of Trinity
Lutheran Church in North
Little Rock will join
Lutherans from the
metropolitan Little Rock
area in sponsoring a musical
commemoration of the Sooth
anniversary of the birth of
Martin Luther Trinity
Episcopal Cathedral, 310 W.
17th St., in Little Rock, will
bost the event at 3 p.m.

host the event at 3 p.m. Sunday, Nov. 6. The Arkansas Chamber

Singers, University of Arkansas at Little Rock and

University of Central Arkansas, Conway, concert choirs will perform music written by or inspired by

Mary Ruth Morgan, a Trinity Lutheran member, said the Cathedral is belping sponsor the program out of respect for Luther and so that

"more people can enjoy an afternoon of music." The

Tickets are \$3 and can be ordered prior to Oct. 30 by sending a self-addressed stamped envelope, to Luther Music Featival, Box 5126, Little Rock, Ark. 72225.

church seats 700.

**Festival** 

'King David' Oratorio

Set by Chamber Singers

#### 'King David' Oratorio Set by Chamber Singers

performed oratorio. "King David," will be presented at 3 p.m. Sunday at Pulaski Heights United Methodist Church at Woodlawn and Monroe Streets by the Arkansas Chamber Singers and an instrumental ensemble that includes harp, percussion instruments, trumpets, horns, trombones and organ.

Since its premiere in 1921, "King David" has become one of the most widely acclaimed of modern choral works, with performances not only in the original French but in German and English as well. The Chamber Singers, under the direction of Dr. Rosella Duerksen, will sing the English

Lyle Armstrong, an amateur ac-tor seen in many Little Rock area theatrical productions, will provide the parration that links episodes of the oratorio in the life of David as shepherd, captain, out-

rthur Honegger's much- law chief, king and prophet. Elinor Royce will portray the Witch of Endor, and vocal soloists from the Chamber Singers will include sopranos Terry Cox, Charlotte Mc-Cloud and Pam Villines; altos Deborah Ferrand, Diana Holtzhouser and Connie Ridgway, and tenors David Walker and Chip Broadbent. The organist will be Len

> The Chamber Singers will conclude their season April 29 with a program called "Mostly Mozart," featuring Mozart and Haydn works by the Chamber Singers and members of the Arkansas Symphony, at Temple B'nai Israel. Tickets for the final two concerts are available for \$10 (\$6 for students and senior citizens) from Arkansas Chamber Singers, Box 4402, Little Rock, 72214. Single concert tickets are \$6 (\$4 for students and senior citizens).

For details about the two concerts call 565-1424.

#### Times

NORTH LITTLE ROCK, ARK

MARCH 1, 1984

#### 'King David' To Be Sung

The Arkansas Chamber Singers will present Arthur Honegger's "King David" at 3 p.m. March 4 at Pulaski Heights United Methodist Church in Little Rock. The group is under the direction of Dr. Rosella Duerksen.

Lyle Armstrong will be featured as narrator in the production, and Elinor Royce will portray the Witch of Endor. Vocalists from the area are Audrey Reeves, Linda Hardy, Pat Larson and Bob Hayden of North Little Rock and Terry Cox of Sherwood.

Information regarding tickets is available by calling 565-1424

#### Chamber Singers Set

The Arkansas Chamber Singers (0) will present Arthur Honegger's "King David" at 3 p.m. March 4 at Pulaski Heights United Methodist Church. The singers will be accompanied by an ensemble composed of a harp, percussion instruments, trumpets, horns, trombones and or-

Tickets cost \$6, \$4 for students and senior citizens. Admission also is by season ticket. For information call 565-1424.

'King David' Concert

rthur Honegger's much-performed oratorio, "King David," will be presented at 3 p.m. Sunday at Pulaski Heights United Methodist Church at Woodlawn and Monroe Streets by the Arkansas Chamber Singers and an instrumental ensemble that includes harp, percussion instruments, trumpets, horns, trombones and organ.

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For details about the two concerts call 565-1424.

Non-Profit Org.

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ARKANSAS GAZETTE, Saturday, March 3, 1984

#### **EVENTS IN RELIGION**

\* The Arkansas Chamber Singers, | \* directed by Rosella Duerksen, will | w present the "King David" oratorio a by Arthur Honnegger at 3 p.m. Sun- B day in the sanctuary of Pulaski s Heights United Methodist Church, Woodlawn Avenue and Monroe Street. Tickets may be reserved by calling 664-3600. The Mother's |1 Roundtable of the Church will meet | s from 9:30 to 11 a.m. Wednesday in | the Youth Building. The guest speaker will be Jess Hule, a travel agent for World Wide Travel \* Philander Smith College Cont

Arkansas Chamber Singers P.O. Box 4402 Little Rock, Arkansas 72214





The Arkansas Chamber Singers will perform Mostly Mozart on April 29.

#### You Hear a Myriad of Voices Sing as One!

Majestic and powerful. It's a new sound never before heard in Arkansas. And you are right in the middle of it, caught up in the soaring music of such greats as Mozart and Haydn. That new sound belongs to the Arkansas Chamber Singers, thirtyfive professionally trained voices that let you experience the beauty of the world's most exciting music in live concerts.

On Sunday, April 29, the Arkansas Chamber Singers will perform "Mostly Mozart," accompanied by a chamber orchestra comprised of members of the Arkansas Symphony Orchestra.

Experience for yourself the hauntingly lovely Ave Verum, the renowned Vespers (K339), and a selection of psalm settings from a composer who has been called "A one-time phenomenon in the history of the human mind." Add to this the Arkansas Chamber Singers' rendition of a setting of Te Deum for chorus

and orchestra by Haydn, and you have a performance of joy and fulfillment you will never forget.

"Mostly Mozart" will take place at 3:00 p.m. Sunday, April 29, at Temple B'nai Israel in Little Rock, under the direction of Dr. Rosella

Come be carried away by the emotion and enchantment. Space is limited, so call now for reservations, or just fill out the attached postage-free card and mail it today. Don't miss this magnificent performance.

Call 501/565-1424 for reservations Adults - \$6 Students/Sr. Citizens - \$4

## ARKANSAS Chamber SINGERS

Dr. James Dennis Dr. Pat Casey Mrs. Louis K. Hundley Christine McRae Cherry Duckett Rose Crane Randy Willbourn

Director: Rosella Duerksen

Founder: Barbara A. Levy TO FRIENDS OF THE ARKANSAS CHAMBER SINGERS:

We are very pleased to be able to share with you a copy of a full page feature about the Arkansas Chamber Singers appearing in the current issue of the Arkansas Times.

We feel certain that, as a lover of fine choral music, you will want to be in the audience for our two remaining concerts this season. In Arthur Honegger's musical recreation of the story of King David, you will experience the beauty and simplicity of David's boyhood songs, the drama of the battle with the Philistines, the chill of Saul's visit to the Witch of Endor, the anguish of David's sins, and the majesty of his final personal victory. In the final concert of the season, Mostly Mozart. you will experience a wonderful blending of human voices and instruments, as the Chamber Singers are joined by members of the Arkansas Symphony for a program which includes the Vespers (K339) and several short Psalm settings by Mozart, as well as Te Deum by Haydn.

PLEASE USE THE ORDER FORM BELOW IF YOU DO NOT ALREADY HAVE TICKETS FOR THE CHAMBER SINGERS REMAINING PERFORMANCES (or call (501) 565-1424 to reserve tickets):

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Please send me (No.)	the following tickets Adult 0 \$6	for King	David only: Total
(No.)	Student or Senior Cit	tizen 0 \$4	Total
	TOTAL AMOUNT ENC	LOSED FOR T	TICKETS
NAME		PHO	ONE
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Stree	t	City	State Zip

PART I

#### 2. THE SONG OF DAVID, THE SHEPHERD:

God shall be my shepherd kind, He will shield me from the wind, Lead his lamb to pastures cool, Guide me to the quiet pool.

He shall be my staff and rod, Restore my spirit again; e'en the darkest vale I trod Shall not be travelled

He will keep me from alarm, Though the lightning play around. Save me with His mighty arm, The while, shelter me from harm; Comfort I have found.

#### 3. PSALM:

All praise to him, the Lord of glory. The everlasting God, my helper. He has avenged all my wrongs and my woes, And by his hand my people are made safe.

When hordes of heathens arose up against me, By his right hand I felt myself sustained. His thunder pealed on the heads of the foe, who in their malice sought my end.

#### 4. SONG OF VICTORY:

David is Great! The Philistines o'er-thrown. Chosen of God is he. Succoured and unafraid. Saul hath slain his thousands, and ten thousands,

#### 6. PSALM:

unright.

In the Lord I put my faith, I put my trust. How say ye unto my soul; "Flee like any bird unto the mountain"?

For behold, evil is here, and the wicked bend their That they may privily shoot them that are clean and

#### 7. PSALM:

O had I wings like a dove, Then would I fly away and be at rest. Save in the tomb alone is there no comfort? Is there no balm to heal this woe of mine? Where shall I find for my head some safe shelter? Morning and eve I pray and cry aloud. The storm of my distress blows like the tempest. Bearing to God my cries and my prayer.

#### 8. SONG OF THE PROPHETS:

Man that is born of woman lives but a little while. Which-ever way he turn, the path he must pursue is heavy to his feet. He cometh up like grass, which in time shall be mowed down.

He fleeth as a shadow. And the place that once he knew remembers him no more.

#### 9. PSALM:

Pity me, Lord, for I am weak! A refuge and harbor My weary head thy wings shall cover; when will the endless night be over?

My heart upraise to hymn thy bounty all my days! O sun, arise to lead me on. That with my harp. the victory won, I may return to sing a joyful song of praise!

#### 11. PSALM:

God, the lord shall be my light and my salvation; What cause have I to fear? God, the Lord shall be my strength in tribulation; His help is ever near.

Though wicked enemies came, My foes who my flesh would fain devour, Bright sword and lance they might claim, Yet they stumble and fall upon that hour.

E'en though an host against me should rise, I shall not be afraid; From field of war the Lord will hear my cries, And their arm shall be stayed.

#### SUPPORTING MEMBERS OF CHAMBER SINGERS

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Dr. and Mrs. Beadle Moore

The Arkansas Chamber Singers

Present
KING DAVID

By Anthur Honesser



ARKANSAS GAZETTE, Monday, March 5, 1984

#### AT THE CONCERT

By LISA SCOTT SCREETON Special to the Gazette

#### Chamber Singers' 'David' Brightens a Rainy Sunday

afternoon Sunday with a fine per- tra kudos for having such a wellformance of Arthur Honneger's disciplined and well-rehearsed oratorio "King David" before a group. large crowd in Pulaski Heights Methodist Church.

The symphonic psalm, written after a biblical drama by Rene Morax, was presented in the form of song, along with refreshing narra- delivery that are vital to making a tion, and accompanied by organ and instrumental ensemble.

The piece consists of three parts corresponding to the life of David. Part I is composed mainly of Psalm texts, depicting David's boy-bood and describing his early de-velopment and extraordinary leadership talents. It ends with David Farrand and Terry Cox. mourning the deaths of Jonathan

Part II picks up with the "Dance before the Ark," the culmination of which is the angel of God announcwho will rule above the nation. Part III deals with David as king, coronation of Solomon and the death of David.

The group did a marvelous job throughout with artistic interpretaion of the events in the life of David, being careful to accentuate changes in the mood of the music

The Arkansas Chamber Singers with near-perfect dynamics. Direc-considerably brightened a rainy tor Rosella Duerksen receives ex-

Narration by Lyle Armstrong added much to the afternoon and made the piece seem more human and personal. Armstrong possesses the talents in voice inflection and narration work.

The male chorus did exceptionally well with the Song of the Prophets, and there were nice solos throughout by Charlotte Mc-Loud, Connie Ridgway, Diana Holtzhauser, David Walker, Pam Villines, Chip Broadbent, Deborah

The ending was the most splendid part of the whole piece and was very uplifting with the chorus sounding like an angel choir and the display of fine musicianship among ing the coming of the son of David the instruments. Pitch and intonation problems were sparse, and although there were a few strained his sins and penance for them, the moments in some of the higher voices, it was a fine performance of

Accompaniment by both the instrumental ensemble and the organ was remarkable, with Lan Bobo proving once again to be one of the finest organists around.

4 Weekend FRIDAY, MARCH 2, 1984

## Chamber Singers set 'King David'

The Arkansas Chamber
Singers will present Arthur
Honegger's oratorio "King
David" at 3 p.m. Sunday in

Chip Broadbent, tenors.

Len Bobo will be the ganist, accompanied by strumental ensemble in the sanctuary of Pulaski Heights United Methodist Church, Woodlawn and Monroe streets.

"Tickets are \$6 for adults and \$4 for students and senior citizens, available from members of the Chamber Singers or by calling 565-1424. anLyle Armstrong will narrate the production and Elinor Royce will portray the Witch of Endor. Vocal soloists are Terry

Cox, Charlotte McCloud and Pam Villines, sopranos; De-borah Farrand, Diana Holtz-houser and Connie Ridgway, altos; and David Walker and

Len Bobo will be the or-ganist, accompanied by an instrumental ensemble including a harp, percussion instru-ments, trumpets, horns and trombones.

Dr. Rosella Duerksen, music director of the Cham-ber Singers, will conduct.

The oratorio will be sung in English.

"King David" tells the story of David's life as a shep-herd, captain, outlaw chief, king and prophet. Narration is used to move the story from event to event.

The oratorio was first per-formed in 1921 in French and has since been translated into German and English.



Arkamas DemocratiJohn D. Simmone Rosella Duerksen (right) conducts Arkansas Chamber Singers in recent rehearsal at UALR

### The Arkansas Chamber Singers

Present

## KING DAVID

By Arthur Honeger

Accompanied By Organ, Brass, Harp and Percussion Dr. Rosella Duerksen, Conductor Sunday, March 4 at 3:00 p.m. Pulaski Heights Methodist Church Tickets \$4 and \$6 Call 565-1424

#### Chamber Singers schedule 'Mostly Mozart' program

Singers, accompanied by a chamber orchestra from the Arkansas Symphony Orches-tra, will present "Mostly Mo-zart" at 3 p.m. Sunday at Tem-ple B'nai Israel, 3700 N. Rodney Parham Road.

Tickets are \$6 for adults and \$4 for students and senior citizens, available at the door or by calling 565-1424. "Vespers," K.339, and other

The Arkansas Chamber Psaim settings by W.A. Mozart ingers, accompanied by a will be performed, along with hamber orchestra from the "Te Deum" by Franz Joseph

"Mostly Mozart" is the concluding program in the Cham-ber Singers' 1983-84 season. Organized in 1979 by Barbara Levy, the singers are selected by audition each fall. Membership for this season was 35 singers from the central Arkansas area.



Singers rehearse for Sunday presentation.

#### ARKANSAS CHAMBER SINGERS

MUSICAL DIRECTOR Rosella R. Duerksen

Len Bobo ORCHESTRA MEMBERS

VIOLIN I Bonnie Gilman Sandra McDonald Kurt Gilman

Richard Fischer

Mark Savage

VIOLA

VIOLIN II Eric Hayward Jean Waggoner

Diane Adkins Edson Perry Dan Harris

OBOE Dan Ross

Beth Lyon

PERCUSSION Allen Kelly

HARPSICHORD

TRUMPET Tom Richeson Milton Jackson

'CELLO Janis Fischer Jeff Jurciukonis

BASS Tim Wilkinson

#### SINGERS

Barbara Haltom

SOPRANO

Ann Brown Betrye Caldwell Terry Cox

Linda Hardy Pam Henline

Charlotte McLoud Wilma Reed Audrey Reeves

ALTO Kim Abbott

Deborah Farrand Diana Holtzhauser TENOR

Charles Faulk Murlin Kelsay

Bob Stodola

Connie Ridgway

Par Larson

Pat Paulus

Judy Wheeler David Walker

Jeanne Root

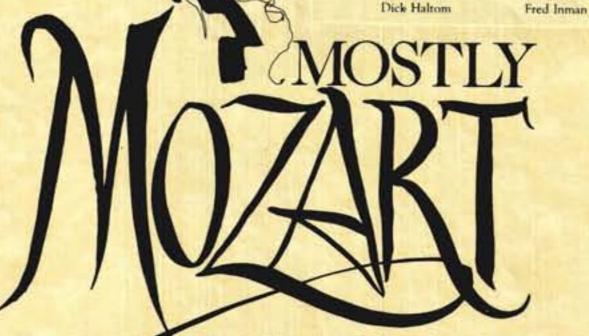
Elinor Royce

R. Gene Baxter Chip Broadbent Hal Duerksen BASS

Pat Casey Jim Guldin

Bob Hayden Doug Hoffman

Bob Johns Chuck Schock Galen Wenger



The Arkansas Chamber Singers

Chamber Orchestra Comprised of Members of The

Arkansas Symphony Orchestra

On Sunday, April 29, the Arkansas Chamber Singers will perform selections from Mozart and Haydn (Mostly Mozart), accompanied by a chamber orchestra comprised of members of the Arkansas Symphony Orchestra. The program includes both the "Vesperae Solennes de Confessore" and "Misericordias Domini" by Wolfgang Amadeus Mozart and the "Te Deum" by Franz Joseph Haydn. "Mostly Mozart" will take place at 3:00 p.m., at Temple B'nai Israel, 3700 Rodney Parham Road, under the direction of Dr. Rosella Duerksen.

Write for tickets and reservations: The Arkansas Chamber Singers, P. O. Box 4402, Little Rock, AR 72214; or call 501/565-1424. Adults \$6 Students/Senior Citizens \$4.

ARKANSAS GAZETTE, Monday, April 30, 1984

#### AT THE CONCERT

By LISA SCOTT SCREETON Special to the Gazette

#### Singers Find Splendid Way To End Season

An afternoon of splendidly per-formed music amid beautiful surroundings before a standing-roomonly audience in Temple B'Nai Israel was a fine way to end the Arkansas Chamber Singers' 1983-84 concert season Sunday as the group presented "Mostly Mozart."

Under the direction of Rosella R. Duerksen, the group was accompanied by a chamber orchestra composed of members of the Arkansas Symphony Orchestra, with a special treat from the remarkably talented Len Bobo on harpsichord.

The concert began with Mozart's vibrant and uplifting "Gloria in Ex-celsis Deo," featuring chorus, orchestra and solo quartet, followed by the sorrowful "Ave, Verum Corpus." The string section displayed nice intonation on the second number, and vocals were good throughout with the exception of a few poorly executed releases.

"Misericordias Domini" was the third Mozart-piece of the day, an intense number that matched the day's gray skies.

The following work by Franz J. Haydn, "Te Deum Laudamus," shifted the mood of the afternoon temporarily before a short inter-mission, after which the group returned to conclude with the six movements of Mozart's "Vesperae Solennes de Confessore," which earned the group a well-deserved

standing ovation. Several small groups and solo-parts graced the audience, but the most enjoyable was a solo by Diana Holzhauser, in the "Laudate Dominum." Holzhauser's voice is clear with a warm, round quality and unfaltering pitch, making her number undoubtedly the best received of the afternoon. Kudos also to Charlotte McCloud for good performances in the "Beatus Vir" and "Magnificat" and to Jim Guldin for his portion of the "Dixit Dominus" and "Confitebor."

Linde Rock Arkansas 72214

#### BEST OF THE WEEKEND FRIDAY, APRIL



#### 'Mostly Mozart'

Mozart's music will take center stage at 3 p.m. Sunday when the Arkansas Chamber Singers end their season with "Mostly Mozart." The concert will be at Temple B'nai Israel at 3700 North Rodney Parham Road. Dr. Rosella Duerksen will lead the Singers in "Vespers" and several Mozart Psalms and will slip in a hymn of praise by Haydn. A chamber orchestra from the Arkansas Symphony Orchestra will accompany the Chamber Singers. Tickets are \$6 for adults, \$4 for students and senior citizens. Call 565-1424 for reservations.

NORTH LITTLE ROCK, ARK.

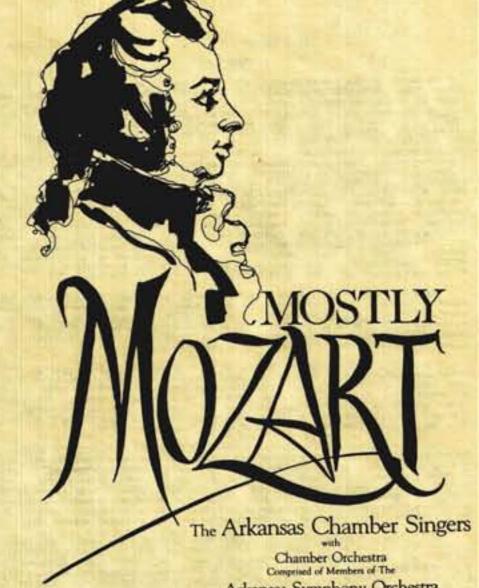
#### 'Mostly Mozart' Concert Planned

The Arkansas Chamber chorus and orchestra Singers, accompanied by a Area singers are Audrey chamber orchestra of Reeves, Liada Harding, Pat members of the Arkansas Larsen, and Bob Hayden, all Symphony, will present a of North Little Rock, and concert entitled "Mostly Terry Cox of Sherwood. Mozart" at 3 p.m. Sunday at

Dr. Rosella Duerksen,

Temple B'nai Israel, 3700 music director of the North Rodney Parham Road, Chamber Singers, will con-Little Rock. duct Mostly Mozart. Len Bobo Featured in the program will be at the keyboard will be the popular "Vespers" Tickets are \$6 for adults and as well as several other \$4 for students and senior Psalm settings, all by Mozart, citizens and may be ordered and Te Deum, a fourth cen-tury hymn of praise composed purchased from members of by Franz Joseph Haydn for the Singers.

THE THE S APRIL 26, 1984 PAGE 58



Arkansas Symphony Orchestra

April 29 at 3:00 p.m. Temple B'Nai Israel

#### ARKANSAS Chamber singers

Director:

Rosella Duerksen

Dear Singer,

Dr. James Dennis Dr. Pat Casey Mrs. Louis K. Hundley Christine McRae Cherry Duckett Rose Crane Randy Wilbourn

I feel certain you share my excitement about the 1984-85 Chamber Singers' season! This will be a very special year. Our season will consist of the following performances:

December 9, 3:00 P. h .-- Christmas Concert, Christ Episcopal Church. Featured works: Bernstein, Chichester Psalms; Finzi, Magnificat; Britten, Festival Te Deum; carols December 15, 8:00 P. M .-- Amahl, Robinson Auditorium (with

the Arkansas Symphony) February 2, 8:00 P. M .- - Bach Magnificat, St. Marks Episcopal Church (on Chamber Orchestra concert)

Barbara A. Levy

March 17,3:00 P. H .-- Bach, Handel, Schutz Concert, Temple B'Nai Israel; with chamber orchestra May 12, 3:00 F. M .-- St. John Passion by Bach, University Theater: Thomas Dunn, guest conductor

I look forward to seeing you at the audition time listed on the enclosed sheet. If the time assigned to you is not convenient, please assume the responsibility to switch with someone else. As in the past, you will be expected to bring something you know well (12 to 16 bars), and you will be asked to sight-sing.

Please encourage other singers you know to join us for auditions. They should call Pam Villines (371-5850) during business hours to set up an audition time. If auditions warrant, we may increase the size of our ensemble slightly to accommodate the demands of the Passion.

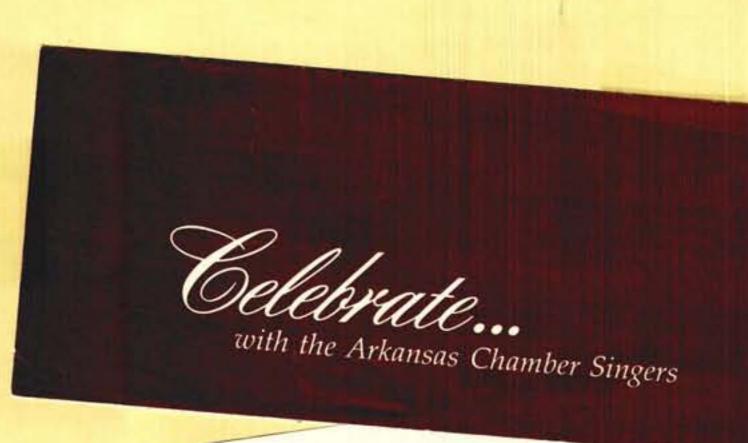
I am eager to see you on Tuesday, September 4:

Sincerely yours,

Koselia Rosella Duer sen

\*300 Spring Building \* Suite 620 \* Little Rock, Arkansas 72201\*

Arkansas Chamber Singers 1984-85



The Arkansas Chamber Singers, under the direction of Dr. Rosella Duerksen, are a The Arkansas Chamber Singers, under the direction of Dr. Koselia Duerksen, are a unique central Arkansas choral ensemble, ranked by many as one among the finest in the country. Thirty five uncally trained cingers selected by audition, bland their country. to give you the opportunity to hear some of the world's most increasing and their sounds. country. Thirty-five vocally trained singers selected by audition, blend their sounds to give you the opportunity to hear some of the world's most inspiring and thrilling music, not on recordings, but in LIVE CONCERTS! DON'T MISS THIS OPPORTUNITY! to give you the opportunity to hear some of the world's most inspiring and thrilling in not on recordings, but in LIVE CONCERTS! DON'T MISS THIS OPPORTUNITY! Send for your tickets today by simply returning the order coupon in this brochure.

Then sit back and wait to anion the colebration! (The Arkansas Chamber Singers provided) "An afternoon of splendidly performed music amid beautiful surroundings before a standing-room-only audience"

amid beautiful surroundings before a standing-room-only audience

for further information.

Special Note: On May 12, 1985, in University Theater, the Arkansas Chamber Singers will be the featured chorus in a UALR Baroque Festival performance of The St. John Passion, by Bach. Call (501) 569-3296 for further information



December 9, 1984, at 3:00 P.M. Christ Episcopal Church 509 South Scott, Little Rock

Are you among the many individuals and families who are making the annual Christmas Concert performed by the Arkansas Chamber Singers a part of their seasonal celebration? This year you can be treated to a great mix of music for chorus, solo voices, organ, and instruments. You can hear both familiar and new music by some of the most exciting composers of this century. And, you can add your voice, as lustily as you wish, to those of the Singers, in a medly of familiar carols. JOIN THE ARKANSAS CHAMBER SINGERS ON DECEMBER 9 FOR A SPECIAL CELEBRATION OF JOY!

Festival Te Deum

Benjamin Britten

Gerald Finzi

For Mixed Chorus and Organ

Magnificat For Mixed Chorus and Organ

Fantasia on Christmas Carols R. Vaughan Williams

For Mixed Chorus, Baritone Solo, and Organ Leonard Bernstein Chichester Psalms For Mixed Chorus, Boy Solo, Organ, Harp, and Percussion Psalm 108:2: Psalm 100

II. Psalm 23; Psalm 2:1-4 Ill: Psalm 131; Psalm 133:1 This Day A Child Is Born Heinz Werner Zimmerman

Hugo Distler Lo! How A Rose E'er Blooming Richard Dirksen Chanticleer Carol Medley

CELEBRATE

March 17, 1985, at 3:00 P.M. Temple B'nai Israel 3700 N. Rodney Parham Road, Little Rock

During this concert season, music lovers throughout the world will remember the birthday anniversaries of Bach and Handel, both born 300 years ago, in 1685. An important forerunner of these two, Heinrich Schütz, born in 1585, also deserves recognition. In their anniversary concert, the Arkansas Chamber Singers, assisted by members of the Arkansas Symphony Orchestra, will bring you selections from the vast amount of music composed by these musical greats. But you need not be an "historical" listener-THE VIBRANT MUSIC WILL CONVINCE YOU THAT THESE THREE GIANTS ARE ALIVE IN 1985!

Heinrich Schütz (1585-1672) Four Psalm Motets (Psalm 149:1) Cantate Domino (Psalm 5:2, 3) Every Day I Cry to Thee On Thee the Eyes of

(Psalm 145:15) All Men are Waiting (for Double Chorus) Psalm 100 Utrecht Jubilate George Frederic Handel (1685-1759)

For Mixed Chorus, Soll, and Chamber Orchestra Cantata BWV 79, Gott der Herr ist Sonn' und Schild Johann Sebastian Bach (1685-1759) For Mixed Chorus, Soli, and Chamber Orchestra

Cantai

ta	BWV 50	Bach
	For Double Chorus, and Chamber Orchestra	

Please consider being a special supporter of the Arkar Patrons: \$250 and over Sponsoring Members: \$100 - \$249		Sustaining Members: \$50 - \$99 Contributing Members: \$25 - \$49			
Yes, I would like to be a supporter of the I am enclosing a check in the amount of Please send me	r Senior Citizens concert tickets. Adult (\$6) (no.)		izen (\$4)	Total _	
NAME					
ADDRESS			1400		Zie

Make checks payable to Arkansas Chamber Singers, P.O. Box 21002, Little Rock, Arkansas 72212, (501)-565-1424.

#### Chamber Singers celebrate Christmas

BY CINDY FRIBOURGH Democrat Staff Writer

The Arkansas Chamber Singers will lift their voices in celebration of the season at the group's annual Christmas concert, 3 p.m. Sunday at Christ Episcopal Church, 509 Scott St.

Members of the Arkansas Symphony Orchestra will accompany the group, under the direction of Rosella Duerksen.
Tickets are \$6 for adults and \$4 for students and senior citizens, available by calling 565-1424. Any remaining tickets

will be sold at the door. Following the concert,

DAVID GARNER and John Bang-

\* \* \*

David Garner's recently restored Georgian home and gar-dens at 401 W. 18th St. will be open for a Christmas Candlelight tour from 4:30-7:30 p.m. Admission is \$5 for adults and \$3 for students. For reservations, call 565-1424.

"Festival Te Deum," a short piece for mixed chorus and organ by Benjamin Britten, will open the program. Gerald Finzi's "Magnificat" and R. Vaughan Williams' "Fantasia on Christmas Carols" with baritone soloist John Bangert will follow.

The concert will conclude with a group of Christmas carols, which the audience after Boy Choir practice.
will be invited to sing along: The hardest part about it is that will follow a performance "it's all in Hebrew." of Leonard Bernstein's "Chichester Psalms," a three-movement work for mixed chorus, boy soloist, organ, harp and percussion.

Walter Hubbell, 12, a member of the Trinity Cathedral School Boy Choir, will be the soloist in Psalm 23, "The Lord is my shepherd," a part that must be sung by a young boy to suggest David, the shepherd boy, according to Bernstein.

"It's definitely the hardest solo I've ever done," Hubbell said in an interview Tuesday

"The guy who wrote it, Bernstein, was Jewish and he wrote it all in Hebrew. It's been a lot

of hard work to learn, but I'm happy with it." Hubbell began singing in the third grade with the cathedral's Matin Choir, open to third-through sixth-graders.

"When you're in third grade, you're old enough to start in the Matin Choir and I just de-cided I'd try it and I liked it,"

he said. "So then in fourth grade, I got in the Boy Choir. It looked like fun but it's also hard work. Twice a week we have music here at school and they teach us all the things we'll be singing in choir and then we have rehearsal twice a week, on Tuesdays and Thursdays."

Walter said he might become a professional singer

when he grows up.
"I saw this movie about a singer called 'Yes, Giorgio" and that made me kind of think about it a little bit. As far as I'm concerned, I don't want to decide until I get in high school," he said.

Walter has had a cold this week, so Todd Baker, 11, began to understudy the solo part Tuesday afternoon, just in case his friend can not perform Sunday.

"I'm going to have a hard time learning it in four days, but I think I can do it. I just hope he doesn't get sick," Todd



ARKANSAS GAZETTE, Sunday, October 21, 1984

COMING ATTRACTIONS By JUDY BOCKLAGE Gerette Staff

HE OPENING OF David Garner's restored Georgian home and gardens at 401 West Eighteenth Street next Sun-day will have a dual purpose. Besides providing a chance to see the home's furniture and art, the Christmas candlelight tour will benefit the Arkansas Chamber

Singers.
The tour will begin at 4:30 p.m., immediately following the Singers' annual Christmas Concert, which starts at 3 p.m. at Christ Episcopal Church, 509 South Scott Street.

Members of the group will perform in some of the second-floor rooms while visitors sing Christmas carols in the first-floor music room. Guests will be served Christmas desserts and drinks.

Tickets may be purchased from members of the Arkansas Chambers Singers or by calling 565-1424. Prices are \$5 for adults and \$3 for



Posing with David Garner (standing right) and his mother, Mrs. David Garner (seated), are Cherry Duckett and John Bangert, co-chairmen of tour.

## ELEBRATE with

ARKANSAS CHAMBER SINGERS

#### ARKANSAS CHAMBER SINGERS

SOPRANO Ann Brown Bettye Caldwell Linda Cassidy Terry Cox Barbara Haltom Sherry Henderson Martha Miller Wilma Reed Audrey Reeves Sharon Strackbein Pam Villines Diana W. Wedgeworth

ALTO Judith R. Baum Eleanor Bragg Annette Going Diana Holtzhauser Pat Paulus Connie Ridgway Jeanne Root Elinor K. Royce Judy Wheeler

TENOR R. Gene Baxter Rick Charlton Harold K. Duerksen Charles Faulk David Hall W. Chris Hunter Don Jordahl Murlin Kelsay Robert A. Stodola

BASS John C. Bangert Patrick Casey James M. Guldin Dick Haltom Robert Hayden Doug Hoffman Fred Inman Robert Johns Chuck Schock Tyler Thompson Galen R. Wenger

## Singers Will Entertain During Tour of Home

BILL LEWIS

he Arkansas Chamber Singers will present a concert of Christmas-related music by contemporary composers at 3 p.m. Sunday at Christ Episcopal Church at 509 Scott Street. The program also will include traditional carols with the audience joining in during

the singing.

Immediately after the program, starting at 4:30 p.m. and continuing for three hours, members of the Singers will entertain at the Georgian home of David Garner at 401 West Eighteenth Street during a candlelight tour. The tour is the Singers' first fund-raising event.

The Christ Episcopal Church concert will include Benjamin Britten's "Festival Te Deum," a brief work for chorus, soprano and organ; a work for solo, chorus, strings and organ, "Magnificat," by Gerald Finzi, a contemporary American composer, Ralph Vaug-

han Williams' "Fantasia on Christmas Carols" for baritone, chorus, strings and organ, featuring John Bangert as soloist, and Leonard Bernstein's "Chichester Psalms," a work in three movements for mixed chorus, soloists and organ, harp and percussion. Bernstein specified that one solo role be assigned to a boy soprano, and Charles Rigsby, director of the Ca-thedral School Boy Choir, has cho-sen Walter Hubbell, son of state Supreme Court Chief Justice and Mrs. Webb Hubbell, a member of the Boy Choir. In the finale, the audience will be invited to join the Singers in familiar Christmas carols.

The Chamber Singers' director, now in her fourth season, is Dr. Rosella Duerksen. The organist is Len Bobo; other instrumentalists will be members of the Arkansas Symphony Orchestra.

Dr. Duerksen said the Bernstein work will be sung in Hebrew. Written for the Three Cathedrals Festi-

(See SINGERS on Page 9B.)



ARKANSAS GAZETTE, Friday, December 7, 1984

Bangert, Cherry Duckett are co-chairmen of the candlelight tour.

#### Singers To Perform During Tour

Continued from Page 1B.

val in England, a centuries-old event held each summer, it originally was scored for organ, harpand percussion, and Bernstein later orchestrated the work. The Chamber Singers will use the original instrumentation.

Dr. Duerksen called the work interesting from the standpoint that it is "sort of 'folktunish' in character, with some very lyric, sort of rugged, almost crude parts, almost a combination of Bernstein's pop and serious writing." Audiences she added, usually respond emotionally to "Chichester Psalms."

Dr. Duerksen said the Finzi "Magnificat," written by a Britonborn in 1901 who taught at the Royal School of Church Music-in-London and who died in 1956, was "a very beautiful setting with lots of word-painting of text." The workwas written for the combined choirs of Smith and Amherst Colleges in the United States.

The Chamber Singers, which had between 30 and 34 singers in previous years, have been expanded this year to 40. "The auditions were so great I felt there were singers we couldn't turn down, and with our schedule this year, we can really use the extra people, particularly in light of the fact that we are doing the [Bach] St. John Passion in the spring during the University of Arkansas at Little Rock Baroque Festival, with Thomas Dunn as direc-

The tour of the Garner home will feature ceiling-tall Christmas trees and the home's period furnishings and artwork. Hostesses will be on hand to provide details about the furnishings, and members of the Chamber Singers will sing in several of the second-floor rooms, while others lead a carol sing-along downstairs. Desserts and beverages will be served.

Tickets to the concert are \$6 for adults and \$4 for students and anyone older than 65. They may be reserved by telephoning 565-1424. Chamber Singers members also have them available. Tickets remaining at concert time may be purchased at the door.

Tickets for the candlelight tour are \$5 for adults and \$3 for students, available from the same sources.



CANDLELIGHT TOUR PLANNED - A group gathered last week to make Charles Faulk, board members. The tour, scheduled from 4:30-7:30 p.m.

plane for the Arkansas Chamber Singers' candlelight tour of the David
Garner home, 401 W. 18th St. Pictured above are (from left) David Garner,
host Dr. Rosella Duerkson, director of the Chamber Singers, Cherry Duckett and John St. Pictured above are (from left) David Garner,
host Dr. Rosella Duerkson, director of the Chamber Singers, Cherry Duckett and John St. Pictured above are (from left) David Garner,
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host Dr. Rosella Duerkson, director of the Chamber Singers, Cherry Duckett and John St. Pictured above are (from left) David Garner,
host Dr. Rosella Duerkson, director of the Chamber Singers, Cherry Duckett and John St. Pictured above are (from left) David Garner,
host Dr. Rosella Duerkson, director of the Chamber Singers, Cherry Duckhost Dr. Rosella Duerkson and Duerkson



CELEBRATE...
Christmas

ARKANSAS CHAMBER SINGERS Dr. Rosella Duerksen, Director

DECEMBER 9, 1984

CHRIST EPISCOPAL CHURCH 509 South Scott, Little Rock

#### AT THE CONCERT

By LISA SCOTT SCREETON Special to the Gazette

#### Festive Air, Fine Performances Mark Annual Yule Concert

festive air prevailed Sunday afternoon in Christ Episcopal Church with the annual Christmas concert by the Arkansas Chamber Singers. Under the direction of Dr. Rose-

lla Duerksen, the group performed special music and traditional holiday carols before a large audience. The program opened with Benja-

min Britten's "Festival Te Deum" outstanding organ accompaniment prano Terry Cox.

Written in 1945 to celebrate the centenary observance of St. Mark's of Swindon, the Britten work is famous for combining various styles ranging from the Gregorian chant to that of the 20th Century.

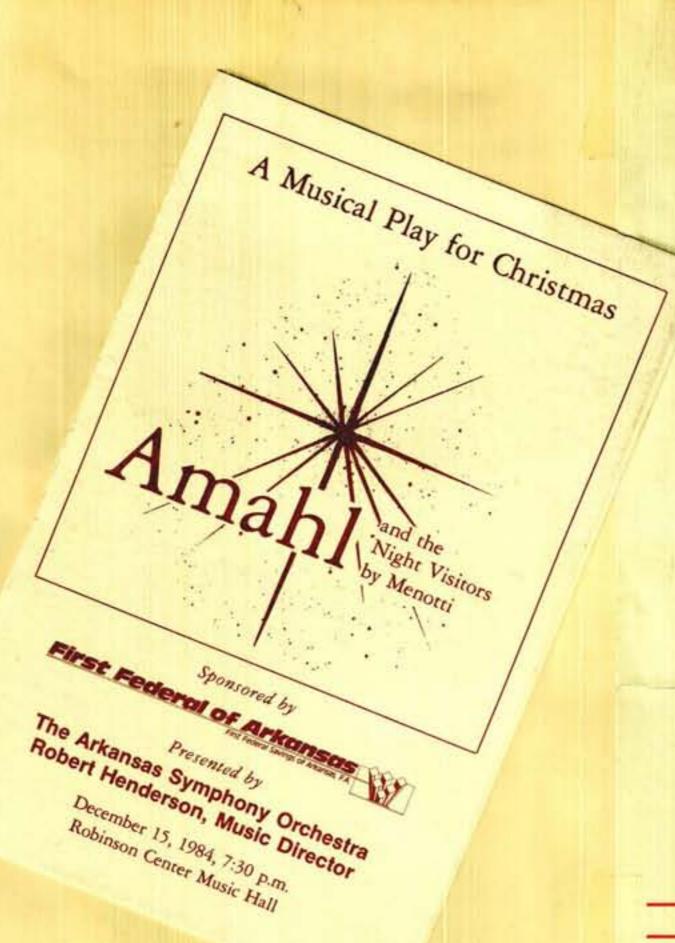
The mixed chorus did well with the piece, suffering a slight pitch problem in the tenor section at one point, but making a fine recovery

to finish. Gerland Finzi's "Magnificat" followed, featuring parts for mixed chorus, soloists and organ interludes. Outstanding voices of this piece were sopranos Sharon Hen-derson and Ann Brown, altos Elifor mixed chorus, highlighting the nor Royce and Annette Going, tenors Charles Faulk and Rick of Len Bobo and the voice of so- Charlton and basses Robert Johns and Roybert Hayden.

Baritone John Bangert, along with Bobo and members of the Arkansas Symphony Orchestra String Quartet, made the "Fantasia on Christmas Carols" by Ralph Vaughan Williams memorable indeed The piece centers on three traditional English carols, "The Truth Sent From Above," "Come, All You Worthy Gentlemen" and "On Christmas Night."

Following intermission, the group performed a moving version of Leonard Bernstein's "Chichester Psalms" sung in Hebrew. A particularly nice performance by bass James Guldin highlighted the num-

More contemporary and recognizable works followed, including the traditional "Lo! How a Rose E'er Blooming" and "Once in Royal David's City," with nice solos by alto Diana Holzhauser and tenor Chris Hunter, and "I Saw Three Ships."





Gian-Carlo Menotti's

#### amable the night visitors

December 15, 1984 7:30 p.m. Robinson Center Music Hall Sponsored Bu

#### First Federal of Arkansas Presented By

The Arkansas Symphony Orchestra

Robert Henderson, Music Director

Give The Gift Of Christmas Magic To A Child — And To Yourself!

The Cast

Julia Lansford Mary Ann Henderson Frederick Fox Carrick Patterson Richard Hobson Grea Donaldson

The Shepherds' Chorus Arkansas Chamber Singers Dr. Rosella Duerksen, Director Choreographer Maureen Migden, R.A.D. Dancers Michael Tidwell and Betty Harris

Tickets: \$5/\$3 Call 666-1761 for reservations

Group Rates Available

## 8

#### **Enotes**

#### "Amahl and the Night Visitors" — A Christmas Tradition — To Be Presented December 15

The second annual production of "Amahl and the Night Visitors," the magical and wonderful Gian-Carlo Menotti musical play, will be presented December 15 at 7:30 p.m. in Robinson Center Music Hall. First Federal of Arkansas is the corporate sponsor for this production by the Arkansas Symphony Orchestra, Robert Henderson conducting.

This story of a Christmas miracle was written by Menotti in 1951 for the National Broadcasting Company expressly for television. The story centers around a crippled child and his impoverished, widowed mother who are visited on Christmas Eve by three magnificent kings. During the night, a wonderful miracle is performed as manifestation of the Christ Child's advent.

The cast includes soprano Julia Lansford as Amahl's mother, soprano Mary Ann Henderson as Amahl, operatic baritone Carrick Patterson as King Kaspar, bass Frederick Fox as King Melchior, bass Richard Hobson as King Balthazar, and Greg Donaldson as the Page. The Arkansas Chamber Singers, directed by Dr. Rosella Duerksen, will provide the Shepherds' Chorus. Dancers will be Michael Tidwell, dance instructor at Community School for the Dance at UALR and Ballet Arkansas; and Betty Harris, a company member of Ballet Arkansas. Choreography is by Maureen Migden, R.A.D., Dance Coordinator for the Community School for the Dance, UALR, and Ballet Mistress for Ballet Arkansas.

Ms. Lansford, Associate Professor



of Voice at Arkansas State University, Jonesboro, made her New York debut when chosen by composerconductor Harold Farberman to sing a leading role in the premiere of his opera "The Losers" at Lincoln Center. She sang leading roles in Memphis Opera Theatre productions, "The Medium" and "Don Giovanni."

Ms. Lansford makes frequent solo appearances with the Arkansas Symphony Orchestra, both in Little Rock and in concerts out in the state. These roles include the Brahms and Verdi Requiems.

Mrs. Henderson is a regular featured soloist with the Arkansas Symphony Orchestra, appearing in both the 1983 and 1984 Valentine Concerts and in touring concerts over the state. A native of Harrison, her credentials include vocal coaching with Richard Brothers while a student at University of Arkansas, Fayetteville. She performed the lead role in the Fayetteville production of "La Cambiale de Matrimonio." Her degree work was completed at the University of Arkansas at Little Rock under the tutelage of Dorothy Sawatski.

Mr. Patterson, Executive Vice President and Executive Editor of the Arkansas Gazette, holds a Bachelor of Arts degree in music from Stanford University and has appeared with many Arkansas groups, including the Arkansas Opera Theatre, in leading operatic roles.

Mr. Fox, a native of Fort Smith, holds bachelor's and master's degrees in music from the University of Tulsa and a Doctor of Music Education degree from the University of Oklahoma. He was appointed Executive Director of the Arkansas Symphony Orchestra in April 1982 and is an active performer.

an active performer.

Mr. Hobson, a native of Mississippi, joined the faculty of the University of Central Arkansas Music Department in January 1984. His academic work includes a Bachelor of Arts in Voice from Hamline University and a Master of Music in Voice from the University of Michigan. Mr. Hobson appeared as a soloist in the 1984 Valentine Concert with the Arkansas Symphony Orchestra.

Greg Donaldson, a native of Little Rock, is a freshman theatre arts major attending the University of Arkansas at Little Rock on scholarship. He recently appeared in the Theatre Arts Department production of "Sweet Charity."

Tickets, at \$5 and \$3 (students/ senior citizens), will be available in advance or at the door by calling Ticket/Box Office Manager June Murphy at 666-1761.



A Musical Play for Christmas

Sponsored by First Pederal of Arkonsus

The Arkansas Symphony Orchestra under the direction of Robert Henderson

Featuring soloots Julia Lambord.
Many Ann Henderson, Carnek Patterson,
Fred Fex. Richard Hobson, Gerg Donalds
The Arksense Chamber Singres,
Dr. Rosella Duerksen, Director
Choreographer: Maureen Migden, R.A.D.

Ticketto \$5 and \$3 for Ticket Information call Arkanese Symphony Orchestes 666-1761 P.O. Box 7538 Lette Rock, AR 72217 Journators for the Jisseing Impaired

ARKANSAS GAZETTE.

Sunday, December 9, 1964

'Amahl' Performance

Julia Lansford will be a featured performers during the Arkansas Symphony Orchestra's production of "Amahl and the Night Visitors" at 7:30 p.m. Saturday. The production at Robinson Auditorium is sponsored by First Federal of Arkansas and will feature the Orchestra in addition to a cast that includes Mary Ann Henderson, Frederick Fox, Carrick Patterson, Richard Hobson and Greg Donaldson. The Arkansas Chamber Singers will perform as will dancers Michael Tidwell and Betty Harris. Tickets are \$5, \$3 for children. Call 666-1761 for reserva-

#### Performing Arts Show Growth Despite Absence of Blockbusters

By BILL LEWIS Gazette Staff

espite an absence of blockbusters - there were no Baryshnikovs or Perlmans this year, as there were last - 1984 appears to have been a year of continued, steady growth, in both attendance and ambitiousness, among the performing arts organizations based in Little Rock.

Among the arts organizations, the Arkansas Chamber Singers increased its number to 40 this season and lengthened its season from three concerts to five. The sixyear-old organization has been led for the last four seasons by Dr. Rosella Duerksen.

The Singers' additional performances have been with the Arkansas Symphony Orchestra and its Chamber ensemble. As part of its co-operative work, the Singers formed the Shepherd's Chorus in the ASO's recent production of "Amahl and the Night Visitors."

Dr. Duerksen said the Singers were "very pleased about our extensive co-operation with the Arkansas Symphony and feel it's a very positive aspect of our exis-

The Arkansas Symphony, under the direction of Robert Henderson, added during the year several principal players, among them cellist Rafael Leon Rojas, formerly of the Mexico City Philharmonic, bassoonist Susan Bell and clarinetist Paul Orton, as well as other section players. And it created a totally new ensemble of about a dozen singers and instrumentalists, who form a versatile touring group doing baroque works in various combinations of instruments and

Performing Arts

The Symphony also acquired, through an anonymous donation, a \$15,000 Dowd harpsichord that manager Fred Fox said "underlines the new thrust we are making toward the chamber and baroque music resurgence."

The Symphony engaged a tele-marketing firm, SRO of Atlanta, during the summer for a threemonth ticket-selling campaign that proved highly successful. The ef-fort added about \$55,000 in sales among targeted individuals who previously had not been Symphony

The ASO's single chamber concert and string quartet recitals were expanded this year to fullfledged chamber music series. The new series included two chamber orchestra concerts and four string quartet concerts, plus others by visiting ensembles.

nd with the co-operation of Barry Travis and the city Convention and Visitors Bureau, the stage of Robinson Center was extended to cover the orchestra pit for ASO concerts, and soon the overhead shell will undergo a similar extension, further improving the hall's acoustics for orchestral performance.

The Little Rock Community Concert Association, while retaining its "membership" approach to attendance at its concerts, eased the restriction somewhat during the year to enable concert-goers to purchase memberships at the door on nights of concerts, a new practice. Previously, persons not buy-

SUNDAY, DECEMBER 30, 1984

ing memberships during the CCA's annual drive had no alternative for admission on the nights of performances. Admission still is limited to those who buy full memberships, but the CCA has managed to keep its ticket prices so low - \$17 tops - that a season of its five concerts costs hardly more than single tickets to many other attractions available in Little Rock during the

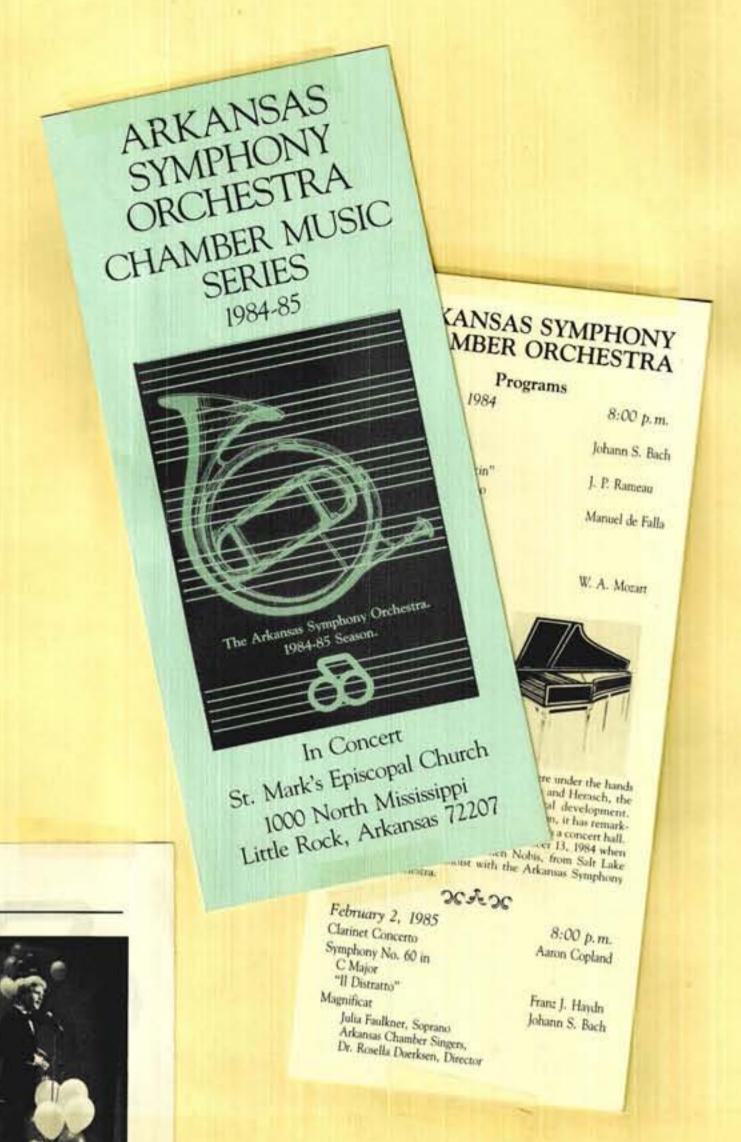
Dr. Ann Chotard, founder and artistic director of the Arkansas Opera Theatre, said 1984 marked the third year in AOT's five-year expansion plans. First, the season was increased to four productions, including the restoration of the popular outdoor performance of Gilbert and Sullivan.

Another aspect of the third year of the five-year plan, Chotard said, was a concentration on expanding the technical aspects of the Opera's productions, through the hiring of full-time set and lighting designers and a technical director, plus the acquisition of a studio where the AOT can construct all of its sets, all designed to strengthen the visual impact of AOT productions.

AOT also conducted a major season ticket sales effort and concentrated more heavily on fund-raising, resulting in a 19 per cent increase in corporate and other do-

Chotard said the Opera had expanded touring of its student production, this year "Hansel and Gretel" by Humperdinck, to three full months and to three states, Mississippi, Tennessee and Oklahoma. In addition, two other AOT touring groups, one for pop music, called "Putting on the Ritz," with a combo and four singers, the other

(See PERFORMING on Page 8C.)



#### **Enotes**

#### **Chamber Orchestra Presents Baroque Festival Concert**

Continuing the commemoration of the 300th year of Johann Sebastian Bach's birth, the Arkansas Symphony Chamber Orchestra will present the Magnificat at 8:00 p.m., February 2, in St. Mark's Episcopal Church, 1000 North Mississippi. Robert Henderson, Music Director, has programmed the Aaron Copland Clarinet Concerto with ASO Principal Clarinet Paul Orton as soloist, and Concerto Grosso No. 8, the "Christmas Concerto" by Arcangelo Corelli.

Bach's Magnificat features soloists Julia Faulkner, soprano; Martha Antolik, alto; Mary Ann Henderson, soprano; Tom Bolton, tenor; and Frederick Fox, bass. The Arkansas Chamber Singers, under the direction of Dr. Rosella Duerksen, will be the chorus.

Miss Faulkner has a Masters Degree in Performance from Indiana University where she studied with Margaret Harshaw. She was one of the 1984 winners in the regional Metropolitan Opera auditions. She is a member of the music faculty at the University

Mrs. Antolik is a graduate of Louisiana State University, Baton Rouge, with a Master of Music Degree. She is currently an instructor in voice at the University of Central Arkansas in Conway and a regional finalist in Metropolitan Opera auditions. Mary Ann Henderson is a graduate of the University of Arkansas system having

done work on both the Fayetteville and Little Rock campuses studying with Richard Brothers and Dorothy Sawatski. Mrs. Henderson placed first in the State MTNA Voice Competition in December 1984.

Tom Bolton holds a Doctor's Degree in Music from North Texas State University, and is Associate Professor of Music at Ouachita Baptist University, Arkadelphia, and a popular soloist with the Arkansas Symphony.

Frederick Fox, Executive Director of the ASO, has a doctoral degree in musical performance from the University of Oklahoma and has performed extensively as soloist with symphony orchestras, in symphony pops concerts, opera, oratorio and recitals.

Paul Orton was appointed principal clarinet with the ASO in the fall of 1983. His credentials include a Master's of Music from the State University of New York at Stony Brook, and a member of the Leeds Wind Quintet in London, England for five years prior to returning to Arkansas. He has studied with Ignatius Gennusa and Leon Russianoff.

Tickets are \$5 and \$3 (students and senior citizens). Reservations can be made through the Symphony Office, 666-1761.

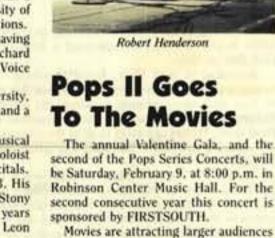












second consecutive year this concert is sponsored by FIRSTSOUTH. Movies are attracting larger audiences and part of the attraction many times is the theme music. This medium of composition yields some of the most exciting and romantically beautiful music by many prominent composers of the day.

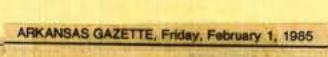
such as Leonard Bernstein, André Pre-

Robert Henderson

vin, Marvin Hamlisch and John Wil-Robert Henderson, Music Director, has selected an exciting program of movie themes including Captain Blood by Korngold; Empire Strikes Back by John Williams; Rodgers and Hammerstein's Sound of Music; Michel Legrand's Umbrellas of Cherbourg; and More

arranged by Richard Hayman. At the time we went to press other pieces were being selected including vocal solos by Mary Ann Henderson and Frederick Fox. Mrs. Henderson and Dr. Fox are frequent soloists with the Orchestra and well-known to Arkansas Symphony patrons.

FIRSTSOUTH and the ASO extend a cordial invitation to "Be Our Valentine," - make your reservations soon by calling the Symphony Office.



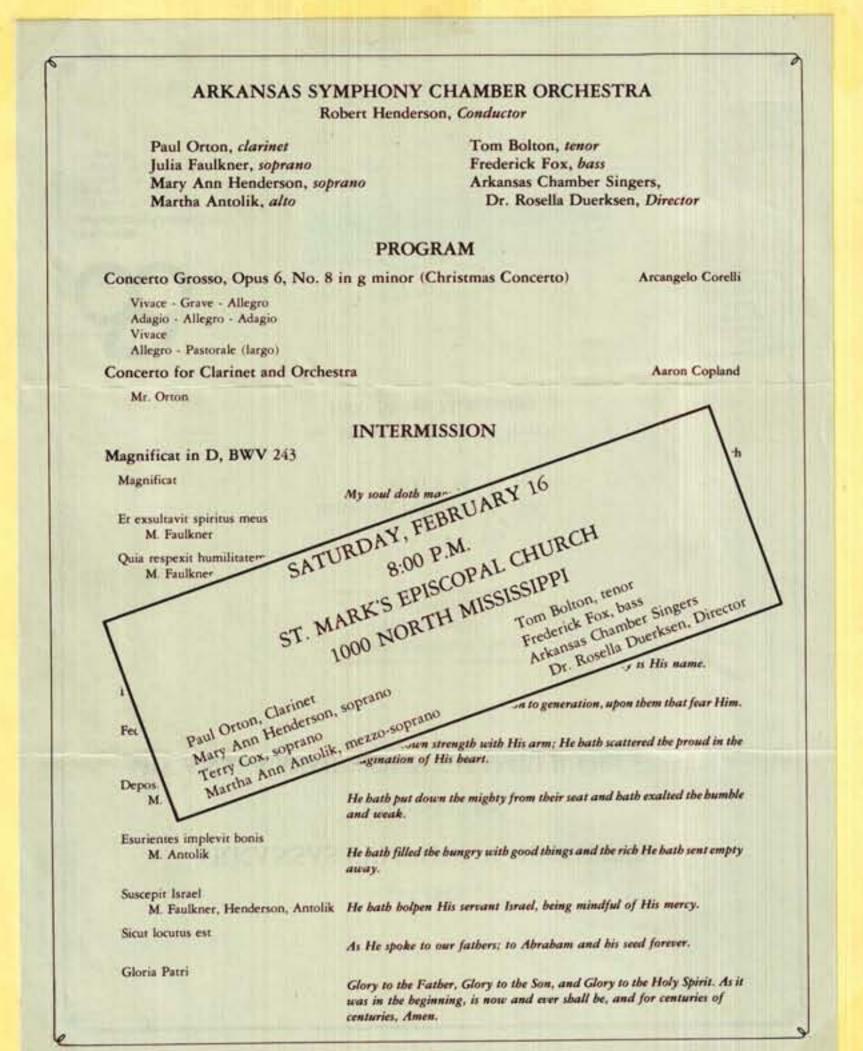


The Arkansas Symphony Chamber Orchestra, conducted by Robert Henderson, will be joined by five vocal soloists and a clarinet soloist in a program at 8 p.m. Saturday at St. Mark's Episcopal Church. The soloists include Julia Faulkner, soprano; Mary Ann Henderson, second soprano; Martha Antolik, alto; Tom Bolton, tenor, Frederick S. Fox, bass-baritone, and Paul Orton, clarinet. The works will include Johann S. Bach's "Magnificat," in

commemoration of the 300th anniversary

of his birth. Individual tickets are \$5, or

**Chamber Orchestra** 



#### Chamber orchestra concert rescheduled for Saturday

The Arkansas Symphony Chamber Orchestra concert, originally scheduled for Saturday, Feb. 2, but put off because of bad weather, has been rescheduled for 8 p.m. this Saturday at St. Mark's Episcopal Church, 1000 N. Mississippi St. The program will remain the same - Robert Henderson will conduct the chamber orchestra in the Clarinet Concerto

by Aaron Copland; the Concerto Grosso in g minor, op.6 No.8 ("Christmas Concerto"), by Arcangelo Corelli; and the Magnificat in d minor by Johann Sebastian Bach. Paul Orton will be the clarinet soloist in the Copland work. Soloists for the Magnificat will be sopranos Mary Ann Henderson and Terry Cox, tenor Tom Bolton and bass-baritone Frederick Fox, with the Arkansas Chamber Singers providing

Tickets are \$5 and \$3; for information and reservations, call 666-1761

**Arkansas Democrat** 

SUNDAY, FEBRUARY 10, 1985

#### FEBRUARY 14 1985 -Times Concert Rescheduled

Chamber Orchestra Concert planned for Feb. 2 was cancelled because of inclement weather and has been rescheduled for 8 p.m. Saturday in St. Mark's Episcopal Church, 1000 North Mississippi, Little Rock.
The Bach "Magnificat" will feature soloists Mary Ann

Henderson, soprano; Terry Cox, soprano; Martha Antolik, mezzo-soprano; Tom Bolton, tenor; and Frederick Fox, bass. The Arkamas

The Arkansas Symphony Chamber Singers, under the direction of Dr. Rosella Duerksen, will be the chorus. Paul Orton, principal clarinet with the Arkansas Symphony Orchestra, will perform the Copland "Clarinet Concerto," and the third piece on this program is "Concerto Grosso No. 8 in g minor" (Christmas Concerto) by Corelli.

> For reservations call the Symphony Office at 666-1761. Ticket prices are \$5 and \$3.

ARKANSAS GAZETTE, Sunday, February 17, 1985

#### Orchestra's offerings make a terrific evening

#### At the Concert

Tom Eubanks Special to the Gazette

Too often reviewers tend to follow one of two distinct forms of writing. One is the Friday and Gannon method - "Just the facts ma'am." The other is the Don Rickles and Joan Rivers approach - "Everything you do displeases me." Per-haps there should be a third category that would be more like a courtesy note after a party. You would say what you liked and not mention what you didn't like. We will attempt that format for this review. It may become a novel approach or the end of a young journalistic career.

Dear Arkansas Symphony Chamber Orchestra, thanks for having a terrific concert last night. It was an excellant idea to have your performance at St. Mark's Episcopal Church. The accoustics in there make for an intimate concert; it is so nice to be close to the musicians and to feel that you are an integral part of the music. The "Concerto Grosso, Opus 6, No. 8 in G minor" by Archangelo Corelli was absolutely beautiful. You had some fine soloists in Bonnie Gilman, Richard Fischer and Rafael Leon on violin, viola and violincello respectively. That piece was definitely one of your better ef-

It was also a good idea to feature Paul Orton on clarinet for the "Con-

certo for Clarinet and Orchestra" by Aaron Copeland. We especially enjoyed when conductor Robert Henderson provided some background information about the Copeland piece and Orton provided a little comic relief behind him. It nice to see classical musicians who still know how to have fun with an audience. When the actual performance of the clarinet concerto began, it was obvious that Orton and Henderson had worked together before.

After intermission we felt that the Chamber Orchestra couldn't possibly top what had already been a wonderful evening so far. We were wrong. Johann Sebastian Bach's "Magnificat in D. BWV243" had never sounded better as you were joined by the Arkansas Chamber Singers. From the opening magnificat section with full chorus through Martha Antolik's beautiful alto solo you provided just the perfect foundation for the other vocal soloists to follow her lead. After soprano Mary Ann Henderson, tenor Tom Bolton, and bass Frederick Fox had finished their solo sections, you again came through with the Chamber Singers to finish the gloria patri section in glorious style.

This was an excellent concert from beginning to end. We are truly sorry that such performances as these are programed for only one evening. It would be nice to have an opportunity to invite all our friends to hear the program you provided last night. Perhaps your performance by the string quartet on March 16 will be as good.

ARKANSAS DEMOCRAT
 SUNDAY, FEBRUARY 17, 1985

#### Chamber orchestra concert well worth two-week wait

\*Review
BY ERIC E. HARRISON
Democrat Entertainment Editor

As Arkansas Symphony conductor Robert Henderson said Saturday night, if postponing a concert could bring in that large an audience, maybe the orchestra should postpone all its concerts.

The Arkansas Symphony Chamber Orchestra concert Saturday at St. Mark's Episcopal Church, postponed from Feb. 2 because of bad weather, was certainly worth the wait.

Actually, it was getting to sound a lot like Christmas in the west Little Rock church; two of the pieces on Henderson's program are traditionally performed in December.

Henderson opened the con-cert with the Concerto Grosso in g minor, op. 6 No. 8, titled the "Christmas Concerto" of Arcangelo Corelli, with two violins (Bonnie Gilman and Eric Hayward) and cello (Rafael Leon) serving both as members of the orchestra and as soloists. By and large it was a good performance, with a strong opening and generally good balance between soloists and orchestra, though the cellist, being set back a little from the front of the orchestra, sounded a little distant in places, and Leon had a few spots of rough intonation.

The second half of the program featured five vocal soloists and the Arkansas Chamber Singers joining the Symphony Chamber Orchestra for a magnificent performance of Johann Sebastian Bach's Magnificat in d minor.

On the program in honor of Bach's 300th birthday, this work, as Henderson put it, is "one of those pieces that have made the last 300 years worthwhile," and the execution by vocalists and instrumentalist alike did it justice. Particularly good were the sections "Et exsultavit spiritus meus," performed by alto Mar-



tha Antolik; "Quia fecit mihi magnus," sung very well by bass-baritone Frederick Fox: "Deposuit potentes," intoned mightily by tenor Tom Bolton; "Quia respexit humilitatem, sung by soprano Mary Ann Henderson to the accompaniment of a lovely and well played oboe d'amore solo by Dan Ross; and "Et miseracordia," a poignant duet by Bolton and Ms. Antolik. Soprano Terry Cox, stepping out of the ranks of the Chamber Singers, also sounded good in a trio with Ms. Antolik and Ms. Hen-

Flanking these numbers are three magnificent superchoruses, with full choir and orchestra, at the beginning, center and end of work, which sounded a little muddy acoustically (all that sound in a relatively confined place) but were truly grand.

Clarinetist Paul Orton electrified the audience in the first half of the concert with a fine performance of the Concerto for Clarinet and Orchestra by

Aaron Copland. The first half of the piece is a placid, almost pastoral, nocturne, featuring rich harmonies under a flowing tune for the clarinet, much of it at the top of the instrument's range. The second half of the piece is a jazzy romp, complete with lots of syncopations; once you've heard it there's no need to tell you it was written for Benny Goodman. Orton handled the piece superbly, squeezing the most out his clarinet from the opening sonorities to the last wrenching wail of the finale.

#### Chamber Singers to put composer in rightful place

he year 1685 was a banner seems to be slight. one for music. Bach, Handel, Scarlatti and Heinrich Schutz all made their earthly de-72 and 87 years, respectively) ended, they had produced volumes of ethereal music.

given Schutz, who lived and stud-

The Arkansas Chamber Singers will put Schutz in his proper place with a concert at 3 p.m. Sunday at buts exactly three centuries ago, Temple B'nai Israel, which will foand before their long lives (74, 74, cus on his work along with that of Bach and Handel.

The Singers are an elite ensemble of 40 of the area's best voices, Bach, Handel and Scarlatti are under the direction of Dr. Rosella being amply recognized around the Duerksen, who had programed her world with multitudes of perform- own observance of the composer's ances, but the attention being 300th anniversary before the University of Arkansas at Little Rock ied with Gabrielli in Venice for a planned its year-long Arkansas number of years during his youth Baroque Festival, UALR since has and took the Italian influence with included the Bach-Handel-Schutz bis: back to his native Germany, concert in umbrella listings for the

ARKANSAS GAZETTE, Friday, March 15, 1985

Festival, although technically it has no connection with the UALR

Schutz will get his due in the Chamber Singers' concert with four a cappella motets based on the Psalms, the last of them, Psalm 100, being for double chorus.

Handel's contribution will be the Utrecht Jubilate for Mixed Chorus, Soloists and Chamber Orchestra. Bach will be represented by two cantatas, BWV 79 (Gott der Herr ist Sonn' und Schild) and BWV 50. BWV 79 is for mixed chorus, soloists and chamber orchestra, while 50 is for double chorus and chamber orchestra.

Dr. Duerksen purposely expanded the Chamber Singers last fall to 40 voices - about a fivemember increase - in preparation for the group's heavy programing this season, and will simply divide it for the works calling for double

And for the Bach and Handel pieces, she is using members of the Arkansas Symphony Orchestra in the configurations the composers called for - generally, three trumpets, three oboes, tympani and strings, a total of 21 musicians Bach often wrote flutes into his

(See SINGERS on Page 4B.)



Rosella Duerksen to conduct singers at 3 p.m. Sunday.

#### Singers

Continued from Page 1B.

chamber works, but not for the ones the Singers will be perform-

After his return to Germany from Italy, Schutz spent some 60 years as the court composer in Saxony, writing many works for a together with the St. John Pascappella chorus, chorus with instruments, several passions, and will perform with the Arkansas "a lot of little solo pieces for one or two voices and instruments," Dr. Duerksen said. One of his bestknown compositions is "The Seven Words of Christ."

least in terms of length, will be the have to sound as though they're Handel Jubilate, about 25 minutes long, and BWV 79, a 20-minute get to the point where they sound work. Soloists for the Bach will be easy, totally effortless." contralto Elinor Royce, baritone Miller. The Handel will feature a ticket or individual concert ticknumber of soloists, notably alto ets, at \$6 for adults and \$4 for stu-Annette Going, baritone Chris dents and anyone older than 65.

Dr. Duerksen said one of her objectives in planning the concert

was to demonstrate that while the three composers represented were born 300 years ago, "they are by no means old fogies, by no means dead. They are very much alive and are exciting to perform."

Bach, she noted, is "never easy to perform, but is always very gratifying.

'Chorally, this is one of our most demanding programs of the year, sion," which the Chamber Singers Symphony as part of the UALR Baroque Festival on the campus May 12, Dr. Duerksen said. "The pieces have a lot of excitement and vitality and, of course, the orches-The program's major works, at tra adds another dimension. They very easy, but it is never easy to

Admission to the Bach-Handel-John Bangert and soprano Martha Schutz concert will be by season Hunter and alto Diana Holzhauser. For information call 565-1424 or

-BILL LEWIS

CELEBRATE ...



#### ARKANSAS CHAMBER SINGERS

Dr. Rosella Duerksen, Director

and members of the

ARKANSAS SYMPHONY

#### CONCERT

3:00 P.M., SUNDAY, MARCH 17, 1985 TEMPLE B'NAI ISRAEL

3700 N. Rodney Parham Road, Little Rock

Bach, Cantatas BWV 79 and BWV 50 Handel, Utrecht Jubilate Schutz, Three Psalm Motets

General Admission

Regular \$6 - Sr. Citizen/Student \$4

Make checks payable to ARKANSAS CHAMBER SINGERS, P.O. Box 21002, Little Rock, AR 72212 (501) 565-1424 or 664-3600

#### ARKANSAS GAZETTE, Sunday, March 10,1985



CHAMBER PERFORMANCE: Martha Miller (left), John Bangert and Annette Going will sing the works of Bach, Handel and Schutz during the Arkansas Chamber Singers' concert at 3 p.m. March 17 at Temple B'nai Israel. Admission is by season ticket, or \$6 for individual tickets or \$4 for the elderly and students. Call 565-1424 or 664-3600.



Pam Villines, left, Terry Cox & Charles Faulk

#### Concerts honor German composers

BY CINDY FRIBOURGH Democrat Staff Writer

WO musical birthday celebrations are scheduled this weekend to honor the multi-centennials of three

German composers. A concert tonight by a chamber group at the University of Arkansas at Little Rock will mark the 300th birthday of Johann Sebastian Bach, while a concert by the Arkansas Chamber Singers Sunday will focus not only on Bach but on George Frideric Handel, also born in 1685, and Heinrich Schutz, born in 1585.

The Chamber Singers concert will be at 3 p.m. Sunday at Temple B'nai Israel, 3700 N. Rodney Parham Road.

Tickets are \$6 for adults and \$4 for students and senior citizens, available by calling 565-1424, from members of the chorus and at the door.

Accompanied by members of the Arkansas Symphony Or-chestra, the Chamber Singers, directed by Rosella Duerksen, will perform two cantatas by Bach - BWV 79, created for the Reformation Day Festival in 1725, and BWV 50, written for the Feast of St. Michael's Day in 1740 - and Handel's "Utrecht Jubilate," a setting



Johann Sebastian Bach

of Psalm 100 composed for the Thanksgiving 1713 service in St. Paul's Cathedral in London that celebrated the signing of the Utrecht Peace

Treaties. The program will also in-clude three unaccompanied motets by Schutz.

Bach was born into a family of many musicians - and later created a family of many musicians - and spent much of his life as an organist and composing at provincial



George Frederic Handel

courts and churches in northern Germany. Handel studied music

against his father's wishes, becoming a violinist and later a harpsichordist at the Hamburg Opera House. He only worked for the church for a year, then focused his attention to composing for opera.

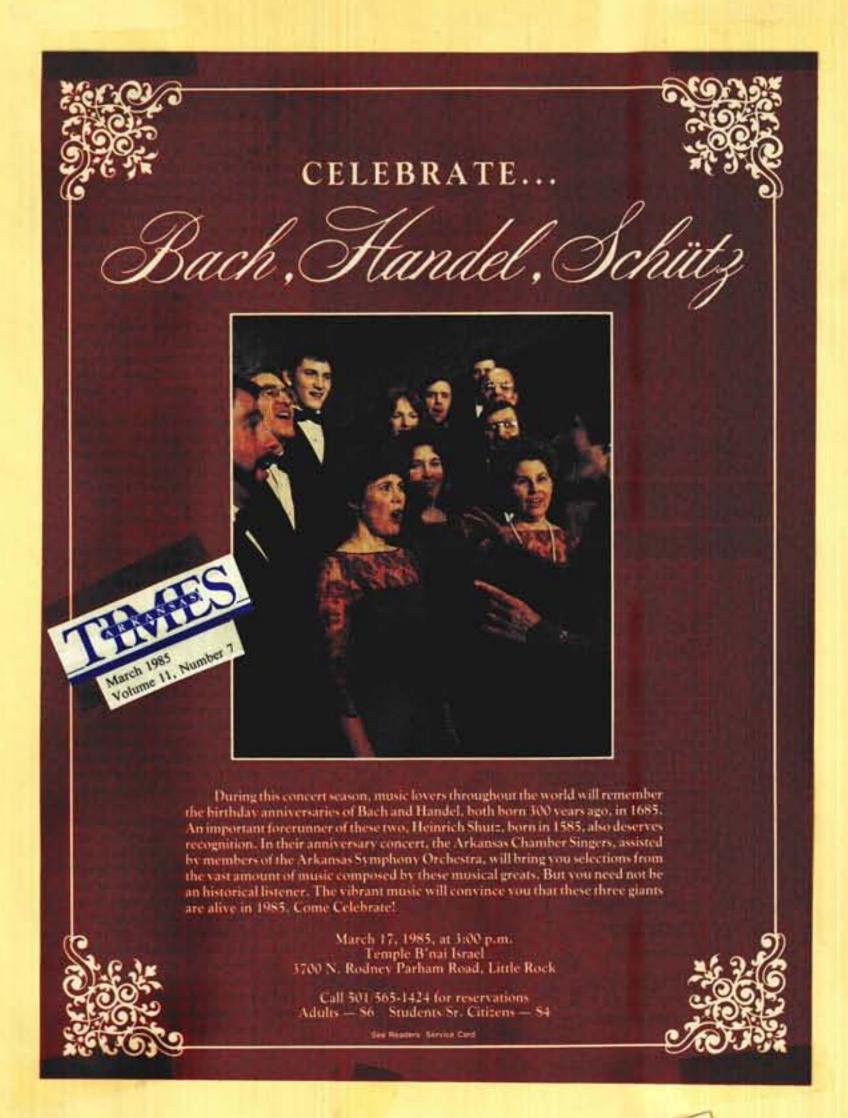
Schutz studied music in Venice under Gabrieli, then returned to Germany, where he composed hundreds of pieces for voices and instruments at the Court of the Elector of Saxony for 60 years.

The University of Arkansas at Little Rock will open the Chamber Music Series of its Baroque Festival with a concert of Bach's music at 8 p.m. today in the Fine Arts Concert Hall at UALR, 33rd Street and University Avenue. Admis-

sion is free. Jacques Israelievitch, concertmaster for the St. Louis Symphony Orchestera; Jacob Berg, principal flutist for the St. Louis Symphony Orches-tra: Maryse Carlin, a harpsichord player and professor at the St. Louis Conservatory of Music; and Felice Farrell, a Little Rock resident and for-mer principal cellist for the St. Paul Chamber Orchestra, will perform Bach's Sonata in D major for harpsichord and viola da gamba, Sonata in b minor for flute and harpsichord, Chaconne from the Partita in e minor for solo violin and the Trio Sonata from Bach's "Musical Offering"

The group will also perform the Sonata in g minor for harpsichord by George Frederick Handel.

The Baroque Festival celebrates the tri-centennial of the births of Bach, Handel and Scarlatti.



ARKANSAS GAZETTE, Monday, March 18,1985

## Nature provides backdrop for program of fine music

On days as beautiful as Sunday afternoon we often choose to be outside to appreciate the wonders of the state. Had you chosen to go to a concert at Temple B'Nai Israel, you could have appreciated the scenery and fine music. The Arkansas Chamber Singers under the direction of Dr. Rosella Duerkson presented a concert of works of Bach, Handel and Schutz with one of the most beautiful backdrops to be seen in the central Arkansas area. Giant windows with treefilled landscapes were the frames that Dr. Duerkson filled with music as timeless as the nature in the background.

"Three Psalm Motets" by Heinrich Schutz was an a capella collection for mixed chorus. Of particular interest was the last motet, "Cante Domino," based on the text of Psalm 149. The musical style of the piece was very reminiscent of work by Giovanni Gabrieli. With antiphonal vocal parts imitating brass lines, the effect was one of tremendous energy and progress. Program notes indicate that Schutz did indeed study with Gabrieli as a worth.

Gabrieli as a youth.

The music of George Frederick Handel provided the first opportunity of the afternoon to hear the instrumental ensemble with mixed chorus. "Utrecht Jubilate," based on Psalm 100, had a fine trumpet introduction, followed by the full chorus. The movement for alto solo and chorus began well enough but soon began to come unbal-

At the Concert

Tom Eubanks Special to the Gazette

anced. While the alto soloist sang well, she was often overcome by the same orchestra that was meant to support her performance. Conductor and ensemble alike quickly recovered and proceeded to perform a very high-quality effort of Handel's famous work.

"Gott der Herr ist Sonn' und

Schild, Cantata BWV 79" by Johann Sebastian Bach opened and closed with beautiful choral work. In between was to be heard some of the better solo work of the day. Bass John Bangert and alto Elinor Royce had obviously learned from earlier soloists and easily sang over the instrumental accompaniment. Work by both was as good as or better than the effort by the full chorus — no easy task considering the quality of the

the quality of the entire ensemble.

Reviews traditionally tell what happened, who did it, how well they did it and if they did some things not so well. If there were any negatives in this concert, they were duly noted. Only space limitations prohibit listing every person who contributed to this performance. With most large ensemble performances, "team players" are often overlooked; however, this concert was the personification of group effort.

CELEBRATE...

Bach Shandel,

Schütz

With the MBER SINGERS

ARKANSAS CHAMBER Director

Dr. Rosella Duerksen, Director

Concert
3:00 P.M., SUNDAY, MARCH 17, 1985

TEMPLE B'NAI ISRAEL
3700 N. Rodney Parham Road, Little Rock



with

ARKANSAS CHAMBER SINGERS



## UALR BAROQUE FESTIVAL

FESTIVAL SERIES ticket prices: \$40-50 All concerts in this series in the UALR University Theater

#### JEAN-PIERRE RAMPAL

Internationally recognized flute virtueso John Steele Ritter, harpsichord January 8, 1985, (Tuesday), 8 p.m.

#### THE BACH ARIA GROUP

March 10, 1985, (Sunday), 3 p.m.

The Bach Aria Group has a record of superb Bach performances spanning almost 40 years. Founded by philanthropist and musicologist William H. Scheide, the Bach Aria Group was a forerunner in creating interest in Bach's music in the United States.

#### TAFELMUSIK

Canada's Baroque Orchestra April 9, 1985, (Tuesday), 8 p.m.

The music of Bach and Handel comes alive in performances by the Tafelmusik. Baroque Orchestra, Tafelmusik uses original instruments and historically accurate performance techniques to communicate the true spirit of Baroque music.

#### THE PASSION ACCORDING TO THE GOSPEL OF ST. JOHN

The Arkansas Chamber Singers The Baroque Festival Orchestra Jon Humphrey, the Evangelist Thomas Dunn, Conductor May 12, 1985, (Sunday), 3 p.m.

This performance of the St. John Passion under the direction of Thomas Dunn, music director of Boston's Handel and Haydn Society, features Jon Humphrey, one of America's leading oratorio singers, as the Evangelist. First performed at St. Thomas church in Leipzig on Good Friday, April 7, 1724, this setting of the Passion is one of Bach's most eloquent statements of his Lutheran faith and demonstrates his

unsurpassed ability to illuminate scripture.

Vocal soloists will be selected through a national Baroque Aria competition.

Subscribe to the Festival Series and be assured of a seat to hear Jean-Pierre Rampal.

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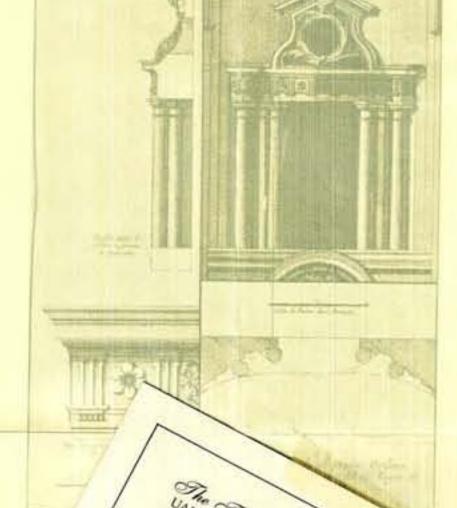
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FESTIVAL SERIES ticket prices (University Theater)

Section A

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Joh: Selaf. Back



January 8. 1985 Theatres Jean-Pier ean-Pierre Rampal, Bute
The Bach Aria Group
Orchestra
Canada's Baroque CHAY Orchestra
The Passion According to the
The Arkansas Chamber Singers
The Baroque Festival Orchestra Festival Series Season Tickets \$50 Section A \$60 Section B on Humphrey, tenor, as the The Chamber Series UALR Fine Arts Concert Hall Jacques Israelievite g. Nute: Maryse Carlin, Jacob
inhan Sebastian Bach's Cello.

Rebecca Pennys, Piano
The Art of the Fuller
William Princell It. Wil

cello: Robert Henderson, horn.

uartet, Felice of the Arkansas sonata by

Friday, May 10, 1985

## Bach piece closes Baroque Festival

## BY ERIC E. HARRISON Democrat Entertainment Editor

HE University of Ar-kansas Baroque Festival will close its Festival Series with a per-formance of "The Passion According to St. John" by Johann Sebastian Bach, at 3 p.m. Sunday in the University Theater at UALR, 33rd Street and University Avenue.

Musical forces will include the Arkansas Chamber Singers and members of the Arkansas Symphony Chamber Orchestra, under the baton of Thomas Dunn, director of Boston's famed Handel and Haydn Society. Soloists will be Jon Hum-

phrey, tenor, as the Evangel-ist; Julian Long, baritone, as Jesus; and Richard Morrison, bass/baritone, as Peter and Pilate. Aria soloists will be tenor Stanley Warren, soprano Ruth Sieber and mezzo soprano Katherine Goeldner. Trudy Kincade, harpsichord, and Felice Farrell, cello, will provide the continuo.

Tickets are \$10 and \$13; for information and reservations, call the Baroque Festival off-ice at 569-3288 or (800) 482-8892, ext. 3288.

The piece will be per-formed in German, but a libretto containing both the German text and the text from the King James version of the Bible will be provided. (Concertgoers are being asked to

turn the pages quietly.)

The performance will be recorded for later broadcast over station KLRE-FM, 90.5.

The Passion is the musical setting of the portion of the Gospel According to St. John which details the events crucifixion of Christ Bach wrote five settings of the Passion, of which the St. John, St. Mark and St. Matthew (by far the most often performed) sur-

Bach is thought to have first conducted the "St John Passion" on Good Friday, March 26, 1723, at Leipzig. The work alternates between passages from the text, sung as recitatives, with chorales and arias.

Humprhey, a tenor specializing in baroque performance, has appeared with the orchestras of Atlanta, Boston, Indianapolis, Philadelphia and Cleveland. He has per-formed the "St. John Passion" several times.

"I've done quite a few performances in which I've sung both the Evangelist and the arias," he said in a telephone interview this week from Northfield, Minn., where he was singing the role of the Evangelist in Bach's "St.

Matthew Passion. The "St. John Passion" is both less known and shorter - "about an hour shorter" than the "St. Matthew," Humphrey said.



May 20

Chamber Series Season Tickets \$20

'The Passion According to St. John' will feature conductor Thomas Dunn, soloists Jon Humphrey, above left, and Julian Long

This is Humphrey's first performance in Little Rock. Although he is a member of the Bach Aria Group, which appeared here earlier this year, he was not with the group in its Baroque Festival performance.

"Plus," he said, "the fact that this year I'm on sabbatical" from the University of Massachusetts, Amherst, "I had performance conflicts all year long," he ex- where he teaches voice, "so I

been particularly busy.

plained, noting that because have more time to put into 1985 is the 300th anniversary concerts." of the births of both Bach and

George Frideric Handel, he's After leaving Little Rock he will head to Philadelphia, where he will be the tenor soloist in a performance of Benjamin Britten's "War Requiem" with that city's Mendelssohn Club. Humphrey said he had

worked with Dunn "many times in Boston and New York, also," and has a great respect for his talents as a conductor.

The 40 members of the Arkansas Chamber Singers, which is providing the chorus for the performance, have been prepared by their music director, Rosella Duerksen.

## 'Passion' by Bach closes Festival

"Passion According to the Gospel of St. John" will be presented at 3 p.m. Sunday in the University Theater at the University of Arkansas at Little Rock. This is the last major concert in the UALR Baroque Festival. Tickets cost \$10 and \$13. Admission also is by season ticket. For reservations call 569-3288 or 1-800-482-8892, extension 3288.

By Irene Wassell GAZETTE STAFF

ohann Sebastian Bach, born 300 years ago, appears to be stealing the scene from his contemporaries, Domenico Scarlatti and George Frederick Handel. Performances commemorating the births of the three composers have been dominated by the works of

"Bach is such a perfect blend of emotion and intellect, and it is the intellectual aspect that keeps people fascinated with his music. He was so supremely in command of his materials he could make the music do anything he wanted it to," said Thomas Dunn, artistic director of the Handel and Haydn Society in Boston since 1967.

Dunn will direct the Arkansas Chamber Singers and the Arkansas Symphony Chamber Orchestra in their presentation of Bach's "Passion According to the Gospel of St. John," better known as "St. John Passion.

Dunn, a graduate of John Hopkins University, said he does not understand why Bach, as accompliahed as his works are, has received more attention than

Handel, when Handel's "Messiah" has been more popular for performance in churches.

"But Bach's music is supremely beautiful and there is a bottomless pit of intellectual exercise which one doesn't have to bother with to enjoy. It is the greatest musical literature of our civilization. There is a whole aspect of gematria |a system of numbers] that all fits numerically. It is the equivalent of King Lear or any of the great Shakespearean plays," said Dunn, native of Aberdeen, S.D., and a Fulbright scholar, who completed training at Peabody Conservatory and received a diploma in orchestral conducting at the Royal Conservatory of Amsterdam.

It is believed that Bach's "St. John Passion," written for a Good Friday service, was first performed April 7, 1724, at St. Nicholas Church in Leipzig. Bach personally supervised about six performances of the composition during a five-year period while in service as a Lutheran cantor.

Musical programs in churches evolved from the ancient practice of reading or reciting the story of Christ's Passion during Holy Week. As centuries passed, the settings became more elaborate, and music was common by the 15th Century, reaching its peak with the works of Bach.

The influences of opera and oratorio were seen by the 17th Century, and by the time Bach began his works, arias with obbligato, instrumental accompaniment and



- Staff Photo by Kelly Quinn Thomas Dunn directs as Trudy Kincaid plays accompaniment.

elaborate arrangements were

"Bach absorbed all the musical influence of the world and did it better," Dunn said. "He refined and elevated these new ideas to the highest level of musical literature." His two surviving Passion settings, "St. John" and "St. Matthew," are considered to be "monuments of our civilization," according to Dunn, and Bach has been called the fifth evangelist because of his genius in illuminating

While the Passions were written for religious services, they are appreciated from a musical point of view, Dunn said, and the motiva-

the scriptures.

tion for this performance will be musical rather than religious.

"St. John Passion" was chosen for the festival performance because it fit the "forces" here. It takes more persons, for instance, to do the "B Minor Mass," Dunn explained.

The role of the Evangelist will be sung by John Humphrey, an internationally recognized oratorio singer, specializing in Baroque literature. The aria soloists, and the role of Jesus, were selected by a national competition conducted by the UALR Baroque Festival in cooperation with the Arkansas

(See BACH on Page 7B.)



Continued from Page 1B.

Chapter of the National Association of Teachers of Singing. The soloists are Katherine Goeldner of Iowa City, Ia., Julien Long of New York City, Stanley Warren of Brooklyn, N.Y., and Ruth E. Sieber of Little Rock. Richard Morrison of Boston also is a soloist but was not a contestant.

"I have all kinds of new ideas about 'St. John Passion,' " Dunn, who has conducted the composition numerous times, said. "As I was reading on the plane on the way to Little Rock, the piece kept coming to mind and I would think that various parts should go faster

How would Bach feel about having conductors change his composition? He would be "stupified" at the thought, Dunn said, because he probably never considered that it would be performed by any group other than the one for whom he wrote it. It was part of his job as cantor, though the composer also wrote "for the ages," such pieces as "B Minor Mass," Dunn added



Thomas Dunn directs the Arkansas Chamber Singers.

## Bach work's performance would be great anywhere

\*Review AY 13 1985 BY ERIC E. HARRISON Democrat Entertainment Editor

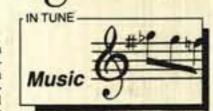
Johann Sebastian Bach couldn't have asked for a better 300th birthday present than the performance of his "Passion According to the Gospel of St. John" at the University of Arkansas at Little Rock Sunday afternoon.

The Arkansas Chamber Singers, the Arkansas Symphony Chamber Orchestra and six carefully chosen soloists, all under the baton of Thomas Dunn (director of Boston's famed Handel and Haydn Society), closed out the UALR Baroque Festival's Festival Series with a performance which, in my opinion, could not be bettered anywhere - not even if the musicians had more prestigious names or the stage were in some more lofty concert hall.

The only flaw was the smallness of the audience, perhaps decimated by Mother's Day activities.

The Passion, a musical retelling of the events before, during and just after the crucifixion of Christ, consists of passages from the Gospel of St. John (in German), interspersed with Lutheran chorales and arias which express a more personal expression of deep religious feelings.

Tenor Jon Humphrey, singing the central narrative part of the Evangelist, was clearly troubled by a lingering cold, but except for a couple of



thickened high notes it did not affect his luminous, clear tone, nor his impeccable diction, nor the feeling he put into the performance. In his role as explainer of the text, he made the most of Bach's musical enhancements of such key words as "weinete" (wept), "geis-selte" (scourged), "gekreuzi-get" (crucified), "Golgotha," "Jesus von Nazareth, der Juden Konig" (Jesus of Nazareth, King of the Jews) and "verschied" (died).

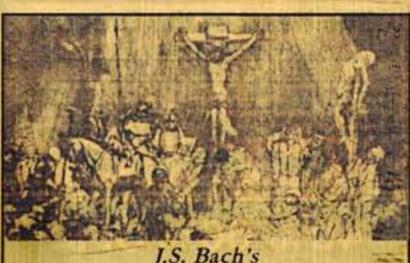
Julian Long sang the role of Jesus in a rich, clear baritone, and was clearly "in character," the anguish of the chastening and crucifixion clear in his face (even when not singing) and in his voice. Bass-baritone Richard Morrison was excellent in the roles of Peter and Pilate, and in the several bass arias, particularly the comforting "Come, ye who are troubled ... to Golgotha," with the three upper voices of the cho-

rus pianissimo underneath. Young soloists Ruth Sieber. soprano; Katherine Goeldner, mezzo-soprano; and Stanley Warren, tenor, all chosen through national auditions (Ms. Sieber is from Little Rock), were all excellent. The Chamber Singers were un-

matchable, both in th "crowd" choruses and in th chorales which reflect th depth of Bach's faith, and th orchestra - with the additio of continuo players Felice Far rell, cello, and Trudy Kincade portative organ - was nearl

flawless. The concert was recorded for later broadcast on radistation KLRE-FM, 90.5.

ARKANSAS GAZETTE, Friday, May 3, 1985



J.S. Bach's St. John Passion

The Arkansas Chamber Singers The Arkansas Symphony Chamber Orchestra Jon Humphrey as the Evangelist Thomas Dunn, conducting

#### **UALR BAROQUE FESTIVAL**

Sunday, May 12, 3:00 p.m., UALR University Theatre Tickets \$10, \$13.......Call 569-3288 ARKANSAS GAZETTE, Monday, May 13, 1985

## Major Bach work ends **UALR Baroque Series**

The final concert in the University of Arkansas at Little Rock Baroque Festival Series was held Sunday afternoon in the University Theater. A performance of major proportions was presented as the Arkansas Chamber Singers, the Arkansas Symphony Chamber Orchestra and selected local and national soloists joined conductor Thomas Dunn for Johann Sebastian Bach's "The Passion According to the Gospel of St. John (BWV

This major choral work is considered to be among Buch's finest contributions to sacred music. The piece was performed in the original German with an English translation provided in the program. In addition to the orchestra and chorus, there were major vocal roles for the parts of an evangelist and

Jon Humphrey, a professor of voice at the University Massachusetts, was superb as the evangelist who told the story of Jesus in recitative form. His mastery of the German language and of its nuances when sung was one of the more inspiring pleasures of this in true Germanic style. Her alto cisms.

#### At the Concert

Tom Eubanks Special to the Gazette

aria performed with cello obugato was as somber and retrospective as the text it portrayed: "Our Hero of Judea battled mightily, then ended the fight. It is done." Little Rock's own Ruth Sieber more than lived up to her reputation as one of Arkansas's more promising young vocalists in her role as soprano soloist in two beautiful arias. Her performance with predominantly woodwind accompaniment was a nice textural change from the rather dark vocal colorings of the other soloists.

As one might imagine, a performance of this magnitude would not be possible without solid foundations to support such fine soloists as those mentioned. The Arkansas Chamber Singers and the Arkansas Symphony Chamber Orchestra provided the strong building block that Dunn needed to work his craft. His clear and nonrather lengthy performance. effusive conducting style was all Mezzo-soprano Katherine that was needed to bring three Goeldner, from the University of strong components together in a lowa, sang with the deep reso- performance with few noticeable nance necessary to perform Bach flaws and fewer justified criti-



University of Arkansas at Little Rock Baroque Festival

May 1, 1985

Dear Friends:

We are pleased to announce as the final offering of the Festival Series, a performance of J. S. Bach's St. John Passion, Sunday, May 12, 3:00 P.M., UALR University Theatre. The Arkansas Chamber Singers will be joined by the Arkansas Symphony Chamber Orchestra and soloists under the direction of Thomas Dunn, Artistic Director of Boston's famed Handel and Haydn Society. Bach's St. John Passion is a magnificent setting of the powerful and moving events of the final day in the life of Jesus Christ.

The composition begins with no note of lamentation; the Christ crucified has triumphed. The Evangelist then narrates Christ's betrayal in the garden, the trial, Peter's denial and outburst of contrition. The second part sees Christ before Pilate, the call for the release of Barabbas, and the scourging. Among the most wonderful moments in the work, the Savior, clothed in purple and crowned with thorns, faces the mocking crowd. Pilate's "Behold your King!" is answered in sharp, angry monosyllables. Jesus bears His Cross to Calvary. In the aria which follows, the faithful are summoned to follow him there. From Christ's last words "It is finished" a spirit of deep lamentation evolves until at the words "See Judah's hero triumph" complete contrast is afforded by the brilliant anticipation of the Resurrection.

Known as the "fifth Evangelist" because of his ability to illuminate scripture, Bach is considered the greatest composer of sacred music in the history of Christianity. In the UALR performance, Bach's work will come brilliantly to life under the spellbinding narration of Jon Humphrey, known nation-wide for his electrifying performances of the Evangelist; the music of the Chamber Singers, prepared by Dr. Rosella Duerksen, and the Chamber Orchestra, prepared by Robert Henderson; and the dramatic interpretations of Jesus, Pilate, and Peter by award-winning soloists.

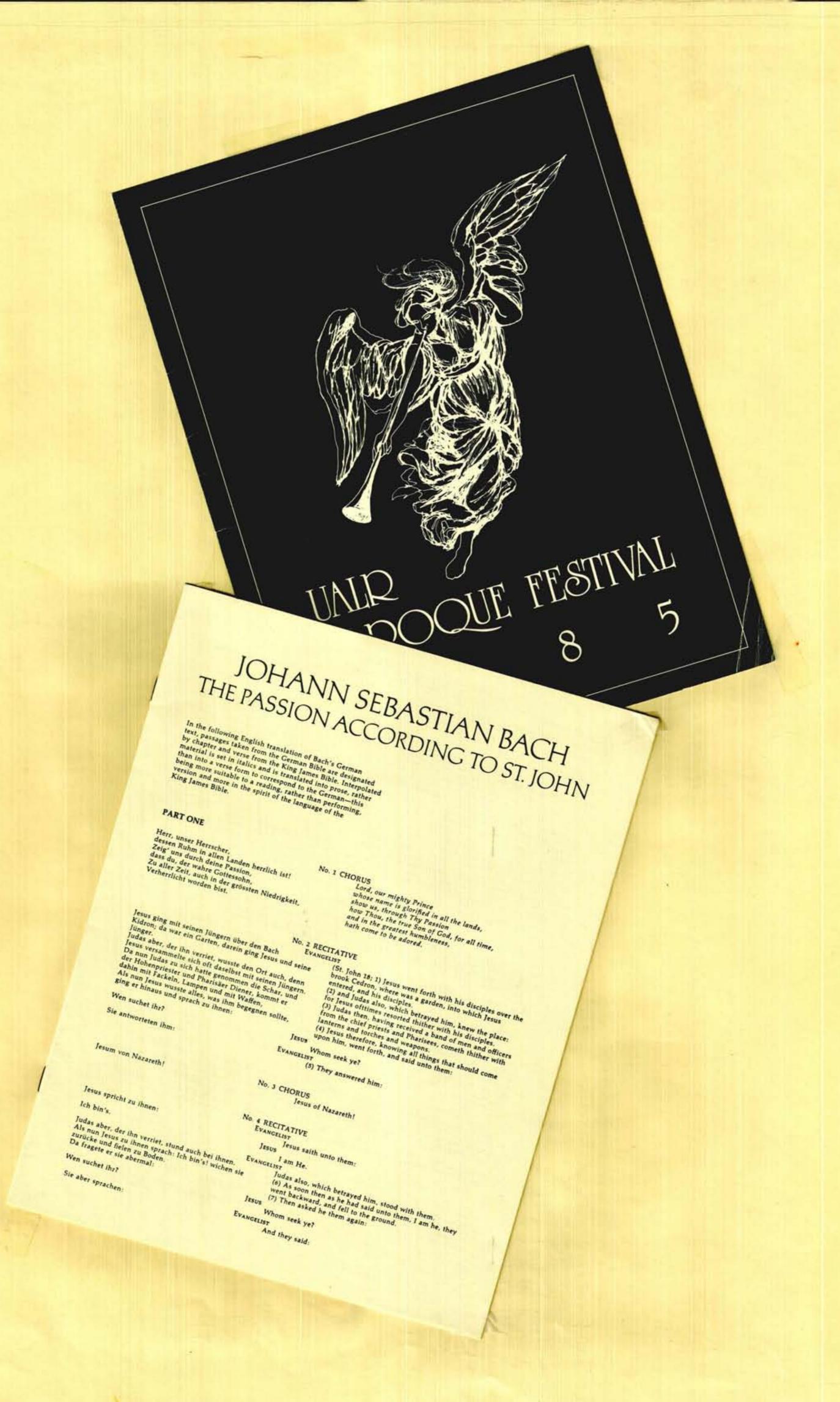
Seating is limited, so we urge you to call our box office, 569-3288, to reserve your tickets as soon as possible.

Sincerely,

13A

Diane Balay Marketing Director

College of Fine . (rts . 33rd and University . Coence . Little Rock, . Crhansas 569-3288 or toll free 1-800-182-8892, ext. 3288





#### THE JOYFUL SOUNDS OF CHRISTMAS

Sunday, December 15, 1985, 3:00 P.M. Christ Episcopal Church 509 South Scott Street, Little Rock

The annual Christmas Concert performed by the Arkansas Chamber Singers is a very popular holiday event. This year's audience will be treated to a wonderful variety of old and new Christmas music, with the featured work being Gloria, by Francis Poulenc, 20th-century French composer. Two settings of the Magnificat (Song of Mary) will be performed: one by the early 18th-century composer, Antonio Vivaldi; the other by the contemporary American, Halsey Stevens. The concert will conclude with Kirke Mechem's Seven Joys of Christmas, a sequence of popular carols.

## Arkansas Chamber Singers 1985-86

REQUIEM by Wolfgang Amadeus Mozart Sunday, March 9, 1986, 3:00 P.M. St. Mark's Episcopal Church 1000 North Mississippi Avenue, Little Rock

Members of the Arkansas Symphony Orchestra will join the Chamber Singers for a performance of Mozart's final, great work — a work surrounded by mystery and romanticism. The Requiem has been called music "that at times bares nerves, bones, and sinews as well as the soul . . it is music unafraid of the consequences of death." (Colin Davis). The Requiem performance is especially appropriate during the season of Lent.

#### A BURST OF SPRING

Sunday, May 18, 1986, 4:00 P.M. Second Presbyterian Church 600 Pleasant Valley Drive, Little Rock

The Chamber Singers tribute to Spring and to American composers will feature The Peaceable Kingdom, by Randall Thompson, and Brazilian Psalm by Jean Berger. Also on the program will be black spirituals and American folk-tune settings. With this concert, our 1985-86 season will definitely end on the up-beat! A MOOD FOR ALL SEASONS.

The Arkansas Chamber Singers

#### AUDITION SCHEDUL

7:15 P. M .-- Robe

7:20 P. M .-- Shar

7:25 P. M .-- Chus

7:30 P. M .-- Eli

7:35 P. M .-- Jea

7:40 P. M.--Con

7:45 P. M .-- Aud

7:50 P. M.--Wil

7:55 P. M .-- Pat

8:00 P. M .-- Ph;

8:05 P. M .-- La:

8:10 P. M.--Ma

8:15 P. M.--Do

8:20 P. M.--Mc

8:25 P. M.--Bo

8:30 P. M .-- F

8:35 P. M.--CI

8:40 P. M .-- D

8:45 P. M .-- S

8:50 P. M .-- E

8:55 P. M .-- I

9:00 P. M.---

9:10 P. M .-- (

7:00 P. N.--Gale
7:05 P. M.--Fan
7:10 P. M.--Tyle

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3. Members are expected to

 Members are expected to Arkansas Chamber Singer will be considered by the ure to abide by the com

5. The Executive Committee
It will consist of a property of a representative to the members-at-large. The Conficion member of this comminating committee. Committee committee. Committee committee. Committee committee. Committee committee. Committee committee committee. Committee committee committee committee. Committee commi

 Committees will be forme programming. Members wi to those needs.

The responsibility of th and to direct auditions,

Executive Committee 1985-86

9:05 P. M.--/ President: Charles Faulk

Board Repres

9:15 P M. - Members-at-large: Linda Cass

P.O. BOX 21002



3 Ferdido Drive Little Rock, Arkansas August 19, 1985

### ROSELLA DUERKSEN, MUSICAL DIRECTOR

Dear Singer,

We trust you have had a great summer and are ready to begin a new Chamber Singers' season: Auditions for membership for the 1985-86 season will begin on Tuesday, September 3, and continue on Thursday, September 5, in Room 101A (choral rehearsal room) in the Fine Arts Building at UALR. As in the past, singers will be expected to perform a short segment from a piece they know well, and then do a bit of sight-singing. Audition times for previous members are arbitrarily listed on the enclosed sheet. If the time scheduled for you is inconvenient, please try to exchange with someone else. If you do not plan to audition, please call Pam Villines (227-9625) to free up your time. (We do hope you'll all be back!)

The three major concert dates for our 1985-86 season are as follows:

I. Sunday, December 15, 3:00 P. M., Christ Episcopal Church. A program featuring the Poulenc Gloria, two settings of the <u>Hagnificat</u> (Vivaldi and Halsey Stevens), and a sequence of carols by Kirke Hecham.

II. Sunday, March 9, 3:00 P. M., St. Mark's Episcopal Church. The Mozart Requiem, to be performed with members of the Arkansas Symphony.

III. Saturday, May 10, 8:00 P. M., Second Presbyterian Church. A mostly a capella program, featuring Randall Thompson's "Peaceable Kingdom," "Brazilian Psalm," by Jean Berger, and American spirituals and folk songs.

In addition to the above, we will participate in the Anahl performance in Robinson Auditorium on December 7, and in the performance of the Beethoven Ninth Symphony on April 26 and 27.

We look forward to seeing you at the party (3 Perdido Drive) on Tuesday, August 27 (we plan to play the tapes of the St. John Fassion and the Each Magnificat), and on September 3!

LET'S MAKE IT THE GREATEST SEASON EVER FOR THE ARKANSAS CHAMBER

Sincerely,

Kosella

p.o. Box

DO. BOX 4402

\* LICCLE ROCK \* ARKANSAS 72214

Tought pec. 85

#### The Arkansas Chamber Singers

Director: Dr. Rosella Duerksen Accompanist: Len Bobo

O Come All Ye Faithful

Arr. by David Willcocks

The Angels and The Shepherds

Bohemian Traditional Carol Arr. by C.H. Trevor

Psallite

Michael Praetorius (1571-1621)

Hodie Christus Natus Est

J.P. Sweelinck (1561-1621)

Manailinat

Halsey Stevens (1908-

Magnificat

Seven Joys of Christmas

Kirke Mechem

 The Joy of Love: This is the Truth Pam Villines, soprano solo

II. The Joy of Bells: Din don! Merrily on high

III. The Joy of Mary: Joseph dearest, Joseph mine Linda Cassidy, soprano solo Elinor Royce, alto solo Rick Charlton, tenor solo John O'Neal, bass solo

IV. The Joy of Children: Patapan

V. The Joy of the New Year: New Year Song

VI. The Joy of Dance: Fum, fum, fum!

VII. The Joy of Song: God Bless the Master of this House

The Twelve Days of Christmas

English Traditional Carol Arr. by John Rutter

Chamber Singers set
Christmas concert

BY NINA HARDOGG 13 1985 iere in Boston, Mass., in 1981

BY NINA HARDAY DEC 13 1985
Democrat Staff work DEC 13 1985

THE Arkansas Chamber Singers will perform music from the 17th to the 20th centuries when they present their annual Christmas concert at 3 p.m. Sunday in Christ Episco-

pal Church, 509 S. Scott St.
Dr. Rosella Duerksen, musical director of the Chamber Singers, will conduct, and the Arkansas Symphony String Quartet — Eric Hayward and Sandra H. McDonald, violins; Mark Savage, viola; and Jeffrey Jurciukonis, cello — will accompany the singers. Len Bobo will be the organist and Courtney Swindler will be the trumpet soloist.

Tickets are \$6 and may be reserved by calling 224-0639, or purchased at the door. Tickets sold out at the door the past two years, and concertgoers are advised to arrive early.

Season tickets may be purchased for \$12, which includes Sunday's performance and two performances to be offered in March and May.

The program's major work will be "Gloria," by 20th cenury French composer Francis Poulenc, Terry Cox will be the eatured soloist.

"Gloria," scored for soprano

iere in Boston, Mass., in 1961 where it was commissioned by the Koussevitsky Music Foundation of Boston. Since that time, the Christmas text has been performed throughout the world.

Also on the program, which is expected to last just over an hour, will be two early 17th-century Christmas motets - "Psallite" (O Sing) by Praetorius and "Hodie Christus Natus Est" (This Day Christ is Born) by Sweelinck.

Following will be two settings of the "Magnificat" (Song of Mary) - the first, in Latin, by 18th century Italian composer Antonio Vivaldi, scored for strings, chorus and soloists; the second, in English, by contemporary American composer Halsey Stevens.

Soloists will be chamber singer members Martha Miller and Lynda Gresham, soprano; Diana Holzhauser, mezzosoprano; Vicki Dorey and Annette Going, alto; Chris Hunter, tenor; and John Bangert, bass.

The concert will conclude with a sequence of carols, both secular and sacred, arranged by Kirke Mechem.

The Chamber Singers, founded in 1979, has 45 members selected by audition.

Members come from Conway, Hot Springs, Pine Bluff and Monticello as well as from Little Rock and surrounding areas.

In addition to the Christmas concert, the Arkansas Chamber Singers and members of the Arkansas Symphony Orchestra will perform the "Requiem" by Wolfgang Amadeus Mozart Sunday, March 9, at St. Mark's Episcopal Church, 1000 N. Mississippi Ave. On Sunday, May 18, the group will present a concert of a cappella music at Second Presbyterian Church, 600 Pleasant Valley Drive.



SOLO SINGERS - Chamber Singers soloists (from left) Parn Villines,

C. Bangert, Diana Holzhauser and Martha Miller with director Rosella Du

## Chamber Singers voice glorious Christmas sounds

#Review
BY ERIC E. HARRISON
Democrat Entertainment Editor

There were some glorious sounds at Christ Episcopal Church downtown Sunday as the Arkansas Chamber Singers exalted a near capacity crowd with its annual Christmas program, entitled "The Glorious Sounds of Christmas."

With a 75-minute program of music ranging from 17th century a cappella motets to 20th century carols, the 45-member choir, under the direction of its founder and music director, Rosella Duerksen, expressed the joy and wonderment of Christmas in vivid musical feebiers.

Centerpiece of the concert
was the "Gloria" by French
composer Francis Poulenc,
with Terry Cox as soprano soloist. Ms. Cox, giving forth an
angelic voice in the "Domine
Deus," "Dominus Deus, Agnus
Dei" and "Qui Sedes ad Dexteram Patris" segments of the
six-movement work, was particularly effective in the upper

ranges as she intoned "tu solus altissimus, Jesu Christe" ("thou only art most high, Jesus Christ"), and the chorus was strong in support

strong in support.

Preceding the Poulenc were two vastly different settings of the "Magnificat" – a 20th century English version with trumpet obbligato by Halsey Stevens, and a more highly stylized 18th century work by Antonio Vivaldi, for chorus, soloists, strings (the Arkansas Symphony String Quartet) and organ continuo (Len Bobo accompanied throughout the

concert).

The Halsey version showed off the Chamber Singers' excellent diction, though at times – due largely to the acoustics of the church – the trumpet drowned out singers.

N TUNE gato cutus The cert w

The Vivaldi piece, stressing quality of sound at the expense of the Latin text, featured excellent solo work from sopranos Martha Miller (who sounded at times like she was singing offstage) and Lynda Gresham, mezzo-soprano Diana Holzhauser, altos Vickie Dorey and Annette going: tenor (or was it counter-tenor?) Chris Hunter, and bass John Bangert The chorus was most impressive in the fugal finale. Sharon Strackbein and Linda

Cassidy also provided obbli-

gato flutes in the "Sicut Locutus" movement.

The singers opened the concert with two Christmas motets

- "Psallite" by Michael Praetorius and "Hodie Christus
Natus Est" by Jan Sweelinck in which Ms. Duerksen enhanced the sense distance
caused by the church's acoustics by dynamic effects, and in
which the choral balance was

particuarly well highlighted.
To close the program, Ms.
Duerksen chose "Seven Joys of
Christmas," a carol sequence
compiled by Kirke Mechem –
seven delightful carols expressing various joys and
featuring five soloists –

soprano Pam Villines in "This is the truth sent from above"), and soprano Linda Cassidy, alto Elinor Royce, tenor Rick Charlton and bass John O'Neil in "Joseph dearest, Joseph mine," which has a lilting, rolling rhythm swelling to a joyous

The chorus was especially

enjoyable in "Ding Dong! Merrily on High," "Patapan" and
"Fum, fum, fum"; a little
lighter delivery and a few
smiles from the singers would
have been welcome - would,
in fact, have matched the
smiles from the audience,
which gave the group a standing ovation at the end.



Dr. Duerksen (left), soloist Cox prepare for program.

## 'Sounds of Christmas' set by Chamber Singers

he first in a series of three concerts built around the theme, "A Mood for All Seasons," will be presented by the Arkansas Chamber Singers at 3 p.m. Sunday at Christ Episcopal Church.

That program, dubbed "The Joyful Sounds of Christmas," will include two settings of the Magnificat by Vivaldi and by Halsey Stevens, a contemporary American composer, Gloria in a setting by Francis Poulenc and "Seven Joys of Christmas" by Kirke Mechem, among other works. Organist Len Bobo will accompany, assisted by other instrumentalists.

The soloist in the Poulenc Glo-

ria will be Terry Cox, a native of Waukegan, Ill., and a graduate of Northern Illinois University, who has sung with the Baltimore Symphony Orchestra Chorus, the Kansas City Civic Chorus and the Memphis Oratorio Society, among others. With the Arkansas Chamber Singers she has been soloist in Honegger's "King David" as well as in the Bach Magnificat. In the Vivaldi Magnificat, soloists will be Martha Miller and Lynda Gresham, sopranos, mezzo Diana Holzhauser, altos Vickie Dorey and Annette Going, tenor Chris Hunter and bass John Bangert, all members of the

Chamber

The second concert, scheduled

for 3 p.m. March 9 at St. Mark's Episcopal Church, will be a performance of the Mozart Requiem, with members of the Arkansas

Symphony Orchestra. The third.

"A Burst of Spring," at 4 p.m.

May 18 at Second Presbyterian

Church, will feature Randall

Thompson's "Peaceable King-

dom," "Brazilian Psalms" by

Jean Berger and spirituals and

The Singers, some 42 persons

from throughout Central Arkan-

sas, are under the direction of Dr.

Rosella Duerksen, who selects

each member by audition annu-

Tickets for the season are \$12

\$10 for students and the el-

derly), while tickets for individ-

ual concerts are \$6 (\$4). They are

available from all Chamber Sing-

ers members or by telephoning

224-0639.

Continued from Page 1B.

Chamber Singers.

(See CHAMBER on Page 6B.)

## Chamber Singers captivate audience

'The Glorious Sounds of Christmas' aptly named; ensemble presents broad range of music

#### At the Concert

Marilyn Myers

Gazette Staff

The Arkansas Chamber Singers aptly named their first concert this season "The Glorious Sounds of Christmas." Sunday afternoon's program at Christ Episcopal Church by the 45-member ensemble, decked out for the season in cranberry satin and lace and black tie, captivated the audience in the filled church with a glorious range of Christmas music spanning three

Starting a capella with two delicate pieces by Michael Practorius and Jan Pieterszoon Sweelinck.

the Chamber Singers immediately established the tone of an angelic choir with musical director Dr. Rosella Duerksen easily leading the ensemble from light, clean and crisp passages to broader, deeper, aore full-bodied sounds.

#### Contemporary comparison

The other short introduction piece, Stevens' "Magnificat," was a contemporary comparison, being much more modern and slightly dissonant. This complex work gave the Chamber Singers a chance to show another range of talents and also offered marvelous opportunities for Courtney Swindler to burst forth with clear, bright passages on the trumpet.

The two extended pieces on the program, Vivaldi's "Magnificat"

ARKANSAS GAZETTE Monday, December 16, 1985

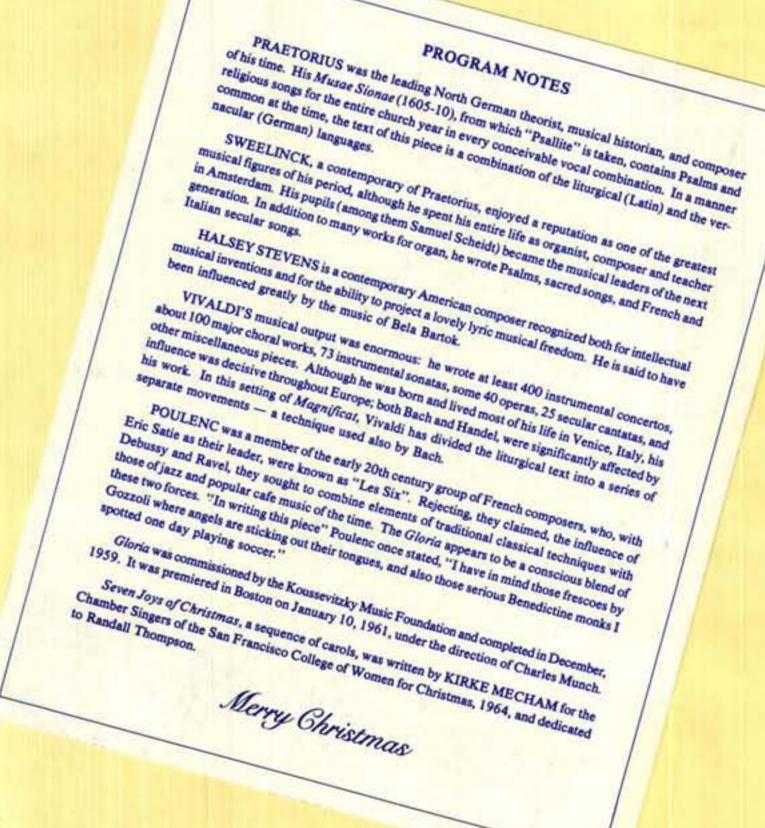
and Poulenc's "Gloria," reflecteddecidedly different styles. "Magni-- with chorus, solos, strings and continuo - moved back and forth from quiet and restful to intense and dramatic movements. Soloists Martha Miller, Lynda Gresham, Diana Holzhauser, Vickie Dorey, Annette Going, Chris Hunter and John Hangert all added beautiful passages to the whole as did the members of the Arkansas Symphony Orchestra Quartet, Eric Hayward, Sandra McDonald, Mark Savage and Jeffrey Jurciukonis.

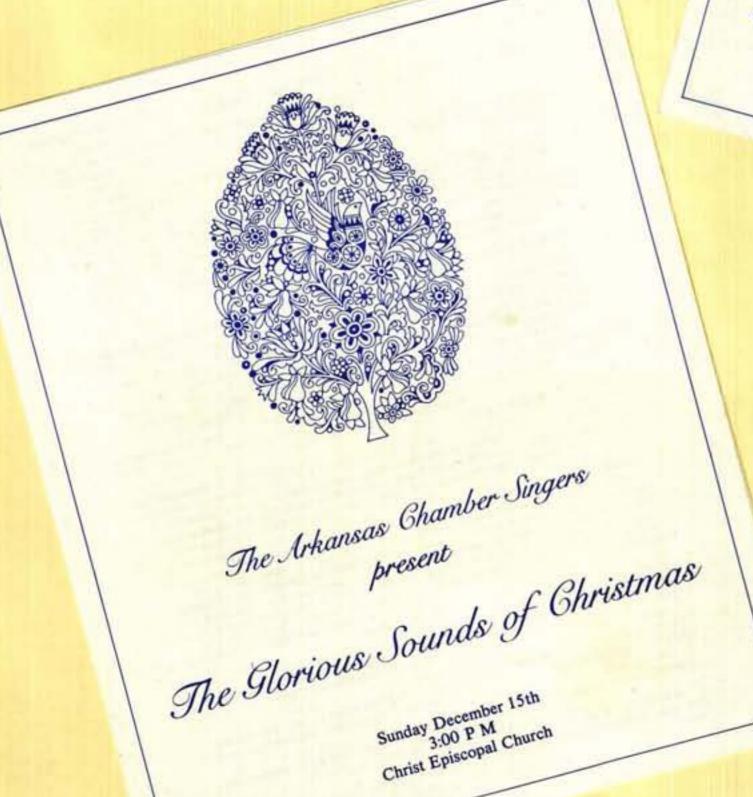
"Gloria" by Francis Poulenc, however, may have been the audience favorite. Alternating between lyrical and modern, this very difficult work with scattered abrupt endings was an excellent showpiece for the fine voice of soprano Terry Cox. The haunting refrain of Domine Deus in the fifth movement that she carried so well still rings in the ear. "Gloria" also gave organist Len Bobo several opportunities to shine.

#### Joyful finale

The final work, "The Seven Joys of Christmas" by Kirke Mechem, moved from The Joy of Love through The Joy of Song, stopping for fun along the way with "Ding Dong! Merrily on High," "Patapan" and "Fum, fum, fum." It truly called to mind the seasonal wish at the bottom of the program. 'May the mood of this Christmas season earich your holidays and

the New Year to come. The Arkansas Chamber Singers have a second concert scheduled for March 9, when the group will perform the Mozart Requiem with members of the Arkansas Symphony Orchestra. The third and final program, "A Burst of Spring," will be held May 18.





#### ARKANSAS CHAMBER SINGERS

MUSICAL DIRECTOR DR. ROSELLA R. DUERKSEN

ORGAN LEN BOBO

#### SINGERS

SOPRANO

Ann Brown Bettye Caldwell Linda Cassidy Terry Cox

Wilma Reed Audrey Reeves Sharon Strackbein Pam Villines

Phyllis O'Brien

ALTO

Liz Coy

Judy Baum Sharon Becton Eleanor Bragg Vickie Dorey

Annette Going Diana Holzhauser Connie Ridgway

Lynda Gresham

Sarah Means

Martha Miller

Sherry Henderson

Elinor Royce Gina Shipps Tina Stocks Mary Watermann

TENOR

R. Gene Baxter Rick Charlton Harold Duerksen Charles Faulk Chris Hunter Ralph Hyman Murlin Kelsay Larry O'Brien Scott Seidenschwarz Robert Stodola

BASS

John Bangert Pat Casey James Guldin

Fred Inman Robert Johns Doug McNeill John O'Neal

Charles Schock T. T. Tyler Thompson

Galen Wenger

T. J. AND INEX RANEY LECTURES Tuesday, May 6, 1986 Seven-thirty O'clock

THE PRELUDE
"God of Grace and God of Glory"

THE HYMN OF PRAISE
"Sing Praise to God Who Reigns Above" Bohemian Brethern Melody THE LESSON FROM THE HOLY SCRIPTURES
The Rev. David Dec

THE ANTHEM
Thanks Be to God

THE CHIMES (all bow in allent prayer)

THE ANTHEM
"Ye Shall Have a Song"
The Arkanass Chamber Singers
Randall Thompson Arkanasa Area, The United Methodist Church

THE LECTURE

I "Victory Over Despair" THE HYMN OF CONSECRATION "God Movee in a Mysterious Way" THE BENEDICTION

THE PRELUDE
Toccata in Seven

Dr. Joe Harding

Arkansas Symphony Orchestra Robert Henderson, Music Director/Conductor



BERLIOZ: Roman Carnival SAINT-SAENS: Piano Concerto PROKOFIEV: Romeo and Ju-

Nover

BARTOK: Violin Cor RIMSKY Scheherz

> Jar MEN The MC Co



The 1985-86 Concert Season Robinson Center Music Hall

April 26, 27, 1986

DEBUSSY:
Nocturnes
BEETHOWEN:
Symphony No. 9 in d minor, Op. 125
(Choral)
Julia Lansford, Soprano
Gladys Scott-Lewis, Mezzo Soprano
James Wainner, Tenor
Feederick Fox, Bass-baritone

Frederick Fox, Bass-baritone



BEETHOVEN SYMPHONY NO. 9

An important concert featuring a 300-voice Arkansas Chorus and soloists from Arkansas, Oklahoma and Tennessee, the Ninth Symphony is a monument to
Beethoven's dream which fulfills his artistic and intellectual
existence. This music, with its matchless grandeur of spirit. highlights our 1985-86 season.

AN EVENING OF PIPES, VOICE, AND CHOIR THE MUSIC OF Len D. Bobo



PULASKI HEIGHTS UNITED METHODIST CHURCH Thursday Evening, March 13, 1986 7:30 p.m.

The Arkansas Chamber Singers Dr. Rosella Duerksen, Music Director Present



## A BURST OF SPRING!

Sunday, May 18, 1986 4:00 p.m. Second Presbyterian Church 600 Pleasant Valley Drive Little Rock



uerksen (left) holds book for Elinor Royce, John Bangert and Mary Ann Henderson.

## ansas Chamber Singers to mark idall Thompson's birthday in song

MAY 1 6 1986 1P

dall Thompson, by all ds one of the grand old en among American com-urned 87 years old April vill give him a slightly bethday gift at 4 p.m. Sunwhen it performs Thompwn compositions.

be part of a program collectively dubbed "Songs for Spring" that will mark the finale of the Chamber Singers' season.

Dr. Rosella Duerksen, the Chamber Singers' director, said Thompson's suite of eight choral pieces the Arkansas Chamber based on biblical texts from Isalah deal with judgment and the joy of the faithful as contrasted with the Second Presbyterian gloom of those who reject faith. The 20-minute work provides pular choral work, "The strong contrasts in rhythmic pate Kingdom," one of his terns and in dynamic and tonality changes, and has neither soloists Peaceable Kingdom" will

It will be one of two princip works performed. The other wi be "Psalmkonzert," a "small maje work" by Heinz Werner Zimmer mann, one of West Germany's lead ing contemporary composers. This work of five movements is baseon Psalm settings and uses a mixechorus, a small jazz ensemble (Mil Jackson, John Caldwell and Les Hinson on trumpet, John Hatch or double bass played pizzicate throughout, and Allen Kelly on vibraphone), and baritone sole (Chamber Singer John Bangert). The Chamber Singers will be assisted in this work by a girls' cho-rus from Hall High School directed

Dr. Duerksen describes "Psalmkonzert" as a classical piece that utilizes jazz and syncopation, with "a great deal of imitative polyphonic writing characteristic of traditional church music but cast in the jazz idiom."

by Tina Stocks.

"I've done it several times before," Dr. Duerksen said, "and the audience response has always been tremendous.'

The program will open with three short, contemporary choruses that pay tribute to spring: "Arise My Love, My Fair One" by American contemporary composer Gerald Near; "Pentecost" by Oskar Lindberg, a contemporary Swedish composer, and "The Succession of Four Sweet Months" by contemporary American composer, Robert Washburn. It will conclude with a group called "Songs of the American People," consisting of Aaron Copland's setting of "At the River," a Shaker song called "Followers of the Lamb" and several solo settings of spirituals and folk songs. Elinor Royce and Mary Ann Henderson will be featured soloists, with Len Bobo providing piano accompaniment.

Tickets, \$6 (\$4 for students and senior citizens), are available from individual members of the Cham ber Singers or by calling 224-0639.

## Singers key final concert to springtime

The Arkansas Chamber Singers will pay tribute to a season that came and went quickly this year with "A Burst of Spring" at 4 p.m. Sunday at Second Presbyterian Church, 600 Pleasant Valley Drive.

The concert, which is the final of the season, will feature songs for spring, a group of American folk tune arrangements, and two major 20th-century choral pieces.

Tickets are \$6 for adults and \$4 for students and senior citizens. They are available by calling 224-0639, from members of the Chamber Singers and at the door before the per-

Rosella Duerksen, music director, will conduct. Len Bobo will be the accompanist.

John Bangert, Elinor Royce and Mary Ann Henderson will be featured soloists. Assisting instrumentalists will be M Jackson, John Caldwell Lee Hinson,trumpets; Alle-Kelly, vibraphone; and James Hatch, double bass.

A treble choir, composed of singers from Hall High School, has been organized by Tina Stocks, choral director at Hall

The program will open with three short contemporary choruses paying tribute to spring - "Arise My Love, My Fair One," by Gerald Near; "The Succession of the Four Sweet Months" by Robert Washburn; and "Pentecost" by Swedish composer Oskar Lindberg (Sunday is Pentecost).

#### The Arkansas Chamber Singers Dr. Rosella Duerksen, Music Director Present



Sunday, May 18, 1986 4:00 p.m. + Second Presbyterian Church 600 Pleasant Valley Drive Little Rock

Adult \$6 Student/Senior Citizen \$4 For more information contact: Arkansas Chamber Singers P.O. Box 21002 Little Rock, AR 72212 or call (501) 224-0639

## A BURST OF SPRING!

The Arkansas Chamber Singers' tribute to Spring will feature The Peaceable Kingdom, by Randall Thompson, and Psalm Konzert, by Heinz Werner Zimmerman. Also on the program will be black spirituals and American folk-tune settings.

With this concert, The Chamber Singers' 1985-1986 season will definitely end on an up-beat!



Dr. Duerksen leads singers through a rehearsal.

## Mozart's Requiem Mass to be presented Sunday

By Bill Lewis

ozart's Requiem Mass will be presented at 3 p.m. Sunday at St. Mark's Episcopal Church at 1000 North Mississippi Avenue by the Arkansas Chamber Singers and a chamber ensemble consisting of members of the Arkansas Symphony Orchestra.

Soloists will be sopranos Terry Cox and Pam Villines, altos Elinor Royce and Diana Holzhauser, tenors Rick Charlton and Charles Faulk and bass John Bangert. The performance will be under

the baton of Dr. Rosella Duerksen, now in her fifth season as music director of the Chamber Singers.

Tickets (\$6, \$4 for students and the elderly) may be reserved by telephoning 224-0639, or bought from members of the Chamber Singers. Any remaining at concert time will be available at the door.

The Mass was uncompleted at the time of Mozart's death in 1791. That project was left to Franz Sussmayr, a student and friend of the composer, who un-

(See MOZART on Page 3B.)

#### Mozart

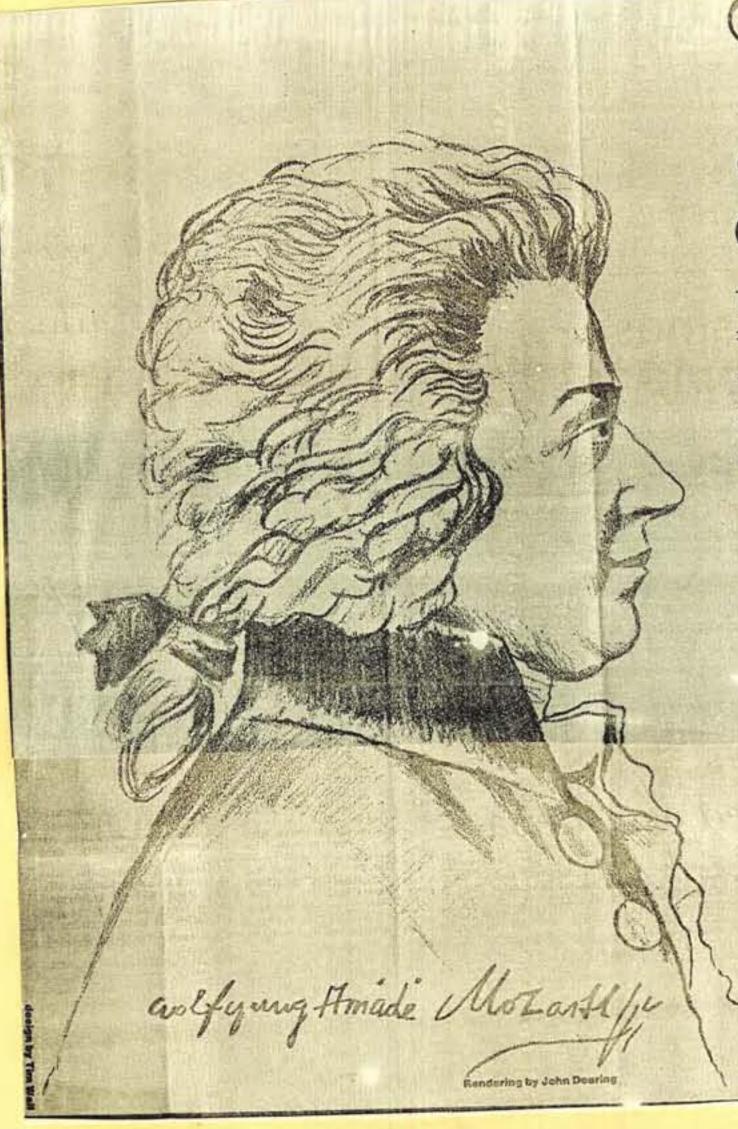
Continued from Page 1B.

doubtedly was aware of the musical ideas Mozart had for the last three unwritten movements.

The work had been commissioned under what were to Mozart mysterious circumstances. In July 1791 Mozart had been visited by a stranger dressed in gray, who handed him an anonymous letter commissioning a requiem mass. Mozart, by then ill and in great financial distress, apparently became obsessed with the idea that the stranger was a messenger of death, and that the composer would be writing his own funeral

The explanation was simple: Count Franz von Walsegg, a nobleman with aspirations to compose, made it a practice of anonymously commissioning works that he then could pass off as his own, but Mozart was never made aware of the ploy.

Mozart at that time was working feverishly on other compositions



# Chamber Singers Chamber Singers Perform 'Requiem,' Mozart's last work

Partly because of the success of the movie "Amadeus," there has been a recent resurgence of popularity for the music of Wolfgang Amadeus Mo-

The Arkansas Chamber Singers, taking part in that resurgence, will perform Mozart's last work, his "Requiem," K.626, at 3 p.m. Sunday at St. Mark's Episcopal Church, 1000 N. Mississippi Ave.

Members of the Arkansas Symphony will form the chamber orchestra

Tickets are \$6 (\$4 for students and senior citizens), available from members of the Chamber Singers or by calling 224-0639.

Members of the Chamber Singers serving as sololsts for the performmembers of the Chamber Singers serving as sololsts for the performance are sepranos Terry Cox and Pam Villines, altos Elinor Royce and Diana Holthauser, tenors Rick Charlton and Charles Faulk and bass John

Rosella Duerksen, music director of the Chamber Singers, will conduct.

"It's the first time we've done the Mozart 'Requiem," Ms. Duerksen said in an interview this week. "And it's the first time I have done it.

"It's really been a marvelous experience. This has given me the opportunity to really study it."

She admitted that even though "it really is one of those things I always wanted to do," the interest in the works of Mozart engendered by "Amadeus," in which several sections of the "Requiem" are featured, was a aity to really study it." determining factor.

"Amadeus' was such a popular film last year," she said, "and interest in

The "Requiem" was left uncompleted at Mozart's untimely death in 1791 at the age of 35. He began the work in July of that year on an anonymous commission for a requiem mass, the Catholic service for the dead set to a traditional Latin text, from a tall, thin man dressed and masked in gray actually a messenger of a Count von Walsegg, a nobleman who commissioned works from other composers and then passed them off as his own.
Mozart, in ill health and beset by financial difficulties, took the man for
a messenger of Death. He became obsessed with the "Requiem," convinced

a messenger of Death. He became obsessed with the "Requiem," convinced he was writing his own funeral mass.

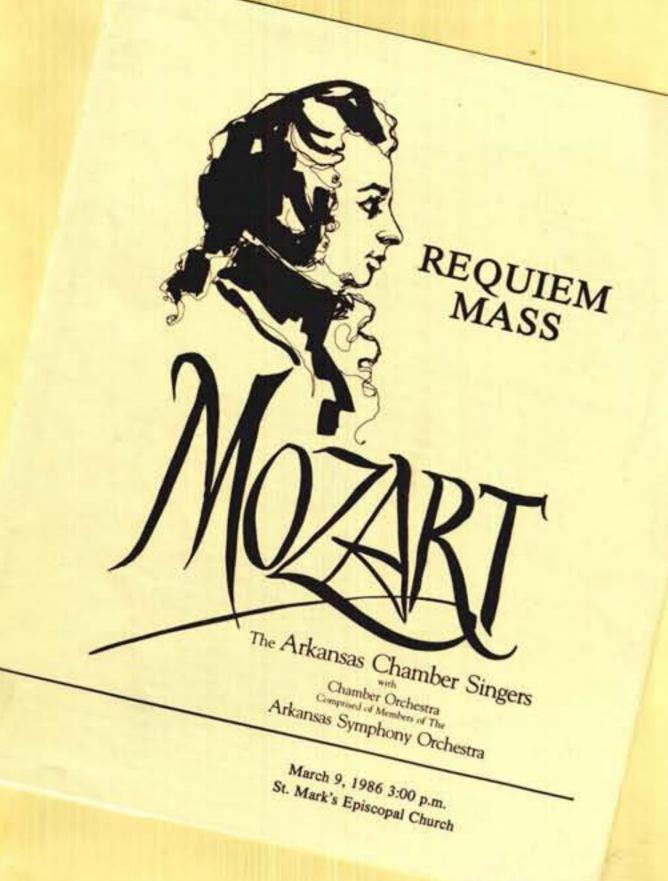
The "Requiem" progressed, though Mozart interrupted work on it to write two operas, "La Clemenza di Tito" and "The Magic Flute." At his death on Dec. 5, 1791, Mozart had fully finished, complete with orchestration, the first two sections of the work — the "Introit" and "Kyrie"; he had written out the vocal parts and the bass line for the six-part "Dies Irae" sequence up through the ninth bar of the "Lacrimosa" section; and the vocal parts and figured bass line for the two-part "Offertorium" ("Domine vocal parts and figured bass line for the two-part "Offertorium" ("Domine Jesu" and "Hostias"). Nothing exists in Mozart's hand of the final three movements — "Sanctus," "Benedictus" and "Agnus Dei."

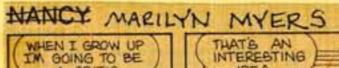
Mozart's widow Constanze, deep in debt, turned to Mozart's associate

Joseph Eybler, who orchestrated portions of the work left in "short score," but when he was unable to complete the work, eventually took it to Mozart's student Franz Xavier Sussmayr, whose exact role in putting together

zart's student Franz Xavier Sussmayr, whose exact role in putting together

the finished "Requiem" remains unclear.













MONDAY, MARCH 10, 1986

## Haunting Mass sets Easter mood

#### At the Concert

Marilyn Myers

Gazette Staff

Haunting, complex sounds filled St. Mark's Episcopal Church Sunday afternoon as the Arkansas Chamber Singers with the Chamber Orchestra established the musical mood for Easter with the performance of Mozart's Requiem Mass. In some parts tormented, in other sections restrained, the Mass is seen as the musical experience of Mozart's own struggle with approaching death.

While the opening and closing are merciful requests for eternal rest, much of the body of the Mass is far removed from resignation and peace. Especially enjoyable was the tormented Dies Irae ("Day of anger, day of mourning") that kept a lively, almost frantic tempo to the end. Later in the Mass this bombast is tempered with supplication. Rex Tremendae ("King of might and awe, defend me!") quickly turns to "Fount of mercy, save, befriend me!"

But reflection also plays an important part in the Mass. Lacrymosa ("Ah! That day of tears and

ful, poignant violin passage that continues to haunt the entire section even as the chorus swells and diminishes several times in a marvelous blending of voices.

As the Mass progresses, the quiet, expressive, fluid resignation of Hostias ("Sacrifice and prayer unto Thee, O Lord, offer we with praises") is followed by an almost joyful Sanctus ("Holy, holy, holy, Lord God of Hosta"), with the ending a positive exultation to a mer-

#### Beautifully well matched

Under the direction of Dr. Rosella Duerksen, the Chamber Singers and the Chamber Orchestra of the

mourning!") starts with a beauti- Arkansas Symphony Orchestra were beautifully expressive and well matched. One only could have wished that some of the solo entrances were less tentative and that the men's voices came across with more strength and energy. Sometimes it felt like the cellos and base were adding most of the substance to the lower register.

Soloists for the Requiem Mass were sopranos Sharon Burrall, Linda Cassidy, Terry Cox and Pam Villines; altos Vickie Dorey, Diana Holzhauser, Elinor Royce and Tina Stocks; tenors Rick Charlton, Charles Faulk and Chris Hunter, and basses John Bangert, James Guldin, Robert Johns and Charles Schock.

# Arkansas Chamber Singers sing very moving 'Requiem'

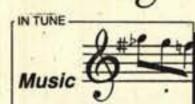
BYERICE. HARRISON

Wolfgang Amadeus Mozart's "Requiem" is one of the most beautiful and moving pieces in the choral repertoire, and the Arkansas Chamber Singers gave the work a beautiful and moving performance Sunday at St. Mark's Episcopal Church.

A combination of good singing by the 44 members of the Chamber Singers, plus an inspired interpretation by Music Director Rosella Duerksen, who conducted them and a chamber orchestra made up of members of the Arkansas Symphony, brought the overflow and highly appreciative audience to its feet.

The text, of course, is the Latin mass for the dead, and Mozart wrote the piece, his last work, with exceptional vividness under the impression that he was writing it for his own funeral.

Mc Duerksen made the



most of Mozart's music-to-word linkage, emphasizing the dramatics of the piece through dynamics and exceedingly crisp diction on the part of the singers, both in chorus and as

soloists. And there were places which could have used more dynamic contrast - particu-larly soft passages that might well have been more hushed for even greater dramatic ef-

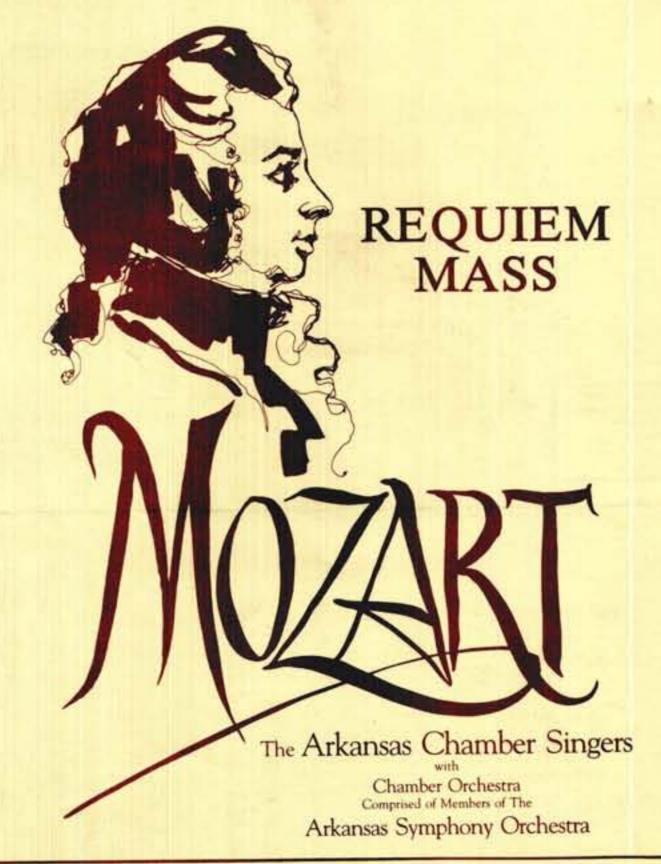
The choral blend was best in the fugal "Kyrie" section (the same fugue is used to end the piece, and the Chamber Singers sounded good there as well); in the "Rex tremendae" and "Confutatis" portions of the Sequenza; in the "Sanctus";

and in the "Lacrymosa," one of the two or three musical passages which can consistently move me to tears (it's the part of the piece used to underscore Mozart's funeral scene in 'Amadeus").

Ms. Duerksen likes to bring her soloists out from within the larger group; sopranos Terry Cox and Pam Villines, bass-baritone John Bangert and alto Diana Holzhauser were consistently good.

The chamber orchestra was good in support, and balance was generally good, though the bass instruments - cello, bass and trombone - tended to predominate in passages that required full orchestra and

The program opened with an anthem, also by Mozart -"Gloria in Excelsis Deo" which was also highlighted by superb diction and fine sing-



3:00 PM MARCH 9, 1986 SUNDAY ST. MARK'S EPISCOPAL CHURCH 1000 North Mississippi Little Rock, AR 72207

Adult, \$6 - Student or Senior Citizen, \$4 For tickets call 224-0639 or purchase at door

## Gershwin pops cork on AOT series

## **Pianist** sizes up her career

An all-Gershwin program will mark the opening of the Arkansas Symphony Orchestra's pops series, with pignist Julie Cheek, baritone Thomas Cary and mezzo soprano Patricia Miller as soloists, at 8 p.m. Saturday and 3 p.m. Sunday at Robinson Auditorium. Tickets, from \$10 to \$15, are available at the Symphony Office at St. John's Center (666-

By Bill Lewis GAZETTE STAFF

ulie Cheek, of the musical Cheek family of Little Rock, is undaunted by being a woman in what, historically, has been a musical field dominated by

Nor, said the 5-foot-4-inch pianist, is size all that important in pulling sound out of a nine-foot instrument

Cheek, who is about a year away from completing the requirements. for a doctorate in musical arts at the Eastman School of Music at Rochester, N.Y., is on the lookout for a college teaching position from which she will be able to continue with a simultaneous career as a performer, which will be her role when she joins the Arkansas Symphony Orchestra in its pair concerts in the season's first pops series at 8 p.m. Saturday and 3 p.m. Sunday at Robinson Audito-

Cheek will play "Rhapsody in Blue" in the all-Gershwin program that also will feature mezzo soprano Patricia Miller and baritone Thomas Carey.

Cheek recently survived to the final round of two an elimination process at Michigan's famed Interlochen Music Camp that started out with more than a hundred applicants for a teaching job. The other finalist got it, and Cheek said she wasn't unhappy since interlochen is in a rather isolated area, but had it been offered, she said that because of the prestige involved, "I would have been hardpressed not to take it - to have had my first job at Interlochen."

She plans to take the competi-



Cheek (above), Cary and Miller are featured.



tion route to a career, Cheek said. "I want to do a lot of competitions before I'm 30, in the United States and Europe. I plan to learn all of the repertoire and go do all of them at once, since it is much harder to keep changing your program and



trying to accommodate particular requirements.

She'll learn in mid-November whether she's been accepted for competitions at Indianapolis and New York. In the interim, she said, she'll be doing a few concerts

around New York state and appearing as soloist on a live classical music station at Rochester that is not associated with the Eastman

Cheek also said she had a Danish friend, a violinist, with whom she was now working, and who has many musical connections in her country that may lead to a violinpiano tour there. They also are scheduled to audition for the concertmaster of the Berlin Philharmonic when it comes to New York

A career, Cheek said, still boils down to "whatever you make it

"Having a career as a performer is still as difficult as ever, but I do find that the more innovative you are yourself, the more response you get."

Competitions won't make careers, she said, but "if I were to win one, it would certainly help my career." And she is quite aware that one must play equally well after a competition to sustain a ca-

Cheek's current teacher, Rebecca Penneys, is her own size but "gets a bigger sound out of the instrument than anyone I know." Cheek said that for the last two years she has worked on that aspect of her playing. "It's something you can train to do. It has little to do with size, and most to do with balancing the whole body, and using it.

Cheek had to learn "Rhapsody in Blue" for her Little Rock engagement. At the outset, it gave her pause. "I am such a strictly classical player, I thought, 'I don't know whether I can do this.' But Gershwin wrote it in such a way that you don't have to make anything up; you get to read all the notes."

Still, there's one tricky passage of rapidly repeated notes near the end of the piece where Cheek said, with a laugh, that she was "always tempted to make the sign of the cross right before I start it." Often, a pianist can play a passage faster than the piano's mechanism can move to accommodate it, and that's almost the case with the

Cheek is the daughter of Mr. and Mrs. William E. Cheek of 4 Coffeepot Lane. She began her piano studies at age 4, performed a Mozart concerto with the Arkansas Chamber Orchestra at 14 and the same year won first prize in the

## Cheek

Continued from Page 1B.

Baldwin Keyboard Awards Competition. In 1975, Cheek won the Music Teachers National Association competition and since 1977 has performed solo and with chamber groups in 12 states, Austria and Italy. She also has been heard in several solo recitals on the Arkansas Educational Televi-Mon Network.

She holds bachelor and master degrees with high honors from Indiana University at Bloomington, and has studied with Enrica Cavallo Gulli, John Wustman, Franco Gulli, Janos Starker and James Oliver Buswell

Her brother John, also a pianist who has performed several timeswith the Arkansas Symphony Orchestra, recently became the only American to reach the semifinals in an international plano competinalists were two Hungarians and

Joining Cheek will be the mezzo Patricia Miller and baritone Carey. Miller made her operatic debut as Carmen with the New York City Opera in 1981 and has since sung in houses from Fort Worth to France, South America and Australia, as well as many symphony performances and solo recitals.

Carey is a voice professor of Oklahoma University at Norman who combines the two careers of teaching and performing. He studied music and business simultaneously at two colleges at New York, and won two grants that enabled him to pursue voice studies at Paris, Stuttgart and Munich for 10 years. While in Europe, Carey won three international vocal competitions and performed extensively in operas and concerts. He has sung the role of Porgy in "Porgy and Bess" throughout the United

tion at Budapest where the four fi- States and in France and Portugal.

In addition to "Rhapsody in Blue," the orchestra under the baton of Robert Henderson also will perform the overture to "Strike Up the Band" and "An American in Paris," and Miller, Carey and the Arkansas Chamber Singers will be heard in 11 songs from "Porgy and Bess," including "Summertime," "Promised Land," "Oh I Got Plenty of Nuttin'," "Bess, You Is My Woman Now" and "It Ain't Neces-

sarily So. Tickets, available from the Symphony Office at St. John's Center (666-1761) are \$10 to \$15.

## A jazzy opening for Pops Series

#### At the concert

Marilyn Myers

Gazette Staff

Opening the Spotlight Pops Series on a jazzy note, the Arkansas Symphony Orchestra obviously pleased Saturday night's audience in Robinson Auditorium with an all-Gershwin concert.

Noted for bringing jazz idioms and techniques into serious musical structures, Gershwin was the first to develop the symphonic jazz style. It's vigorous, vibrant, emotional music full of abrupt changes in character that keep the listener captivated and enthralled.

It also must be exceedingly difficult to play, since it not only draws also seems to require a passionate feel for the soulful sound that is ing his major works — "Rhapsody

and selections from "Porgy and Bess" - is an ambitious undertak-

Julie Cheek, solo pianist for "Rhapsody in Blue" and a Little Rock native, approached this formidable task with energetic verve. With her hands sweeping to punctuate many of her ending passages, it was forceful and bright piano playing from start to finish.

Soloists for the selections from "Porgy and Bess" were eleventhhour stand-in Mary Ann Henderson, a soprano, and Thomas Carey, baritone. Patricia Miller, who was scheduled to sing, and in fact rehearsed with the orchestra Friday evening, was hospitalized late Friday night with pneumonia.

Henderson is the wife of Conductor Robert Henderson, and he drew on her professional talents to keep the concert intact. Consideron immense technical skills, but ing the turmoil that this last-minute change must have caused, it's understandable that he forgot to jazz. Obviously, a concert includ- formally introduce her to the audi-

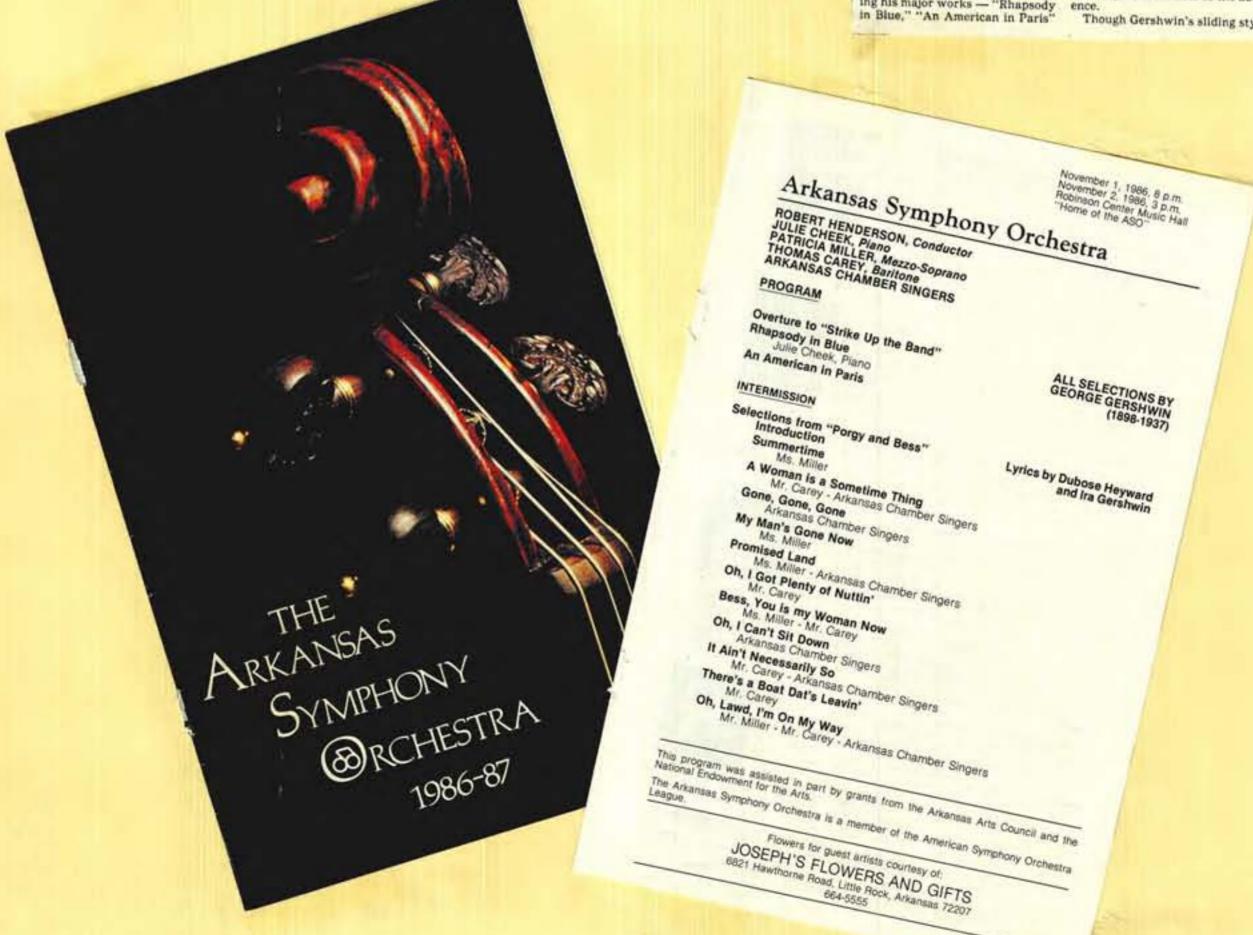
Though Gershwin's sliding style

may not be what Henderson normally performs, she nevertheless attacked the songs with the emotion they deserved and with immense poise and polish.

Having sung the role of Porgy in three countries, Carey had an edge on everyone and his strong feeling for the songs carried over to the audience. Talk-singing many of the passages, he added immense urgency and feeling to the songs.

Unfortunately, with only a few exceptions, Saturday's concert lacked the overpowering goostbump quality that is the essence of these particular Gershwin pieces That's not to say that the orchestra, soloists and chorus of Arkani sas Chamber Singers didn't per; form well and even passionately-Maybe it's simply that the selections have become such overpow ering classics in stereophonic sound that almost anything else would be found wanting by com-

The concert will be performed again at 3 p.m. today in Robinson Auditorium.



Enjoy Christmas CHAMBER STNGERS



Usher in the Christmas season with the Arkansas Chamber Singers! Experience the excitement, inspiration and thrill of hearing the beautiful music of Christmas in old and new settings. Featured in this program will be A Ceremony of Carols, by Benjamin Britten; Run, Ye Shepherds to the Light, a short cantata by Michael Haydn; a setting of Magnificat, by Henry Purcell, and several groups of sacred and secular carols. Angela Lu, harpist, and a string quarter composed of members of the Arkansas Symphony Orchestra. In addition, the audience will have an opportunity to join the Chamber Singers in singing some of the world's favorite Christmas carols.

Sunday, December 7, 1986 3:00 P.M.

Second Presbyterian Church 600 Pleasant Valley Drive Little Rock, Arkansas

Tickets:

Adults \$7.00 Students/Senior Citizens \$4.00 Phone: 224-0639

OR write: Arkansas Chamber Singers P.O. Box 21002 Little Rock, AR 72212

## Chamber Singers set Yule program at church

nother in a series of conp.m. Sunday, this one by the Arkansas Chamber Singers at Second cell's scoring of the "Magnificat" Presbyterian Church at 600 Pleas- ("Song of Mary") for three choral ant Valley Drive.

players and harpist Angela Lu, groups. all of the Arkansas Symphony Orchestra, the Chamber Singers will present Benjamin Britten's "A Ceremony of Carols," a work of 11 short sections, the first and last of which are based on a Gregorian Christmas chant while the others are settings of medieval carols. Soloists will be soprano Terry Cox, mezzo Diana Holzhauser and tenor Rick Charlton.

Heinrich Schutz's setting of certs for the Christmas Psalm 100 (the "Echo" Psalm) season is planned for 3 for two choirs will open the program, followed by Henry Purensembles, one four-part chorus Joined by a quartet of string and two smaller three-part

> "Run, Ye Shepherds, to the Light," a short cantata by Michael Haydn, younger brother of the more famous Joseph, will feature as soloist soprano Mary Ann Henderson, accompanied by chorus and strings. Two sets of familiar carols in arrangements by contemporary composers, with

(See CHAMBER on Page 7B.)



GETTING READY: Rehearsing for their performance are Dr. Rosella Duerksen (standing from lett), Terry Cos, Mary Ann Henderson, Rick Chariton and Dianna Homasser. The accompanist is Len Bobo.

## Chamber

Continued from Page 1B.

the audience joining in on some, will round out the program. The Chamber Singers, whose members are chosen by audition, include 42 singers from Little Rock, North Little Rock, Cabot, Conway, Hot Springs, Monticello, Ozark, Pine Bluff and Sherwood. Dr. Rosella Duerksen, music director at Second Presbyterian, is in her sixth year as music director of the Singers. Len Bobo is rehearsal accompanist and organ-

Tickets, at \$7 for adults and \$4 for students and the elderly, are available by mail from the Arkansas Chamber Singers at Box 21002, Little Rock 72212, or may be reserved by telephoning 224-

## Chamber Singers set Christmas concert

The Arkansas Chamber Singers will present a concert of music for the Christmas season at 3 p.m. Sunday at Second Presbyterian Church, 600 Pleasant Valley Drive.

The 42-member chorus will be assisted by a quartet of string players from the Arkansas Symphony Orchestra and Angela Lu, harpist. Rosella Duerksen is musical director.

Tickets are \$7 for adults and \$4 for students and senior citizens, available at the door. For reservations call 224-0639.

The featured work will be "A Ceremony of Carols" by 20th century English composer Benjamin Britten. The first and last of the 11 short sections of this piece are based on a Gregorian Christ-

mas chant; the other pieces are settings of medieval carols. Soloists will be Terry Cox, soprano; Diana Holzhauser, mezzo-soprano; and Rick Charlton, tenor.

The program will open with a setting of Psalm 100 (the "Echo Psalm") for two choirs by 17th century German composer Heinrich Schutz, followed by a setting of the "Magnificat" by 17th century English composer Henry Purcell.

Mary Ann Henderson, soprano, will be featured in a short cantata, "Run, Ye Shepherds, to the Light" by Michael Haydn. The work is scored for soprano solo, chorus and strings.

The concert will also include two sets of Christmas carols in a variety of arrangements. The audience will be invited to participate in singing some of the carols.

## Arkansas Chamber Singers 1986-87

## Chamber Singers to hold auditions

to hold auditions
AUG 24 1986 54
The Arkansas Chamber
Singers will hold auditions for
the 1986-87 season from 7-10
p.m. Tuesday, Sept. 2, and
Thursday, Sept. 4, in Room
101A of the Fine Arts Building
at the University of Arkansas
at Little Rock, 33rd Street and
University Avenue.

Interested singers should schedule specific audition times by calling Phyllis O'Brien at 224-0639. Where possible, previous members will be heard on Tuesday and new singers on Thursday.

new singers on Thursday.

Approximately 40 singers are selected each year for the chorusm which includes members from Little Rock and surrounding cities. Rosella Duerksen is musical director.

For the 1986-87 season the chorus will perform three major concerts: a Christmas celebration on Dec. 7, featuring "A Ceremony of Carols" by Benjamin Britten, a cantata by Michael Haydn, and traditional and new carols; the "Lord Nelson Mass" by Joseph Haydn, March 22, 1987; and a concert performance of "Treemonisha," a three-act opera by Scott Joplin, on April 26, 1987.



## Arkansas Chamber Singers

MUSIC DIRECTOR Dr. Rosella R. Duerksen ORGAN Len Bobo

ORGAN
Len Bobo
SINGERS
SOPRANO:
Sharon Burrall
Linda Cassidy
Terry Cox
Elizabeth Debla Coy
Lynda Gresham
Mary Ann Henderson
Anne Holcomb
Laura Lancastor
Phyllis O'Brien
Audrey Reeves
Maria Reeves
Pam Villines

ALTO: Judy Baum Eleanor Bragg Vickie Dorey Annette Going

Annetre Going Janice Hibbard Diaria Holzhamer Connie Ridgway Elinor Royce Marcey Schaller Gina Shipps Tina Stocks Mary Watermann Sami Sue Weld TENOR: Huey Antley

Gene Baxter

Rick Charlton

Hal Duerksen
Charles Faulk
Chris Hunter
Hart Moore
H. D. Tripp
Gary Wilson
BASS:
Pat Casey
Jim Guldin
Bob Johns
Larry O'Brien
John O'Neal
Tyler Thompson
Horst Wassermann
Galen Wenger



ARKANSAS GAZETTE Monday, December 8, 1986

## Chamber Singers brighten gray day with carol program

At the Concert

Marilyn Myers

Guzette Staff

A capacity audience braved Sunday afternoon's drizzle to hear the Arkansas Chamber Singers present "A Christmas Celebration" at Second Presbyterian Church. Nothing could have been a better foil for the gray day than the bright cheer of well-seasoned voices singing carols.

Though the program contained a marvelous sampling of seasonal songs, the centerpiece for the program clearly was modern English composer Benjamin Britten's "A Ceremony of Carols." This magnificant work, which uses the same Gregorian Christmas chant for a beautiful and powerful work dramatically accentuated by harp ac-

companiment. Parts of "Ceremony" were strong and forceful, others were quiet and delicate, and several had the slightly discordant ring of the 20th Century. Taken as a whole, it

the composition and the choral execution of it that made the work

most impressive. Soprano Terry Cox, mezzo-soprano Diana Holzhauser and tenor Rick Charlton were fine, moving soloists, though special praise needs to go to harpist Angela Lu who added a throbbing and ethereal quality to the work. In the harp solo marked on the program as an interlude, the audience was treated to a rare performance of spell-binding grace

Immediately preceeding the Britten work were three 16th Century carols in contemporary settings with "Ding Dong! Merrily on High" made especially spirited and bright with the addition of handbells, flute and piano. Immediately following it were five traditional carols from different countries. low," with tenor Hart Moore singing the solo, was especially moving

Special note needs to be made of Ruth Sieber, who on short notice mastered the solo for "Run, Ye Shepherds, to the Light," replacing Mary Ann Henderson, who has



Sunday, December 7, 1986

3:00 P.M.

Second Presbyterian Church

600 Pleasant Valley Drive

Little Rock, Arkansas

Program: John Francis Wade O Come, All Ye Farthful Arr. by John Rutter Cologne Hymobrook, 1599 Lat How A Rose E'er Illooming Setting by Hogo Durlet Boheman Tradetonal Card The Angels and the Shephends Arr. by C.H. Trevol Klug's Grangboch, 1541 Setting by Hermann Schroeler Sing with Joy, Glad Voices Lift Michael Hardes (1757-1807) Come, Ye Shepherds, to the Light Canuta for chone, separco solo, 2 violine, cello and continuo Mary Ann Henderson, separco Z. Recitative - septemb 5 Chorne 16th Century French Total Ding Dong! Memily on High Setting by David Willocks French Traditional Carol Age. by John Burrer Bring a Turch, Jeannatte, Isabella Elimer Respon, mente segruna-Canadian Indian Carol Two in the Moon of Witter Time An. he John Russer Traditional Black Spirmed Rose up, Shepherd, and Follow Hart Moore, terest Acr. by John Butter Franc Grüber Are, by John Butter Lowell Mason (Based on Hardel) Joy to the World Arr. by John Romer

Linds County, Sharon Burrall, flore: Furnilla Comusier, Margaret Circon,

wolm, Kafarl Leon, 'cellic Len Bobo, segats and puno.

The Tweive Days of Christman

English Traditional Carol

Holiday music season opens

\*Review BY ERIC E. HARRISON

The Arkansas Chamber Singers sang in - and yes, with the help of a few friends, also rang in - the holiday season with "A Christmas Celebration" Sunday afternoon.

Several hundred people nearly filled the pews of the Second Presbyterian Church, 600 Pleasant Valley Drive, to hear the Chamber Singers, five musicians from the Arkansas Symphony and the church's Adult Handbell Ensemble perform holiday music ranging from serious 16th century church music to a good old fashioned 20th century singa-

The centerpiece of the concert was a fine performance of "A Ceremony of Carols," Benjamin Britten's adaptation of medieval carols to 20th century sonorities.

The Chamber Sin

ble for excellent diction and precision, complemented by director Rosella Duerksen's fine sense of dynamics, were at their best in the third chorus ("There is no rose of such vertu") and in the last ("Deo Gratias"). Soloists Terry Cox, soprano; Diana Holzhauser, mezzo; and Rick Charlton, tenor, all sang very well, and Arkansas Symphony harpist Angela Lu played enchantingly, especially in Britten's gorgeous harp interlude.

The choir warmed up with the "Echo Psalm," a setting of Psalm 100 by Heinrich Schutz, in which each phrase is echoed a dynamic step lower by a ful" and "Joy to the World."

"shadow" chorus, and the "Magnificat" of Henry Purcell, with the singers split into a central chorus and two sextet ensembles (one against each side wall), providing a precise antiphonal sound.

Soprano Ruth Sieber, substituting for a voiceless Mary Ann Henderson, sang wonderfully the solo portions of Mi-chael Haydn's "Run, Ye Shepherds, to the Light," with a clear, rich voice and just the right, very sparing touch of vibrato.

Carols formed the remainder of the program - three 16th century carols in contemporary settings, ably handled by the choir and the handbell ensemble (for "Ding Dong! Merrily on High"); five carols "from many lands," including a lovely setting of "Silent Night," and for the finale, an audience-participation rendition of "O Come, All Ye Faith-

## Haydn mass is unique

The Arkansas Chamber Singers will present a concert at 3 p.m. Sunday at St. Mark's Episcopal Church, 1000 North Mississippi Avenue. Tickets are \$7 (\$4 for students and senior citizens), any not sold in advance will be available at the door. Call 224-0639.

By Bill Lewis GAZETTE STAFF

he usual assumption is that Franz Joseph Haydn was commemorating the defeat of Napoleon's forces at Abukir by the English fleet under Lord Nelson when he wrote the Lord Nelson Mass - at about the same time the battle was being waged.

Not so, say music historians While the nature of the work which is "characterized by feelings of agitation, urgency and aggressiveness" - would seem to fit the 1798 wartime occasion, the Lord Nelson Mass, the principal work on the Arkansas Chamber Singers' concert Sunday, got its name under much more serene circumstances. News of Nelson's victory reached Haydn some time after he'd written the work. Originally called by Haydn



Sopranos Cox (left), Henderson (right) and tenor Antley will be among soloists.

"Missa in angustiis" ("Mass in the whole section." time of fear," freely translated), the name-giving occasion was a performance, two years later, in 1800, for Lord Nelson and Lady Hamilton when, enroute across Austria, they visited the castle at Eisenstadt where Haydn was serv-

ing as court musician. A notator for the Haydn Society recordings has written that only in "The Creation" did Haydn achieve the emotional intensity of the Nelson Mass. "Nor is there a single section that falls below the unique artistic perfection established during the first bars of the ... grim menacing Kyrie ... where an explosive rhythmic figure for trumpets and tympani stalks through

A chamber orchestra of musicians from the Arkansas Symphony Orchestra will accompany

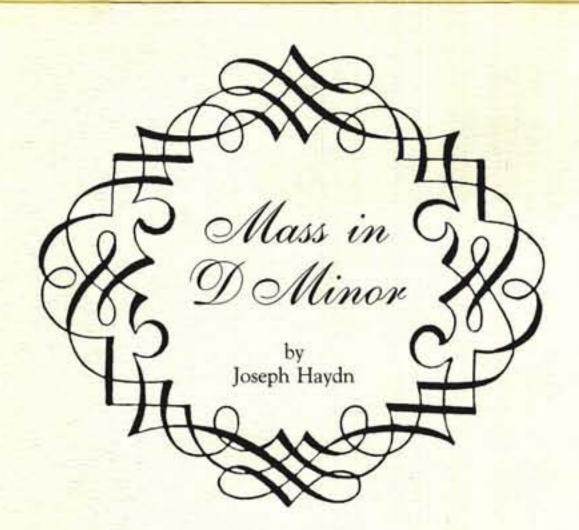
Guest soloist for the performance will be Dan Killman, a bassbaritone who was graduated from the University of Arkansas at Little Rock and is pursuing a career as an opera singer and oratorio soloist at Nashville. Other soloists will be sopranos Mary Ann Henderson and Terry Cox, altos Diana Holzhauser and Janice Hibbard, and tenors Huey Antley and Hart Moore.

In addition, the Chamber Singers will sing Haydn's setting of the traditional hymn, "Te Deum."

which also was performed for Lord Nelson in that 1800 Eisenstadt performance, and two sections of Motet 1 by Bach.

The Chamber Singers, organized by Barbara Levy in 1979, are now in their sixth season under the direction of Dr. Rosella Duerksen. The 40-odd singers, chosen by audition, come from Little Rock, Hot Springs, Pine Bluff, Monticello, Conway and other communities in the central Arkansas area.

The final concert of the Singers' 1986-87 season will be a performance of Scott Joplin's opera "Treemonisha" at 3 p.m. April 26 at Temple B'nai Israel at 3700 North Rodney Parham Road.

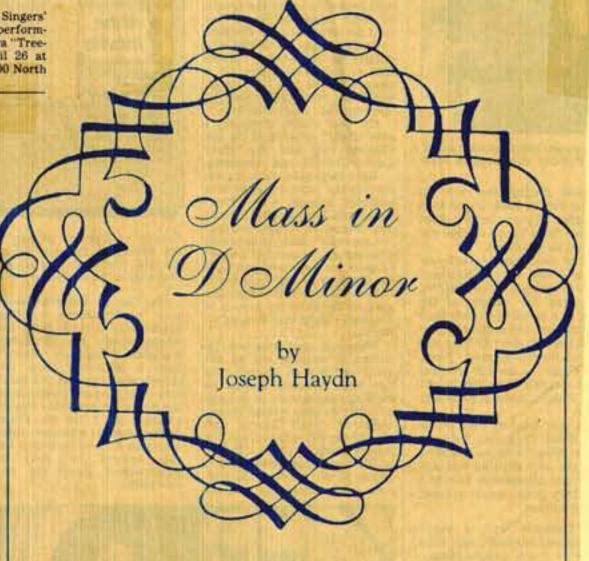


Known popularly as the Lord Nelson Mass or Imperial Mass, this work is considered by many to be Haydn's supreme masterpiece in the choral field. It is vigorous, terse, and wonderfully original. Throughout the mass there is unflagging emotional intensity, illustrated, for example, by the explosive drama of trumpets in the "Kyrie," the poignant lyricism of the soprano in "Et Incarnatus," and the stately dignity of the combined choral and orchestral forces in the "Sanctus." Members of the Arkansas Symphony Orchestra will assist the Singers. Also included on the program will be Haydn's invigorating Te Deum Laudamus and selections from Bach's Singer Dem Herrn Ein Neues Lied featuring the Arkansas Chamber Singers in double chorus.

> Sunday, March 22, 1987 3:00 P.M.

St. Mark's Episcopal Church 1000 North Mississippi Avenue Little Rock, Arkansas

Tickets: Adults \$7.00 Students/Senior Citizens \$4.00 Phone: 224-0639 OR write: Arkansas Chamber Singers P.O. Box 21002 Little Rock, AR 72212



## Singing a full 'Nelson'

## Chamber Singers will perform 'en masse'

BY ERIC E. HARRISON Democrat Entertainment Editor

HE Arkansas Chamber Singers will be perform-ing "en masse" this weekend at St. Mark's Episcopal Church. The centerpiece of the concert, 3 p.m. Sunday at the church, 1000 N. Mississippi Ave., will be the Missa solemnis in d minor by Franz Josef Haydn, labeled by the composer as the "Missa in angustiis" ("Mass in time of fear") and better known to the world as the "Lord Nelson Mass."

Also on the program will be Haydn's "Te Deum" and two sections from the Motet No. 1, "Singet dem Herrn ein neues Lied," by Johann Sebastian Bach.

Tickets are \$7 for adults, \$4 for students and senior citizens. For reservations or more information, call 224-0639.

Soloists for the Haydn mass will be sopranos Mary Ann Henderson and Terry Cox, altos Diana Holzhauser and Janice Hibbard, tenors Huey Antley and Hart Moore (all members of the Chamber Singers) and bass-baritone Dan Killman, a graduate of the University of Arkansas at Little Rock now making a career as an opera and oratorio soloist in Nashville, Tenn.

#### Written in 1798

Haydn wrote his d minor mass in 1798 for the Name Day (Sept. 23)



## arkansas

Arkenses Chamber Singers St. Mark's **Episcopal Church** 1000 N. Mississippi 3 p.m. Sunday Tickets: \$7 for adults \$4 for students and senior citizens For reservations

of his patron, Prince Esterhazy, and although Haydn did not know it, Lord Nelson and the English fleet were defeating with the forces of Napoleon while the music was being written.

or more information

call 224-0639

However, the mass' popular title is said to

have originated not with that turn of events, but from a performance Haydn staged in Septem-ber 1800, when Lord Nel-son and Lady Hamilton were guests at an Austrian castle, where Haydn staged the work - and also his "Te Deum" - for

Chamber Singers Music Director Rosella Duerksen sald this week the choir and members of the Arkansas Symphony Orchestra will be performing from the original version scored for strings, three trumpets, tympani and organ. An 1802 orchestration woodwinds to replace the organ score.

#### Vigorous, exciting

Haydn's "Lord Nelson Mass" is "generally considered to be his finest setting of that text," Ms. Duerksen said. "It is very

vigorous, very exciting. "We had so much fun doing the Mozart 'Requiem' last year, we were looking for a piece with the same ensemble potentialities," she said in explaining the choice of program, and since the "Te Deum" was used in the same 1800 service for Lord Nelson as the mass, "I thought it would be an interesting thing to pro-

gram." The Bach motet, which the choir will perform in double chorus a cappella, is in the concert, she said. "because we love to do Bach, and we're not doing any (other) Bach this seaSingers give mass-terful performance

BY ERIC E. HARRISON 1/23/87 Review at a glance

The Arkansas Chamber Singers confirmed the arrival of spring with a choral concert Sunday at St. Mark's Episcopal Church that featured mass-terful performances of two works by Haydn and two segments of one by Bach.

Rosella Duerksen, music director of the Chamber Singers. once again has selected works suitable to the voices of her performers, this time lesserknown (though not little known), but worth hearing more often.

#### Superb diction

Franz Josef Haydn's Mass in d minor, better known as the "Lord Nelson" Mass, was the "headline" work on the program, and the 40-member chorus sounded fine, as usual, with superb diction complemented by the church's fine acoustics for this sort of con-

However, in this as on the other works on the program -Haydn's "Te Deum Laudamus" and the two segments from J.S.

At the concert a Arkenses Chember Singers

Bach's Motet No. 1 - the chorus lacked the fine precision - particularly on initial and final consonants - I have heard in past concerts.

Sunday, March 22 St. Mark's Episcopal Church 1000 N. Mississippi Ave.

Haydn: Te Deum Bach: Two sections from Motet

Haydre "Lord Nelson" Mass

Ms. Duerksen, as has been her practice, continues to move soloists out of the group. and to spread the solo work around (for the Mass she used

four solo voices). And although the movement was smooth, it still tended to disrupt the unity of the piece, particularly between the three segments of the "Gloria."

Mary Ann Henderson was in fine voice, well adapted for Classical-era oratorio work, in the "Kyrie," "Et Incarnatus," "Et Resurrexit" and "Agnus Dei" sections; there were one or two places where her vowel color was a little suspect, however, Soprano Terry Cox also stood out well in the "Gloria," 'Quoniam Tu Solus" and "Benedictus," Guest artist Dan Killman, bass-baritone, was impressive in five of the piece's 11 movements, with a rich, clear tone that was just a

Members of the Arkansas Symphony Orchestra - strings. three trumpets and tympani -

little thin in the basement bass

no fewer than 13 singers in and organist Len Bobo were very good in accompaniment in all three works on the program.

The Haydn "Te Deum" was pretty much done without much dynamic contrast, but the chorus sounded good

The Chamber Singers, divided into double chorus a cappella for the third and fourth segments of Bach's Motet "Singet dem Herrn ein Neues Lied" (taken from Psalm 150), sounded particularly good in the fugal finale. Again, the precision was not what it could have been.

ARKANSAS GAZETTE Monday, March 23, 1987

## Joyous mass has sinister overtones

#### At the Concert

Marilyn Myers

Gazette Staff

From the aggressive opening to the rousing finale, Haydn's "Mass in D Minor" received impassioned attention from the Arkansas Chamber Singers at the spring choral concert Sunday afternoon at St. Mark's Episcopal Church.

This is said to be Haydn's most intense work, one he had originally named "Mass in Time of Fear." The overriding exuberance of the work, however, makes it an equally appropriate testimonial to the spring season, for this is often an explosive, joyous, brightly colored setting. The Gloria, the Et Resurrexit and the Doan Nobis Pacem all are especially vibrant.

The vigorous nature of this mass does have sinister overtones, however. The Kyrie uses timpani and trumpets to create a hammering. insistent quality that carries with it a foreboding feeling. It's a theme carried through the work in the Et Incarnatus and the Benedictus. There also are more sober, plaintive moments in the Qui Tollis and an especially beautiful and quiet Agnus Dei sung by the solo quartet featuring Mary Ann Henderson, Diana Holzhauser, Chris Hunter

The instrumental line of the mass added immeasurably to the rich, full sound that was achieved in the mellow acoustics of St. Mark's, though by the Et Resurrexit, the violins seemed to be slipping out of tune.

and Dan Killman.

The program opened with the

too, is a bright proclamation and one normally used for morning services and at festive occasions. It gave the chamber singers a marvelous opportunity to show off clear articulation as well as fine in-

Between the two works was the Bach Motet 1, "Singet dem Herrn ein neues Lied." Only the last two sections of this composition were performed by the chamber singers. and those they did without accompaniment following an opening passage on the organ.

The Motet uses a double chorus, in effect dividing the strength of the chamber singers in half for most of this particular work. Given fewer numbers singing at any one time and the added lack of depth from any instrumentation, Haydn setting for the traditional the work seemed tepid even hymn "Te Deum Laudamus," It, though technically sound.



ENJOYING RECEPTION: Dr. Rosella Duerksen (from left), Dr. Pat Casey and Terri Cox at reception for members and patrons of the Arkansas Chamber Singers.

JEAN ANN AND Bob Morris entertained members and patrons of the Arkansas Chamber Singers one evening last week with a reception at their home on River View Point.

\* \* \*

The singers performed for the guests with excerpts from Haydn's Lord Nelson Mass, which they will be singing at 3 p.m. today at St. Mark's Episcopal Church. Afterward, Dr. Rosella Duerksen, director, gave a short lecture on the composition and its history

A \$5,000 check from Target Stores was presented to Dr. Pat Casey, president of the ACS, to underwrite the singer's performance of "Triemonisha" by Scott Joplin, which they will sing April 26 at Temple B'Nai Israel on Rodney Parham Road. 3/12/87

> The Ankansas Chamber Singers
>
> A Spring Chamber Singers
>
> featuring Choral Concent Joseph Haydn Sunday, March 22, 1987 A. Mark's Episcopal Church 1000 North Mississippi Chenue Little Rock, Arkansas

THE ARKANSAS CHAMBER SINGERS.

## Joplin opera will have Arkansas premiere

BY ERIC E. HARRISON

OT many people know that Scott Joplin, the father of ragtime music, wrote an opera.

Joplin set his opera - called "Treemonisha" - near his hometown of Texarkana, Ark The opera, which combines elements of 19th century grand opera, 19th century operetta, 20th century light classical music and - yes - even a little ragtime, received a single performance in Harlem, New York City, in 1915 and flopped.

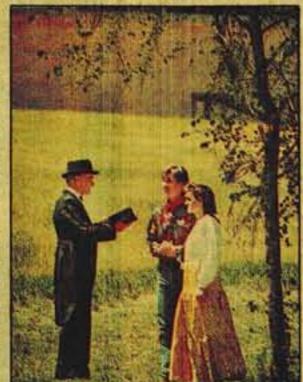
The work's lack of success is considered a possible contributing cause to the illness that put Joplin in a mental hospital, where he died in 1917.

#### Unknown for years

The work lay practically unknown for 50 years, before Utah State University revived it for a partial performance in 1965. The Houston Opera Company gave the work its first modern full staged performance 10 years after that, and recorded the work for posterity.

Arkansas premiere - 72 years late in a concert version by the Arkansas Chamber Singers, who will perform the work at 3 p.m. Sunday at Temple B'Nai Israel, 3700 N. Rodney Parham Road.

Tickets are \$7 for adults, \$4 for students and senior citizens. For information or reservations, call 224-0639.



Now "Treemonisha" will receive its Larry O'Brien, John O'Neal and Maria Reeves

"To the best of our knowledge, there's never been a performance in Arkansas," said Chamber Singers Musical Director Rosella Duerksen, who will be conducting the performance. "It was literally a forgotten work for 50 years."

The opera is set, Ms. Duerksen said, "in 1886, along the Red River, just north of Texarkana, Ark. This happens to be the area where Joplin grew up, a place he was very familiar with."

Soprano Mary Ann Henderson will sing the title role of Treemonisha, a young woman who, in 1886, takes on the "conjurors," sellers of charms who prey on superstitious blacks, and who expresses the moral of the story, that we should return, not evil for evil, but love for love.

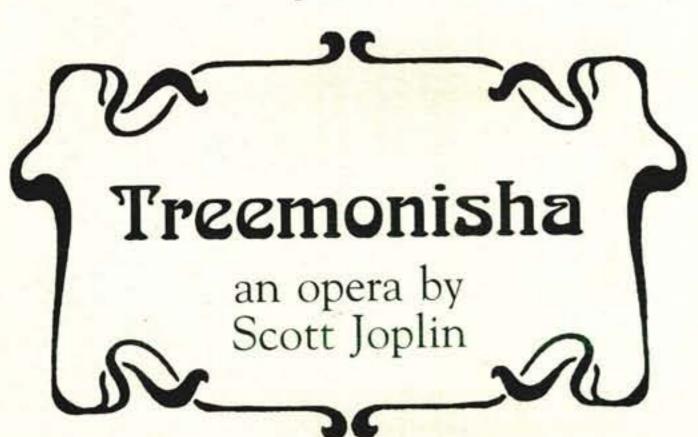
#### Leading roles

Tenor David L. Walker, former head of the choral program at Philander Smith College and now head of the graduate music program at Tennessee State University in Nashville, will sing the role of Remus. Other singers in leading roles will be sopranos Marla Reeves and Terry Cox, tenors H.D. Tripp, Chris Hunter, Hart Moore and Rick Charlton; and basses Larry

O'Brien, John O'Neal and Jim Guldin. Costumed singers will also dance in two numbers.

Members of the Arkansas Symphony Orchestra will accompany, playing an orchestration by Gunther Schuller, who conducted the Houston Grand Opera production.

The Arkansas Chamber Singers present



Treemonisha, set in 19th century Arkansas, is being hailed today as one of the first truly American operas. In it one hears the typical folk music of the early 20th century complemented by touches of Joplin's ragtime, as well as music derived from the style of serious and light opera. The plot is a simple black fairy tale, in which education is pitted against superstition.

Treemonisha had its first performance in New York in 1915, and then fell into a fifty year oblivion. Parts of it were revived at Utah State University in 1965. A full staged performance by the Houston Opera Company in the early 1970's received national acclaim. The Arkansas Chamber Singers' performance will be the first in this state and will give Arkansans the opportunity to hear a very special, very interesting work with a lot of happy tunes! A chamber orchestra composed of members of the Arkansas Symphony will assist.

Sunday, April 26, 1987 3:00 P.M. Temple B'nai Israel 3700 N. Rodney Parham Road Little Rock, Arkansas

Tickets:
Adults \$7.00
Students/Senior Citizens \$4.00

Phone: 224-0639 Or Write: Arkansas Chamber Singers P.O. Box 21002 Little Rock, AR 72212



O'Brien (from left), O'Neal and Reeves prepare for folk opera.

## Chamber Singers set Joplin's 'Treemonisha'

By Bill Lewis

cott Joplin, as most Arkansans familiar with music know, was born on the Texas side of Texarkana. The son of a former slave, he lived there until about 1882, when, around age 14, he left to make his mark in the world as a musician, first as a barroom pianist in Mississippi Valley saloons.

By 1896, he'd settled at Sedalia, Mo., where he played piano in a saloon called the Maple Leaf Club and, more importantly, began writing music.

The kind of music Joplin favored — ragtime — has come to be virtually synonymous with his name; his greatest fame resulted from his composition of "Maple Leaf Rag" in 1892

And while ragtime has schieved

the status of a recognized, separate musical form, it's not inconceivable that Joplin's enduring fame may rest, still yet, not on ragtime tunes but on one of the two folk operas he wrote, notably the one that drove him to madness through frustration at his struggle to get it produced during his life.

"Treemonisha" is a folk opera with just a smattering of ragtime in it. Joplin died in a mental hospital in 1917, five years after he'd written it. Some research suggests that he did indeed see a production, with piano accompaniment only, before his death; Encyclopedia Americana is a bit vague on the subject: "He became increasingly depressed because no one would produce his folk opera "Treemonisha." Joplin was committed to a mental hospital in 1916 and died

(Sel CHAMBER on Page 5B.)

## Chamber

Continued from Page 18

there the next year."

Arkansas music lovers will have a rare opportunity to hear Joplin's magnum opus at 3 p.m. Sunday at Temple B'nai Israel, 3700 North Rodney Parham Road, when the Arkansas Chamber Singers will present it concert-style, which is to say with a minimum of costumes and staging. The Chamber Singers will be joined by a chamber ensemble from the Arkansas Symphony Orchestra.

Joplin was specific as to the opera's setting — on the Red River near Texarkana. "Treemonisha" is

'Treemonisha' enjoyed a revival of sorts in 1965.

the tale of a foundling girl, taken as their own by an otherwise childless black couple, who is named for the wife. Monisha. ("Tree" is added to the name because of the child's fondness for playing beneath the tree where she was found as a days-old infant.) In time, conjurers attempt to sell uneducated blacks their "bags of luck" that Treemonisha, educated by a white family for whom her parents work, knows to be worthless. She is abducted by the conjurers but is rescued and eventually becomes a leader in the black community - a precurser not only of some of Dr. Martin Luther King's

progressive ideas but also of the women's lib movement, in the view of Dr. Rosella Duerksen, leader of the Chamber Singers and conductor of the performance.

"Treemonisha" enjoyed a revival of sorts in 1965, when parts of the opera were performed by the Utah State University Concert Chorale. In the early 1970s, the Houston Grand Opera presented a fully staged production, one that found its way onto a long-playing record. There have been a few other more recent productions. Joplin, either too ill or poorly trated "Treemonisha," but the famed American composer Gunther Schuller did. It will be the Schuller version that the Chamber Singers, accompanied by a chamber ensemble from the Arkansas Symphony Orchestra, will present.

"Treemonisha" calls for an allblack cast, but in this performance there will be only one leading black singer, Dr. David L. Walker, a tenor and former head of the choral program of Philander Smith College who now heads the graduate music program at Tennessee State University at Nashville. The title role will be sung by Mary Ann Henderson, while other principal roles will be taken by sopranos Maria Reeves and Terry Cox, tenors H. D. Tripp, Chris Hunter, Hart Moore and Rick Charlton, and basses Larry O'Brien, John O'Neal

and Jim Guldin.

Tickets are \$7 for adults and \$4 for students and senior citizens.

They may be reserved by telephoning 224-0639, or they may purchased at the door.





## Music, performance entertain in 'Treemonisha's' state debut

★Review BY ERIC E. HARRISON Democrat Entertainment Editor

Scott Joplin wrote his one and only opera, "Treemonisha," shortly after the turn of the century, and it received its first and only performance during his lifetime in Harlem, New York City, in 1915.

The performance was a failure, and the work lay in obscurity for 50 years. During a recent revival of interest in ragtime music in general and Joplin (born near Texarkana, Ark.) in particular, "Treemonisha" was dusted off, and finally received its Arkansas premiere Sunday afternoon in a performance by the Arkansas Chamber Singers at Temple B'Nai Israel before a crowd that almost filled the seating capacity and overfilled

the available parking space.

Having heard "Treemonisha" for the first time, I can understand why the first performance flopped: The music is gorgeous, as almost all of Joplin's music is, but the libretto is somewhere between preposterous and ridiculous.

Leaving aside for the moment the situation (somewhere between ironic and absurd) - an almost entirely white group of singers performing music written for black characters in a synagogue in Pleasant Valley this partially staged concert performance was enjoyable and entertaining.

The plotline is simple - an educated young woman named Treemonisha, found under a tree by childless freed slaves living on an Arkansas plantation near the Red River in 1886, challenges the conjurors (traveling "magicians" who prey on black people's super-

Review at a glance



(concert version)

stitions), is kidnapped by them, is rescued and is elected leader of her people.

Joplin's libretto - if it is his libretto - is really silly, however, and there are places where the listener must repress the desire to laugh out loud. But the music is sublime, a blend of late 19th century grand opera, turn-of-the-censome delightful ragtime tunes.

The music is well sung by the Chamber Singers, particulary soprano Mary Ann Henderson in the title role soprano Maria Reeves (notably in two long arias which detail Treemonisha's history) as he mother Monisha, guest teno David Walker as Treemon. sha's rescuer Remus, bass-bar itone John O'Neal as Treemonisha's adopted father Ned and bass Jim Guldin as swaggering conjuror Simon.

Some of the performers sing in the period black dialect of the libretto; I wish they had not - it sounds ludicrous, especially by people who - to put it delicately - do not in the least resemble the characters for whom it was written.

## Interpretation of Joplin is break with tradition

#### At the Concert

By Marilyn Myers

Gazette Staff

Breaking away from the traditional repertoire and moving into less familiar territory, the Arkansas Chamber Singers - with Dr. Rosella Duerksen conducting performed Scott Joplin's "Treemonisha" Sunday afternoon at Temple B'Nai Israel.

This is the first Arkansas staging of the three-act black fairy tale opera whose plot details the triumph of Treemonisha's education over the superstition of the local conjurers on a plantation northeast of Texarkana between 1866. and 1884. In the final scene, Treemonisha is welcomed as the new

Though it was first performed at New York City in 1915 shortly be-fore Joplin died, the work has received limited attention - with only a modest revival in the mid-1960s and early '70s Now, it is gaining recognition as a fine example of American folk music. Not only does the opera have several songs reminiscent of Joplin's famous ragtime style, the score also includes beautiful ballads and

Particularly pleasing because of its familiar cadence was "Aunt Di-

nah Has Blowed De Horn." Here, an easy, delicate, loose style filled the sanctuary with a pep and energy unique to ragtime stride. "Good Advice" also gave the chorus an opportunity to shine, here in a joyous, exuberant and exhila-

rating sound. Jim Guldin was particularly powerful and amusing in "Superstition." Maria Reeves and John O'Neal beautifully portrayed the tenderness of "I Want to See My Child." David Walker sang a thoughtful and moving "Wrong Is Never Right," And Mary Ann Henderson and Terry Cox were especially fine in "A Real Slow Drag." which ended the production and brought the audience to a standing ovation.

The work originally was set for theatrical presentation, but the Arkansas Chamber Singers performed it concert style, using minimal costumes and staging. Guest artist Dr. David Walker was the only black lead in this opera, which was originally intended for an all-black cast. And, after listening to the Chamber Singers, it would be fascinating to hear how a cast from Porgy and Bess might interpret this work.

The ensemble from the Arkansas Symphony Orchestra provided the music, which was prepared by Gunther Schuller. The concert was underwritten by a grant from Tar-

## Treemonisha

An Opera by Scott Joplin

## Cast of Characters

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Monisha												84 53	000						VI.			77						Marla Reeves
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Treemonisha										-					1			3		*	2.5		*			-		John O'Neal
Panne					je!							(*	*								-		S	N	A:	iry	1	Ann Henderson
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Ensemble of Friends . . . . . . . . Sharon Burrall, Linda Cassidy, Tina Stocks Annette Going, Charles Faulk, Huey Antley, Tyler Thompson, Robert Johns

Ensemble of Conjurers . . . . . . . . . . . . . . Pam Villines, Laura Lancaster, Janice Hibbard, Eleanor Bragg. Charles Faulk, Huey Antley, Tyler Thompson, Robert Johns

David Walker, Ph.D., guest artist, is an Associate Professor of music and director of graduate studies in music education at Tennessee State University in Nashville, Tennessee, and former head of the choral program at Philander Smith College in Little

The Arkansas Present Treemonisha A Dr. Rosella Duerksen, conducting

Temple B'na Israel 3700 Rodney Parham Road Little Rock, Arkansas

SNEAK PREVIEWS

READY FOR RAGTIME



Arkansas Chamber Singers will close their season with a performance of ragtime master Scott Joplin's opera "Treemonisha" next Sunday at Temple B'Nai Israel Entertainment Editor Eric E. Harrison provides the scoop in this Friday's Weekend section.



A ONE AND A TWO - Under the direction of conductor Robert Henderson, the Arkansas Symphony Orchestra plays to a large crowd at the fourth annual Pops on the River concert and fireworks display, sponsored by the Arkansas Democrat, Saturday at Riverfront Park.

## Arkansas Symphony provides rousing finale to 4th festivities

\*Review
BY ERIC E. HARRISON
Democrat Entertainment Editor

For the fourth year in a row, the Fourth of July celebrations ended with a thoroughly entertaining concert on the Arkan-sas River by the Arkansas Symphony Orchestra and a fireworks display that rattled downtown windows and drew screams of delight from the assembled throng.

Afternoon thunderstorms cooled the air Saturday and dampened the grass at Riverfront Park, but not the enthusisam of more than 30,000 peo-

ple, who after an enjoyable warm-up from the University of Arkansas at Little Rock Jazz Machine, gave the Arkansas Symphony musicians and members of the Arkansas Chamber Singers who joined them enthusiastic applause and a couple of standing ovations amidst blankets, lawn chairs and picnic parapher-

The biggest response came for "76 Trombones," the "official" end of the concert (Sousa's "The Stars and Stripes Forever" followed as the signal to begin the fireworks) and "The Battle Hymness" and "The "official" along the signal to begin the fireworks) and "The Battle Hymn additions to the percussion of the Republic," well sung by the Chamber Singers and well played by the orchestra.

son also programmed a good

performance of Morton Gould's "American Salute," based on "When Johnny Comes Marching Home," to give the concert some regional balance (though some members of the audience did call out for "Dixie").

A version of "This is My Country," again featuring the Chamber Singers, and Sousa's "The Thunderer" march set the audience to clapping

Occasional fireworks launched on both sides of the river provided unscheduled section. The orchestra, amplified to be heard in all portions dayed by the orchestra. of the park, occasionally drowned out the singers at climactic moments.

> Worship Service Spring Stated Meeting Presbytery of Arkansas



Arkansas College May 18, 1987, Eight o'clock

## Arkansas Chamber Singers 1987-88



ACS PRESIDENT: Galen R. Wenger recently was elected president of Arkansas Chamber Singers. Serving with him will be James M. Guldin, Horst Wassermann and Eleanor Bragg. The Arkansas Chamber Singers will perform at 3 p.m. December 6 at Second Presbyterian Church, 600



ROSELLA DUERKSEN, MUSIC DIRECTOR

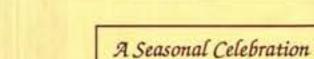
Board:
President
Galen R, Wenger
Vice Tresident
James M. Guldin
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Horst Wassermann
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Eleanor Bragg
Members at Large

A, Gene Baxter Mary Ann Henderson

Hart Moore Gina Shipps

The Arkansas Chamber Singers

...a distinctive sound
...a distinctive season
...a distinctive season



Sunday, December 6, 1987, 3:00 P. M. Second Presbyterian Church 600 Pleasant Valley Drive, Little Rock



The Arkansas Chamber Singers promise you a Christmas concert to remember! Centerpiece of the program will be **A Day for Dancing**, a set of nine medieval carols arranged by Lloyd Pfautsch for singers, instruments, and dancers, which will feature the ballet artistry of the McAfee Dancers. Also in the program will be **Messe Solennelle (Solemn Mass)** for chorus and organ by contemporary French composer Jean Langlais, a Brahms motet, and three 17th century a capella pieces—all intended to provide special inspiration for you at the outset of a very special season!



Elijah

Sunday, March 13,1988, 3:00 P.M. St. Mark's Episcopal Church 1000 North Mississippi Avenue, Little Rock

Elliah, by Felix Mendelssohn, is undoubtedly one of the world's best-loved oratorios. According to a letter to his pastor, Mendelssohn set out to write an intensely dramatic work based on the life of a "grand, mighty prophet, such as we might again require in our own day." This goal he surely achieved, without, however, sacrificing his ability to write beautiful, lyrical melodies, illustrated in such all-time favorite arias as "If with all your hearts," and "O rest in the Lord." FEATURED GUEST ARTIST, SINGING THE ROLE OF ELIJAH, WILL BE DAVID HAMILTON, HIGHLY ACCLAIMED YOUNG RISING SINGER WITH THE NEW YORK CITY AND METROPOUTAN OPERAS. A chamber orchestra composed of members of the Arkansas Symphony Orchestra will accompany the work.

## In A Light Mood

Saturday, April 30, 1988, 8:00 P.M.
Trinity United Methodist Church
North Mississippi Avenue at Evergreen, Little Rock



The 1987-88 season will conclude in a light mood with the presentation of two delightfully entertaining works for chorus, soloists, and orchestra: <u>Trial By Jury</u>, a one-act operetta by Gilbert and Sullivan; and <u>The Seasonings</u>, a short oratorio by P.D.Q. Bach, "humbly edited" by Professor Peter Schickele. Virtually everyone is familiar with Gilbert and Sullivan; this short work provides the typical punning, pattering and pleasing music. P.D.Q. Bach presents a totally unauthentic, totally secular, and totally amusing version of some of the world's most respected music!

In A Light Mood Saturday, April 30, 1988, 8:00 PM Trinity United Methodist Church Mississippi Ave. at Evergreen, Little Rock Mississippi Ave. at Evergreen, Little 8:00 PM Mississippi Ave. at Evergreen, Litt	The 1987-88 chorus, solo oratorio by F Sullivan; this unauthentic
	NAME

Arkansas Chamber Singers

lunday, March 13, 1988, 3:00 PM

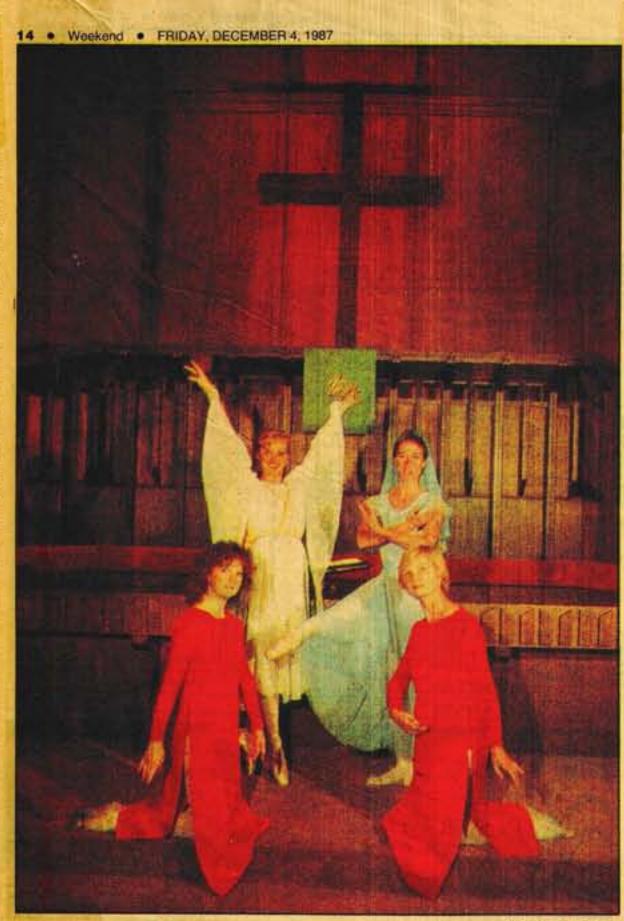
St. Mark's Episcopal Church 1000 North Minimippi Avenue, Linte Rock John: 57.00 - Stedens/Senior Chica Takes No.

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		dent or Senior Citizens Series tickets @ \$10 e		
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	March 13(no.)	(no.)	Total	-6
	April 30(no.)	(no.)	Total	
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RKANSAS 72212

Enrich Your Christmas With ...
The Arkansas Chamber Singers



A DAY FOR DANCING - McAlee Dancers (from left) Lisa Alexander, Donna Bernardi (as Gabriel), Carla Fickies (as Mary) and Lorene McAfee Patterson will perform with the Arkansas Chamber Singers.

## Dancers join Singers for concert

The Arkansas Chamber Singers will present their annual Christmas concert, titled "A Seasonal Celebration," at 3 p.m. Sunday at the Second Presbyterian Church, 600 Pleasant Valley Drive at Cantrell Road.

Tickets are \$7 for adults, \$4 for students and senior citizens. For reservations and more information, call 758-0242 or 834-2200.

Season tickets, which will

Chamber Singers' March 13 (Mendelssohn's "Elijah") and April 30 (Gilbert & Sullivan and P.D.Q. Bach) concerts, are \$15 for adults, \$10 for students

and senior citizens.
Centerpiece of the program will be "A Day for Dancing," a set of nine medieval Christams carols arranged by American composer Lloyd Pfautsch for singers, instrumentalists and dancers. The McAfee Dancers Lisa Alexander, Donna Bernadi, Stphanie Brown, Carla Fickes, Elizabeth Hawkins, Sheila Kuonen, Jean Ann Morris and Laura Vogan - with choreography by Lorene McAfee Patterson, will be featured in the performance.

Also on the program wil be the "Messe Solennelle" ("Solemn Mass") for chorus and organ by French composer Jean Langlais, with Len Bobo as organist; "Schafe in mir Gott ein rein Herz," a motet by Johannes Brahms; and three 17th century a cappella pieces.

# Arkansas Chamber Singers

## A Seasonal Celebration

For your Christmas listening pleasure, the Arkansas Chamber Singers are presenting an exciting yuletide treat. Centerpiece of the program will be A Day for Dancing, a set of nine medieval Christmas carols, arranged by contemporary American composer, Lloyd Pfautsch, for singers, instruments, and dancers. This piece will feature the ballet artistry of the McAfee Dancers with choreography by Lorene McAfee Patterson.

Also in the program will be Messe Solennelle (Solemn Mass) for chorus and organ by contemporary French composer Jean Langlais; a four-movement a capella motet. Schafe in mir Gott ein rein Herz by the 19th century German composer, Johannes Brahms; and three 17th century a capella pieces - all intended to provide special inspiration for you at the outset of a very special

Join the Arkansas Chamber Singers for a Christmas concert to remember!!

## Sunday, December 6, 1987 3:00 PM

Second Presbyterian Church 600 Pleasant Valley Drive, Little Rock, Arkansas

Tickets:

Adults \$7.00 Students/Senior Citizens \$4.00

Phone: 758-0242 or 834-2200 Or Write: Arkansas Chamber Singers P. O. Box 21001 Little Rock, AR 72112

## Chamber Singers To Give Concert Sunday Afternoon

The Arkansas Chamber Singers will present a "seasonal celebration" at 3 p.m. Sunday, Dec. 6, at Second Presbyterian Church, 600 Pleasant Valley Drive, Little Rock.

Centerpiece of the Singers' program will be A Day for Dancing, a set of nine medieval Christmas carols. arranged by contemporary American composer, Lloyd Pfautsch, for singers, instruments and dancers. Also in the concert will be a performance of Messe Solennelle (Solemn Mass) for chorus and organ by French composer Jean Langlais, a four-movement a-cappella motet, Schafe in mir Gott ein rein Herz, by the 19th century German composer, Johannes Brahms and three 17th century acappella pieces.

Featured in A Day for Dancing will be the McAfee Dancers with choreography by Lorene McAfee Patterson, Dancers will include Lisa Alexander, Donna Bernadi, Stephanie Brown, Carla Fickes, Elizabeth Hawkins, Sheila Kuonen, Jean Ann Morris and Laura Vogan. Len Bobo will be at the organ for the Langlais Mass. Vocal soloists in the concert will be selected from the members of the choral ensemble.

The Arkansas Chamber Singers are in their ninth season, the seventh under the musical leadership of Dr. Rosella Duerksen. The 40 members are selected by audition at the beginning of each fall season. The current membership consists of professional and vocational musicians from Hot Springs, Pine Bluff, Monticello, Cabot and Benton, as well as from North Little Rock and Little Rock.

Tickets for the Christmas Concert are priced at \$7 for adults and \$4 for students and senior citizens and are available by writing to the Arkansas Chamber Singers, P.O. Box 21002, Little Rock, AR 72212.

Season tickets for the Chamber Singers Concerts, which include the Dec. 6 program, as well as a performance of Mendelsohn's Elijah on Sunday, March 13, and a Saturday, April 30, concert featuring Gilbert and Sullivan and PDQ Bach are available at \$15 for adults and \$10 for students and senior citizens.

## **UALR Historian** To Teach Songs At Indian Hills

Dr. Robert Johns, a University of Arkansas at Little Rock professor and a historian noted for his global studies research, was to teach songs in Japanese, Spanish, Israeli and other languages to sixth-grade pupils at Indian Hills Elementary School, Wednesday, Dec. 16.

Johns is an accomplished musician and a member of the Chamber Singers, a group that performs at community events. His presentation at the school was to include holiday carols, an Israeli lullaby and other selections.

The Indian Hills sixth-graders are completing a unit of international studies that has included a field trip to a restaurant with foods from eastern cultures and preparation of a musical entitled "Christmas Around the World."

# Chamber Singers joined by dancers for program

By Bill Lewis GAZETTE STAFF

he Arkansas Chamber Singers will be joined by eight McAfee Dancers from the school of Lorene McAfee Patterson in a performance of Lloyd Pfautsch's setting of nine medieval Christmas carols at 3 p.m. Sunday at Second Presbyterian Church at 600 Pleasant Valley

"really giving the carols a contemporary flavor."

The rhythms, she said, are "quite contemporary" and so in lessons and carols. some cases are the harmonies

The half-hour work is scored

University. Dr. Rosella Duerksen, ments and a four-part chorus. It ganist for a Paris cathedral and in her seventh year as conductor tells the Christmas story from the the part he wrote for organ, Dr. of the Singers, said his work, Genesis account of the fall, Duerksen said, "is one with concalled "A Day for Dancing," emu- through prophecy, the birth of Je- siderable complexity, and very lated the medieval sound while sus, the appearance to angels and prominent in the mass." The orthe coming of the shepherds and ganist will be Len Bobo. wise men to the manger - following the format of the traditional

Messe Solennelle (Solemn Mass) by the contemporary French com-Pfautsch is head of the choral for one flute, one oboe, a bassoon, poser Jean Langlais, for four-part

program at Southern Methodist a variety of percussion instru- chorus and organ. Langlais is or-

The concert will open with three short 16th Century motets sung traditionally a cappella. The A second major work will be the program also will include the Brahms Motet No. 2, "Create in

(See SINGERS on Page 6B.)

ARKANSAS GAZETTE Friday, December 4, 1987



- Staff Photo by Gene Prescott READY TO GO: Lisa Alexander (left), Carla Sickies (kneeling), Donna Bernardi (center) and Lorene Patterson prepare for a joint performance by the Arkansas Chamber Singers and the McAfee Dancers.

## Singers Continued from Page 1B.

Me God a Clean Heart." The work consists of four short movements the last of which, "Grant Unto Me the Joy of Thy Salvation," has been popularized by many collegi ate choir performances. The Chamber Singers will perform the

The Chamber Singers organiza tion was founded nine years ago by Barbara Levy. After two years Levy moved to the Boston area and Dr. Duerksen assumed the ensem ble's leadership. Thirty-seven of

entire work, in its original Ger

its 40 members, who come from as far away as Monticello, Ho Springs, Pine Bluff, Cabot and Benton, will take part in Sunday's program.

Tickets are \$7 for adults and \$4 for students and the elderly. They may be reserved by telephoning 758-0242, and they also will be available at the door. Second Pres byterian Church will provide ba bysitting service during the pro-

Last year's Christmas program by the Singers was a sell-out, with an overflow audience occupying additional chairs brought in for the event. Dr. Duerksen said the major work, with the dancers, "is really the kind that very smal children will love - and older ones too." She has conducted the work with a similar group in the past, with what she called "an incredibly enthusiastic response."

# Singers, dancers put music in motion

**★Review** BY ERIC E. HARRISON **Democrat Entertainment Editor** 

The Arkansas Chamber Singers always give enjoyable concerts, and Sunday's program, "A Seasonal Celebration," before a nearly full house at Second Presbyterian Church, 600 Pleasant Valley Drive, was no exception.

Music Director and conductor Rosella Duerksen has been striving to make the group's concerts more visually interesting. Last season she added partial staging to a concert version of Scott Joplin's opera "Treemonisha"; Sunday she added the McAfee Dancers to a performance of "A Day for Dancing," a set of carols compiled and put to music by Lloyd Pfautsch, and put the choir in a different place in the church for nearly every piece on the program.

The dancers were fine and the choir was excellent, but moving the singers about the hall – in the side aisles, in front of the altar, in the balcony with the organ and at the made the audience wonder which ring in the three-ring circus ringmaster Rosella was going to stage her next spectacular.

Singing without accompaniment in three 17th century pieces - "Come Let's Rejoice" IN TUNE accompaniment.

by John Amner, "O Magnum Mysterium" by Tomas Luis De Victoria and "O Clap Your Hands" by Orlando Gibbons and a motet by Brahms, "Schaffe in mir, Gott, ein rein Herz," the 37 members of the Chamber Singers proved what fun a cappella singing can be, both for the performers and

Music -

the audience. Putting the choir up above and behind the audience for the "Messe Solennelle" by 20th century French composer Jean Langlais added to the drama of the piece, the showiest one of the afternoon, with organist Len Bobo playing the showy

Lorene McAfee Patterson and five dancers of her company, dressed in a variety of colorful costumes, illustrated in movement the carols from the choir, depicting the promise of Gabriel to Mary, the gift-giving of the Three Kings and other scenes from the traditional English service

of lessons and carols. Three wind players and a percussionist laid down a background for the singers and a beat for the dancers.

The singers did a fine job throughout, and Ms. Duerksen, who, I am told, shed the cast from a broken arm to conduct the performance, evinced her usual fine sense of dramatics and dynamics.

Arkansas Democrat MONDAY, DECEMBER 7, 1987



## Arkansas Chamber Singers

Dr. Rosella R. Duerksen, Music Director

Debra Fricks Audrey Reeves Janelle Savage Lynda Gresham Pam Villines Mary Ann Henderson

Kathleen Bass Eleanor Bragg Frances Custer

Soprano Sharon Burrall

Linda Cassidy

Nancy Fortenberry

Diana Holzhauser Connie Ridgway

Anne Holcomb

Janice Hibbard

Gina Shipps Mary Watermann

Susan Santa Cruz

Marcey Schaller

Len Bobo, Organ

Tenor Huey Antley R. Gene Baxter

Rhonda Hawley

Mark Currey Harold Duerksen Chris Hunter

Bob Stodola H. D. Tripp

Bass Pat Casey James Guldin Wayne Holt

Fred Inman Bob Johns Chuck Shock Gregory Taylor Horst Wassermann Galen Wenger

ARKANSAS GAZETTE Monday, December 7, 1987

beauty.

the praises to the glory of God

heaped within the lyrics. Some

made have found it irreverent;

nevertheless, it certainly stood out

for its uniqueness and discordant

by Lloyd Pfautsch, was a disap-

pointment. The nine songs, based

on the patterns of medieval carols

oboe, flute, bassoon and percy

and accompanied by artful use of

"A Day for Dancing," arranged

# Chamber Singers offer traditional gift

## At the Concert

The state of the s

Karen Knutson Gazette Staff

he traditions of the Christmas season in Central Arkansas wouldn't be complete without a performance by the Arkansas Chamber Singers, so the group obliged with a diverse program delivered Sunday to a packed house at Second Presbyterian Church. The vocal work by this 40member group was, as usual, flawless, even though some the mate-

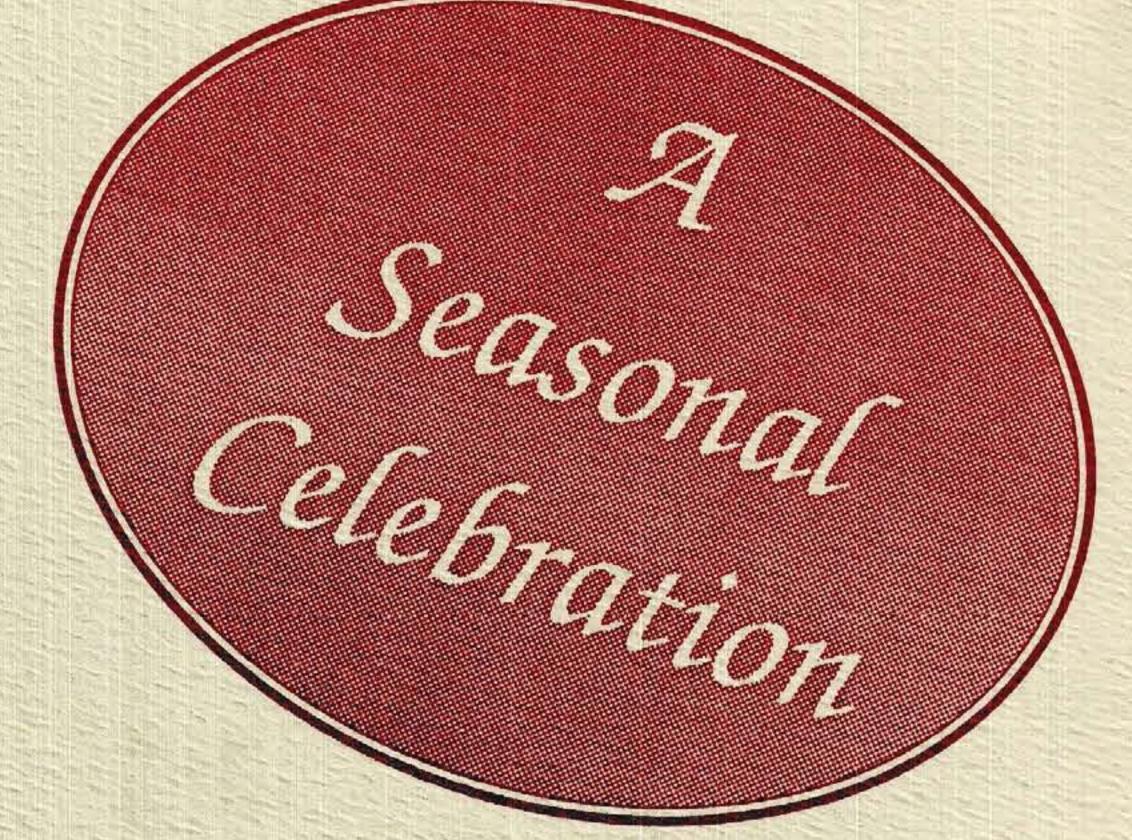
rial selected wasn't. The opening numbers were three short 16th Century a cappella pieces fairly symbolic of late Renaissance choral music, all lovely if not particularly memorable. The first, "Come Let's Rejoice" by John Amner, exhibited a complex structure despite its brevity. Next was "O Magnum Mysterium," a emotional, expressive work by Spanish composer Tomas Luis de Victoria, and the last was the cheery, uplifting eight-part anthem by Orlando

Gibbons, "O Clap Your Hands." Brahms Motet No. 2, "Create in Me God a Clean Heart" was beautifully done, especially considering the difficulty of its four movements sung in German. An interesting segment was the third one, in which the men's and women's voices took on responsive roles, trading melodies back and forth.

The most controversial work was "Messe Solennelle" by contemporary composer Jean Langlais. The words to the piece, sung in Latin to organ accompaniment played by Len Bobo, are straight out of a Christian worship service, but the music is dissonant, and rhythmically bizarre.

Musically speaking, "Messe" was melancholy and disturbing, which didn't really align well with

sion, lost their appeal with the distracting addition of a pack of youthful dancers flitting across the room while involved in interpreting the lyrics. There was also an overload of inane commentary between songs. It came across like a third-grade Christmas pageant and wasn't nearly as high in quality as the rest of the program.



Arkansas Chamber Singers

Dr. Rosella R. Duerksen, Music Director

Sunday, December 6, 1987 600 Pleasant Valley Drive, Little Rock, Arkansas

**Arkansas Democrat** Friday, January 15, 1988

## ASO's annual all-orchestral concerts slated

BY ERIC E. HARRISON Democrat Entertainment Editor

HE Arkansas Symphony Orchestra will perform three early 20th century works for its annual all-orchestral concerts this weekend.

On the program for the concerts, at 8 p.m. Saturday and 3 p.m. Sunday at Robinson Center Music Hall, Markham Street and Broadway, will be "The White Peacock," by Charles Tomlinson Griffes; "Iberia," by Claude Debussy, and "The Planets," op.32, by Gustav Holst.

Tickets range from \$7 to \$14: for information, call the symphony office at 666-1761.

All three works were written about the same time (between 1910 and 1917). Debussy was a Frenchman, Holst a Briton and Griffes an American; the Griffes work is part of the symphony's pledge to put an American piece on every program while it's "Celebrating an American Season.

For the Holst work, a huge symphonic suite in seven sections (each named after a planet and its mythological "Mars, the character -Bringer of War," "Venus, the Bringer of Peace," "Jupiter, the Bringer of Jollity," etc.). the Arkansas Symphony will have swelled to one of its largest sizes ever - 85 to 87 players, assisted by the women's voices of the Arkansas Chamber Singers in the last movement, "Neptune, the Mystic."



Robert Henderson, left, and Rick Cobb, former ASO board president.

Music Director Robert Henderson will be on the podium.

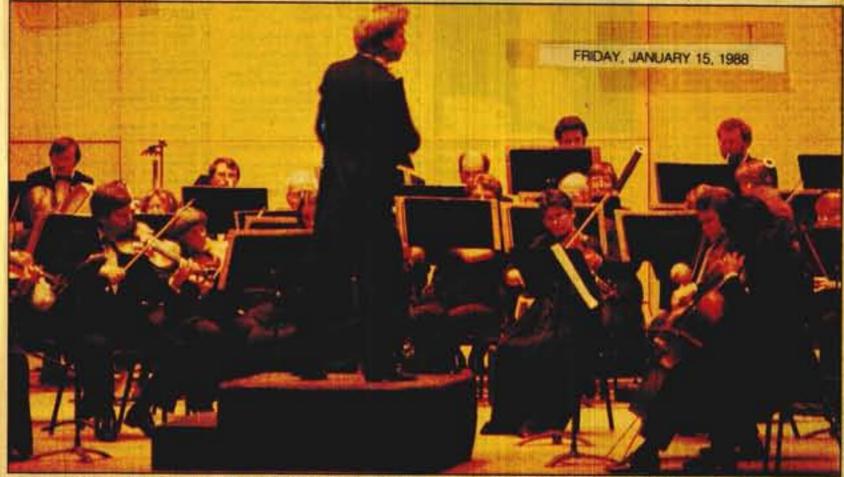
Henderson pointed up the similarities between the Holst piece, one of the greatest warhorses in the catalogue. and the Debussy, which is rarely played.

"Holst was very imrpessionistic in his harmony. though not his orchestration." Henderson said in an interview last week.



**Arkansas Symphony Orchestra** 





Henderson conducts the Arkansas Symphony Orchestra during a recent performance at Robinson Auditorium.

## ASO to play challenging 'Planets'

By Bill Lewis GAZETTE STAFF

hen British composer Gustav Holst wrote "The Planets" in 1914 to 1916, Pluto hadn't yet been discovered and, for his own reasons, Holst chose to ignore Earth

So the suite, first performed in its entirety at London November 15, 1920, consists of only seven movements. Nevertheless, it has managed to capture the music-loving public's imagination and seems to be becoming ever more popular, both in concert and as dramatic background music.

Audiences for the Arkansas Symphony Orchestra's performances of the suite, in its all-orchestra concert pair at Robinson Auditorium at 8 p.m. Saturday and 3 p.m. Sunday, surely will be thoroughly familiar with most, if not all, of the work, particularly the powerfully rhythmic (and counter-rhythmic) opener - Mars, the Bringer of War - with its empha-

sis on horns and trumpets. Robert Henderson, the music di-

lead a somewhat augmented ensemble for "The Planets," which he called "definitely a challenge for the orchestra" in that Holst, who was of Latvian parentage rather than German, as his name would suggest - extends the range and complexity of the wind playing "much beyond that of Beethoven and Brahms and so on." Henderson said the work was most closely associated with the impressionist composers like Debussy and that it has inspired many lmitators, most recently John Williams and his film scores for "Star Wars" and other movies.

Holst also used some unusual instrumentation, like the bass (alto) flute, bass oboe, six horns rather than four, a euphonium (tenor tuba) and twice the usual number of tympani players.

And while "The Planets" is programatic, Holst, who died in 1934, explained that it had no connection with the dieties of classical mythology, but rather was suggested by the astrological significance of the planets:

rector and ASO conductor, will includes Venus, Bringer of Peace; devote his time to composition. Mercury, the Winged Messenger; Jupiter, Bringer of Jollity; Saturn, Bringer of Old Age; Uranus, the Magician, and finally Neptune, the Mystic, Oddly, Holst began the work with blood and thunder and ended it on a quiet note. Neptune being pianissimo and slightly mysterious throughout. The final movement even utilizes a women's offstage chorus in a sustained tone against a background of flutes and clarinets; women members of the Arkansas Chamber Singers will provide that element. The work is about 40 minutes long and will take up all of the second half of the

> program American composer Charles Tomlinson Griffes' "The White based on the equally impressionistic poem of that name by William Sharp, will open the concerts, to be followed by Debussy's "Iberia."

Griffes, born at Elmira, N. Y., in 1884, studied composition at Berlin, where Engelberg Humperdinck, the composer of the opera mented percussion.

In addition to Mars, the work "Hansel and Gretel," urged him to his early death at age 36 taught

Griffes returned home and until music at a school at Tarrytown, N. Y., confining his composing to the late night hours - and undermining his health in the process. He died of pneumonia, obscure and in

poverty "The White Peacock" is one of "Four Roman Sketches" that Griffes wrote originally for piano. In its orchestrated version it is one of Griffes' most popular works, along with "Pleasure Dome of Kubla Khan," The 10-minute piece calls for a standard-sized orchestra, although with two harps.

The final work, closing out the first half, will be Debussy's "Iberin," a three-movement sketch Peacock," an impressionistic work with a Spanish flavor that is part of a collection of orchestra pieces collectively known as "Images." The movements are titled "In the Streets and Byways," "Fragrances of the Night" and "Morning of the Festival Day." It, too, calls for two harps, plus four bassoons and aug-

## ASO performance glistens, shines

#### At the Symphony

Bill Lewis

Gazette Staff

No question about it, there was an orgy - if a chaste one - at Robinson Auditorium Saturday evening. An orgy of stunning, shimmering, thundering sound as Conductor Robert Henderson put the Arkansas Symphony Orchestra through the paces of one of its most colorful - and musically satisfying - outings of recent years.

'And it was the Orchestra's whole show, one in which every choir the violins, the basses, the woodwinds, the brasses, and especially the percussion - had their turn; one could even say field day.

It all might have been as shallow

and transparent as a reflecting pool, but it glistened and shone and it was eminently satisfying.

poem, "The White Peacock," as the

Carrying out his season-long patriotic bow to the American composer, Henderson had programed Charles Tomiinson Griffes' tone

opening offering. Here the strings, to come. Gustav Holst's "The Planespecially the violins, provided the ets" provided the Orchestra swelling crescendos, punctuated with tantalizing accents from two harps, from oboes and bassoons and flutes. Then, almost abruptly, like the burst of a soap bubble, it

was over. Then came Debussy's evocative "Iberia," a set of three almost equally brief pieces that, by capturing the very essence of Spain, is a testament to the genius of Debussy, who spent exactly one hour of his life in the country. One might have hoped, especially early in the second part, Les Parfums de la nuit, for just a bit more color, or flash, but Henderson held that for the last part, Le Matin d'un jour de fete. The Orchestra, at any rate, made it sound as if "Iberia" was as much fun to play as to hear.

Intermission arrived almost before everyone had settled in their seats, but the real shocker was yet

provides any orchestra - with more than enough fireworks, along with plenty of serene, almost angelic, passages to rouse the most

jaded listener or performer. From "Mars, the Bringer of War," with its thunderous finale, to the wonderfully mystical "Neptune," which was augmented by a chorus of off-stage female voices from the Arkansas Chamber Singers, directed by Henderson by means of a closed-circuit television camera and monitor, "The Planets" had something for every-

It was a heady, showy program, for sure, and Henderson and his crew did it full justice. A happy audience responded in kind, rising to a genuine ovation for the considerably augmented ensemble.

The concert will be repeated at 3 p.m. today.



Arkansas Symphony Orchestra ROBERT HENDERSON, Conductor The White Peacock, Op. 7, No. 1 "Les Parlues et par les chemins" (In the streets and byways)

Le Malin d' un jour de fele" (The perfumes of the night) byways)

(The morning of a festive day) Charles Tomlinson Griffes The Planets, Op. 32 Iranus, the Bringer of Jolling Replane, the Magician Old Age Nomen:

Gustav Holst

18A . ARKANSAS DEMOCRAT . SUNDAY, JANUARY 17, 1988

## Symphony performs exciting 'Planets'

\*Review BY ERIC E. HARRISON

After almost a month off, the Arkansas Symphony Orchestra kicked off a new year with a fine all-orchestral concert of early 20th century music.

The capstone of Saturday night's program at Robinson Center Music Hall was a vivid and exciting performance of Gustav Holst's seven-movement symphonic suite "The Planets," featuring one of the largest instrumental ensembles the orchestra has ever fielded - about 85 players, including extra woodwinds, brass and percussion - plus the women's voices of the Ar-

kansas Chamber Singers The orchestra was better in the busier, louder, faster movements ("Mars, the Bringer of War," "Jupiter, the Bringer of Jollity" and "Uranus, the Magician"); conductor Robert Henderson took the "Mercury" and "Jupiter" movements at a very fast tempo, and the orchestra was obviously charged up for the performance.

The brass as a choir sounded quite good in spots. but the horn section, which was supplemented by two additional horn players, had its



usual trouble with intonation and, in the "Uranus" movement, couldn't manage to stay

The orchestra on the whole had a more lively, brighter sound than usual. The larger percussion section meant that at the peak fortissimo passages the two sets of tympani and multiple cymbals almost drowned out the rest of the orchestra And augmenting the wind sections (three oboes and English horn, three bassoons

and contrabassoon, three clarinets and bass clarinet, etc., plus lots of extra brass) without bolstering the string sections proportionately (most large orchestras that assay this piece have larger viola and cello sections than the Arkansas Symphony) in places made the ensemble wind-heavy.

Women's Voices - Arkansas Chamber Singers

JOSEPH'S for quest artists courteey of the Manthorne Road, Little Rock, Arkanage 72207

For the first half of the program. Henderson picked two lesser known pieces: "The White Peacock." a lovely piece by American composer

Charles Tomlinson Griffes quiet, highly impressionistic and over much too soon, and "Iberia," a suite of three Spanish flavored pieces by Claude Debussy, which the orchestra performed with a good deal of flair, especially in the raucous third movement, "Le Matin d'un jour de fete" ("Morning of a festive day").

The concert will be repeated at 3 this afternoon at Robinson Center Music Hall, Markham Street at Broadway.

## 'Elijah' performance features renowned operatic singer

The Arkansas Chamber Singers, featuring baritone David Hamilton, will perform Mendelssohn's "Elijah" at 3 p.m. Sunday at St. Mark's Episcopal Church. Tickets for the performance will be \$7 (\$4 for students and seniors) and may be obtained from Chamber Singers members or by telephoning 758-0242

By Bill Lewis **GAZETTE STAFF** 

is parents will be in the audience when David Hamilton sings the baritone role of Elijah in the Mendelssohn oratorio of that name Sunday afternoon.

Hamilton is a native of Tulsa, and he must leave Little Rock for Chattanooga immediately after the performance to rehearse for "Die Fledermaus."

In a recent telephone interview, Hamilton allowed that his most recent performance at the Metropolitan Opera had been the night before - with Piacido Domingo and Kiri Te Kanawa - two of the season, after having sung at the the angels; tenor Hart Moore as biggest operatic names in the business. The opera was "Otello," the part Montano; his next would be Ping in "Turandot" also at the Met, before Little Rock.

that Hamilton, 30, is a very busy singer, both on the operatic and concert/oratorio stages.

rios, but "realistically," he said, opera, "Le Comte Ory." "to make a living one has to sing



Hamilton, now based at New York City, has been a consistent prize winner, among them the first prize in the 1984 Paris International Voice Competition. He of the widow; Lynda Gresham, made his Met debut as De Bretigny in "Manon" in the 1986-87 New York City, Philadelphia, Obadiah and Huey Antley as Chattanooga, St. Louis and San Diego Operas.

He's also soloed with the Israel Philharmonic, the Baltimore Sym-What this is leading up to, is phony, the Mostly Mozart Festival Orchestra and numerous other ensembles, and he returned recently from Nice, France, He enjoys recitals and orato- where he did an early Rossini

opera." And until one becomes a conquer seem to be diminishing. big operatic name, engagements. He dismissed the idea with a as a recitalist are tough to come laugh, and said his next thrust weekly schedule of rehearsals by, especially in the bigger cities. would be "to do some more work

reer has been in the states so far." And there's always that Everest for opera singers, Milan's La

Hamilton's repertoire now numbers about 30 roles, to which he's adding all the time, and which include "just the big ones" (e.g., not the secondary roles). He's been singing professionally since 1982 but his appearance with the Arkansas Chamber Singers will be his first public one in the state. Hamilton said he'd auditioned "a couple of times" for Arkansas Opera Theatre productions, to no

He and Dr. Rosella Duerksen, director of the Singers, are old friends from their days at the University of Iowa. Hamilton eventually studied and received a master's degree at the Juilliard

Joining him will be soprano Mary Ann Henderson in the role soprano, as Youth; altos Elinor Royce and Diana Holzhauser as Ahab. The familiar tenor aria, Then Shall the Righteous Shine Forth," will be sung by Chris

In numbers of performance, 'Elijah" ranks second only to

Handel's "Messiah." The Chamber Singers, now in its ninth season, includes 40 singers from Little Rock, North Little The fields left to Hamilton to Rock, Pine Bluff, Monticello, Hot Springs, Benton and Cabot who are committed to a demanding and three performances a year.

## Performance of 'Elijah' slated Friday, March 11, 1988

BY ERIC E. HARRISON Democrat Entertainment Editor

HE Arkansas Chamber Singers and members of the Arkansas Symphony Orchestra will perform "Elijah," an oratorio by Felix Mendelssohn, at 3 p.m. Sunday at St. Mark's Episcopal Church, 1000 N. Mississippi St.

Tickets are \$7 for adults, \$4 for students and senior citizens. For information and reservations, call 758-0242

Baritone David Hamilton, who made his Metropolitan Opera debut last season, will sing the title role, with soprano Mary Ann Hender-son as the Widow, soprano Lynda Gresham as the Youth. Altos Elinor Royce and Diana Holzhauser as angels. tenor Hart Moore as Obadiah, tenor Huey Antley as Ahab and tenor Chris Hunter singing the oratorio's best known aria, "Then Shall the Righteous Shine Forth."

Rosella Duerksen, music Singers, will conduct the 40director of the Chamber



**David Hamilton** 

member chorus and the orchestra. The performance will be

in English. Mendelssohn wrote "Elijah" in 1846 and it premiered on Aug. 26 of that year at a music festival in Birmingham, England. The goal, as Mendelssohn wrote to his

brother, was to depict Elijah as "a grand, mighty prophet, such as we might again require in our own day." The work has remained a staple of the oratorio repertoire ever since, second only to Handel's "Messiah" in number of performances.

Based on the biblical story of Elijah, the oratorio recounts Elijah's prediction of a great drought in Israel as punishment for the worship of Baal, his challenge of the priests of Baal to a contest to prove of which is the true God, a chorus of thanksgiving after Elijah and God win and Elijah's confrontation with King Ahab and his wicked queen Jezebel.

Hamilton, a native of Tulsa, Okla., has appeared in Verdi's "Othello" and Puccini's "Turandot" at the Met. He has sung leading roles with the New York City Opera, the Philadelphia Opera and the San Diego Opera. He is the recipient of numerous awards.

## The Arkansas Chamber Singers present



An Oratorio

## FELIX MENDELSSOHN BARTHOLDY

Featuring Guest Artist DAVID HAMILTON, Baritone NYC Metropolitan Opera Debut, 86-87 Season

> Sunday, March 13, 1988 3:00 PM

St. Mark's Episcopal Church, 100 North Mississippi Avenue, Little Rock

Tickets:

**Adults \$7.00** Student/Senior Citizens \$4.00

Phone: 758-0242 or 834-2200 Or Write: Arkansas Chamber Singers P. O. Box 21001 Little Rock, AR 72112



## ACS's performance of 'Elijah' lacked impressive solos

\*Review
BY ERIC E: HARRISON
Democrat Entertainment Editor

The Arkansas Chamber Singers performance of "Elijah," an oratorio by Felix Mendelssohn, Sunday at St. Mark's Episcopal Church was something less than "prophetable".

The 42-member choir, with accompaniment by members of the Arkansas Symphony Orchestra, all under the direction of Rosella Duerksen, was very good. But the solos, from the guest artist on down, were less impressive.

The oratorio, which tells the Biblical story of Elijah the prophet and his victories, first over the priests of Baal and subsequently over wicked King Ahab and his even more wicked Queen Jezebel, is very frequently performed in England. It is performed less often in the United States and has not been performed at all in Little Rock during the last 10 years.

The full piece takes up three full long-playing records, so to fit it into just under two hours (including intermission), Ms. Duerksen evidently made some cuts. That turns out to have been a good idea, because the weight of the music and the stuffiness of the air in the church combined to make heavy the eyelids of many members of the audience during the first part of the piece.

The choir was exceptionally good in the chorus "Blessed are they that fear Him" and in the closing choruses of both the first and second parts the first a chorus of thanksgiv-



ing and the finale a mighty fugal hymn of praise.

Guest soloist David Hamilton, a baritone who has sung roles at the Met, has a very big voice and, on occasion, sang the title role with too much vibrato. Tenor Hart Moore, singing the role of Obadiah, was painfully sharp in his first recitative and air, and his intonation was not much more precise in his later appearances.

Tenor Chris Hunter had some trouble with the high notes in the famous aria, "Then shall the righteous shine forth." Soprano Mary Ann Henderson, whose voice is continuing to mature, none-theless sacrificed diction and clarity for bigness of sound, singing powerfully but in places unintelligibly in the role of the Widow and in the aria, "Hear ye, Israel."

Considering how peripatetic the Chamber Singers were in their Christmas performance, Ms. Duerksen wisely decided to keep them front and center for the oratorio, Soloists continued to move out from within the choral ensemble, but did so with much less disruption than in past performances, a trend which will hopefully continue.

# Oratorio received politely

At the Concert

Irene Wassell

Gazette Staff

The crowd waited in almost reverent silence Sunday afternoon at St. Mark's Episcopal Church to hear the Arkansas Chamber Singers' presentation of Mendelssohn's oratorio "Elijah."

With the singers and an 18-piece accompanying orchestra in place, the audience gave a polite applause as guest soloist David Hamilton took his position on the platform. Hamilton, making his first appearance in the state, performed recently at the Metropolitan Opera with Placido Domingo and Kiri Te Kanawa.

Hamilton, who sang the role of Elijah, exhibited an air of confidence that one would expect from a singer with his experience. His voice control was faultless whether during the thunderous passage in which Elijah called for flaming fires to descend from Heaven or his lament. "It is enough." Now let me die, for my days are but vanity."

In an equally impressive performance, Mary Ann Henderson, soprano, portrayed the role of the widow. Her voice was clear and free of strain as she executed difficult passages with an apparent ease that allowed the listener to feel comfortable.

Perhaps one of the favorite solos of the oratorio — "If with all your hearts ye truly seek me, ye shall ever surely find me" — was performed by tenor Hart Moore with outstandingly clear diction, but with a slightly taut quality and without the emotion that he presented in subsequent solos.

One of the most pleasing qualities of the presentation and which should be attributed to the director of the group, Dr. Rosella Duerksen, was the delicate and delightful balance between the orchestra and the chorus.

The response of the audience was polite and enthusiastic, but not tumultuous. A standing ovation was too slow in coming to be convincing. But that may have shown that, even with a good performance, which the Chamber Singers certainly produced. Mendelssohn's oratorio may have failed to stir the emotions as would, perhaps, Handel's "Messiah."

The Arkansas Chamber Singers present

Elijah

FELIX MENDELSSOHN BARTHOLDY

Sunday, March 13, 1988
3:00 PM
St. Mark's Episcopal Church
100 North Mississippi Avenue
Little Rock

# The endangered church organist

By John S. Workman GAZETTE STAFF

f what church musicians are saying is true, add one more category to the list of endangered species: The fulltime professional church organist.

The facts are there, and they are not encouraging to those who have an interest in the continuation of a hallowed. longtime practice — traditional church music performed by trained, dedicated professionals.

\* The American Guild of Organists reports "plummeting enrollments" in schools of sacred music.

\* Low pay, coupled with increasingly heavy job requirements, discourages professionals from seeking careers as church

\* The rigorous demands of years of preparation keep many young musicians from pursuing a career that, with each passing year, offers fewer job opportuni-

\* Developments in contemporary and "pop" religious music — and the increasing use of recorded instrumental music in churches — mean a lessened demand for traditional church music.

Those and other factors combine to paint an uncertain future for what has been a centuries-old practice within mainline churches — traditional music accompanied by a trained, professional organ-

In recent telephone interviews several church musicians and music educators talked about the situation as it is reflected in Arkansas.

Dr. Kay McAfee, associate professor of organ at Henderson State University and dean of the Central Arkansas Chapter of the American Guild of Organists, called the situation a national problem that is "definitely reflected" in Arkansas.

"We're all worried about it," Dr. McAfee said. "In my generation — I'm 41 there was an oversupply of church organists. But now we're losing young people who might, if the situation were different, be interested" in careers as church organists.

Dr. McAfee said several factors were

responsible for the situation. "First, the organ is a very difficult instrument to play. It requires years of rigorous training. Typically, one begins at the junior high school age, or more often at the high school age. And today so many young people are involved in other things. Many are dropping their piano study. It takes a special kind of discipline to play the organ — to sit alone for hours and practice."

Dr. McAfee said another factor is the growing popularity of contemporary reli-



-Staff Photos by Renee Jeffery Second Presbyterian Church organist Betty Gibson plays as music director Dr. Rosella Duerksen looks on.

gious music and the accompanying use, in some churches, of taped instrumental music. "There's spectacular entertainment value in having those big speakers in

churches," she said. Dr. McAfee said that although most mainline churches "are still hanging on" to the traditional choir with organ accompaniment, "many of us are worried that technology may put

She said the Cen-Chapter of the American Guild of Organists is addressing the problem by encouraging young pianists to become interested in the organ. She said the 120-member chapter hopes to establish a scholarship to aid organ students.

us out of a job."

Dr. Rosella Duerk-Will these pipes be silenced? sen, director of mu-

sic at Little Rock's Second Presbyterian Church and director of the Arkansas Chamber Singers, said a big factor in the declining number or organists was the difficulty in attaining professional status. "It's a long process that demands a lot of talent and a lot of dedication. And at the end of the road there is likely to be a very minimal salary — even if there's a fulltime job avail-

> viewed estimated trained organists. that the highest annual salary a professional fulltime organist could expect in Arkansas would be between \$25,000 \$30,000, though one said she didn't know anyone making a \$30,000 salary. Most salaries are considerably

lower, the musi-

cians said.

Dr. McKee said churches with less than an annual budget of \$100,000 usually cannot consider hiring a fulltime organist or music director.

Ansley Fleming, director of music and organist at Little Rock's First United Methodist Church, said he "would guess" that the annual salary for a part-time music director and organist in Arkansas would be between \$7,000 and \$15,000. He said smaller churches "are the ones really suffering" because of the shortage of

Fleming said he recently received a letter from a church seeking an organist to play for the Sunday service only. The offered salary was \$25 a week. "Anyone who has done extensive training is just not in a position, or willing, to accept such a situation," he said.

Dr. McKee said that job descriptions for church musicians frequently "are horren-

"Often the music director must double" as organist and have responsibility for as many as four or five voice choirs, several

(See MUSIC on Page 2B.)

## Music

Continued from Page 1B.

handbell choirs and must play for two Sunday services. The salary just doesn't fit the job description," she said.

Dr. Duerksen said she is not "in a battle" with contemporary or pop religious music. "We have to recognize that there are different styles of church music, just as there are different theologies,' she said.

She implied, however, that the trend of using recorded, or "canned," music in churches is discouraging to professional musicians. "Why don't we start using quired to become a professional canned sermons, too?," she said.

music at Ouachita Baptist University, said that although the short- work."

age of church organists was "really coming to crisis proportions," the situation was different regarding choral church music profes-

"We have a strong, healthy enrollment in church music programs here. But it's in choir directing and choral leadership. Things are alive

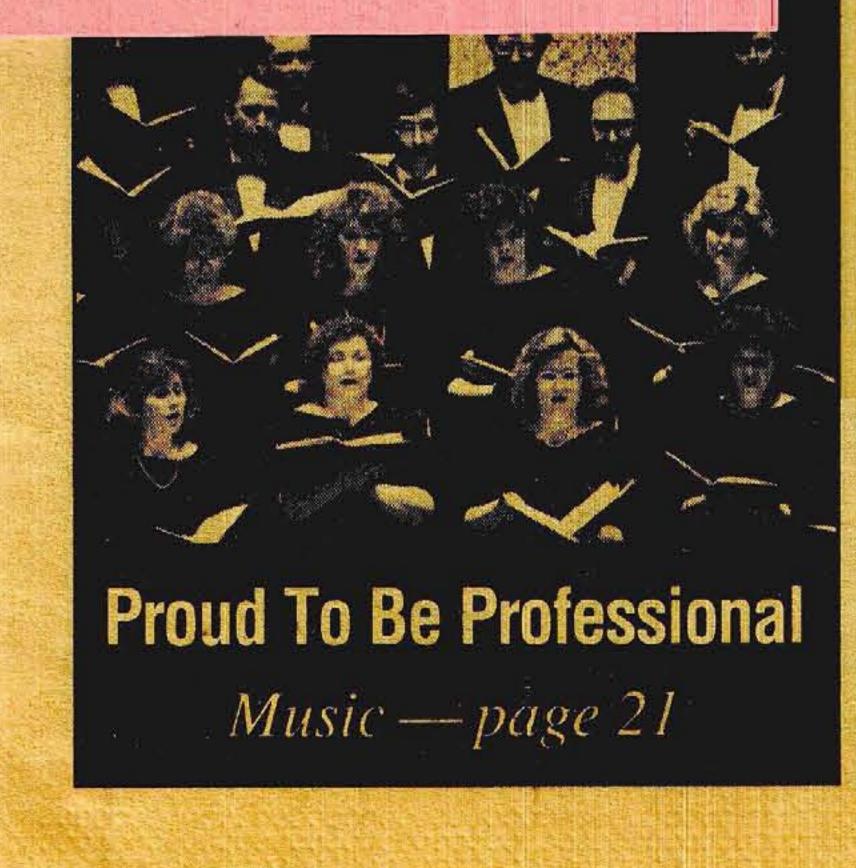
and well in that respect," he said. Hodges said the fact that several Arkansas churches recently had acquired new organs, and that others were planning to do so, could "spark some interest" in church organist careers among young peo-

Dr. McAfee said churches had a responsibility to educate their members regarding the situation. "People don't realize [the time rechurch music leader and organist]. Russell Hodges, instructor of It takes a lot of talent and hours and hours of practice. It's hard

## IN THANKSGIVING FOR 100 YEARS OF GOD'S HEALING IN ARKANSAS

ST. VINCENT INFIRMARY MEDICAL CENTER

June 7, 1988



# THE BIWEEKLY NEWS, ARTS & ENTERTAINMENT PAPER



Return To Radio — page 18

NUMBER 65

CIRCULATION 25,000

MUSIC

## Proud To Be Professionals

By Anthony Moser

The Arkansas Chamber Singers and their musical director, Dr. Rosella Duerksen, have a relatively simple goal. They want to build an established ensemble of professional singers who, in addition to staging three major concerts in Little Rock each season and performing around the state in smaller touring groups, will also provide a nucleus of choral pros who can be hired for public and private events of all sizes and descriptions.

Now in their ninth season, the Chamber Singers face one substantial barrier in pursuit of this goal — a public attitude that vocal performers, unlike their instrumental counterparts, are church-choir and glee-club types who should be willing to work for free.

"For some reason, choral performers are always expected to work for nothing," Duerksen said in an interview prior to the 1988

"But what we would really like is to work toward the establishment of a very professional ensemble. It's harder to develop such an ensemble in the choral field than it is in the instrumental field, because of these expectations that your services should be free."

Despite these attitudes, the Chamber Singers are making progress. The group received a development grant from the Arkansas Symphony Orchestra last season, and hired Sheila Galbraith as its first full-time, salaried development director. Now Duerksen is looking forward to the possibility of a European tour, along with more visits to other parts of Arkansas and regional events. "We need to expand our concertizing, because that's a way to get more experience and build professionalism," she explained.

For the current season, the Chamber Singers' concert schedule is nothing if not diverse. A Christmas concert December 6 included such works as "A Day For Dancing," a series of nine medieval carols arranged by contemporary American composer Lloyd Pfautsch. Also included were French composer Jean Langlais' "Messe Solennelle" and Brahms'

"Schafe in mir Gott ein rein Herz." On January 19, the group will appear with the Arkansas Symphony Orchestra for a performance of Gustaf Holst's "The Planets."

Then, on March 13 at St. Mark's Episcopal Church, the Chamber Singers will perform the Felix Mendelssohn oratorio "Elijah," an intensely dramatic work based on the life of the man Mendelssohn called a "grand, mighty prophet, such as we might again require in our own day." The guest soloist, singing the role of Elijah, will be David Hamilton, a highly acclaimed young performer with the Metro-

kansas Symphony will accompany. In April, the singers will perform "Trial By Jury," a one-act operetta by Gilbert and Sullivan, and "The Seasonings," a short oratorio by

politan Opera and the New York City Opera.

A chamber orchestra of members of the Ar-

As that lineup attests, the Chamber Singers put quite a premium on variety. It's a somewhat risky strategy, making the group hard for its patrons to pin down. But Gene Baxter, a tenor who also handles the Chamber Singers' public relations duties, thinks it's the proper

"There's really no one else in Arkansas doing the types of things we are," Baxter said, "so we feel it's right to work in as broad a Dorado, Cherokee Village and Mountain

spectrum as possible, in order to give everyone a chance to hear and appreciate many forms of music that are both enjoyable and

"We have 44 members, many of whom have advanced degrees, including many who have doctoral degrees. These are people who are knowledgeable and who appreciate good music of all descriptions. Just because we all agree Mendelssohn is important, that doesn't

mean that Scott Joplin isn't important, too.' Baxter likes to compare his full-time work as the Excelsior Hotel's chief accountant with his interest in music. He thinks the challenges are similar, since both luxury hotels and quality music can improve the image of a rural state like Arkansas, and bring in more tourism and convention business.

"The people of Arkansas are wonderful people, and they want better things and an improved quality of life," said Baxter, who has also lived in Florida and Texas. "Three years ago, the Chamber Singers did a tour, and went to a lot of the smaller cities around the state. We went to places like Fairfield Bay, El

Home, and we played to a standing-room-only crowd in every place except Russellville. When I saw that, I couldn't help but be encouraged. You shouldn't sell people short in terms of what they're willing to pay for."

Baxter hopes this willingness will manifest itself in the form of more paid requests for small ensemble groups to perform at private gatherings. He said no one looks at the financial compensation in terms of personal gain, but rather to build up the group and underwrite staff and equipment, as well as more tours and activities for development.

Many people confuse the Chamber Singers with the Arkansas Choral Society, which is known for its annual holiday production of Handel's "Messiah." Baxter said he also sings with the Choral Society, and has great respect for its work, but emphasized that it is an amateur group that is open to everyone, without auditions. The Chamber Singers have auditions every year and are "rather discrimi-

nating" in who they select, he said. "There's room for professional and amateur groups," he said. "Both can be wonderful. But we are proud to be professionals."



The Arkansas Chamber Singers during a pre-Christmas rehearsal.

Bob Coon

## The Arkansas Chamber Singers present

## Im A Light Mood!

featuring

Gilbert and Sullivan's

**Trial By Jury** 

and

P. D. Q. Bach's

The Seasonings

Saturday, April 30, 1988 8:00 PM

Trinity United Methodist Church, North Mississippi Avenue at Evergreen

Little Rock, Arkansas

Tickets:

**Adults \$7.00** Student/Senior Citizens \$4.00 Phone: 758-0242 or 834-2200 Or Write: Arkansas Chamber Singers P. O. Box 21002 Little Rock, AR 72212

he's been jilted at the altar, so plaintiff Pam Villines goes to the bench for odress in "Trial by Jury," the Gilbert and Sullivan one-act mic operetta to be presented by Arkansas Chamber Singers, Larry O'Brien (from t) serves as the jury foreman, **Hart Moore** (kneeling) the judge, H. D. Tripp as counsel for the taintiff and Mark Correy (right) is the jilting defendant.



## 'Trial,' spicy 'Seasonings' to be sung

The Arkansas Chamber Singers Bresent Gilbert and Sullivan's at by Jury" at 8 p.m. Saturday at Hery United Methodist Church at orth Mississippi Avenue and Ever-reen Street. Tickets are \$4 or students and seniors and \$7 for others, and may be purchased Chamber Singers members or telephoning 224-0639.

By Bill Lewis

he Arkansas Chamber Singers will don wigs and 19th Century English attire for Trial by Jury," the final concert J. S. Bach aria.

young lady against a suitor who compositions by the otherwise-

has jilted her. During the proceedings, the judge arrives at a very unusual solution, which all involved readily accept.

Pam Villines sings the role of the plaintiff with Mark Currey as the defendant. Hart Moore will be the judge, and other solo roles will be sung by Jim Guldin, H. D. Tripp and Larry O'Brien.

The concert will be rounded out by a performance of P.D.Q. Bach's "The Seasonings," which is a "short oratorio, humbly edited" by Peter Schickele, and the Swingle Singers' jazzy arrangement of a

season. P.D.Q. Bach is, of course, the one-act comic operetta is whimsical brainchild of Schickele, legal action brought by a who Leeps "finding" unknown

slighted baroque master.

Guldin, Lynda Gresham, Mary Ann Henderson, Jeff Bruno and Elinor Royce will be soloists for the oratorio, which draws heavily on food "seasonings" for its text.

Individual parts bear such titles as "Bide thy thyme," "By the leeks of Babylon" and "Summer is a cumin seed."

The work will be accompanied by equally unusual instruments, like the "tromboon," "windbreaker" and "foghorn," as well as by woodwinds, trumpets, strings and percussion.

All will be under the direction of Dr. Rosella Duerksen, concluding her seventh season as the Chamber

(See SINGERS on Page 7B.)

**Arkansas Democrat** Friday, April 29, 1988

## Concert offers a little

BY ERIC E. HARRISON Democrat Entertainment Editor

HE Arkansas Chamber Singers has put together an unusual mix for its "Music in a Light Mood" program this weekend, ranging from the sublime to, well, the ridiculous.

For the former, there is the Swingle Singers' arrangement of Johann Sebastian Bach's "Air on the G String." Representing the latter is "The Seasonings," a short oratorio by P.D.Q. Bach, the "last and least son" (1807-1742?) of Johann Sebastian, whose works were "discovered" by composer and musicologist Peter Schickele.

Somewhere in between is "Trial by Jury,"

by Gilbert and Sullivan." The concert will be at 8 p.m. Saturday at Trinity United Methodist Church, North Mississippi and Evergreen streets.

Tickets are \$7 for adults, \$4 for students and senior citizens. For reservations, call 224-0639. The Gilbert and Sullivan operetta involves the legal action of a young lady (Pam Villines) against the lover who jilted her (Mark Curry).



Larry O'Brien, left Jim Guldin, Mark Currey, Hart Moore, Pam Villines and H.D. Tripp.

for which a judge (Hart Moore) comes up with a novel solution, to the satisfaction of all concerned. Additional solos roles will be sung by

Jim Guldin, H.D. Tripp and Larry O'Brien "The Seasonings," drawing on food seasonings for its emphasis, features segments titled "Bid thy Thyme," "By the Leeks of Babylon," "Summer is a cumin seed" and "Open, Sesame

Seed." Soloists will be Guldin, Linda Gresham, Mary Ann Henderson and Elinor Royce.

Rosella Duerksen will conduct the 32-voice choir and a group of instrumental accompanists, which include, for the P.D.Q. Bach oratoria, a "tromboon" (a cross between a trombone and a bassoon), a "windbreaker" and a foghorn.

Singers' conductor.

Dr. Duerksen said her goal in doing "something like this" was to "let those people who feel we provide mainly esoteric or elitist programing know that we also have a sense of humor." She said the program was designed to appeal to a broad audience.

Among Schickele's requirements for "The Seasonings," are the "windbreaker," being constructed by organist-pianist Len Bobo of cardboard mailing tubes, and the "tromboon," a trombone outfitted with bassoon reeds, both to be played by H.D. Tripp. The work also calls for slide whistle and kazoo.

"The Seasonings" ends with Schickele/Bach's version of the Hallelujah Chorus, except that it comes out something like "Holly Ya Ya" - one of several massacres of tunes any audience would be familiar with.

#### Bach's suite in D

The Swingle Singers selection is from J. S. Bach's Suite in D Major. an instrumental work. In performing it, the Swingle Singers employ their voices as disembodied instruments, accompanied by pizzicato string bass and percussion instruments. In many of their performances, the Swingle Singers utilize repetitive syllables (but no words); in the case of the Bach Aria, they specify that it is to be hummed, which will be the Chamber Singers' approach.

"Trial by Jury," in which only the principal characters will be in costume and will engage in a minimum of movement, requires only about 35 minutes to perform. "The Seasonings" takes about 25, and the Bach Aria about five, so this concert will be not only lighthearted but brief.

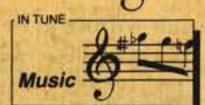
18A . ARKANSAS DEMOCRAT . SUNDAY, MAY 1, 1988

## Chamber Singers end season with musical hilarity

\*Review BY ERIC E. HARRISON

The Arkansas Chamber Singers ended their season Saturday night "In a Light Mood," with a hilariously goofy concert at Trinity United Methodist Church

Music Director Rosella rksen put together a lightprogram of choral esigned to provoke and the near-capac-



ity crowd in the church's new sanctuary obliged in full mea-

The first half of the program featured a fine performance of Gilbert & Sullivan's one-act with Currey giving fine sup-"dramatic" cantata in which a port as the despicable defendjilted bride (soprano Pam Villines) hauls her faithless lover (tenor Mark Currey) into court to be tried for breach of promise. The judge (tenor Hart Moore), with wisdom slightly less than that of Solomon, finds his own solution to the

dilemma. Ms. Villines was quite good as the not-quite-bashful bride.

ant. Best-voice honors go to Moore as the pattersinging judge and baritone Jim Guldin as the usher-bailiff.

The second half of the program was a Bach's set, so to speak, with music by Johann Sebastian Bach and his "last and least" son P.D.Q., "discovered" by Professor Peter

Aria from the Suite in D major, better known as the "Air on the G string," sounded nice, accompanied by string bass, organ and drum-set cymbal.

But the setpiece of the evening was a performance of "The Seasonings," the perfect spoof of the Baroque oratorio, complete with narrator (tenor Jon Bruno), arias, duets and massive choruses, and accom-

ular components of a Baroque orchestra) by kazoos, slide whistle and windbreaker - a panpipe-like concoction of mailing tubes and a tennis ball container.

The concert will not repeated, but if you know a member of the Chamber Singers. you probably can cozen a copy of the recording somewhere

Program and Map



AN EXPLOSION OF THE ARTS.

May 27, 28, 29, 1988 Little Rock, Arkansas



Wendy's New This Year PRESENTATION

The Arkansas Chamber Singers present

In A Light Mood!

Dr. Rosella R. Duerksen, Music Director

Saturday, April 30, 1988 8:00 PM

Trinity United Methodist Church, North Mississippi Avenue at Evergreen Little Rock, Arkansas

ARKANSAS GAZETTE Sunday, May 1, 1988

## With 'In a Light Mood,' Chamber Singers shine

#### At the Concert

Irene Wassell Gazette Staff

It was difficult to determine who enjoyed the concert more, the audience or the Arkansas Chamber Singers, in the final performance of the season Saturday night at Trinity United Methodist Church. Aptly named "In a Light Mood," the program included the Gilbert and Sullivan comic one-act operetta "Trial by Jury," 'Aria" by J. S. Bach and a spoof on classical music called "The Seasonings" by P. D. Q. Bach and "humbly edited"

by Peter Schickele. The group, directed by Dr. Rosella R. Duerksen, performed with apparent relish the difficult task of comedy and chorus. The audience loved it. Laughter was commonplace, and the applause was

spontaneous and long lasting. In the operetta, a young maiden brings suit against the young man who reneged on his promise to marry her. Before the jury can reach a verdict, the judge decides he will marry her himself.

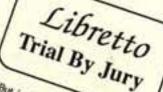
Perhaps the strongest performance in the operetta was that of the usher, portrayed by Jim Guldin, as he paraded around pounding his staff on the floor and ordering "Silence" in his robust voice. The defendant, Mark Currey, displayed a unique quality of voice that grew stronger as the operetta progressed.

Adding to the mood, the the judge, the usher and the counselor for the plaintiff were dressed in robes and wigs representative of 19th Century England. The broken-hearted bride, portrayed by Pam Villines, was in full wedding

As much as the audience enjoyed the operetta, it appeared "The Seasonings" brought even more enjoy-

Laughter broke out during segments in reference to seasonings in 'Bide Thy Thyme" which included the phrase "If you've got the money, honey, I've got the thyme." and "Summer is a cumin seed, cumin thru the rye."

The entire program was entertaining and it was performed with taste and excellent timing. What a delightful way to end the season.



Trial By Jury

A couple of shirts.

JUDGE CHORUS OF JURYMEN For I thought I never should hit on a shocking young scamp of a rower less that sort of thing is at

shod your ladger in the submissi At the Bulky and Maddleser Sentons
You'll soon get used to her looks," said

"And a very nice he.
She may very ned get you'll find her!
In the dust, noth a light bested her!
She may very well sight bested her? CHORUS GRORUS
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DGE
All half

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Let him speak

Id an appetite fresh as

A brief which I brought of a

A couple of stores and a color or hwy

now I'm a hedge! And a good hadge bod Yet I'll never, never budge but I'll live and die a Judge I was managed by a pb

## Arkansas Chamber Singers 1988-89

#### THE IOYOUS SOUNDS OF CHRISTMAS

Trinity United Methodist Church Mississippi at Evergreen Streets Sunday, December 4, 1988, at 3:00 PM



Join the Arkansas Chamber Singers as they decorate the yuletide with beautiful holiday music! Hear again two tremendously popular works by contemporary British composers: GLORIA, for soloists, chorus, brass ensemble, and organ, by John Rutter; and AVE REX, for chorus and organ, by William Mathias. Experience too, a lovely AVE MARIA by Felix Mendelssohn, MISEREE, by Gregorio Allegri, and HODIE CHRISTUS NATUS EST, by Heinrich Schütz.

Finally, sing along as the program concludes with several of your favorite Christmas carols -- a wonderful way to spend a December afternoon!



Phone (501) 224-0639 or 758-0242 if more information is desired. Thank you!

#### THE CREATION

by Franz Joseph Haydn Pulaski Heights Baptist Church 2200 Kavanaugh Blvd. Sunday, March 5, 1989, at 3:00 PM

Seldom are we afforded the opportunity to share in one of music's greatest works! Plan to be present when the Arkansas Chamber Singers and members of the Arkansas Symphony present THE CREATION by Haydn. From the description of man, the earth, the sea, and "every living creature that moveth," Haydn, in his special way, relives this moving experience. Attend what has been described as a testimony to the "greatness, the majesty, the goodness of God!"



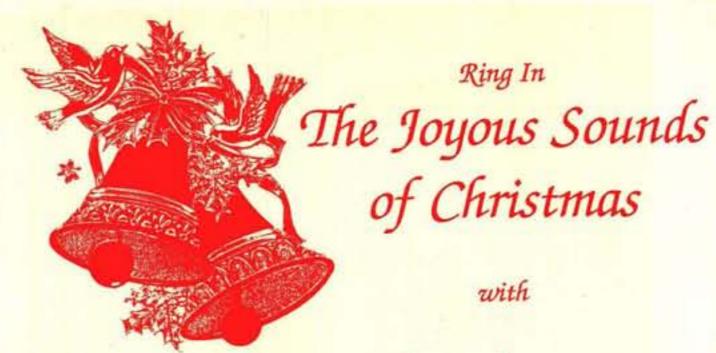
#### CHORAL AMERICANA

Christ Episcopal Church 509 Scott Street Sunday, May 7, 1989, at 3:00 PM



You're in for a musical treat as the Arkansas Chamber Singers present melodious and lively offerings from some of America's finest composers, ranging from a joyful MAGNIFICAT by 18th century German-American composer, Charles Pachelbel, to a Psalm setting by 20th century New England eccentric, Charles Ives. And, as an added bonus, you will hear music by contemporary Arkansans. Surely this program will enrich your "Springtime in Arkansas!"

Please con	sider being a special suppo	rter of the Arkai	nsas Chamber Singe	IS:		
A ICHIC CO.	Patrons: \$250 and over		Sustaining Memb	ers: \$50-\$99		
	Sponsoring Members	\$100,\$249				
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	Yes! I would like to be a s	secial supporter	of the Arkansas Com	moer surgers.		
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Please mal	ce checks payable to ARKAN	SAS CHAMBEI	SINGERS, P. O. BO	x 21002, Little K	DCK, AR /2212.	



## The Arkansas Chamber Singers



Join the Arkansas Chamber Singers as they decorate the yuletide with beautiful holiday music! Hear again two tremendously popular works by contemporary British composers: GLORIA, for soloists, chorus, brass ensemble, and organ, by John Rutter, and AVE REX, for chorus and organ, by William Mathias. Experience too, a lovely AVE MARIA by Felix Mendelssohn, MISERERE, by Gregorio Allegri, and EIN KIND IST UNS GEBOREN, by Heinrich

Sing along as the program concludes with several of your favorite Christmas Carols - - a wonderful way to ring in the the Christmas Season!

3 PM Sunday Afternoon, December 4, 1988 Trinity United Methodist Church Mississippi at Evergreen Streets Little Rock, Arkansas

For Tickets and/or Information: Call: (501) 224-0639 or 758-0242 Write: Arkansas Chamber Singers P.O. Box 21002 Little Rock, AR 72212

\$7.00 Tickets: Adults \$4.00 Students/Sr. Citizens Season Tickets (3 concerts): \$15,00 Adults

Students/Sr. Citizens

\$10.00

Ring In The Joyous Sounds of Christmas with

The Arkansas Chamber Singers

Dr. Rosella R. Duerksen Music Director

Elizabeth Stodola Organist and Rehearsal Accompanist

3 PM Sunday Afternoon, December 4, 1988 Trinity United Methodist Church Mississippi at Evergreen Streets Little Rock, Arkansas

Arkansas Gazette Sunday, August 20, 1989

Auditions for Arkansas Chamber Singers memberships for the 1989-90 season will be held Sept. 5 and 7 in the rehearsal room of Second Presbyterian Church, 600 Pleasant Valey Drive, Little Rock. Rehearsals will be every Tuesday after Sept. 7 from 7:30 to 10 p.m. For more information call Dr. Rosella Duerksen, music director, at 227-0000. For an audi-

tion time, call 228-0218. The Chamber Singers have scheduled three concerts: Saturday, Dec. 9, featuring the cantata Hodie; March 11, concert in which the main work will be the Schubert Mass in G Major, and a secular concert Sunday, May 6, featuring great opera choruses and Gypsy Songs by Brahms. Also, the Singers will perform at the Southwestern Division of the American Choral Directors Association convention March 8-10 in Little Rock.

ARKANSAS DEMOCRATiarch SUNDAY, AUGUST 20, 1989

#### Chamber singers schedule auditions

The Arkansas Chamber Singers are one of approximately 20 choral groups selected to perform at the 1990 convention of the southwestern divison of the American Choral Directors Association.

The convention, which will take place March 8-10 in Little Rock, will bring together professional choral directors from

a seven-state area. The group will conduct auditions from 7:30-10 p.m. Sept. 5 and Sept. 7. For more information, call 228-0218.



MARY ANN HENDERSON

## **Chamber Singers to perform** with Henderson as a soloist

The Arkansas Chamber Singers will perform a concert of Christmas music at 3 p.m. Dec. 4 at Trinity United Methodist

Featured will be "Gloria" by John Rutter, and Mary Ann Henderson will be one of the soloists in the work, which is scored for brass ensemble, percussion, mixed chorus and or-

Tickets

along carols.

\$3 for students and senior citizens. To reserve tickets call 224-0639 or 758-0242.

Medieval carols

Other works on the program include a set of four medieval carols in a contemporary setAdmission is \$7 for adults and

ting by William Mathias, a

Welsh composer who became

known in the United States af-

ter he was commissioned to write the featured anthem for

the wedding of Prince Charles

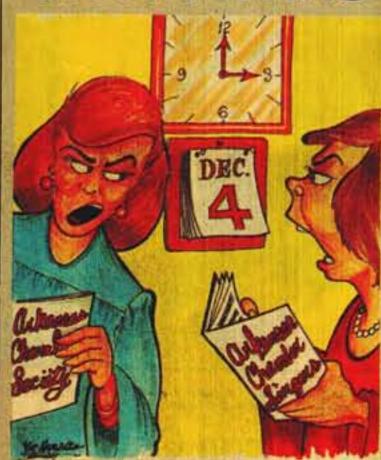
and Lady Disna. The Chamber

Singers also will perform sev-

eral a cappella motets and sing-

## Arts & Entertainment

## **CHOIR WARS**



## Two choral groups set holiday concerts for same date, time

This coming Yuletide season may go down in memory as know a little bit about both. I the "Choir Wars Christmas."

Two of the state's premier choral groups, the Arkansas board and to individual mem-Choral Society and the Arkansas Chamber Singers, have scheduled Christmas concerts at the same time and on the same date - 3 p.m., Sunday, Dec. 4

The Arkansas Choral Society will give its 58th annual performance of George Frideric Handel's oratorio "Messiah" at Robinson Center Music Hall

The Arkansas Chamber Singers will give its ninth annual Christmas concert, featuring John Rutter's "The Gloria" at Trinity United Methodist Church

The conflict has caused divided loyalties in the people who have been singing in both chairs. And it is likely to divide the potential audience, which in past years has been able to attend both concerts.

"It's not our fault," said Choral Sogiety president Rosal-ind Abernathy, who has sung with the croup for 25 years. "We have to use Robinson Application, we signed up four years ago," she said. "I informed (Chamber Singers Musical Director) Rosella Duerksen that there's no way we

"I was getting ulcers over it in August, but life goes on we can't continue worrying. Duerksen said.

I don't know if they made a real effort to move it or not. I did find out in August that Robinson would have been

I called her (Abernathy) back in the latter part of August. Apparently, the (Chora) Society) board didn't feet that was what they wanted. By September, there was a conflict.

So we were just caught Ballet Arkansas is booked into Robinson Center Music Hall from Dec. 11-17, where it will perform The Nutcracker" for schoolchildren before public performances Friday and Saturday, Dec. 16 and 17, Ballet Arkansas box office manager Kenneth Hall said the company will hold

technical rehearsals there on the 11th. However, Richard Steinert, artistic director of Ballet Ar-kansas, said he would be willing to give up Robinson Center Music Hall on the 11th if the Choral Society decided to

However, Abernathy said a youth conference set for the auditorium the day before, Dec. 10, would preclude the Choral Society from holding its dress rehearsal on the stage

in the nine years since the founding of the Chamber Singers, the two organizations have not had a schedule con-flict. Both groups claim they have a first-Sunday-in-December tradition to uphoid. Each has scheduled concerts on the first Sunday of December in the past, but never in the

We always did have the first Sunday in December, up until the 50th anniversary year (1980), when the president See CHOIR WARS, Page 3F

## Arkansas Democrat SUNDAY, OCTOBER 23, 1988 — Choir wars

 Continued from Page 1F at the time decided to change it to Saturday night," Abernathy said. "From then on, it's

been messed up." "We've performed the first Sunday for the last four or five years," Duerksen said, "I just frankly tried to make a change and contacted all the churches and found that in each case. there was some reason why we couldn't change."

Duerksen said changing the time of her concert was a problem because many potential audience members would not wish to go out at night, and because many churches have night programs during the hol-

Abernathy said changing the time for the "Messiah" concert was out of the question because "no-one's going to go downtown on a Sunday night. In West Little Rock, it's no big sweat.

The conflicting date has forced several singers, who in the past have sung with both groups, to choose between

Cabot resident Connie Ridgway hasn't missed a "Messiah" concert in 23 years, but she will this year. She is one of at least five singers who had been singing with both groups who this year chose to sing with the Chamber Singers.

"It was like losing a child almost," said Ridgway, who is visually-impaired and said she decided to sing with the Chamber Singers because the material is more challenging.

"I was just so torn; I didn't know what to do," she said. "I had been on the board of the Choral Society and worked with the Chamber Singers. I talked to the Choral Society

"Evidently, my influence wasn't great enough to help." she said. "I just felt so hurt, al-

most like it's personal.

The Choral Society has seen a reduction in the number of singers this year. "We have been as high as close to 150," Abernathy said. "We're not anywhere near that this year (there are about 100 singers now). We're still taking people now, but within a week, they can't expect to sing."

The group held its first re-hearsal Sept. 19. The Chamber Singers began rehearsals the first week of September.

One case of divided loyalties, however, has been solved, however. Organist and planist Len Bobo, who has been the accompanist for both groups (10 years for the Choral Society, seven years for the Chamber Singers), won't be with either organization.

Bobo was recently hired as organist for the Pulaski Heights United Methodist Church, and is not allowed to accept outside engagements.

Although he's now above the fray, he still has an opinion on the matter. "I think the Choral Society probably could have moved its date," he said. There was an obstinacy there.

The two groups are going to have to acknowledge each other. I think the Choral Society feels that the Chamber Singers are a semi-professional group and that they don't give them any respect.

"One's an audition-type group, the other is a come-asyou-are type group.

"I think it's unfortunate," Duerksen said. "We're (choral groups) such an endangered species. We need to support each other; we should not feel we are in competition."



Soloists (from right) Henderson, Holzhauser, Custer join Stodola at organ.

## Once-secret musical composition featured in Christmas performance

The annual Christmas concert of the Arkansas Chamber Singers will be at 3 p.m. Sunday at Trinity United Methodist Church, Evergreen and Mississippi avenues. Tickets are \$7 (\$4 for students and seniors) and are available from Chamber Singer members or may be reserved at 758-0242 or 224-0639.

By Bill Lewis GAZETTE STAFF

Allegri's 'Miserere" is one of those musical compositions long shrouded in mystery.

Even though it regularly was performed in the Sistine Chapel of the Vatican in Rome, where it was said to have had an extraordinary effect on its listeners, the short piece was not allowed outside the Chapel, on pain of excommunica-

Dr. Rosefia Duerksen, conductor of the Arkansas Chamber Singers,

who will perform "Miserere" in their Christmas concert Sunday, said the work was written in a chordal declamatory style, which caused it to resound in the Sistine Chapel in a most thrilling way.

The Vatican was feiled, however, by a young genius. Wolfgang Amadeus Mozart, at age 14, heard the composition, and once out of the Chapel, he wrote it down from memory, note for note.

The monopoly was broken; the secret was out. Five recordings of "Miserere" are listed in a recent Schwann recording catalog, and Arkansans will have a chance to hear it performed "live" by the Chamber Singers

Welsh composer William Mathias, who with Britisher John Rutter are among the most popular contemporary composers of choral music, will be represented by his 'Ave Rex," a four-movement work based on r edieval Christmas carol texts. The organist will be Elizabeth Stodola. Three "incidental"

soloists will be Mary Ann Henderson, Diana Holzhauser and Frances

Mathias first came to the attention of American choral directors with his commission to do the major anthem for the wedding of Prince Charles and Lady Diana.

The Rutter work is "Gloria," which Duerksen called "somewhat more demanding than most of the pieces by Rutter that we've been hearing performed." It is a threemovement composition in more classical tradition and is scored for eight brasses, two percussionists and organ.

The Singers also will be doing, in addition to the Allegri, two othershorter works - a Christmas motet, "Ein Kind ist uns Geboren," by Heinrich Schutz, to be sung in German; and an eight-part setting of

"Ave Maria" by Mendelssohn. The concert will conclude with performances of traditional Christmas carols, with the audience invited to join in.

Monday, December 5, 1988 ARKANSAS GAZETTE\_\_\_

## 'Singers' usher in holidays

At the Concert

Bill Lewis Gazette Staff

t is fitting and appropriate that the best choral ensemble in the city, if not the state, mark the opening of the Christmas season with a concert, as the Arkansas Chamber Singers did brilliantly on a brilliant Sunday after-

The Singers chose for their venue the contemporary sanctuary of Trinity United Methodist Church at Mississippi Avenue and Evergreen Street, where the afternoon sun streams in through large. high stained glass windows. The sanctuary was filled and the audience was primed for a bit more than an hour's worth of exceptional vocal music. And to ice the cake, director Dr. Rosella Duerksen turned and invited it to join in the singing of three traditional carols which helped flip the Christmas season switch in everyone present

Dr. Duerksen has molded the Chamber Singers into a responsive, disciplined ensemble with a gorgeous vocal quality that benefited from the Church's excellent acoustical qualities. Elizabeth Stodola provided inestimable support at the church organ and for the John Rutter work, "Gloria," for which 10 instrumentalists joined in, swelling the total ranks to 52. including the conductor.

#### Sounded like a thousand

Together they sounded like a thousand as they negotiated Rutter's stirring work, whose third section, in a deep bow to contemporary tastes, sounded almost syncopated and which proceeded to one of the most dramatic "Amen" finales in all choral music.

Duerksen had balanced the program nicely between traditional and contemporary works, opening with Heinrich Schutz' "Ein kind ist uns Geboren" for six-part mixed chorus and Mendelssohn's "Ave Maria" and suddenly changing pace with William Mathias' "Ave Rex" for mixed chorus and organ, a piece that generates some extraordinary sounds in its combination of women's voices and silvery, spine-tingling organ notes.

Gregorio Allegri's somber and historic "Miserere" preceded the final work by the Britisher Rutter, which brought the audience, estimated at 400, to its feet in a welldeserved ovation for Duerksen and the Singers.

The ensemble's next performance will be of Haydn's "The Creation" at 3 p.m. March 5 at Pulaski Heights Baptist Church at 2200 Kavanaugh Boulevard.

**Arkansas Democrat** Friday, December 2, 1988

## 40 singers start season with carols

BY ERIC E. HARRISON

HE Arkansas Chamber Singers will turn into Christmas carolers along with their audience - as part of a program of holiday music at 3 p.m. Sunday at Trinity United Methodist Church, Evergreen Street and Mississippi Avenue.

The program, "The Joyous Sounds of Christmas," will feature two longer contemporary Christmas works by British composers, three pieces with religious themes and a group of "sing-along" carols for chorus and audience.

Accompanying the 40-member choir will be a brass choir and percussion ensemble. Music Director Rosella Duerksen will conduct.

Tickets are \$7 for adults, \$4 for students and senior citizens. Season tickets for all three concerts in the Chamber Singers' 10th season are \$15 for adults, \$10 for students and



Arkansas Chamber Singers rehearse for concert

senior citizens. For information and reservations, call 224-0639 or 758-0242

Opening the concert will be 'Ave Rex," a set of four carols by William Mathias, based on medieval texts. Mathias, a Welsh-born composer, also wrote the anthem "Let the People Praise Thee," commissioned for the wedding of

Prince Charles and Lady Diana.

The Chamber Singers will also perform "Gloria," a 1974 work by English composer John Rutter, a setting of the traditional liturgy "Gloria in Excelsis" scored for brass ensemble, percussion, organ and chorus.

The concert will also in-

clude a Christmas motet, "Ein-Kind ist uns geboren." Heinrich Schutz; "Ave Maria" by Felix Mendelssohn; and 'Misere" by Gregorio Allegri. a piece written in the 17th century for the Sistine Chapel, banned for performance outside the Chapel and surrepti-

tiously copied, note for note.

by Mozart.

Arkansas Democrat Brist (she)

## Ovation deserved at Christmas 'Gloria'

ARKANSAS DEMOCRAT . MONDAY, DECEMBER 5, 1988

BY BEN POLLOCK JR.

Standing ovations have long been embarrassingly easy for both professional and community performers to attain in Ar-

My father used to say that an audience member here, trying to make a quick exit as the final curtain fell, could accidentally start a standing ovation by suddenly leaning over from his seat to pick his hat off the floor. Antsy patrons would mistake his early movement for the beginning of an acco-

Nobody dropped any hats at Sunday's Christmas performance of the Arkansas Chamber Singers, but the audience was on its feet before the concert was over, for John Rutter's "Gloria," which had already been interrupted by a quick round of applause between its first and second movements.

I stood, too, for the first time in 31/2 years of watching profes-

Music

sional and amateur shows in Little Rock

The Briton's "Gloria," first performed in 1974, was quite warm for a 20th-century work, and featured a brass octet and two percussionists

The instrumentalists were nothing short of wonderful with clean playing that never overwhelmed the 40 vocalists, yet the only drawback of the afternoon was Rutter's ordinary introductory fanfare. The trumpets, trombones and tuba had bland, long-tone entrances every other beat, followed by straight eighth-note runs.

Once the chorus' lines kicked in, both singers and ac-

companiment performed a melodious three-movement Latin Three performances must

be singled out Director Rosella R. Duerksen chose a talented group of singers, leading them with au-

thority and confidence.

Elizabeth Stodola must be commended for her set of pipes, the organ, which she put through many tricky passages, particularly in the Rutter and the unusual 1969 "Ave Rex" by

the British William Mathias. Lastly, Trinity United Methodist Church must have the best acoustics in Little Rock, The handsome beige sanctuary had neither reverberation nor

need for amplification. The first half of the program concluded with the "Ave Rex," a fascinating work difficult for Stodola and the singers both in chords and tempos. All performed it with the ease of a

nursery rhyme. The Chamber Singers re-

verently opened with more familiar works, the 17th-century Ein Kind Ist Uns Geboren, by Heinrich Schuetz, and Felix Mendelssohn's 1830 arrangement of "Ave Maria."

"Miserere," (Psalm 51) by Gregorio Allegri, demonstrated a fascinating 17th-century interplay between a men's chorus, an eight-member ensemble and the whole gang.

After "Gloria" and its standing ovation, Duerksen led the Cnamber Singers and the nearly full house in "O Come, All Ye Faithful," "O Little Town of Bethlehem" and "Hark! The Herald Angels

The performers provided an uplifting beginning to December and the holiday season.

Arkansans should line up now for tickets to their spring concert, Franz Joseph Haydn's The Creation," set for March 5, 1989, at Pulaski Heights Bap-

## THE ARKANSAS CHAMBER SINGERS present



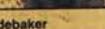
## CREATION

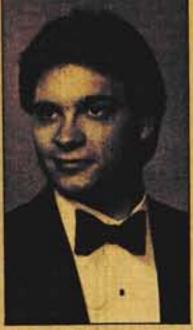
## by Joseph Haydn

Dr. Rosella R. Duerksen, Music Director Elizabeth Stodola, Accompanist

Sunday, March 5, 1989 3:00 PM Pulaski Heights Baptist Church







## Chamber Singers to do 'Creation'

BY ERIC E. HARRISON Democrat Entertainment Editor

The Arkansas Chamber Singers will perform "The Creation," an oratorio by Franz Josef Haydn, at 3 p.m. Sunday at Pulaski Heights Baptist Churc, 2200 Kavannugh Blvd.

Tickets are \$7 for adults, \$4 for students and senior citizens; for reservations and information, call 224-

The oratorio features three archangels - Gabriel, Uriel and Raphael - reciting the events of the six days of the Creation, alternating with solo arias and chorales by the choir of the heavenly

Soprano Mary Ann Hen-derson will sing the role of Gabriel, with tenor Rager Moore at Ariel and Donald Studebaker as Raphael. sella Duerksen, in her loists, choir and members of the Arkansas Symphony Or

Henderson, a native of Harrison, is a member of the Chamber Singers and a frequent soloist with the Arkansas Symphony. Moore, a graduate of the University of Arkansas at Fayetteville, is currently studying for a doctorate at the University of Missouri-Kansas City.

Studebaker, a member of the faculty of Northeastern State University in Tallequah. Okla., has sung with conductors Leonard Slatkin. Margaret Hillis, Robert Shaw and Sir David Willcocks. This past summer he was a soloist with the Bordeaux (France) Symphony Orchestra.

The Chamber Singers will close their season May 7 with a "Choral Americana" program at Christ Episcopal Church, Capitol

ARKANSAS GAZETTE Sunday, February 26, 1989

## ARTS/MUSIC

## Guest tenor to sing Uriel in Haydn wor

## **Arts Scene**

Gazette Staff

ager Moore of Overland Park, Kan., will sing the tenor role of Uriel in the Arkansas Chamber Singers' performance of Joseph Haydn's "The Creation" at 3 p.m. March 5 at Pulaski Heights Baptist Church at 2200 Kavanaugh Blvd

Moore is a graduate of the University of Arkansas at Fayetteville and now a doctoral student at the University of Missouri in Kan-

Other soloists will be soprano Mary Ann Henderson of Little Rock and Donald Studebaker, baritone, of Northeastern State University at Tahlequah, Okla.

The Singers, directed by Dr. Rosella Duerksen, will be joined by a chamber orchestra of members of the Arkansus Symphony Orchestra. Tickets are \$7 (\$4 for students and senior citizens) and may be reserved by telephoning 224-0639.



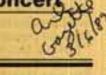
RAGER MOORE

## from fine Chamber Singers show

## At the Concert

Bill Lewis

Gazette Staff



unday's wintry blast almost posed for Dr. Rosella Duerksen the age-old philosophical question: If a tree falls in the forest and no one's around to bear it, does it make a sound?

Dr. Duerksen's no-choice decision was to proceed with the Arkansas Chamber Singers' performance of Haydn's oratorio, "The Creation," despite icy streets that were slippery in spots, mushy in

And while fewer than 80 (only a few more than the 40 singers and 20 musicians in the performance) made it to Pulaski Heights Baptist Church to hear the heroic effort,

their persistence was rewarded with another of the Chamber Singers' outstanding efforts.

Icy weather keeps crowd away

The church, at 2200 Kavanaugh Blvd., is first of all a most hospitable environment for such a performance; the arrangement of its choir loft and pulpit area seem to be custom-designed for such a presentation, arranged in such a way as to amplify and project the sound to the degree that one might have assumed that twice as many singers and instrumentalists were involved Furthermore, the sanctuary is attractive in its classical styling and is comfortable and

pleasant to be in. The three soloists were admirable. The two visiting singers, tenor Rager H. Moore II, a doctoral candidate at the University of Missouri in Kansas City and a graduate of the University of Arkansas at Fayetteville, and Dr. Donald Studebaker, a bass-baritone now

on the faculty of Northeastern State University in Talhequah, Okla., projected effortlessly and strained no ear to understand the often whimsical text.

Soprano Mary Ann Henderson, whose frequent appearances with the Arkansas Symphony Orchestra conducted by her husband, Robert Henderson, was less articulate but that may be an endemic problem for sopranos; even so, the program contained the full text.

Dr. Duerksen has brought the Chamber Singers to a very high level of professionalism and any performance by the group is a welcome event. It's a pity - and a great waste - that the scheduled time and the bad weather conflicted, but there will be one other opportunity to hear the ensemble this season - when it performs at 3 p.m. May 7 at Christ Episcopal Church.

Arkansas To Gazette.

# Weekend

FRIDAY MARCH 3, 1989



## 'Creation' recaps biblical story in song

presented by the Arkansas Chamber Singers at 3 p.m. Sunday at Pulaski Heights Baptist Church, 2200 Kavanaugh Blod. Tickets are \$7 for adults and \$4 for students and senior citizens and may be reserved by telephoning 224-0639.

By Bill Lewis GAZETTE STAFF

n Haydn's day, with neither radio nor television or a hundred other 20th century diversions, music lovers gave no thought to attending performances that ran on for two, three, even four hours

"We like to limit concerts to paradise situation." about an hour and 30 minutes." says Dr. Rosella Duerksen, conductor of the Arkansas Chamber Singers. And while the entire "The Creation" by Haydn would

take two hours, she'll do just that in the Singers' performance Sun-The Singers, joined by professional soloists and a chamber ensemble from the Arkansas Sym-

phony Orchestra, will perform Parts 1 and 2 in their entirety, passing up a major portion of Part - which some critics have dubbed a sort of appendix anyway, "a kind of love song between Adam and Eve in their idyllic

We're omitting that mainly because of time limitations," Duerksen said, bringing the performance to about the ideal 90

Parts I and 2 recount the events of the six days of biblical creation, through the voices of the three Archangels, Gabriel (soprano), Uriel (tenor) and Raphael

These roles will be sung by soprano Mary Ann Henderson, wife of Robert Henderson, music director-conductor of the Arkansas Symphony Orchestra and a frequent soloist in the Little Rock

area; by tenor Rager Moore, a graduate of the University of Arkansas at Fayetteville and now a doctoral candidate in voice at the University of Missouri in Kansas City; and bass Donald Studebaker, a member of the music faculty of Northeastern State

University at Tahlequah, Okla. Studebaker has sung with such celebrated conductors as Leonard Slatkin, Margaret Hillis, Robert Shaw and Sir David Willcox, and last summer was soloist with the

Bordeaux (France) Symphony. The entire performance will be under the direction of Duerksen, who has led the Singers for eight

## THE ARKANSAS CHAMBER SINGERS

present

## Choral Americana



Dr. Rosella R. Duerksen, Music Director Elizabeth Stodola, Accompanist

Sunday, May 7, 1989 3:00 PM Christ Episcopal Church

> Saturday, April 1, 1989, 8:00 p.m. Sunday, April 2, 1989, 3:00 p.m. Robinson Center Music Hall 'Home of the ASO'

ARKANSAS CHAMBER SINGERS

HENDERSON STATE UNIVERSITY

**OUACHITA BAPTIST UNIVERSITY** 

UNIVERSITY OF CENTRAL ARKANSAS

Camille Saint-Saens

Carl Ortf

CATHEDRAL BOY CHOIR

CONCERT CHOIR

CONCERT CHOIR

CONCERT CHOIR

## Arkansas Symphony Orchestra

ROBERT HENDERSON, Conductor

ALVARO GOMEZ, Violin

JACK COLDIRON, Baritone

MARY ANN HENDERSON, Soprano

RAGER MOORE, Tenor

PROGRAM

Concerto No. 3 in B Minor for Violin

and Orchestra

Allegro non troppo Andantino quasi allegretto Molto moderato e maestoso; Allegro non troppo

Dr. Gomez

INTERMISSION

Carmina Burana: Cantiones profanae for Solo Voices, Chorus, and Orchestra

Fortune, Empress of the World

In Springtime On the Lawn

Part II In the Tavern

Part III
The Court of Love

Blanziflor and Helena
Fortune, Empress of the World
Mr. Coldiron
Ms. Henderson

Combined Choirs

This program was assisted in part by grants from the Arkansas Arts Council, an agency of the Department of Arkansas Heritage, and the National Endowment for the Arts.

The Arkansas Symphony Orchestra is a member of the American Symphony Orchestra

Flowers for guest artist courtesy of: JOSEPH'S FLOWERS AND GIFTS 6821 Hawthorne Road, Little Rock, Arkansas 72207

Mr. Moore

ARKANSAS DEMOCRAT . MONDAY, MAY 8, 1989 . 5A

# Chamber Singers charming in concert of religious music

\* Review BY MARY ANN BUSBY Democrat Staff Writter

The Arkansas Chamber Singers delivered a delightful variety of religious music on a sunny Sunday afternoon at its Choral Americana concert at Christ Episcopal Church.

The 38-member choir — with the men in tuxedoes and the women in black dresses — sang several challenging pieces from a program of 10 works. The most difficult was "The Cherubic Hymn" by Howard Hanson. The hymn, a moving, majestic piece, was clearly the masterpiece of the hourlong concert, expertly directed by Rosella Duerksen.

Duerksen has a very physical style of conducting and she put all of herself into this one. There was a feeling of excitement and experimentation in the air as the singers performed to an audience of about 250 who filled the pews of the stained-glass-windowed church.

The drama of the piece, with its crashing crescendos, was heightened by accompaniment from percussionists Ray McClain and Chuck Law and organist Elizabeth Stodola.

The audience also was treated to not one, but two world premieres of works by two Little Rock composers. The first, the sixth on the program, was Murlin Kelsay's "O God Who Art the Unsearchable Abyss of Peace." The text is from an ancient prayer from



the Syrian Clementine liturgy.

There wasn't anything too tricky to it, although its smoothness showcased the voices in several long stretches. Unlike many choral pieces, the passages were very clear and easy to understand.

Dr. Charles Schock's "In Now Time" was a bit more intricate. Schock set to music a poem of the same name by his uncle, Gil Rau. Rau lives in Mount Pleasant, Mich., and came to Little Rock for the performance.

The poem is about family gatherings and the passage of time. The piece was refreshing and eclectic. The way that parts of it were sung suggested the ticking of a clock. Both composers acknowledged applause from the audience.

The afternoon came to a close with three beautifully sung traditional black spirituals.

Powerful solos were delivered by tenor Chuck Massey and bass James Guldin for 'Daniel, Daniel, Servant of the Lord.' Soprano Mary Ann Henderson lent a lilting, crystal sound to her solo in 'Mary Was the Queen of Galilee."

ARKANSAS GAZETTE Monday, May 8, 1989

# Chamber Singers present a beautifully sung program

### At the Concert

Bill Lewis

iven some of the word descriptions by Dr. Rosella Duerksen of two or three of the pieces on the Arkansas Chamber Singers' final concert of the season Sunday afternoon at Christ Episcopal Church, one might have approached the recital not with reluctance but perhaps just a shade of trepidation.

There were pieces by Charles Ives, Howard Hanson and Randal Thompson, a couple of works by living local composers, Murlin Kelsay and Dr. Charles Schock, and a couple of works from deep in the American past.

One needn't have had concern.

Not a single work on the program, which attracted an audience a Singers spokesman estimated to be 160, was at all unapproachable, even the Ives — and especially the

Kelsay and Schock. And as icing on a very attractive cake, a set of three spirituals proved to be immensely moving and beautifully sung, as indeed was all the program.

Save for the Schock piece, set to a poem by the orthopedic surgeon's uncle, Gil Rau — who was in the audience to share the generous ovation with his nephew, a member of the Singers — it was a program of religion-oriented works, beginning with Charles Theodore Pachelbel's Magnificat

from the 18th Century.

For this work, a double chorus with continuo (organ) accompaniment, the Singers were divided into two choirs, an arrangement continued through William Billings' Two Fuging Tunes.

ern am, of cymbals, drums, chimes and

mildly dissonant organ chords, but attractive all the same. Ives' musical setting of the Sixty-Seventh Psalm was a model of clarity for a composer who took delight in thumbing his nose at musical convention.

Kelsay's work, "O God Who Art the Unsearchable Abyss of Peace," would be perfectly at home in any English cathedral or American high church, and he was present to take a bow for a piece of music that can only please.

"In Now Time," the Schock composition and also the name of the poem, again may have had an unconventional structure but was eminently listenable and attrac-

The spirituals, with tenor Chuck Massey, bass James Guldin and soprano Mary Ann Henderson, in solo roles, were a tasteful and elegant conclusion to a most pleasant hour.

ARKANSAS DEMOCRAT . SUNDAY, APRIL 2, 1989

## Symphony, five area choirs join in impressive 'Carmina Burana'

\*Review
BY ERIC E. HARRISON
Democrat Entertainment Editor

It was a special evening of music Saturday night at Robinson Center Music Hall as mas-

sive musical forces triumphantly assayed Carl Orff's titanic "Carmina Burana."

The Arkansas Chamber Singers, the Cathedral Boys Choir and the choirs of Henderson State University, Oua-

Singers, the Cathedral Boys Choir and the choirs of Henderson State University, Ouachita Baptist University and the University of Central Arkansas Joined the Arkansas Symphony Orchestra, conductor Robert Henderson and three vocal soloists for a fine performance of the colossal piece in which the only thing lacking was electricity.

This is a piece with passages that should so thrill the listeners that they sit up in their seats and say, "Wow!" That wasn't there nearly often enough, though the orchestra was trying its best. Dynamic contrast, especially among the couple of hundred singers, was



the primary culprit, along with Maestro Henderson's occasional inability to appreciate some of the more dramatic aspects of the piece.

The three vocal soloists were superb, especially soprano Mary Ann Henderson, whose high tessiturus in the "Dulcissime" movement were right on the mark, and tenor Rager Moore, who was at his best in the upper register on the "Song of the Roast Swan." Baritone Jack Coldiron had a rich, fine voice, but lacked the power to project over the orchestra in a couple of move-

On the first half of the program, Arkansas Symphony Concertmaster Alvaro Gomez was the violin soloist in a good, but not thrilling, performance of Camille Saint-Saens' Violin Concerto No. 3 in b minor.

Gomez, a native of Chile in his second season as concertmaster but making his debut as soloist with the orchestra, demonstrated great feeling for the music, especially in the lyric passages of the first two movements; he was certainly into the performance physically, occasionally going almost into a crouch to coax particularly sweet notes out of his violin. He did, however, have some intonation problems in the early going and in the coda of the more pyrotechnical third movement. The standing ovation he received was probably less deserved than the numerous flowers he received from friends and family mem-

The concert will be repeated at 3 this afternoon at Robinson, Markham Street and Broadway.

## ASO lets hair down; crowd sings along with Mitch

#### At the Concert

Bill Lewis Gazette Staff

The Arkansas Symphony Orchestra approached the end of its season Saturday evening at Robinson Auditorium in a blaze of bonhomie that surely will carry over orchestra all season.

to the opening concert of 1989-90. It was pops time, with the irrepressible Mitch Miller at the helm, and at his boundlessly energetic lective hair down and freewheeled its way through a crowdpleasing program that was nicely

balanced between light classics and pop classics, ending it all with

a communal sing. Miller, who will be 78 on July 4. bounded onto (and off of) the stage like a 17-year-old, crouched on the podium as if ready to spring forward into the violas and, with grand, emphatic gestures, pulled forth more sheer volume than probably we've heard from the

No orchestra can respond without having been well-conducted, Miller said by way of an announcement after the first number into direction, the orchestra let its col- the second half. "And this orches-

tra plays magnificently," he said. The program started with Morton Gould's variations on the tune

Home Again," called "American Salute." An orchestrated version of Bach's Little Fugue in G - a sort of high-brow round, followed, as did the popular Intermezzo from Mascagni's "Cavalleria Rusticana." These pieces and others to follow were pretty much interspersed among Miller's running comments, about how music - serious or popular - attains the status of a classic, and other remarks. The rousing Farandole

the evening With the 40-voice Arkansas \$15 and \$20.

"When Johnny Comes Marching the first of a couple of medleys by Harold Arlen, the music from "The Wizard of Oz."

> Later, Miller turned around and led the audience in a dozen or so old and much-loved tunes, like "Moonlight and Roses," "When Irish Eyes are Smiling," and some that were a bit more upbeat, such as "When the Saints Go Marching In" and "Baby Face." The nostal-

The hall, despite a few scattered from Bizet's Arlesienne Suite No. 2 and Morton Gould's "Pavane" empty seats, was sold out, and Miller will donate his services for a rounded out what might have been benefit repeat of the performance construed as the serious part of at 3 p.m. today. Tickets are \$12,

ARKANSAS DEMOCRAT . SUNDAY, JULY 3, 1988

MONDAY, JULY 4, 1988

A Free Patriotic 4th Of July Concert At The New Amphitheater In Riverfront Park featuring



## The Arkansas Symphony Orchestra

Robert Henderson, Conductor

## With The Arkansas Chamber Singers

"Pops" will begin at 6:00 p.m. with the Little Rock Jazz Machine under the direction of UALR Music Professor Tom Richeson. The Jazz Machine will be performing big band numbers in the tradition of Glenn Miller, Tommy Dorsey, Count Basie and Benny Goodman to name a few.

At 8:00 p.m., a free patriotic 4th of July concert, featuring the Arkansas Symphony Orchestra, Robert Henderson, conductor. Joining the Symphony this year will be the Arkansas Chamber Singers.



Little Rock Jazz Machine

As usual, the night will end with a "bang" with a fireworks display starting at approximately 9:30 p.m. Bring the whole family out for an evening of music, food, fun and

"Pops on the River" T-Shirts with a FREE commemorative poster (while they last) will also be on sale.

"Pops" is just one more way we at the Arkansas Democrat say "Thanks" for making us Arkansas' Newspaper!

Admission: FREE

## Arkansas Chamber Singers 1989-90

Second Presbyterian Church
RELIGIOUS ARTS FESTIVAL DINNER



The Great Hall Sunday, October 15, 1989 6:00 PM

Yes, I want to be a member of

FRIENDS OF THE SINGERS

Sunday, August 27, 1989 Arkansas Gazette

Arts Scene

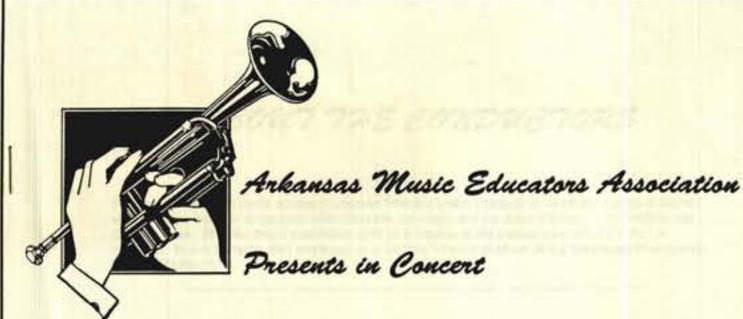
## Choral group part of select program

The Arkansas Chamber Singers have been chosen as one of about 20 choral groups to perform in the 1990 convention of the Southwestern Division of the American Choral Directors Association, to be held March 8-10 in Little Rock.

The ACDA convention traditionally features a wide variety of choral ensembles, ranging from children and youth choruses to

Auditions for membership in the Chamber Singers for the 1989-90 season will be held from 7:30 to 10 p.m. Sept. 5 and 7 at Second Presbyterian Church, 600 Pleasant Valley Drive. To set up a time, call

university and community ensem-



The Arkansas Chamber Singers
Dr. Rozella Duerkson, Director

and

The Arkansas Festival Orchestra Mr. Robert Henderson, Director

October 12, 1989 7:00 p.m.

Stella Bayle Smith Concert Hall
UALR Fine Arts Building
Little Rock, Arkansas

CONVENTION PROGRAM - SOUTHWESTERN DIVISION ACDA LITTLE ROCK, ARKANSAS - EXCELSIOR HOTEL

THURSDAY, MARCH 8, 1990 - BALLROOM, EXCELSION HOTEL

7:00 PM - NAAMAN FORREST H.S. - GARLAND, TEXAS-SAN ANTONIO
7:30 PM - UNIVERSITY OF OKLAHOMA CHAMBER SINGERS
8:00 PM - FORT SMITH CHORALE - (COMMUNITY)

8:30 PM - UNIVERSITY OF TEXAS (AUSTIN) CHAMBER SINGERS

FRIDAY, MARCH 9, 1990 - BALLROOM, EXCELSIOR HOTEL

8:30 AM - ARKANSAS STATE UNIVERSITY MEN 9:00 AM - OKLAHOMA CITY UNIVERSITY CHAMBER CHOIR

9:30 AM - 10:30 AM - INTEREST SESSIONS 10:30 AM - VISIT EXHIBITS

11:00 AM - OKLAHOMA BAPTIST UNIVERSITY CHORALE 11:30 AM - SOUTHWESTERN BAPTIST THEOLOGICAL SEMINARY MEN FT. WORTH, TX

12:00 NOON - 1:30 PM - LUNCH

1:30 PM - TAHLEQUAH JR. HIGH CHOIR 2:00 PM - TAHLEQUAH HIGH SCHOOL CHOIR

2:30 - 3:30 PM - INTEREST/READING SESSIONS

3:30 PM - VISIT EXHIBITS

4:00 PM - OKLAHOMA STATE UNIVERSITY CONCERT CHORALE 4:30 PM - WESTMINSTER PRESEYTERIAN CHURCH, OKLAHOMA CITY

5:00 PM - 7:00 PM - DINNER BREAK

ROBINSON AUDITORIUM

7:00 PM - ST. LOUIS CHILDRENS CHOIR 7:30 PM - UNIVERSITY OF CENTRAL ARKANSAS, CONWAY

8:00 PM - ARKANSAS ALL-STATE CHORUS

8:30 PM - HIGHLAND PARK PRESBYTERIAN CHURCH CHAMBER CHOIR DALLAS, TEXAS

9:00 PM - STATE RECEPTIONS OR DIVISION PARTY

SATURDAY, MARCH 10, 1990 - BALLROOM, EXCELSIOR HOTEL 8:30 A.M. - DOHERTY HIGH SCHOOL CHOIR. COLORADO SPRINGS, CO. 9:00 A.M. - YOUNG SINGERS OF MISSOURI - CHILDRENS CHOIR

9:30 AM - 10:30 AM - INTEREST/READING SESSIONS 10:30 AM - VISIT EXHIBITS

11:00 AM - UNIVERSITY OF TEXAS CHILDREN'S CHOIR, SAN ANTONIO

11:30 AM - SOUTH GARLAND HIGH SCHOOL MEN, GARLAND, TX.

12:00 NOON - 1:30 PM - LUNCH BREAK

1:30 PM - WALTON JR. HIGH CUB SINGERS 2:00 PM - JONESBORD HIGH SCHOOL

2:30 - 3:30 PM INTEREST/READING SESSIONS

3:30 PM - VISIT EXHIBITS

4:00 PM - ARKANSAS CHAMBER SINGERS
4:30 PM - CANTERBURY CHORAL SOCIETY, OKLAHOMA CITY, OK



#### A MUSICAL YULETIDE EVENING

Pulaski Heights Baptist Church 2200 Kavanaugh Blvd., Little Rock Saturday, December 9, 1989, at 8:00 PM

In this season's traditional and very popular Chamber Singers' Christmas concert, you will be treated to a performance of the highly acclaimed Christmas cantata Hodie (or This Day) by 20th century British composer Ralph Vaughan Williams. Come prepared to experience the joyful exuberance of this great work; but feel also the impact of its great vision of peace for all people for all seasons! A chamber orchestra composed of members of the Arkansas Symphony will assist in the performance.

And to round out the evening, expect to hear exciting old and new carol arrangements, and -YES-to sing-along with some of your favorites.

#### MUSIC FROM THE GREAT CATHEDRALS

St. Mark's Episcopal Church Mississippi at Evergreen, Little Rock Sunday, March 11, 1990, at 3:00 PM



Feel again the lyrical, exalted faith of an 18-year-old genius, as you listen to the well-known, ever popular Mass in G Major. by Franz Schubert. Throughout the mass, scored for chorus, soloists, and strings, you will hear evidence of the great "gift of song" for which the composer is universally acclaimed.

In the program, too, will be several shorter works for chorus and instruments: Magnificat, by Buxtehude; and Now Thank We All Our God, by Pachelbel.



Patrons: \$250 and over

Spansoring Members: \$100-\$249

Please consider being a special supporter of the Arkansas Chamber Singers\*:

#### THE SPLENDOR OF OPERA

The Great Hall, Pulaski Heights United Methodist Church Woodlawn and Monroe Streets, Little Rock Sunday, May 6, 1990, at 3:00 PM

Come and enjoy the glory and splendor of great choruses from the world of opera. Hear such all-time favorites as "The Bridal Chorus," from Wagner's Lohengrin: the grand entry music from Verdi's Aida; the vibrant dance music from Bizet's Carmen, and many more. Also on the program will be a set of "Gypsy Songs," by Brahms.

Sustaining Members: \$50-\$99

Contributing Members: \$25-49

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Phone (501) 228-0218 or 758-0242 if more information is desired. Thank you!



## The Arkansas Chamber Singers

Dr. Rosella Duerksen, Music Director Len Bobo, Organ

Saturday, December 9, 8:00 P.M., Pulaski Heights Baptist Church

The Program

Two Unaccompanied Carols There Is No Rose of Such Virtue

John Joubert

There is no rose of such virtue As is the rose that bare Jesu: Alleluia. For in this rose contained was Heav'n and earth in little space: Resmiranda. (Marvelous thing) By that rose we may well see There be one God in Persons Three: Pares forms. (Of equal form) Then leave we all this worldly mirth And follow we this joyous birth: Transeamus (Transported) Medieval English Text

The Angels and the Shepherds

Bohemian Traditional Carol Arr. by C. H. Trevor Shepherds, O hark ye, glad tidings we bring. Peace and good will to the world now we sing: See in a manger Christ the Anointed, Whom for your Saviour God hath appointed. Alleluia.

In yonder manger behold now he lies, Whom angel voices foretold from the skies. Seeking thy mercy, we kneel before thee, Singing thy praises, humbly adore thee. Alleluia.

Still through the ages the song doth resound, Peace and goodwill on the earth shall abound; Bear we the tidings to every nation, Born is the Christ Child for man's salvation. Alleluia.

Magnificat (Luke 1: 46 - 56)

Halsey Stevers (1908 - 1989)

For Mixed Chorus, Trumpet, and Organ Richard Jorgensen, trumpet

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me; and holy is his Name; And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things; and the rich he hath sent empty away. He remembering his mercy, hath holpen his servant Israel as he promised to our forefathers, Abraham and his seed forever. Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen.

Hodie (This Day)

Ralph Vaughan Williams

Cantata for Soprano, Tenor, Baritone Soli, Mixed Chorus and Orchestra Mary Ann Henderson, soprano Tom Bolton, tenor

Richard Hobson, baritone

Nowell! Nowell! Hodie Christus natus est: hodie salvator apparuit:

Hodie in terra canunt angeli, laetantur archangeli: Hodie exultant justi, dicentes: gloria in excelsis Deo: Allehua. From the Vespers for Christmas Day.

English Version.

Nowell! Nowell! Nowell! Christmas Day, Christ was born on Christmas Day. Christmas Day, Our Seviour was born on Christmas Day. Christmas Day, on earth are angels singing, archangels rejoicing. Christmas Day, rejoice ye just men, saying, Glory to God in the highest: Alleluia.

## Chamber Singers will do cantata

BY SUSAN PIERCE

"Hodie" ("This Day"). Christmas cantata by British composer Ralph Vaughan Wil-liams, will be the featured work of the Arkansas Chamber Singers' annual Christmas concert. 8 p.m. Saturday at Pulaski Heights Baptist Church, 2200 Kavanaugh Blvd.

Admission is \$7 for adults and \$4 for students and senior citizens. For reservations, call 758-0242 or 224-0639.

Rosella Duerksen, in her ninth year as music director of the Chamber Singers, will conduct the 40-voice ensemble; three soloists - soprano Mary Ann Henderson, tenor Tom Bolton and baritone Richard Hobson; and 20 members of the Arkansas Symphony Orchestra.

Also on the program are Christmas carols and "Magnificat" ("Song of Mary") by 20th century American composer Halsey Stevens, with organist Len Bobo and Richard Jorgensen, principal trumpeter of the Arkansas Symphony Orches-

"Hodie" is based on the story of Christ's birth as told in the Gospels of Luke and Matthew. The cantata also incorporates secular pieces, in-cluding two works by 17th century British poet John Milton "It Was the Winter Cold," for a soprano aria, and "Ring Out Ye Crystal Spheres" for the final chorus.

"It opens with a big. dramatic chorus and ends with a big, dramatic chorus. That's kind of the typical oratorio style from the 17th and 18th centuries," Duerksen said.

The various voices of the ensemble will represent specific elements, she said. The sopranos sing the parts of the heavenly chorus, while all the male voices represent the shepherds and wise men.

Even with all the traditional elements, composer Williams has given a modern twist to parts of the piece, Duerksen

"It is one of the major works written for the Christmas season by a 20th century com-poser. It also happens to be quite a demanding work, and to my knowledge, it had not been performed in this area since I moved here 10 years



Richard Hobson (left) Mary Ann Henderson and Thomas Bolton will be the soloists for 'Hodie' Weekend/ARKANSAS DEMOCRAT . FRIDAY, DECEMBER 8, 1989

## Singers take challenge

By Karen Knutson

r. Rosella Duerksen felt the Arkansas Chamber Singers, of which she is musical director, was ready for a challenge. So the group's annual Christmas concert Saturday will feature "Hodie" or "This Day," a classy cantata by British composer

Ralph Vaughan Williams "It's never been done here, as far as we know," said Hal Duerksen, dean of records and registrar at the University of Arkansas at Little Rock and Dr. Duerksen's hus-

band. "Rosella finally thought she had the right group to do it. They've improved so much

over the past couple of years. She's very proud of them. The 50-minute cantata is based

on the nativity story as told in Luke and Matthew. It also incorporates texts from a variety of secular poets, all relating to the spirit of the season. It's scored for soprano, tenor and baritone soloists, mixed chorus, and a full orchestra, although this version will be accompanied by Len Bobo on organ and members of the Arkan-sas Symphony Orchestra.

Filling the solo roles will be soprano Mary Ann Henderson, who frequently performs with the Arkansas Symphony Orchestra; tenor Tom Bolton, minister of music at First Baptist Church; and baritone Richard Hobson, a member of the voice faculty at the University of Central Arkansas in

The program also will showcase two sets of new and old Christmas carols, some requiring audience participation, and a setting of

**Fast Facts** 

The Arkansas Chamber Singers will perform their annual Christmas concert at 8 p.m. Saturday at Pulaski Heights Baptist Church, 2200 Kavanaugh Blvd. Tickets are \$7 for adults and \$4 for students and senior citizens: Call 758-0242 or 224-0639 for reserva-

Arkansas Gazette Friday, December 8, 1989



Mary Ann Henderson: Soprano

Magnificat (Song of Mary)" by 20th century composer Halsey Stevens, featuring Richard Jorgensen

This is Duerksen's ninth year as music director for the 40-member ensemble. Members are chosen by audition in the fall of each year.

Ring out, ye crystal spheres, Once bless our human ears, If ye have power to touch our senses so; And let your silver chime Move in melodious time, And let the bass of heaven's deep organ blow; And, with your ninefold harmony, Make up full consort to the angelic symphony. Such music (as 'tis said), Before was never made, But when of old the sons of morning sung, While the Creator great His constellations set, And the well-balanced world on hinges hung; And cast the dark foundations deep, And bid the weltering waves their oury channel keep. Yea, truthy and justice then Will down return to men, Orbed in a rainbow; and, like glories wearing, Mercy will sit between, Throned in celestial sheen, With radiant feet the tissued clouds down-steering; And heaven, as at some festival, Will open wide the gates of her high palace hall. From Hymn on the Morning of Christ's Nativity. Milton.

THREE CONTEMPORARY CAROL ARRANGEMENTS

John Rutter

BRING A TORCH, JEANNETTE, ISABELLA

French Carol

Bring a torch, Jeannette, Isabella! Bring a torch to the cradle run! It is Jesus, good folk of the village, Christ is born and Mary's calling, Ah! beautiful is the Mother! Beautiful is the Son. It is wrong when the Child is sleeping, It is wrong to talk too loud. Silence, all as you gather around, Lest your noise should waken Jesus: Hush! See how fast He slumbers; see how fast He sleeps! Softly to the little stable, Softly for a moment come! Look and see how charming is Jesus, How he is white, His cheeks are rosy! Hush! See how the Child is sleeping; Hush! see how he smiles in dreams!

GOD REST YOU MERRY, GENTLEMEN

(THE AUDIENCE IS ASKED TO JOIN IN STANZAS 1, 3 AND 5 AND EACH REFRAIN)

English Carol

GOD REST YOU MERRY GENTLEMEN, LET NOTHING YOU DISMAY FOR JESUS CHRIST OUR SAVIOR WAS BORN UPON THIS DAY, TO SAVE US ALL FROM SATAN'S POWER, WHEN WE WERE GONE ASTRAY: O TIDINGS OF COMFORT AND JOY, COMFORT AND JOY, O TIDINGS OF COMFORT AND JOY.

From God our heav'nly Father A blessed angel came And unto certain shepherds brought tidings of the same, How that in Bethlehem was born The Son of God by name: O TIDINGS OF COMFORT AND JOY -----

THE SHEPHERDS AT THOSE TIDINGS REJOICED MUCH IN MIND, AND LEFT THEIR FLOCKS AFEEDING, IN TEMPEST, STORM AND WIND, AND WENT TO BETHLEHEM STRAIGHTWAY THIS BLESSED BABE TO FIND: O TIDINGS OF COMFORT AND

But when to Bethlehem they came Whereat this infant lay, They found him in a manger Where oven feed on hay; His mother Mary kneeling. Unto the Lord did pray: O TIDINGS OF COMFORT AND JOY -----

NOW TO THE LORD SING PRAISES, ALL YOU WITHIN THIS PLACE, AND WITH TRUE LOVE AND BROTHERHOOD EACH OTHER NOW EMBRACE: THIS HOLY TIDE OF CHRISTMAS DOTH BRING REDEEMING GRACE: O TIDINGS OF COMFORT AND JOY ---

JOY TO THE WORLD

(THE AUDIENCE IS ASKED TO JOIN IN STANZAS 1 AND 4)

Based on Handel

JOY TO THE WORLD! THE LORD IS COME: LET EARTH RECEIVE HER KING: LET EV'RY HEART PREPARE HIM ROOM, AND HEAV'N AND NATURE SING.

Joy to the earth! The Savior reigns: Let men their songs employ; While fields and floods, Rock, hills and plains, Repeat the sounding joy.

No more let sins and sorrows grow, Nor thorns infest the ground; He comes to make his blessings flow Far as the curse is found.

HE RULES THE WORLD WITH TRUTH AND GRACE, AND MAKES THE NATIONS PROVE THE GLORIES OF HIS RIGHTEOUSNESS, AND WONDERS OF HIS LOVE.

Merry Christmas

# The Arkansas Chamber Singers

Dr. Rosella Duerksen, Music Director Len Bobo, Organ

Sunday • March 11, 1990 • 3:00 PM • St. Mark's Episcopal Church

### The Program

### Nun Danket Alle Gott

Motet for Double Chorus and Continuo

Johann Pachelbel (1653-1706)

Nun danket alle Gott, der grosse Dinge Tut an allen Enden; Der uns von Mutter Leibe an lebendig erhält.

Und tut uns alles Guts. Er gebe uns ein fröhlich Herz und verleihe immerdar Friede,

Friede zu unsern Zeiten in Israel, Und dass seine Gnade stets bei uns bleibe, Und erlöse uns, so lange we leben.

Nun danket alle Gott, mit Herzen Mund und Händen, Der grosse Dinge tut, an uns und allen Enden, Der uns von Mutter leib und Kindesbeinen an Unzählig viel zugut und noch jetzund getan.

Now thank we all our God, who wondrous things

God, make our hearts e'er joyful, send us lasting peace alway, Lasting peace to Israel, And grant that His grace with us abide,

Now thank we all our God, with heart and hands and voices, Who from our mother's arms hath blessed us on our way

### Magnificat

For Five-part Chorus, Strings and continuo

Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est: et sanctum nomen ejus. Et misericordia ejus a progenie in progenies timentibus

Fecit potentiam in brachio suo: dispersit superbos mente

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Susepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

hath done for all the living.

And redeem Thou us while here we sojourn.

Who from our mother's arms hath blessed us richly alway, And still is ours today.

Who wondrous things hath done, in whom His world rejoices; With countless gifts of love, And still is our today.

### Dietrich Buxtehude (1637-1707)

My soul doth magnify the Lord.

And My spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things; and holy is his name.

And his mercy is on them that fear him from generation to generation.

He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath

sent empty away. He hath holpen his servant Israel, in remembrance of his mercy; As he spake to our fathers, to Abraham, and to his seed forever.

Glory be to the Father and to the Son, and to the Holy Ghost; As it was in the beginning, is now and ever shall be, world without end. Amen.

### **Arkansas Democrat** Friday, March 9, 1990



Arkansas Chamber Singers rehearse for Sunday concert

# Concert offers 'cathedral' works

The Arkansas Chamber Singers will perform Franz Schubert's Mass in G Major and two other "cathedral" choral works at 3 p.m. Sunday in St. Mark's Episcopal Church, Mississippi and Evergreen streets.

Tickets for the second concert of the Chamber Singers' season are \$7 for adults and \$4 for students. For more in-formation or reservations, call 228-0218 or 758-0242.

The program also includes 'Nun Danket Alle Gott (Now Thank We All Our God)" by Johann Pachelbel and "Magnificat" by Dietrich Buxtehude. Members of the Arkansas Symphony Orchestra

will accompany the 40-member choir.

The 45-minute Schubert mass is "really a very popular choral work and it's a piece we haven't done yet," Chamber Singers Music Director Rosella Duerksen said. "It's very lyrical, very easy to listen to, and lots of fun to sing.

"Coincidentally - and I didn't know this when I chose it - Schubert wrote it exactly 175 years ago, in March of 1815. He was only 18 at the time. The Mass in G was actually the second he composed, but certainly the most popular of the six he wrote.'

"Nun Danket Alle Gott" and "Magnificat," both from the early 18th century, are short works - four and six minutes long, respectively.

"We thought they would be a nice complement to the Schubert piece, which is, of course, very Romantic," Duerksen said.

"Pachelbel and Buxtehude are North German composers of the generation just before Bach. The are interesting in that they represent styles of music that were adopted by

Pachelbel's chorale uses the "double chorus" effect, in which two distinct groups echo each other.

"For example, the sopranos sing a simple setting and the three lower voices have an imitative motif under it. That's a style Bach used over and over," Duerksen said

Buxtehude's "Magnificat" is, she said, "a choral concerto grosso, in which small ensembles (within the chorus) alternate with the larger cho-

The Chamber Singers' third and final concert of the season will be "The Splendor of Opera" at 3 p.m. Sunday, May 6, in the Great Hall of Pulaski Heights United Methodist Church, featuring choruses from operas, including Wagner's "Lohengrin," Verdi's "Aida" and Bizet's

"Carmen. The Arkansas Chamber Singers is in its 11th season; Duerksen has led them for nine years. Members are chosen from yearly auditions; most are from the Central Ar-

# The Arkansas Chamber Singers

Dr. Rosella Duerksen, Music Director Len Bobo, Keyboard

Saturday • March 10, 1990 • 4:00 PM • Southwestern Division ACDA Convention

## The Program

Nun Danket Alle Gott

Motet for Double Chorus and Continuo

Johann Pachelbel (1653-1706)

Nun danket alle Gott, der grosse Dinge Tut

an allen Enden; Der uns von Mutter Leibe an lebendig erhält. Und tut uns alles Guts.

Er gebe uns ein fröhlich Herz und verleihe immerdar Friede, Friede zu unsern Zeiten in Israel. Und dass seine Gnade stets bei uns bleibe, Und erlöse uns, so lange we leben.

Nun danket alle Gott, mit Herzen Mund und Händen, Der grosse Dinge tut, an uns und allen Enden, Der uns von Mutter leib und Kindesbeinen an Unzählig viel zugut und noch jetzund getan.

Now thank we all our God, who wondrous things hath done for all the living.

Who from our mother's arms hath blessed us richly alway, And still is ours today.

God, make our hearts e'er joyful, send us lasting peace alway, Lasting peace to Israel, And grant that His grace with us abide, And redeem Thou us while here we sojourn.

Now thank we all our God, with heart and hands and voices, Who wondrous things hath done, in whom His world rejoices; Who from our mother's arms hath blessed us on our way With countless gifts of love, And still is our today.

### Magnificat

For Five-part Chorus, Strings and continuo

Dietrich Buxtehude (1637-1707)

Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est: et sanctum nomen ejus. Et misericordia ejus a progenie in progenies timentibus

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes. Susepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini

eius in saecula Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Friday, March 9, 1990 Arkansas Gazette

**Arkansas Chamber Singers** 

set Sunday spring concert

will perform Mass in G Major by

Franz Schubert at a spring concert

to be held at 3 p.m. Sunday at St. Mark's Episcopal Church, Missis-

sippi and Evergreen streets.
Accompanied by a chamber or

hestra made up of members of the

Arkansas Symphony Orchestra,

the group also will perform "Nun Danket Alle Gott" (Now Thank

We-All Our God) by Johann Pach-

albel and "Magnificat" by Dietrich

Mass in G Major, written by

Buxtehude.

The Arkansas Chamber Singers Schubert in 1815 when he was 18.

is considered the most popular of

his masses. Around 45 minutes in

length, the work follows closely the

The Pachelbel and Buxtehude

pieces, both from the early 18th

century, are representative of the

music of the North German

churches in the generation preced-

for students and senior citizens.

For reservations, call 228-0218 or

Tickets are \$7 for adults and \$4

ing Johann Sebastian Bach.

liturgical text of the mass.

My soul doth magnify the Lord. And My spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things;

and holy is his name. And his mercy is on them that fear him from generation to

generation. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, and exalted them of

low degree. He hath filled the hungry with good things; and the rich he hath sent empty away.

He hath holpen his servant Israel, in remembrance of his mercy; As he spake to our fathers, to Abraham, and to his seed forever.

Glory be to the Father and to the Son, and to the Holy Ghost; As it was in the beginning, is now and ever shall be, world without end. Amen.

# 8B Monday March 12, 1990 Arkansas Gazette

# METRO/STATE

At the Concert Karen Knutson

# Singers evoke spirit

of 1700s The Arkansas Chamber Singers ransported their audience Sunday away from an unseasonably muggy afternoon into the reverent atmosphere of an 18th century North German church. Their vehicle was a program of music, performed at

St. Mark's Episcopal Church, by a trio of composers who contributed greatly to the development of sacred music in the 1600s and 1700s. Directed by Dr. Rosella Duerksen, the Chamber Singers are at their best when performing powerful works with impressive, showy entrances and soaring soprano seg-

Their skill at this was squandered on the too-gentle "Nun Dan-ket Alle Gott" by Johann Pachelbel, a church organist and composer who was a forerunner of ohann Sebastian Bach, but displayed to great advantage on Dietrich Buxtehude's "Magnificat."

The piece was challenging, with a contrasting alteration of sounds in its structure, plus numerous key changes, all handled adeptly by the proficient ensemble.

The Singers, 37 in number, were equally emphatic with Franz Schubert's "Mass in G Major." Written in 1815 when the composer was 18, the joyful, vigorous Mass was punctuated by the closing "Agnes Dei," featuring notable solos from several of the ensemble's sopranos and tenors.

An important contribution to the beauty of the Mass was made by a string ensemble consisting of members of the Arkansas Symphony Orchestra, including Tim Nelson, principal violist for the ASO, and his wife, Elise Nelson, on violoncello.

The Chamber Singers' next per-formance will be "The Splendor of Opera" at 3 p.m. May 6 at Pulaski Heights United Methodist Church.

ARKANSAS DEMOCRAT

MONDAY, MARCH 12, 1990

# Choir gives short, sweet performance

Chamber Singers present 3 pieces

\*Review BY ERIC E. HARRISON

The Arkansas Chamber Singers gave a lovely, though very short, concert of music for cathedrals Sunday at St. Mark's Episcopal Church, 1000 N. Mississippi St.

The three-piece program ended where under ordinary circumstances the intermission would have been - about 49 minutes after Music Director Rosella Duerksen took the podium to conduct 32 singers, nine string players and an or-

The "headline" piece was the Mass in G major by Franz Schubert, the best known of Schubert's sacred pieces Duerksen took soloists and solo ensembles from within the group to perform the Benedictus and Agnus Dei movements; the small chamber orchestra (members of the Arkansas Symphony) and organist Len Bobo got their only workout in the Agnus Dei, playing a plaintive interlude between the three choral state-

The choir, as usual, had near-perfect diction and good precision, though the punch the singers usually put into their concerts was somewhat lacking in this one. The two warm-up pieces - a motet, "Nun Danket Alle Gott" by Johann Pachelbel and "Magnificat" by Dietrich Buxtehude were almost perfunctory.

Arkansas Gazette Friday, May 4, 1990

# Chamber Singers set 'Gypsy Songs'

The Arkansas Chamber Singers will present "Gypsy Songs" and famous opera choruses in their last concert of the season at 3 p.m. Sunday at Pulaski Heights United Methodist Church, Woodlawn and Monroe streets.

"Gypsy Songs" is a set of 11 Hungarian love songs, translated into German and set to music by Johannes Brahms in 1887. Scored for a chorus of mixed voices and piano accompaniment, the work is similar to the composer's earlier "Liebeslieder," which enjoyed

great popularity. The gypsy influence will also be heard in some of the opera choruses on the program, including the "Anvil Chorus" from "Il Trovatore" by Verdi and "Habernera" and a medley of other choruses from Bizet's "Carmen."

The Chamber Singers also will perform "Triumphal Chorus" from Verdi's "Aida," the opening chorus from Smetana's "The Bartered Bride," the opening chorus from "Cavalleria Rusticana" by Mascagni, the "Bridal Chorus" from Wagner's "Lohengrin," and the "Coronation Chorus" from "Boris Godunov," originally written by Mussorgsky and revised by Rimsky-Korsakov.

The singers are conducted by Dr. Roselle Duerksen and will be accompanied by Len Bobo. Tickets are \$7 for adults and \$4 for students and senior citizens, and may be reserved by calling 228-0218 or 758-0242. A reception will follow the performance.

## ...Times

MAY 3, 1990

NORTH LITTLE ROCK, ARK.

# Chamber Singers to Perform Final Concert Sunday, May 6

The concert is scheduled to take From recorded comments by

The "Gypsy Songs", Zigeunerlie- passion...and fiery verve. of mixed voices and piano accompa- Singers will follow the concert.

In the final concert of the season, niment, the "Gypsy Songs" are simithe Arkansas Chamber Singers will lar in character to the composer's present a program featuring "Gypsy earlier and very popular work, Songs" and famous opera choruses. "Liebeslieder" (Love Song Waltzes).

place at 3:00 p.m. Sunday, May 6 in Brahms himself, however, it is bethe Great Hall of Pulaski Heights lieved that the composer regarded the United Methodist Church, Wood- "Gypsy Songs" even more highly. lawn and Monroe streets. Dr. Rosella Clara Schumann, close friend of Duerksen will conduct and Len Bobo Brahms, called the "Gypsy Songs" full of "freshness, charm,

der, are a set of eleven Hungarian Tickets for the concert, priced at love songs, translated into German \$7 for adults and \$4 for students and and set to music by Johannes Brahms senior citizens, may be reserved by in 1887, and published in 1889. calling 228-0218 or 758-0242. A Scored for a chorus (or solo quartet) reception for the audience and the

Monday May 7, 1990 Arkansas Gazette · · -

# Lively selections shine in Singers' performance

Earthy images of spring popped up repeatedly in the diverse selections presented by the Arkansas Chamber Singers at their concert Sunday at Pulaski Heights United Methodist Church.

The lusty, lively opera choruses that dominated the program ("now the time is ripe for mating ... all the world's drunk with this delicious spring" from Smetana's "The Bartered Bride") were fortunate choices, as their energy made up for the Singers' uncommonly lackluster performance.

Although the group's harmonies were as accurate as usual, the emotional input from its members seemed limited. Entrances were a bit hesitant, and enthusiasm was minimal, especially during the first half of the concert.

These are minor quibbles, and wouldn't be noticed in an ensemble whose power and precision weren't such well-established precedents. The Singers charged up considerably when tackling a medley of feisty choruses from "Carmen" by Bizet. A dramatic solo by mezzo

# At the Concert

Karen Knutson

soprano Elinor Royce (who got to play around with dazzling lyrics such as "if I should love you and you spurn me. I'm warning you, you play with fire!") added even more emphasis.

The subject of love was heavily in evidence, notably in the charming "Ziegeunerlieder" (Gypsy Songs) written by Brahms and based on a set of Hungarian songs. Sung in German, the English translations of the lyrics are incredibly romantic: There's no debating the passion in a line like "Your eyes are flowers and starlight to me, that glow so cheerfully, that bloom only

And the familiarity of many of the choruses drew smiles from the audiences; more than a few were surprised to discover that the Bridal Chorus from Wagner's Lohengrin is best known to many of us as "Here Comes the Bride.

# The Arkansas Chamber Singers



# Great Opera Choruses and Gypsy Songs

Johannes Brahms

Sunday, May 6, 1990, 3:00 PM

The Great Hall, Pulaski Heights United Methodist Church Woodlawn and Monroe Streets, Little Rock, AR

# Chamber Singers' 'Hodie' warms hearts

ARKANSAS DEMOCRAT . SUNDAY, DECEMBER 10, 1989 \*Review

BY ERIC E. HARRISON

The Arkansas Chamber Singers warmed the hearts of the audience at Pulaski Heights Baptist Church, 2200 Kayanaugh Blvd., with their annual Christmas concert Saturday night.

The air in the church was stuffy, but the program was anything but - two 20th century pieces flanked by carols, with a sing-along for the closer.

The centerpiece of the coneert was Ralph Vaughan Wil-liams' "Hodie," a cantata (but more in the form of an oratorio) for soprano (Mary Ann

Music

Henderson), tenor (Tom Bolton) and baritone (Richard Hobson) soloists, chorus and orchestra (members of the Arkansas Symphony Orchestra). The combined forces gave a magnificent performance under the baton of Rosella Duerksen.

The piece tells the story of the Nativity, quoting from the

John, alternating with fervent poetry by Thomas Hardy, John Milton and others. Hobson excelled in an aria titled "The Oxen" and in a triumphant hymn. Henderson, who is also a member of the Chamber Singers, stepped out front for a rich lullaby and in a fine aria

the women's voices behind as a sort of sigh. Terry Cox, Elizabeth Dehls Coy, Martha Savage Miller, Laura Vaughn and Diana Holzhauser, singing the biblical recitative passages, were very well matched vocally. The or-

chestra was fine in support,

though there was a little strain

("It was the winter wind") with

Gospels of Luke, Matthew and on the balance in the early

passages. The program opened with two a capella carols - "There is No Rose of Such Virtue" by John Joubert and a traditional carol, "The Angels and the Shepherds" - and a 20th century "Magnificat" by Halsey Stevens, all sung well; trumpeter Richard Jorgensen and organist Len Bobo accompa-

nied on the "Magnificat." The audience joined in for two of John Rutter's "Three Contemporary Carol Arrange ments" - "God Rest Ye Merry Gentlemen" and "Joy to the World." Holzhauser provided a touching solo within "Bring a Torch, Jeanette, Isabella."

... Sunday, December 10, 1989 Arkansas Gazette 15A

# Chamber singers impressive with 'Hodie'

The interior of Pulaski Heights Baptist Church echoed Saturday with the resounding beauty of the 42 voices of the Arkansas Chamber Singers during their annual Christmas con-

The group, under the direction of Dr. Rosella R. Duerksen, continues to be the most impressive choral ensemble in town, capable of handling complex compositions with stylish compe-

This was most clear during the Singers' interpretation of "Hodie [This Day]," a challenging cantata composed by Ralph Vaughan Williams in 1953-54.

From the stunning energy of the opening porates Christmas-related texts set to music

# At the Concert

Karen Knutson

chorus to the chill-producing finale, the ensemble deftly wove its way through the multi-faceted work, one that would leave many choirs panting and stumbling to keep up.

The 50-minute length of "Hodie" seems to diminish because of the great variety of its content. Scored for mixed chorus and orchestra (handled ably by the 18-piece Chamber Orchestra and organist Len Bobo), the cantata incor-

from the Gospels of Matthew, Luke and John with lyrical Christmas poetry by the likes of Milton, Thomas Hardy and George Herbert The result is the alternating of passages of weighty grandeur with gentle, sometimes flighty portions, an inspired combination.

Soloists Mary Ann Henderson (soprano) and Thomas Bolton (tenor), turned in impressive performances; Henderson sounded particularly charming singing the lovely phrases from "Hymn on the Morning of Christ's Nativity" by

And baritone Richard Hobson showed off his polished voice to great advantage while embellishing a simple poem of Thomas Hardy's titled

# ARKANSAS CHAMBER SINGERS

### FRIENDRAISING AND SING ALONG

5:30	Welcome Sing Along	Charles Schock Len Bobo, Pianist
6:00	Friendraising	Jim Guldin Susan Santa Cruz
6:10	Door Prizes Performance	Arkansas Chamber Singers Elinor Royce, Soloist
6:25	Sing Along, Part 2	Friends of the Chamber Singers - YOUI
6:30	Conviviality and Conversation	

Yes, I want to be a member of the Steering Committee for the Arkansas Chamber Singers Guild.

Arkansas Office on Volunteerism

Name	Phone
Address	
Mark the State of	

### CETTING TO KNOW YOU

Getting to know you, getting to know all about you, Getting to like you, getting to hope you like me, Getting to know you, putting it my way, but nicely, You are precisely my cup of tea.

Getting to know you, getting to feel free and easy, When I am with you, getting to know what to say, Haven't you noticed? Surkenly I'm bright and breezy Because of all the beautiful and new Things I'm learning about you day by day.

### THERE'S NO BUSINESS LIKE SHOW BUSINESS

There's no business like show business Like no business I know Everything about it is appealing Everything the traffic will allow Nowhere could you get that happy feeling When you are stealing that extra bow.

There's no people like show people
They smile when they are low
Even with a turkey that you know will fold
You may be stranded out in the cold
Still you wouldn't change it for a sack of gold.
Let's get on with the show.

### CASEY WOULD DANCE WITH THE STRAWBERRY BLONDE

Casey would waltz with the strawberry blonde,
And the bend played on.
He'd glide 'cross the floor with the girl he adored,
And the bend played on.
His brain was so loaded it nearly exploded,
The poor girl would shake with alarm.
He'd ne'er leave the girl with the strawberry curls,
And the bend played on.

### MEET ME IN ST. LOUIS

Meet me in Saint Louis, Louis
Meet me at the Fair.
Don't tell me the lights are shining
Any place but there.
We will dance the "hoochie coochie",
I will be your "tootsie wootsie";
If you will meet me in St. Louis, Louis,
Meet me at the Fair.

### YOU'RE A GRAND OLD FLAG

You're a grand old flag tho' you're torm to a rag,
And forever in peace may you wave.
You're the emblem of the land I love,
The home of the free and the brave.
Every heart beats true under Red, White and Blue,
Where there's never a boast or brag;
"But should auld acquaintance be forgot"
Keep your eye on the grand old flag.

### GIVE MY REGARDS TO BROADWAY

Give my regards to Broadway,
Remember me to Herald Square,
Tell all the gang at Forty-Second Street
That I will soon be there;
Whisper of how I'm yearning
To mingle with the old time throng,
Give my regards to old Broadway
And say that I'll be there ere long.

### DO RE MI

Doe - a deer, a female deer
Ray - a drop of golden sun
Me - a name I call myself
Far - a long, long way to run
Sew - a needle pulling thread
La - a note to follow sew
Tea - a drink with jam and bread
That will bring us back to do-oh-oh-oh...

### JUNE IS BUSTIN' OUT ALL OVER

June is bustin' out all over.

All over the meadow and the hill.

Buds 're bustin' out-a bushes

And the rompin' river pushes

Ev'ry little wheel that wheels

Beside the mill.

June is bustin' out all over.

The feelin' is gettin' so intense

That the young Virginia creepers

Hev been huggin' the bejeepers

Out-a all the mornin' glories on the fence.

Because it's June. June, June,

Jest because it's June, June, June.

### DAISY

Daisy, Daisy, Give me your answer, do.
I'm half crazy, All for the love of you!
It won't be a stylish marriage,
I can't afford a carriage.
But you'll look sweet .. on the seat
Of a bicycle built for two!

### I'M A YANKEE DOODLE BOY

I'm a Yankee Doodle Dendy, Yankee Doodle, do or die; A real live nephew of my Uncle Sam's, Born on the Fourth of July. I've got a Yankee Doodle Sweetheart, She's my Yankee Doodle joy. Yankee Doodle came to Londo Just to ride the ponies; I am the Yankee Doodle Boy.

### THE GOOD OLD SUMMERTIME

In the good old summertime, In the good old summertime, Strolling through the shedy lanes, with your beby mine; You hold her hand and she holds yours, And that's a very good sign, That she's your "tootsey wootsey" In the good old summertime.



### Celebrate Christmas with Bach and Carols Trinity United Methodist Church

1101 N. Mississippi, Little Rock Saturday, December 1, 1990, at 8:00 PM

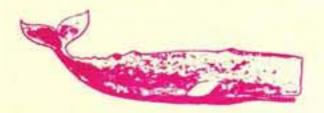
This year's Christmas concert features one of Bach's most uplifting works - his great Magnificat in D. Accompanied by a chamber orchestra, the Arkansas Chamber Singers add four rarely-heard Chrismas hymns interpolated by the composer for his own seasonal performance. Another carol sing-along will complete the evening.

### A TRIBUTE TO MOZART

Christ Episcopal Church South Scott at 5th Street, Little Rock Sunday, March 17, 1991, at 3:00 PM



For the two-hundredth anniversary of Mozart's death, the Arkansas Chamber Singers have grouped together a program to honor the astonishing variety of his music. Experience the purity of "Ave Verum", the majesty of Vesperae Solennes. and the devotion reflected in Missa Brevis in C, the "Organ Mass".



### **IONAH: A MUSICAL MORALITY**

St. James United Methodist Church 321 Pleasant Valley Drive, Little Rock Sunday, April 28, 1991, at 3:00 PM

Arkansas Audiences will be privileged to hear the regional premiere of a brilliant new masterpiece by contemporary composer William Mathias. Called by its creator a "musical morality," the multimedia performance will feature the Arkansas Chamber Singers joined by the Boys and Girls Choirs from Trinity Episcopal Cathedral, members of the McAfee Ballet School, and an ensemble combining adult and younger instrumentalists. Truly an event to remember!

	I am enclosing a chi Please send me(n Please send me(n	a special supporter of the Arkansas Chamber Singers. seck in the amount of io.) Adult Series tickets @ \$20 each (3 concerts): io.) Student or Senior Citizens Series tickets @ \$12 each; owing individual concert tickets:	Total
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# A Celebration of Christmas

# The Arkansas Chamber Singers

Dr. Rosella Duerksen, Music Director Len Bobo, Keyboard

Saturday
 December 1, 1990
 8:00 PM
 Trinity United Methodist Church

# The Program

Two Renaissance Christmas Motets

Michael Praetorius (1571-1621)

Psallite, ungenito, Christo Dei Filio. Redemptori Domino puerulo jacenti in praesepio. Ein kleines Kindelein leigt in dem Krippelein Alle liebe Engelein deinen dem Kindelein.

Sing out, in one accord, to Christ, the Son of God, Our Redeemer and Savior, born to us this day. A tiny Babe lies in the manger, surrounded by adoring angels come to serve and sing.

Tomas Luís de Victoria (1540-1611)

Benjamin Britten (1913-1976)

O magnum mysterium et ad mirabile sacramentum, ut animalia viderent Dominum natum jacentem in proesepio. O beata virgo, cujus viscora meruerunt portare Dominum Jesum Christum. Alleluial

O mysterious birth and wondrous solemn promise! The lowly animals attending the Savior's birth cradle Him in humility. O blessed virgin, her pure body bore Jesus our Lord. Alleluial

Three Twentieth Century Christmas Motets

Hodie Christus Natus Est

Francis Poulenc (1899-1963) Hodie Christus natus est, hodie Salvator apparuit, hodie in terra canunt Angeli, laetantur Archangeli, hodie exultant justi dicenter. Gloria in excelsis Deo, alleluia.

Born today is Christ, born for us; Comes today, lo! the Savior comes. Songs today angels sing to men on earth, And their praise Archangels bring;

Loud today the just men cry out, exulting:

Glory to God on high, alleluia!

A Hymn to the Virgin Of one that is so fair and bright Brighter than the day is light I cry to thee, thou see to me Lady, pray thy Son for me That I may come to Thee

Velut maris stella, Parens et puella:

Tampia, Marial

All this world was forlorn Till our Lord wasy-born With ave it went away,

Eva peccatrice, De te genetrice.

Darkest night, and comes the day The well springeth out of thee. Lady, flower of everything,

Salutis, Virtutis. Rosa sine spina,

Thou bare Jesu, heaven's King, Of all thou bearest the prize, Lady, queen of paradise Maid mild, mother es Effecta

Gratia divina: Electa:

Effecta.

Antiphonal Ensemble: Elizabeth Dehls, Audrey Reeves, soprano; Eleanor Bragg, Elinor Royce, alto; Arthur Paul Bowen,

Dan Stevens, tenor; Charles Schock, Tom Small, bass

# Arkansas Chamber Singers 1990-91

# Weekend

**Arkansas Democrat** Friday, November 30, 1990



ARKANSAS CHAMBER SINGERS

# 'Magnificat' for Christmas

Johann Sebastian Bach

(Below) Rosella Duerksen foreground) rehearses the Arkansas Chamber Singers

BY SUSAN PIERCE Democrat Staff Writer

ohann Sebastian Bach's "Magnificat in D" will be the featured work in the Arkansas Chamber Singers' 11th an-

nual Christmas concert, at 8 p.m. Saturday in Trinity United Methodist Church, Mississippi and Evergreen

> Tickets are \$8 for adults and \$5 for students and senior citizens; for reservations, call Audrey Reeves at 728-0242.

Rosella Duerksen, choral director at Second Presbyterian Church, will conducts the 40-member choir, accompanied by organist Len Bobo and a chamber ensemble from the Arkansas Symphony

Members of the choir who will sing solos are Mary Ann Henderson, soprano; Diana Holzhauser, mezzo-soprano: Sue Glover, alto; Jon Bruno, tenor; and Charles Schock, bass. Baritone Richard Hobson, professor of music at the University of Central Arkansas in Conway, will be a guest

The program features other seasonal music: "Psal-lite" by Praetorius; "O Magnum Mysterium" by Victoria; "Hodie Christus Natus Est" by Francis Poulene: "A Hymn to the Virgin" by Benjamin Britten; "Benedicamus Domino" by Peter Warlock; and a sing-along of familiar Christmas carols.

Duerksen described "Mag-nificat" as a "magnificent"

"A lot of people really con-sider that not only the most exciting piece Bach wrote, but also one of the most exciting works for chorus and orchestral onsemble; she said. "It's very festive and dramatic and lively." The work was written in

organist and choirmaster at the St. Thomas Church in Leipzig, and he wanted to show off his skills." Duerksen explained. There is a lot of word-

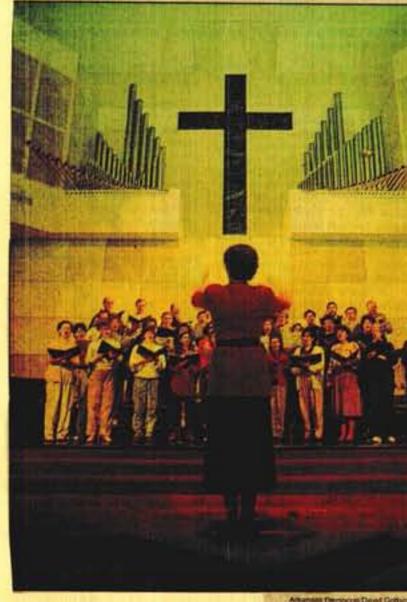
1723, "the first year Bach was

painting in his writing The music sort of illustrates what the text says."

As an example, she cited the chorus "For he hath filled the hungry with good things and the rich he hath sent empty away." The portion ends with an alto solo "Gradually, all the instruments drop out, leaving only the cello and keyboard everyone else has been sent empty away," Duerksen

The 20th century works by French composer Poulenc and British composers Warlock and Britten demonstrate the sharp contrasts in contempo-

rary music, she added. "The Poulenc and the Warlock are dramatic and rhythmic, a little dissonant. The Britten is a very soft, melodious piece, in contrast to the



# Friday, August 31, 1990 Arkansas Gazette-ARKANSAS CHAMBER SINGERS announce

AUDITIONS 1990-91 SEASON

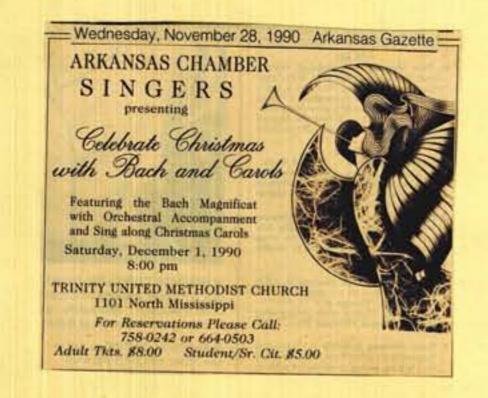
SEPTEMBER 4 AND 6, 1990

Second Presbyterian Church Choir Room

600 Pleasant Valley Drive 7:30 to 10:00 p.m.

You are invited to audition for the Arkansas Chamber Singers, a select forty voice ensemble under the direction of Dr. Rosela Duerksen beginning its twelfth year of performing the finest of choral music To schedule your audition

time or for more information, please call Audrey Reeves at 758-0242.



# Chamber Singers singers to herald birth of Christ

By Dorothy Cox Gazette Staff

The Chamber Singers, using the ge-nius of J. S. Bach and the accompaniment of the Arkansas Symphony Or-chestra, will paint by musical numbers Saturday

night to create a celebratory picture of Christ's

birth. The evening will start with two unaccompa nied Renaissance pieces, or "motets," traditionally used by cathedral choirs of the period.

Then the Christmas story will begin with 20th century French com poser Francis Poulenc's color-ful "Hodie Christus Natus Mary Ann Henderson of Est" (Today the Chamber Singers Christ is Born). This is an "aggressive, very rhythmical" piece

that contrasts sharply with the next piece, "A Hymn to the Virgin," by Benjamin Britten, one of the best-known 20th century composers, according to Chamber Singers director Rosella Duerksen.

Showtime

The Arkansas

Chamber Singers will present a Christmas program of Bach and

carols at 8 p.m. Satur-

day at Trinity United

Methodist Church.

senior citizens.

1101 N. Mississippi.

Tickets, available at the

and \$5 for students and

door, are \$8 for adults

"Virgin" is 'quiet, sustained and almost mystical" in content. It's the only one that will be performed in English.

See SINGERS/2E

Continued from Page 1E

Duerksen said. She said the Singers "like to perform music in the language of the original text."

From the meditative Britten work, the program will progress to Peter Warlock's "Benedicamus Domino" (We Bless Thee Oh God); which has a dramatic "big" sound, Duerksen said.

The text is taken from a British manuscript written around the time of Henry VI.

The three pieces will show the audience the sharp contrasts in contemporary music - from soft, yrical and sustained to vigorous, dissonant and syncopated," Duerksen said

Everything up to this point will be unaccompanied, using the nuances of the human voice to paint the scenes.

Then comes the featured work -Bach's "Magnificat," for which the symphony will be called

The text for the less-than-40minute work is based on Luke 1:46-55, in which Mary rejoices that "the Mighty One has done great things for me" in choosing her to be the mother of Christ.

Bach time the chorus sings of Mary's humility, "there's a falling musical line" and every time they sing "Ecce" (Latin for behold), "there's a leap upward in music," Duerksen said.

Duerksen said that during the "Gloria Patri" (Glory Be to the Father and to the Son and to the Holy Ghost), while the chorus is singing "all generations shall call thee blessed" Bach has piled "part on top of musical part to portray all the generations.

He used a lot of word painting," she said. " 'Magnificat' has been

called not only his masterpiece but one of the greatest choral works ever written.

'It is concise, direct and dramatic.

The piece is scored for three trumpets, two flutes, two oboes, timpani, strings and keyboard. Soloists will be Mary Ann Henderson, soprano; Diana Holzhauser, mezzo-soprano; Sue Glover, alto; and Jon Bruno, tenor.

After "Magnificat," the concert will end with carols, including Ding Dong Merrily on High," "Hark the Herald Angels Sing," "Away in a Manger" and "Joy to the World."

The symphony will accompany these as well, and the audience will be invited to sing along.

The concert also will include four pieces based on non-Biblical texts that Bach added to the "Magnificat" for Christmas Day perfor-

# Chamber offerings prove 'magnificat'

DEC 2, 1990

\*Review BY ERIC E. HARRISON

As Rosella Duerksen, director of the Arkansas Chamber Singers, predicted, the choir's performance of Johann Sebastian Bach's "Magnificat" was magnificent Saturday night.

The 40-member group, with members of the Arkansas Symphony Orchestra, organist Len Bobo and bass-baritone Richard Hobson, made the piece sparkle before a more-thanfull house at Trinity United Methodist Church, Mississippi and Evergreen streets.

Soloists for the Chamber Singers performances are mostly drawn from the ranks of the choir, and this one was no exception. Soprano Mary Ann Henderson was excellent in the aria "Qui respexit humili-tatem ancilae suae" and overshadowed bass Charles Schock in the duet "Virga Jesse Florult' Tenor Jon Bruno emphasized the drama in the aria 'Deposuit potentes' with a fine voice and a clenched fist, and, was well-matched with alto Sue Glover in the duet "Et misefacordia"

Hobson, the only guest soloist for the evening, was very Impressive in the aria "Quia fecit mihi magna." Mezzosoprano Diana Holzhauser had a little trouble making herself heard over the orchestra but delivered the aria "Ex exultavit" firmly and with vigor.



As usual, the choral blend was excellent and the singers' diction was top-notch. Duerksen's interpretation tended a little toward the richness of the Romantic rather than the current trend toward briskness in Baroque works, but I think I prefer this piece done

The first half of the program consisted of a cappella performances of two Renaissance Christmas motets - "Psallite" by Michael Praetorius and "O Magnum Mysterium" by Tomas Luis de Victoria - and three 20th century motets - "Hodie Christus Natus Est" by Francis Poulenc, "A Hymn to the Virgin" by Benjamin Britten and "Benedicamus Domino" by Peter Warlock. All were finely sung, but marred by the noise of latecomers finding space along the wall and by several distracting camera flashes which continued throughout

the concert. Duerksen closed the concert with traditional holiday carols, including "Hark! The Herald Angels Sing." "Away in a Manger" and "Joy to the World," in all of which the audience was invited to participate.

Spectrum Weekly December 5-11, 1990 Page 19

# Classical Music

# **Vox Magnificent**

The Arkansas Chamber Singers Trinity United Methodist Church

By Jim Walsmith

The Arkansas Chamber Singers are a first-rate choral ensemble with a gracious and growing following; the crowd at their "Celebration of Christmas" concert was large enough to require a last-minute clamor to bring folding chairs into the spacious auditorium at Trinity United Methodist. The program was stylistically varied and difficult, but substantial preparation and

understanding were apparent. The choir developed a good relationship with its audience from the start - a set of two Renaissance motets demanding crystalline tone. The alto section was especially compelling. Also in this a capella first half were three 20th century neo-liturgical numbers. Poulenc's Hodie Christus Natus Est was fresh with articulation and en-

J.S. Bach's musterful Magnificat in D, the text of which is reportedly the poem unered by the Virgin Mary when her cousin Elizabeth confirmed that Mary was "blessed among women," was the main event. Bach's setting sounds as if it were commissioned by Mary herself, for it sone-paints the range

of insight and emotion found in Mary's poent: humility, prophetic insight, fes-tive jollity, glee, Divine magnificence.

Beginning with the downbeat, the orchestral ensemble presented some of the most solid playing heard outside of Robinson Auditorium. Respect for the music was evident. Nevertheless, vocal/ instrumental ensemble was inconsistent and was responsible for unfortunate lapses in the fine, shapely line of unpretentious aria movements.

In her aria "Et exultivait apiritus meso ... Diana Holzhauser demonstrated humility coupled with musical perception. At times, however, the orchestra was too loud. When soprano Mary Ann Henderson and oboost Daniel Ross went head to head in their duet "Qui respexit ..." both lost. Richard Hobson illustrated God's power with a strong reading of the bass aria "Qwia fecit mihi ..." The tenor aria, as sung by Jon Bruno, appropriately insinuated gleeful satisfaction at God throwing down the mighty from their seats."

Sensitive choral preparation paid off for music director Dr. Rosella Duerksen in the grand movement seven, "Fecir The choir was at its

The program closed with a singalong of familiar carols that put the audience in the enviable position of being members of the choir.

# Chamber Singers introduce audience to holiday season

The rich tones of the Arkansas Chamber Singers filled the Trinity United Methodist sanctuary Saturday evening with a spirited welcome to December.

The Christmas motets were melodious; J. S. Bach's Magnificat in D was magnificent; the Rutter-arranged carols were delightful; and the standing-room-only audience was enthralled.

The Singers, directed by choral grande dame Dr. Rosella Duerksen, presented their "Celebration of Christmas" Saturday evening at Trinity church with a touch of fanfare and no frills, just fine mu-

They opened with Renaissanceera motets, in Latin, by Michael Praetorius and Tomas Luis de Victeria. Jumping ahead a couple of centuries, more contemporary works (by Francis Poulenc, Benjamin Britten and Peter Warlock) followed. Particularly beautiful was the Britten piece, "A Hymn to the Virgin." It paid homage to Mary, "queen of paradise, Maid mild, mother es Effecta," and featured an almost ethereal antiphonal ensemble from back of the sanctuary, responding in Latin to the choir's declarations.

After the addition of an 18-piece orchestra of flutes, oboes, trumpets, timpani and strings, comprised of Arkansas Symphony Or-chestra members, the Magnificat began in earnest, with Len Bobo on

Dr. Duerksen led her singers and

## At the Concert

M.E. Gunter

players through the piece with gentle but firm precision, as always. A few vague entrances and overly soft phrasings - on the part of both singers and instruments marred the opening chorus only alightly. After that, the music and the Latin and German phrases swelled and soared. Particularly stirring were the alto/teno duet "Et misericordia a progenie in progenies timentibus eum ...," sung by Sue Glover and Jon Bruno.

In the latter, Bruno gave a spirited, passionate rendering of the phrase, "He hath put down the mighty from their seats, and exalted them of low degree." In all, it was a soulful performance.

The traditional carols were more fun-than fancy, as the audience was invited to sing portions of familiar songs. The Chamber Singers delivered "Ding Dong! Merrily on High" and "The Angels and the Shepherds" in spirited fashion.

The last three arrangements were by contemporary composer/arranger John Rutter, who in recent years, in addition to his own new compositions, has taken some of our best-loved and best-known religious music and given it new life and strength through his arrangements, without compromising the original works.

Little Rock Arts and Humanities Promotion Commission

# Soar to the artistry of the ARKANSAS CHAMBER SINGERS!

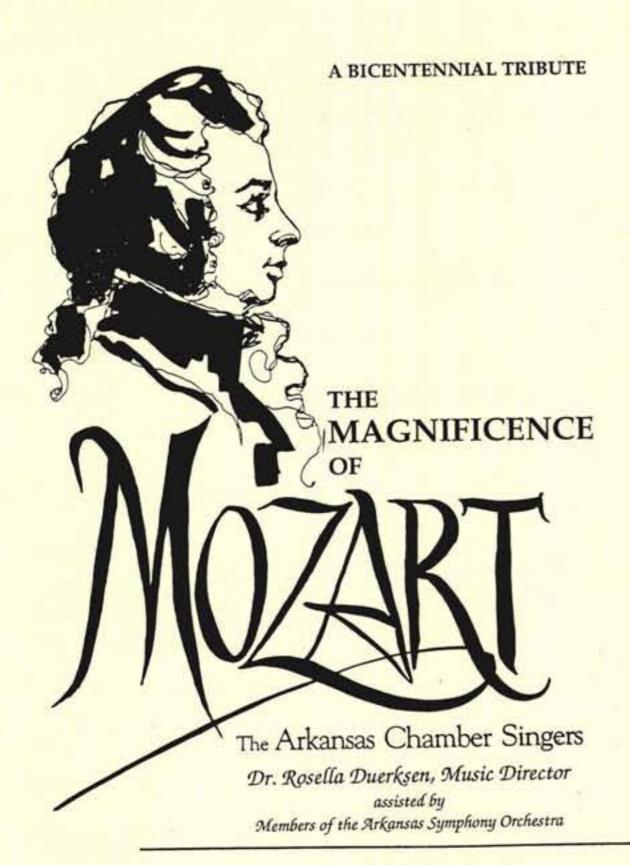
One of the Southwest's finest choruses, this select ensemble is praised for the beauty and precision of its sound. Chosen to sing last spring for the Southwestern Regional American Choral Directors' Association quality of their "Distinguished" performance.

Celebrate Christmas with Bach and Carols Trinity United Methodist Church December 1, 1990 8:00 p.m.

A TRIBUTE TO MOZART Christ Episcopal Church March 17, 1991 3:00 p.m.

Jonah: A Musical Morality St. James United Methodist Church April 28, 1991 3:00 p.m.

For ticket and performance information, please contact the ARKANSAS CHAMBER SINGERS, P.O. Box 21002, Little Rock, AR 72212 or phone 7580242 or



March 17,1991 at 3:00PM Christ Episcopal Church

- Wednesday, March 13, 1991 Arkansas Gazette... THE ARKANSAS **CHAMBER SINGERS** present "A TRIBUTE TO MAGNIFICENT MOZART" Sunday, March 17, At 3:00 P.M. Christ Episcopal Church South Scott At 5th Street For The 200th Anniversary Of Mozart's Death, The Arkansas Chamber Singers Have Grouped Together A Program To Horior The Astonishing Variety Of His Music. Experience The Purity Of "Ave Verum" The Majesty Of Vesperse Solennes, And The Devotion Reflected In Missa Brevis in C. The "Organ Mass." For Ticket Reservation Call 758-0242 or 664-0503 Sr. Citizen & Students \$5 Adults \$8

At the Concert

Kav Kraeft

# Chamber singers spirited

Choral performance varied, interesting

As we have come to expect, Rosella Duerksen presented a program of choral music that was varied, interesting and of a high artistic level Sunday afternoon at Christ Episcopal Church with her Arkansas Chamber Singers.

Sung with more spirit than I have heard from the group, the program, accompanied by members of the Arkansas Symphony Orchestra, consisted of several minor works along with the "Missa" Brevis in C Major" and "Vesperae Solennes de Confessore."

Coping with a serious acoustical problem in the church auditorium. the singers began with the "Regina Coeli," "Quaerite Primum Reg-num Dei" and "Ave Verum Corpus." Though the acappella work in the "Quaerite" achieved a highlevel of clarity, it was not until the familiar "Ave Verum" that the group seemed to hit its stride, performing with a luscious legato, comfortable in the halo of string

The taxing program began to show in the "Missa Brevis" with occasional orchestral bobbles and even less devotion from the chorus to the words, which throughout the concert had trouble coming through.

There were times when, presumably for dynamic expression, the singers seemed to murmur, rather than express the words. Nevertheless the result was more than acceptable, with some nice surprises from the choices Len Bobo made in organ registration.

For some, the high point in the program may have been the solo cantata "Exsultate, Jubilate" sung by soprano Mary Ann Henderson. Her voice seems perfectly suited to this music and style, both the warm tone and the easy coloratura. . My only regrets were, first, not to have heard the beautiful middle movement which resulted in upsetting Mozart's key scheme and, sec-ond, the occasional lack of synchronization from the orchestral, ensemble.

With the "Vespers," the Cham- was ber Singers were obviously at their . peak. Here especially, the energy and spirit rose to the challenge. blend, though a brighter tone from alto Sue Glover and bass Rod Briscoe would have helped in the continuous problem of projection. I enjoyed the vocal quality of tenor, Hildredge Tripp and would like to hear more from him.

Particularly moving was the so-prano solo in the "Laudate Dom-inum" by Diana Holzhauser. The audience was clearly touched and responded with well deserved approval. Diana's fresh tone quality and well trained singing technique came through well, though I would like her to find some way of achieving more tone projection.

On a beautiful spring Sunday afternoon, what a treat to hearthese works of art in a cathedrallike setting, but I kept wondering if some way could be found to rearrange the musicians so that both clarity of line and text could be. easily heard.

Arkansas Gazette . . March 18, 1991

**Gazette Staff** From a 16th century-sounding polyphonic piece composed by Mozart at age 14 to some of his loftiest church music, the Arkan sas Chamber Singers' Mozart tribute Sunday promises some-thing for every Mozart fan, and then some.

The idea, music director Rosella Duerksen said, is to present newcomers to Mozart with something familiar-sounding, and "hard-core" fans with some seldom-heard works. It's in observance of the 200th anniversary of Mozart's death.

The full chorus, 36 singers, will be contrasted with solo voices throughout, treating listeners to a wide range of sounds. An orchestral ensemble of members of the Arkansas Symphony Orches-

tra will provide accompaniment.

The program will open with "Regina Coeli," a bright, exuberant piece often used as an Easter anthem. Solo voices are contrasted with the full chorus, and the repeated "alleluiss" are like those found in Handel's "Hallelujah" chorus.

Mozart wrote this piece for the church in Salzburg.

Friday, March 15, 1991 Arkansas Gazette

# MUSIC

# 'Magnificent Mozart' for fans new and old



Tony Pitts/Gazette Stall

Chamber Singers H.D. Tripp (left), Diana Holzhauser, Mary Ann

The Arkansas Chamber Singers will present "Magnificent Mozart" at 3 p.m. Sunday at Christ Episcopal Church, South Scott at Fifth Street. Tickets are \$8 for adults and \$5 for students and senior citizens. Call 758-0242 or 664-0503.

The next piece will be "Quaer-ite Primum Regnum Dei," which the 14-year-old wrote as an entrance exam into an elite society of church musicians and composers. The entrance rules said composers had to be at least 20 years old, but with Mozart, they bent the rules a little, Duerksen said. "Ave Verum Corpus," a com-munion hymn often used for

Good Friday, is next. It means Hail Word of God. It's a very lyric, very flowing, melodic piece, and according to Duerksen, one of the "loftiest works of art Mozart has cre-

For "Missa Brevis in C Major," Mozart was working under ex-

treme constraints. The Archbishop of Salzburg insisted that music during church services be kept to a mini-

See SINGERS/3E

# Singers

Continued from Page 1E

mum - meaning Mozart was not free to repeat phrases from the liturgical text.

Mozart's piece takes 16 minutes to perform. By contrast Bach's work, which uses the same text with repetition, takes about two hours to perform.

It shows his genius that Mozart could be so creative under these severe restrictions," Duerksen

Following are movements 1 and 4 of the motet, "Exultate Jubilate," a piece for soprano. Soloist will be Mary Ann Henderson.

Last is "Vesperae Solennes de Confessore," which has a text taken from Psalms 110, 111, 112, 113 and 117 plus the Magnificat

from Luke 1:46-56.

The settings of the Psalme would be used in Sunday evening services with the Magnificat on pecial holidays or saints' days,' Duerksen said.

"The mood is very joyful." The entire program takes about an hour and 15 minutes.

# Mozart tribute features rare works

Henderson and Rod Briscoe.

#Review
BY ERIC E. HARRISON
Democrat Entertainment Editor
The Arkansas Chamber Singers joined the current Mozart mania with an enjoyable and occasionally elevating program of sacred music by Wolfgang Amadeus on Sunday afternoon at Christ Episcopal Church, Capitol Avenue and Scott Street.

Titled "The Magnificence of Mozart," and subtitled "A Bicentennial Tribute" marking the 200th anniversary of the composer's death, the all-Mozart program featured some well-known works - two movements from his motet "Exultate. Jubilate" and the hymn "Ave Verum Corpus" - and



some which are rarely, if ever, "Regina Coeli," for example.

Coloratura soprano Mary Ann Henderson excelled in the opening and closing movements of the "Exultate, Jubilate," particularly in the closing "Alleluia." She also got a workout in the "Vesperae Solennes de Confessore," K.339, a collection of five psaims and a "Magnificat.

But the real star of the concert-closing "Vesperae" was Diana Holzhauser, whose rich, vibrant soprano solo was magnificent, augmented by a heartbreakingly beautiful "Gloria" that conductor Rosella Duerksen took at just the right tempo and with just the right stress on the dynam-

Duerksen doubled the solos in the "Regina Coeli" and the Missa Brevis in C major, K.259, creating in effect an antiphonal semi-chorus which worked surprisingly well in the church's reverberent acoustics. Members of the Arkansas Symphony Orchestra and organist Len Bobo were fine in accompaniment.

# Chamber Singers set sacred Mozart

BY SUSAN PIERCE Democrat Staff Writer

The Arkansas Chamber Singers ends its 1990-91 season with a "Magnificent Mozart" concert at 3 p.m. Sunday at Christ Episcopal Church, Capitol Avenue and Scott Street.

Tickets, \$8 for adults and \$5 for students and senior citizens, are available at the door. for reservations, call 758-0242 or 664-0503.

Chamber Singers director Rosella Duerksen will conduct the choir and members of the Arkansas Symphony Orchestra in the all-Mozart program, which marks the 200th anni-versary of the death of the composer.

In program notes, Duerksen said she selected the pieces to "reflect the composer's ability to project many different

moods and styles of composi-

These will range from a short motet, 'Quaerite Primum Regnum Dei, written at age 14 in imitation of the 'Palestrina style, to 'Ave Verum,' a piece full of pathos and lyricism, written shortly before his

The program contains six pieces Mozart composed for church services

· "Regina Coeli," K.276, with soloists Debra Fricks and Pan Willines, soprano; Susan Santa Cruz and Elinor Royce, alto; Jess Anthony and Dan Stevens, tenor; and Robert Johns and Charles Schock,

• "Quaerite Primum Reg-num Dei," K.86, an a capella piece for the entire chorus.

· "Ave Verum Corpus," K.618, featuring the entire chorus. This hymn, according to program notes, is "the loftiest work of art Mozart has created, glowing with gentleness, warmth and beatific peace - a final expression of Mozart's personal religious feelings."

· Missa Brevis in C major, K.259, with soloists Diana Holzhauer and Audrey Reeves, soprano; Kathy Bass and Janice Hibbard, alto; Jess Anthony and Hildredge D. Tripp. tenor; and Rod Briscoe and Charles Schock, bass. The sixmovement piece, which contains an organ solo, is often known as the "Organ Mass."

. Movements 1 and 4 of "Exultate, Jubilate," K.165, with soprano Mary Ann Henderson

 "Vesperae Solennes de Confessore," K.339, with so-loists Henderson, Holzhauer, alto Sue Glover, Tripp and bass Rod Briscoe.



The Arkansas Chamber Singers

**Arkansas Democrat** Friday, March 15, 1991

Arkaness Democrat Larry Trussell



MUSICAL CAST: Members of the Arkansas Chamber Singers (back row) and dancers from the McAfee Ballet School (kneeling in front) prepare for "Jonah: A Musical Morality," to be performed at 3 p.m. Sunday at St. James United Methodist Church.

# Dance-drama 'Jonah' a modern morality play

By Dorothy Cox Gazette Staff

Webster's Dictionary defines a morality play as "an allegorical play popular especially in the 15th and 16th centuries in which the characters personify moral qualities or abstractions.

The Arkansas Chamber Singers' presentation of "Jonah: A Musical Morality" Sunday in Little Rock is a slightly different fish.

The author, contemporary Welsh composer William Mathias, describes the piece as "not a church opera. Rather it is a musical/dramatic work with opportunities for movement and dance."

For the text, he wanted to use something resembling a medieval

miracle play.

But, "there being no suitable medieval miracle play source, I invited the distinguished Cornish poet Charles Causley to write a modern text which might not entirely forget the medieval example," Mathias says in his notes on "Jonah."

This marks the final concert of the season for the Chamber Singers. They will be joined by tenor Tom Bolton, baritone John O'Neal, Boys and Girls Choirs of Episcopal Cathedral, members of the McAfee Ballet School in Little Rock and instrumentalists from the Arkansas Symphony Orchestra.

All will be directed by Dr. Rosella Duerksen, music director of the Chamber Singers.

"This is a very exciting thing for our community, especially since we had all the resources to do it here,"

The dance portion of both the Little Rock and Montreat premieres was choreographed by Lorene McAfee Patterson and Jean Ann Morris of the McAfee Ballet Studio, 3605 Kavanaugh Blvd.

It's a "wonderful opportunity" for the 50 or so 10- to 12-year-old boys and girls who will be participating, said Charles Rigsby, organist and choir master at Trinity Episcopal Cathedral.

Showtime

"Jonah: A Musical Morality," will be presented at 3 p.m. Sunday at St. James United Methodist Church, 321 Pleasant Valley Drive. Tickets are \$8 for adults and \$5 for students and senior citizens and may be reserved by calling 758-0242 or 664-0503.

# Dancers join singers to perform 'Jonah'

BY ERIC E. HARRISON

After several days of rain, it might have been more appropriate if the Arkansas Chamber Singers had assayed the story of Noah instead of the tale of Jonah, but it's difficult to predict the

weather a year ahead. The Chamber Singers closed their 1990-91 season Sunday with an illustrative performance of "Jonah, a Musical Morality" by Welsh composer William Mathias, at the St. James United Methodist

Church. In this country, we would probably call the piece "a Morality Musical." To tell Jonah's tale, his abortive attempt to flee the commands of the Lord, his travails in the belly of the great fish and his conversion of wicked Ninevah, director Rosella Duerksen augmented her 35-member ensemble with narrators, dancers, a children's choir, taped sound effects, three soloists and members of the Arkansas Symphony Orchestra.

Baritone John O'Neal, in the title role, got lost in his first aria, but recouped in time to cue the choir, and then was both fine and passionate. Tenors Tom Bolton as the narrator and Jerry Bynum as the shipmaster were both quite good.



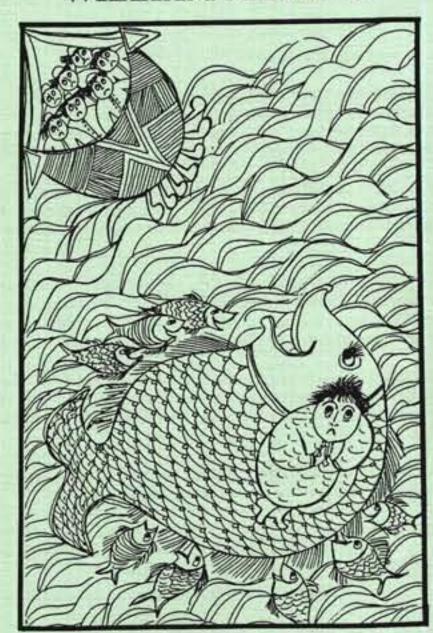
A children's choir from Trinity Episcopal Cathedral was very good in the melodic passages describing Jonah's sea voyage, the hurricane, the calming of the storm and the arrival of the great fish.

Seven dancers from the McAfee Ballet meaningfully illustrated the piece on a stage between the orchestra and the combined choirs. They artfully enacted the motion of the fish and the sprouting of a sheltering tree, but where they might have been most useful - say, the sailors thrusting Jonah overboard - they were offstage. Only choreographers-dance captains Lorene Patterson and Jean Ann Morris, who have done the piece before, seemed to have much feel for it; the other dancers were almost uniformly impassive.

There were some balance problems within the choirs and between singers and orchestra, and there were more empty seats in the church than is usual for the group, which usually sells out its concerts.

# Jonah

**And Other Choral Selections** by WILLIAM MATHIAS



# THE ARKANSAS CHAMBER SINGERS

Dr. Rosella Duerksen, Music Director Sunday, April 28, 1991, 3:00 P.M. St. James United Methodist Church Little Rock, Arkansas

# — Tuesday, May 7, 1991 Arkansas Gazette :

# 'Jonah' an exciting experience

To the Editor:

Seeing the musical morality "Jo-nah" at St. James United Methodist Church was an exciting multimedia experience. It was a wonderful combination of adult choir and soloists, finely tuned children's choir, professional orchestra, electronic sound, complemented by dance movement, all under the expert baton of Dr. Ro-

sella Duerksen. The large audience

gave a standing ovation that lasted

five minutes. This is only the second time that this work, as a staged production, has been seen in the United States. The first, with dance movement, was given at Montreat, N.C., in June 1990, when the composer William Mathias flew from England to conduct and direct.

Rene Lloyd.

Little Rock.

- Friday, May 10, 1991 Arkansas Gazette

# Critiquing the music critic

To the Editor:

May I suggest to Ms. Kay Kraeft of the music department at the University of Central Arkansas that she listen carefully to recent tapes of her own performances and correct her own bad vocal production, pitch and articulation problems before she attempts to critique other performing artists.

I thought the performance of "Jonah" on a recent Sunday by the Chamber Singers of Arkansas and other supporting artists was a wonderful and spiritual event. Sure, there were a few weak spots, but what first performance does not have its anxious momenta?

Marion E. Parker. Little Rock.

--- Monday, April 29, 1991 Arkansas Gazette

# 'Jonah' musical festive despite production problems

Rosella Duerksen, music director of the Arkansas Chamber Singers, marshaled numerous resources from Little Rock on Sunday at St. James United Methodist Church for a gala presentation of "Jonah," a "musical morality play" by

Welsh composer William Mathias. The result was festive and joyous for the most part. Duerksen is to be commended for bringing this opportunity to us.

Premiered in England in 1988, the work, patterned after the medieval miracle play concept, calls for adult and children's choirs, soloists, speakers, organ and orchestra plus taped segments. Subsequent productions added staging and

Mathias' music is an eclectic mix of modality, quartal harmonies, and traditional writing - an accessible medium for today's audience. Three major impediments pre- correspond to the overall visual

At the Concert

Kay Kraeft

vented a totally satisfying experi-

First, the long and involved poem of the work was intelligible much of the time only by following the printed program, so a listener had to miss some of the visual effects. Both Duerksen and Charles Rigsby, choirmaster of the Trinity Episcopal Cathedral Children's Choristers, need to find a way to bring out the text more clearly.

Second, the visual effect, although carefully planned, could have been improved by placing the soloists in higher relief, perhaps using the front balconies, or raised platforms. Also, the soloists, who each played definite roles, could have worn costumes or robes to

Finally, although the modernistic, clean style chosen for the dance costumes and props suited the compositional style well, the effect could have been more gratifying and joyous with more precision, energy and facial expression from the dancers, members of the Dance Ensemble from the McAfee Ballet School. The choreography seemed tailored to the level of the older dancers at the expense of the oth-

Though the few simple props apparently were planned to fit the modern school setting for which the work was written, the mystery was spoiled by somewhat shoddy construction, i.e., visible duct tape,

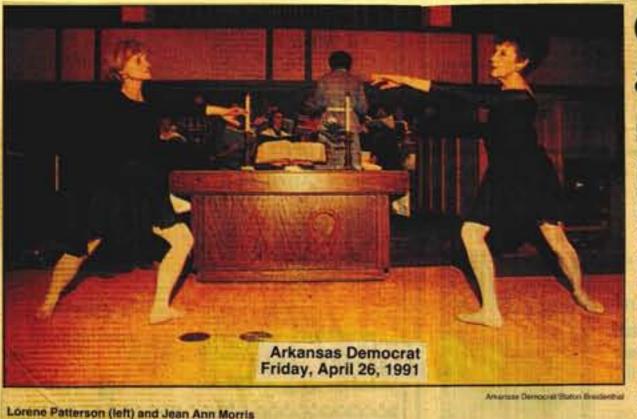
bent and hankies. Mary Ann Henderson, soprano, al Lough singing only a short solo part, sang beautifully and clearly.

Baritone John O'Neal as Jonah, while displaying a fine potential as a young talent, sang with a tone on the dark, muffled side and failed to bring out the text adequately. Tenor Tom Bolt as the Narrator, though more intelligible, nevertheless sang with a rather constricted

The speakers were expressive, especially the children, Tanya Corbin, David Parker and Sarah Da-

Overall, the orchestra, choral, solo and tape-recorded forces were kept in good balance. But unfortunately, in the final segments not a shred of vocal sound or text was to be heard over the organ and instrumental forces. Perhaps we were to be inundated by a tidal wave.

Kay Kraeft is a professor of music at the University of Central



Chamber Singers are ready to 'whale' BY SUSAN PIERCE Democrat Staff Writer

The Arkansas Chamber Singers will put on a mul-timedia production involving music, dance and auditory special effects in a performance of Welsh composer William Mathias' "Jonah: A Musical Morality," at 3 p.m. Sunday at St. James United Methodist Church, 321 Pleasant Valley

Tickets - \$8 for adults, \$5 for students and senior citizens - are available at the door; for reservations, call 758-0242 or 664-0503.

The concert also features three Mathias anthems: "A Grace," sung a cappella; a set-ting of Psalm 100; and "Let the People Praise Thee," which Britain's royal family commis-

sioned for the wedding of Prince Charles and Princess Diana.

The 55-minute centerpiece tells the biblical story of Jonah, who was swallowed by "a great fish" - popularly, a whale - when he ignored God's instructions to preach in

the city of Ninevah.

After three days and three nights in the fish's belly, Jonah was deposited on Ninevah's shore, where he took up his commission.

"Dr. Mathias was particularly particularly intrigued by the story of Jonah, and asked a Welsh poet friend of his, Charles Causely, to write a text," said Chamber Singers

See JONAH, Page 2

# Jonah

Continued from Page 1

director Rosella Duerksen. Duerksen will direct more than 100 performers, including the Chamber Singers; the Boy Choir and Girl Choir from Trinity Episcopal Cathedral; and soloits Tom Bolton, tenor, as the narrator and John O'Neal, baritone, as Jonah.

Students from the McAfee Ballet School will interpret the story with choreography by Lorene Patterson and Jean Ann Morris.

"The choreographers for this production are working in consultation with Dr. Mathias," Duerksen said.

Accompanying the singers and dancers are an ensemble from the Arkansas Symphony Orchestra, pianists Trudy Kincade and Len Bobo (at one piano), organist Elizabeth Stodola and taped sounds of the sea, a storm and a whale.

"One by one, we've put the pieces together. On (Sunday), we'll see the result," Duerksen

said. "It's extremely energetic, a 20th century version of a me-dieval miracle play."

The miracle plays were religious dramas chronicling events in the lives of saints. Mathias' modern musical interpretation of the form features distinct voices, Duerksen

"The style of the children's parts is very lyric and melodic. The adult chorus parts relay a lot of the emotion of the piece and serve as the voice of God,"

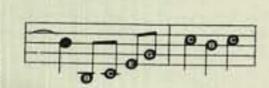
she said.
"The children are going to knock your socks off. This is not an easy score and they've learned it beautifully. Charles Rigsby, the organist and choir-master at Trinity, has prepared them well."

Duerksen first heard
"Jonah" in the summer of 1990,
during a church-sponsored religious music conference in
Montreat, N.C., which Mathias directed.

"Performances of it were really exciting," she recalled.
People seemed to jump to
their feet as the last notes
sounded."

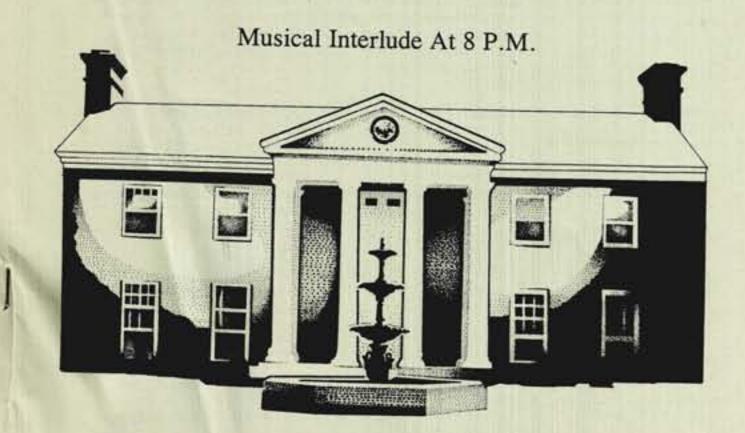


# CLASSICS at the MANSION



Thursday, May 16th 7 - 9 P.M.

RECEPTION and SILENT AUCTION To Benefit THE ARKANSAS CHAMBER SINGERS



Arkansas

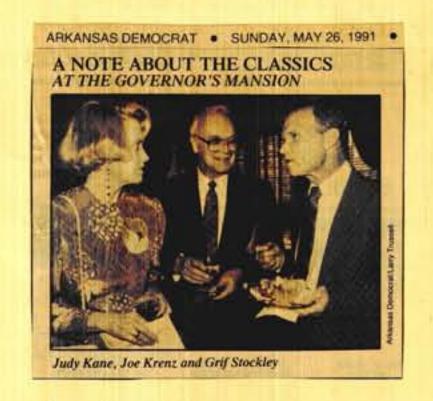
Governor's Mansion Association presents

A Preview Party for "The Governor's Artist Series"



Thursday, May 16th ... 7-9 pm RECEPTION AND SILENT AUCTION TO BENEFIT THE ARKANSAS CHAMBER SINGERS MUSICAL INTERLUDE AT 8 PM







CLASSIC EVENING: Roy and Dorothy Bean (left) enjoyed a benefit for the Arkansas Chamber Singers with board member Max Thorn and his wife Liz.



MODELING: Spoiled Rotten owner Gennia Frye (left) was on hand as Natallia Homan modeled a dress from her store at an Arkansas Chamber Singers benefit.



AT THE MANSION: First lady Hillary Clinton (second from right) greets Charles and Peg Schock (from left) and Rosella and Hal Duerk-son at a Chamber Singers benefit at the Governor's Mansion.

# Chamber Singers benefit planned

"Classics at the Mansion," including music by the Arkansas Chamber Singers and a si-lent auction to benefit the Arkansas Chamber Singers, is set for 7-9 p.m. Thursday at the Ar-kansas Governor's Mansion.

1800 Center St.

Tickets - \$20 per person,
\$35 per couple - includes hors
d'ocuvres and informal model-

cluding clothing, meals and travel packages offered by Lit-

tle Rock businesses and indi-

At 8 p.m., a 26-member en-semble from the Chamber Singers will perform a pro-gram of light classics, accom-panied by pianist Len Bobo.

On the program will be the "Habanera" chorus from George Bizet's opera "Carmen," with mezzo-soprano Eli-Department Stores. For more information, call 758-0242.

Patrons can also bid on 100 items in a silent auction, inzart's "Vesperae solennes de confessore" in C major, K.339,

with soprano Diana Holzhauser as soloist; and Aaron Copland's setting of the gospel hymn "At the River."

Chamber Singers director Rosella Duerksen, said this is the first time the Chamber Singers have tried this sort of benefit.

"We have done a number of parties before for contribu-tors," she said. "We also did a tour once of the Garner home directly across from the Governor's Mansion and a benefit re-ception after a concert at the Old State House several years ago."

Wednesday, May 15, 1991 Arkansas Gazette

# **Chamber Singers at Mansion**

Classics at the Mansion, a catered reception and silent auction to benefit the Arkansas Chamber Sing-ers, will be held from 7 to 9 p.m. Thursday at the Governor's Mansion, 1800 Center St.

Tickets are \$20 each, \$35 a couple and available at the door. Black tie is optional.

Auction items include a one-hour professional mas-sage, Christmas caroling by the Chamber Singers, round-trip air fare to San Francisco, hot air balloon rides, dinner at selected restaurants, jewelry, a lesson in conducting, a computer software class, a haircut, shopping sprees, a duck hunting trip and a dinner

For ticket information, call 758-0242.

CLASSICS AT THE MANSION

The Program

Michael Praetorius (1571-1621)

Laudate Dominum (from Vesperae Solennes) W. A. Mozart (1756-1791) Diana Holzhauser, soprano solo (Page 48)

Ave Verum

Psallite

Mozart

Chorus of the Villagers (from The Bartered Bride) Bedrich Smetana (Page 11, Famous Opera Choruses)

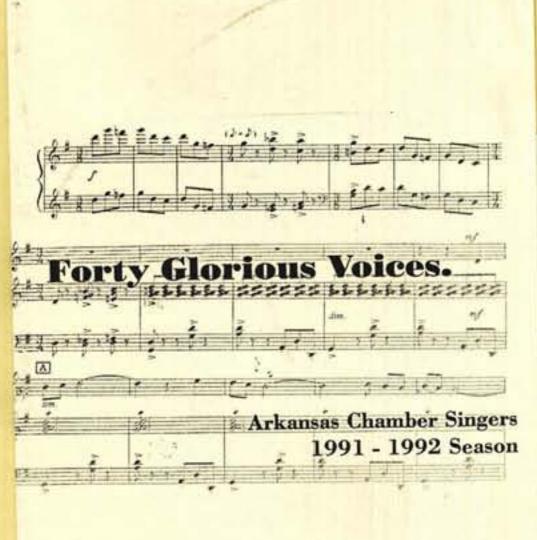
> Georges Bizet Elinor Royce, mezzo-soprano solo

At the River

Habanera (from Carmen)

Adapted by Aaron Copland

# Arkansas Chamber Singers 1991-92



ARKANSAS

CHAMBER SINGERS

osella Deurksen, Music Director

all Audrey 758-0242

ecure an audition time!

ons for 1991-92 Season and Thursday, September 3 & 5

performances include works by John Rutter,
"Handel, "Macabbaeus;" and Gershwins;

# Forty Glorious Voices

pm (approx.) Friday, October 11, 1991

St. Vincent Benefit Trapnall Hall, LR

Saturday, December 7, 1991

1 Sounds of the Season Trinity United Methodist Church 1101 North Mississippi, LR

aber ?

Governor's Staff Party Governor's Mansion

Saturday, March 21, 1992

Judas Maccabaeus Temple B'Nai Israel 3700 North Rodney Parham, LR

Transport of the Parket

Saturday, May 2, 1992

Warfield Concert Series Helena, AR

Sunday, May 3, 1992

From Bach to Broadway Pulaski Heights Methodist Church Woodlawn & Monroe, LR

1993

93 Presidential Inauguration
Washington, D.C.
(still to be invited or someone else to even be nominated)

R PROGRAM GUIDE

AUGUST 1991

# isas Chamber Singers Auditions

Date: Tuesday, September 3rd Thursday, September 5th

Time:

Place:

Thursday, September 5th Beginning at 7pm\*

2nd Presbyteria

2nd Presbyterian Church Choir Room 600 Pleasant Valley Dr, Little Rock Have a musical piece prepared

(accompanist will be provided)

audition will also involve sight reading

ip an audition time call 223-2200 (day) or 224-1769 (after 5 pm)

The Arkansas Chamber Singers, under the direction of Dr. Rosella Duerksen, now enter their twelfth season of performing the finest of classical and contemporary choral repertoire. The group, a forty voice auditioned ensemble, remains true to their founding purpose—to provide Arkansas with a "fine and versatile vocal chamber ensemble able to perform challenging and exciting music."

Organized by its first artistic director, Barbara Levy, in 1979, the Arkansas Chamber Singers gave the first concert on January 19, 1980. The headline of the review in the Arkansas Gazette following the next concert on May 4, 1980, read "Second Performance by Chamber Singers Stunning Revelation."

After two years of leadership, Barbaba Levy returned to Boston in the summer of 1981, Dr. Duerksen was then selected to be Music Director and continues to function in that capacity. She holds advanced degrees in music from Westminster Choir College, Princeton, New Jersey, (M. Music) and from the Union Theological Seminary School of Sacred Music, New York City, (Doctor of Sacred Music), with work done also with the Julliard School faculty and the Graduate School of Columbia University. Before moving to Arkansas, she founded and directed a similar ensemble in Iowa. In Little Rock, Dr. Duerksen also serves as full-time Director of Music at Second Presbyterian Church.

Beginning with the 1981-82 season, the Arkansas Chamber Singers have given three major concerts annually and have, in addition, performed often with the Arkansas Symphony Orchestra in its concert season.

The Arkansas Chamber Singers have performed, with accompaniment from members of the Arkansas Symphony Orchestra, many major works, including:

Magnificat -- J. S. Bach
St. John Passion -- J. S. Bach
Requiem -- Mozart
Mass in D Minor -- Joseph Haydn
Creation -- Haydn
Elijah -- Mendelssohn
Chichester Psalms -- Leonard Bernstein
Treemonisha -- Scott Joplin (concert performance of Joplin opera)
Gloria -- John Rutter

In addition, the Chamber Singers have performed many shorter a cappella and accompanied pieces ranging in date of composition from the 16th to the 20th centuries.

Recent press reviews have named the Arkansas Chamber Singers "the best choral ensemble in the city, if not the state..." (Arkansas Gazette, December 5, 1988) and indicated they "performed superbly...[with] fine dynamic control and excellent diction," (Arkansas Democrat, March 6, 1989). In the spring of 1990, the Arkansas Chamber Singers were selected as one of three community ensembles in a 7-state area to perform for the Southwestern Regional American Choral Directors' Association Convention and were cited for the quality of their "distinguished" performance.

It has been, and continues to be, the goal of the Arkansas Chamber Singers to program outstanding sacred and secular choral music which will enrich the lives of both those who perform and hear it, but which is often beyond the capability of the amateur choir.

nsas Chamber Singer:

We will have the arrival time and a map to Trapnall Hall (next Friday's concert) for interested drivers at Tuesday night's rehearsal. The order of our program for St. Vincent will be:

Hark All Ye Lovely Saints

Laudate Dominum
Magnificat - Mozart
Amazing Grace
Excerpts from Porgy & Bess
Excerpts from SRO

Please have a black folder (any kind as long as it covers your music) for this concert.

a SPECIAL CHALLENGE FROM YOUR PRESIDENT:

Have memorized "Hark All Ye Lovely Saints" by the first time we sing it at Tuesday's rehearsal. If we accomplish this unbelievable feat, we will "feast" on our feat the following Tuesday.

Tom

(OFFICER'S MEETING, TUES, 7 PM)

Saturday, June 29, 1991 Arkansas Gazette

Mrs. Connie Ann Ridgeway, 49, of Cabot, a clerk at Furlow Grocery Store, died Thursday, She was a Methodist, and a member of the Arkansas Choral Society and Arkansas Chamber Singers. Survivors are her husband, Jerry Ridgeway; a son, Michael Ridgeway of Cabot; a daughter, Joanna Ridge-way of Cabot; her mother, Clair Kratche of Texas; a brother, Don Shook of Dallas; and a sister, Bonnie Perry of Duncanville, Texas. Funeral will be at 10 a.m. today at United Methodist Church, Burial will be in Mount Carmel Cemetery by Moore's Cabot Funeral Home. Memorials may be made to a favorite charity.

### **Arkansas Chamber Singers** Announces Its Holiday Concert

Sounds of the Season

Including Magnificat, by John Rutter and The Ceremony of the Carols, by Benjamin Britten Trinity United Methodist Church 1101 N. Mississippi, Little Rock Saturday, December 7, 1991, 8:00 p.m.

For More Information: 758-0242

**Arkansas Democrat-Gazette** Friday, December 6, 1991

# Chamber Singers debut Rutter piece

BY SUSAN PIERCE Democrat-Gazette Staff Write

The regional premiere of John Rutter's "Magnificat" is the highlight of the Arkansas Chamber Singers' Christmas concert, 8 p.m. Saturday at Trinity United Methodist Church, 1101 N.

Mississippi Ave.

Tickets are \$10 for general admission and \$7 for senior citizens and students, available at the door. For reservations, call

Rosella Duerksen will conduct the 40-member chorus, an en-semble from the Arkansas Symphony Orchestra and organist

The program opens with "A Ceremony of Carols," a 1942 arrangement by Benjamin Britten of nine medieval carols, framed by a Gregorian chant. Harpist Claire Ross will be the framed by a Gregorian chant. Harpist Claire Ross will be the accompanist, with soloists Diana Holzhauer and Les Geoghean, accompanist, with soloists Diana Holzhauer and Les Geoghean, sopranos; Sue Glover, alto; and H.D. Tripp, tenor, all members of the Chamber Singare.

of the Chamber Singers.

Mary Ann Lahodny (formerly Mary Ann Henderson) will be the soprano soloist in the 40-minute, seven-movement "Magni-

"The work has a lot of excitement," Duerksen said. "Rutter sort of had in mind the Spanish, very festive celebration of the

The first and last movements, in particular, have an almost Spanish flavor, with quite a lot of syncopation. There are also sweet, very lyrical movements like in the Rutter 'Requiem.' sweet, very lyrical movements like in the Rutter 'Requiem.' The work received its premiere in May 1990 at Carnegie Hall in New York, with the composer on the podium. Duerksen

See CHAMBER, Page 7



# Chamber

Continued from Page 1

discovered it this past spring when compiling the chamber singers' 1991-92 season.

"Parts of it are quite chal-lenging," she said. "It's probably not the most difficult work we've done, but certainly not the easiest, either."

The program closes with a quintet of traditional carols "Fum, Fum, Fum," "He is Born, the Child Divine" and "Bring a Torch, Jeannette, Isabella," with soprano Tracy Ross and baritone Rod Briscoe as soloists; and "Angels We Have Heard on High" and "Joy to the World," for which the audience will be invited to sing along.

ARKANSAS DEMOCRAT-GAZETTE . SUNDAY, DEC. 1, 1991



ARKANSAS DEMOCRAT-GAZETTE . SUNDAY, DEC. 8, 1991

# Singers shine in 'Sounds of Season'

★Review BY ERIC E. HARRISON BY Carette Entertainment

The Arkansas Chamber Singers ushered in the Christmas season with appropriate "Sounds of the Season," a program of music by 20th-century British composers and traditional carols (mostly arranged by 20th-century British composers) Saturday at Trinity United Methodist Church, 1101 N. Mississippi Ave.

The centerpiece of the program was the Central Arkansas premiere of John Rutter's "Magnificat," based on the text of the Song of Mary from Luke 1:46-55, with interpolations -"Like a Rose," a 15th-century carol; a portion of the Ordinary of the Mass; and the "Sancta Maria" from the Feast of the Virgin Mary.

The piece is strongly reminiscent of Rutter's other largescale choral works, the "Gloria" and the "Requiem"; he uses contemporary rhythms (the opening segment, "Magnificat anima me Dominum, sounds like it could have come from "West Side Story") and highly accessible harmonies, with a distinct sense of making the music reflect the mood of

The Chamber Singers, under the direction of Rosella Duerksen, were excellent, the ensemble exercising its pri-



mary talents - precision. tonal blend and dynamic con-

Soprano Mary Ann Lahodny (formerly Henderson) sounded lovely in the lovely passages "Et misericordia" and "Esurientes implevit," though she did have to strain a little at a couple of high notes.

On the front half of the program was a superb perform-ance of Benjamin Britten's "A Ceremony of Carols," with the chorus entering through the aisles on the processional ("Hodie Christus natus est") and exiting on the recessional, to the same text.

Soloists Diana Holzhauser and Lis Geoghegan, sopranos; Sue Glover, alto (well, actually mezzo-soprano); and Hil-dredge D. Tripp, tenor, were in fine form, though in the duet between Geoghegan and Tripp, the tenor was a little hard to hear. Harpist Clair Ross was superb both in accompaniment and as soloist in an interlude.

Baritone Rod Briscoe and soprano Tracy Ross were vibrant in "He Is Born, the Divine Christ-child" and "Bring a Torch, Jeanette, Isabella," re-spectively, and the audience joined in lustily to sing "Angels We Have Heard on High" and 'Joy to the World.

# Sounds of The Season



# THE ARKANSAS CHAMBER SINGERS

Dr. Rosella Duerksen, Music Director Saturday, December 7, 1991, 8:00 P.M. **Trinity United Methodist Church** Little Rock, Arkansas

# The Chamber Singers

# SOPRANO

Vicki Austin Shirley Beck Miriam Durrett Debra Fricks Lis Geoghegan June Gayle Haraway Diana Holzhauser Mary Ann Lahodny Tracy Ross Audrey Reeves

Linda Sue Sanders

# ALTO

Janet Aronson Kathy Bass Eleanor Bragg Sharon Anne Chitwood Sue Glover Janice Hibbard Gay Kahane Elinor Royce Margaret Russell Susan Santa Cruz Mary Watermann

# TENOR

R. Gene Baxter Roy Bean Harold Duerksen James Mitchell Robert Stodola Hildredge D. Tripp

# BASS

Rod Briscoe Patrick Casey James M. Gulden Bob Johns Bob McQuade Chuck Schock Tim Shaw Tom Small **Bob Stobaugh** Galen Wenger

# The Chamber Orchestra

VIOLINI James K. McLeland, Concertmaster Sandra McDonald

VIOLIN II Eric Hayward, Principal Lei Zhang

OBOE Daniel Ross HORN

Alan Goldman HARP

Clair Ross

Timothy H. Nelson, Principal

Phebe Duff

VIOLONCELLO Rafael Leon

CLARINET Barbara Rentschler

TIMPANI Rick Dimond

> ORGAN Len Bobo

CONTRABASS James Hatch

FLUTE

Carolyn Brown

BASSOON Susan Bell Leon

PERCUSSION

Charles Law

# Judas Maccabaeus

An Oratorio by George Frideric Handel

# THE ARKANSAS CHAMBER SINGERS

Dr. Rosella Duerksen, Music Director

8:00 PM, March 21, 1992

Temple B'Nai Israel

Little Rock, Arkansas

# ARKANSAS CHAMBER SINGERS

### Arkansas Chamber Singers P.O. Box 21002 Little Rock, Arkansas 72221 Telephone: (501) 377-1121

Music Director

Dr. Rosella Duerksen

### Arkansas Chamber Singers Board of Directors

Dr. Dorothy Truex - President
Dr. G. Max Thorn - Vice President
Thomas J. Small - Secretary
Bob McQuade - Treasurer
Anna Marks - Guild Chairperson
Janet Aronson

Dr. Michael Bauer
Dr. Bettye Caldwell
Cherry Duckett
Dr. Rosella Duerksen
Alan Duncan
Amelia Farlow
Phillip Kaplan
Margaret Keith
Dr. Susan Santa Cruz
James Thompson

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Janet Aronson, President-elect
Susan Santa Cruz, Past President
Bob McQuade, Treasurer
Mary Watermann, Secretary
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Janice Hibbard, Social
Tracy Ross, Publicity
Tim Shaw, Properties
Audrey Reeves, Tickets
Linda Sue Sanders, Board-At-large
H. D. Tripp, Board-at-large

# SUPPORT THE LEGACIES

# Dear Temple Congregants:

The Arkansas Chamber Singers is delighted to be presenting the second concert of its season on March 21st at Temple B'nai Israel in conjunction with the Temple's 125th anniversary. Founded in 1979 by Barbara Levy and directed since 1981 by Dr. Rosella Duerksen, the Arkansas Chamber Singers is dedicated to performing challenging choral works.

George Frederick Handel's *Judas Maccabaeus*, written in 1746, is a powerful Biblical oratorio seldom performed in the United States. It is an exciting choral work; rehearsals are currently underway with great enthusiasm. Performing a work like *Judas Maccabaeus* requires both rigorous rehearsing and a significant monetary commitment. Anticipated production costs for just the orchestra and soloists are \$4,700.

In celebrating Temple B'nai Israel's legacy, we ask you also to consider the legacies and historical significance of Judah Maccabee and of Handel. We invite you to be special supporters of this concert. As the Chamber Singers help celebrate the Temple's legacy, we hope you will want to support the musical legacy left by one of the great composers in his tribute to Judah. Contributors will be listed in the concert program.

A contribution card and return envelope are enclosed. Please note that you can also order tickets to the concert at this time. Because we expect a large audience, early purchase of tickets is advisable. Concert time is 8 p.m.

We look forward to your support, and to seeing you at Temple B'nai Israel on March 21 for a musical celebration and a reception to follow.

incerely,

Philip E. Kaplan, Board Member

Anna L. Marks, ACS Guild Chairperson and Board Member

Janet L. Aronson, Board Member and Chamber Singer

# The Chamber Singers

### SOPRANO

Vicki Austin
Shirley Beck
Sharon Burrall
Debra Fricks
Lis Geoghegan
June Gayle Haraway
Diana Holzhauser
Mary Ann Lahodny
Tracy Ross
Audrey Reeves
Linda Sue Sanders

### ALTO

Janet Aronson
Eleanor Bragg
Sharon Anne Chitwood
Sue Glover
Janice Hibbard
Gay Kahane
Marcey Schaller Melies
Elinor Royce
Margaret Russell
Susan Santa Cruz
Mary Watermann

### TENOR

R. Gene Baxter
Roy Bean
Harold Duerksen
Jason Gunnink
James E. Mitchell
Bob Stodola
Tom Thompson
Hildredge D. Tripp

### BASS

Rod Briscoe
Patrick Casey
Jim Gulden
Fred Inman
Robert McQuade
Charles Schock
Tim Shaw
Thomas J. Small
Bob Stobaugh
Galen Wenger

# The Chamber Orchestra

VIOLIN

James K. McLeland, Concertmaster
Sandra McDonald
Aroussiak Baltaian
Eric Hayward
Becky Clark

OBOE Daniel Ross Katie Bowden YIOLA Tim Nelson Phebe Duff

CELLO Elise Nelson

TYMPANI Charles Law CONTRABASS Jim Hatch

July Florence

BASSOON Elizabeth Martinez

TRUMPET Brenda Barber Dave Koskoski



Arkansas Democrat AUGUST 18, 1991

del oratorio and a concert mixing Bach and Broadway in the group's 13th season.

Rosella Duerksen will be the organization's director year for the 11th

Professional or amateur singers can audition for one of the 40 spots in the ensemble from 7-10 p.m. Tuesday, Sept. 3, and Thursday, Sept. 5, in the choir room at Second Presbyterian Church, Pleasant Valley Drive at Cantrell Road. To schedule auditions, call Audrey Reeves at 758-0242.

Season tickets are \$25 for adults and \$16 for senior citizens and students; individual tickets are \$10 for adults and \$7 for senior citizens and students. For more information, call 227-

The three concerts on

Dec. 7: "Sounds of the Season" at Trinity United Methodist Church, 1101 N. Mississippi Ave. "Magnificat" by John Rutter and "A Ceremony of Carols" by Benjamin Britten.

Mucabhers, nestorio by George Frederic Handel at Temple B'Nai Israel, 3700 N. Rodney Parham Road, with members of the Ar-



kansa Symphony Orches-

ing a Bach cantata, a med-

ley from "Porgy and Bess"

and other sacred and secu-

iar pieces

May 3, 1992: "Prom Bach o Broadway," featurARKANSAS DEMOCRAT-GAZETTE • SUNDAY, MARCH 15, 1992





# Handel oratorio honors heroes

BY SUSAN PIERCE Democrati Gazette Staff Write

he Arkansas Chamber Singers will "Judas perform Maccabaeus, George Frideric Handel's oratorio about the historic, heroic exploits of an Israelite family against Greek oppressors, at 8 p.m. Saturday at Temple B'Nai Israel, 3700 N. Rodney Parham Road.

Tickets, \$10 for adults and \$7 for students and senior citizens, are available at the door; for reservations, call

377-1121. Chamber Singers director Rosella Duerksen said she believes the concert marks the premiere of the oratorio in Central Arkansas. Despite its infrequently performed today, she said.

and strings, trumpets, oboes, bassoon and tympani from the Arkansas Symphony Chamber Orchestra.

Soloists are tenor Joseph Graziano as Judas (or Judah) Maccabaeus; bass Jim Bob Baker as Simon, Judas' brother; sopranos Mary Ann Lahodny and Diana Holzhauser and altos Sue Glover and Elinor Royce as Israelite women; and tenor H.D. Tripp and baritone Rod Briscoe as Israelite men.

The oratorio, which takes its text from stories from the first book of "Maccabees," part of the Apocrypha, a collection of 14 which are not part of the King James version of the Bible (II are accepted in the Roman Catholic canon) and Josephus' "Antiquitates popularity when premiered in Judaicae," tells of the heroic the mid-18th century, the work exploits of Judah Maccabee, beginning in 161 B.C.

Maccabee and his brothers Duerksen directs the choir led the Israelites from Greek-

Syrian domination back to Jerusalem, rebuilt the temple there and celebrated the first Feast of Lights (the basis of the modern Hanukkah cele-

bration) 'Next to 'Messiah,' this is really considered Handel's great masterpiece," Duerksen said. "This is the piece that clinched his fame in England.

Handel wrote the work, Duerksen explained, on commission to celebrate the defeat of a Scottish uprising against the British throne in

From a choral standpoint, t is even more gratifying than Messiah." " Duerksen said. "It has tremendous contrast in the choruses and some portions in the romantic style, which is very surprising for Handel.

production notes, the music and Harp Awake" for soprano.

portrays "intense emotions of patriotism, conflict, pain and

After its premiere in 1747, "Judas Maccabaeus" was performed more than 60 times before Handel's death in 1759. but it rarely performed today. probably because "there is no good performance edition." Duerksen said.

"I have had to use orchestral parts from a German edition and they don't match (the choral parts) in every case. It's been a challenge to di-

Individual arias from the oratorio have long had a life of their own in the standard repertoire for soloists, however, Duerksen said. These include "Arm, Arm, Ye Brave" for bass, "Sound an Alarm" for tenor, "Father of Heaven, from Thy Eternal Throne" for According to Duerksen's alto and "So Shall the Lute Classical

Spectrum Weekly April 1-7, 1992

# Handel's Music for the Masses

Chamber singers give grand performance of 18th century English pop classical

Judas Maccabaeus The Arkansas Chamber Singers March 21

By Micheal Pelt

Of the 26 of George Frederick Handel's English oratorio's, Messiah is the most well-known. But Judas Maccabases had its own special appeal and place in history when it was first performed in the United Kingdom in April 1747, as it does today. Celebrating the victory of the Duke of Cumberland over Prince Charles Edward, (Scottish pretender to the throne), the work is based on Israeli resistance to foreign conquest. The work was fittingly performed as part of Temple B'Nai Israel's

125th anniversary celebration. The March 21 performance by the Arkansas Chamber Singers met expectations with impeccable phrasing. smooth dynamics and good ensemble sound.

Handel turned to the oratorial form because 18th century English audiences did not support opera, thinking it too aristocratic. The oratorio is a non-liturgical dramatic composition in which a biblical

subject is presented in operatic style but without the theatrical staging. Handel's deliberate appeal to the middle class was a manifestation of social changes which continued throughout the latter half of that century and which had a far-reaching effect on the evolution of music. We might go so far as to say that Handel anticipated even the Romantics - the descriptive scenepainting found in his choral writing foreshadowed the concept, if not the content, of Romantic musical spirit.

Judas Maccabaeus, as a choral drama, is the glorification of liberty and victory over oppressors - a frequent a theme in Handel's oratorios that appealed strongly to English nationalism. The Israelite's struggle against militaristic foes was symbolic to the English who saw themselves as the peaceful island people set upon by the Teuton Horde. Judas was hugely popular in England during the past two World Wars. However, U.S. audiences, who have experienced a different sort of nationalistic history, have not popularized this oratorio in the same way.

The Old Testament was the ideal source for Handel's choral drama because it provided him with exactly what

he needed: monumental characters in a monumental setting.

Judas Maccabaeus begins with

mourning for the death of Mattathias in 161 BCE. Under King Antiochus Epiphanes, Syria had conquered the Jews and denied them their religious practice. It was under Mattathias the Israelites had begun active rebellion. The performance of the first choral movement, "Mourn, ye afflicted children," by the chamber singers demonstrated their ability to achieve clear diction and great intensity while singing at reduced dynamic levels. Few ensembles manage this balance effec-

In the recitative, air and chorus, Simon, one of Mattathias' sons, after



Janet Aronson and Eleanor Bragg of the Arkansas Chamber Singers.

praying for a strong new leader, points to his brother, Judas Maccabaeus, as the new leader. Although in this section, chamber singer Jim Bob Baker proved himself a bass-baritone worth listening to, his lowest register was notably weak. However, the strength and clarity of the middle and upper voice were admirable, indicating that the weakness may have been atypical.

Taking up the challenge to lead the rebellion. Judas receives the support of the people and incites them in "Tis well, my friends!" This solo was sung by a good tenor, Joseph Graziano, whose voice tends to be somewhat light and airy. But his ability to handle the high upper register showed promise for future performances.

Following Judas's exhortation, the nation rallies to him with the chorus "Lead on, lead on!" Perhaps there is a bit of irony that a few years later, the American Colonies rebelled to the same words: "Judah disdains) the galling load of hostile chains" and "Resolve, my sons, on liberty or death."

Part I concludes with the Israelite chorus that is a good example of one of Handel's favorite compositional devices. The drama is achieved primarily by placing fugal sections and gigantic chordal blocks next to each other in the smallest space possible. The freedom with which Handel takes up and abandons one or the other is strikingly illustrated here and in the later chorus.

"Fall'n is the Foe," which opens Part II. Part II begins after Maccabaeus hus led the Israelite armies to victory over their foes. All seems to be going well. The people celebrate to Zion now her head shall raise." The pairing of Mary Ann Lahodny with H.D.Tripo for this duct was the most fortunate choice of the evening. Their lyric qualities and simplicity of tone combined to make this bel canto air a real pleasure. (Even though Handel lived and wrote contemporary to J.S.Bach, their styles are different: Bach wrote complex linear counterpoint for the church and a higher ideal; Handel wrote clear bel canto tunes and simple harmonies for the masses and the money.)

However, all is not well in Judea in Part II because the Egyptian King Antiochus has sent an army under the command of General Gorgias. A messenger (Rod Briscoe) brings news that "New scenes of bloody war in all their horrors rise." Briscoe is a junior music student at the University of Arkansas at Little Rock, with all that portends. He

has a good, strong voice, but there is still some development required to achieve true control of what may become a quality

instrument. Maccabaeus again calls the nation to action in a recitative, air and chorus. Again Handel was clearly heaping coals upon an already burning patrio Unfortu nately, it was in this chorus that the length of Judas Maccabaeus began to tell. The

singers' voices had grown a bit tired to sustain higher pitches.

Part III begins with prayers of the people for victory and freedom as they begin to celebrate Hanukkah, Compli ments are again due Lahodny, whose voice has improved markedly over the past year and whose performance clearly showed what we might expect should she find instruction that meets her talent level. Her performance on "So Shall the Lute" was so well executed it was surprising the audience didn't rise applauding. This light, galant air is demanding vocally and the excellent performance deserved reward.

These few faults of the evening the odd note here, a weak entrance there, a dropped terminal consonant elsewhere — are more an effect of lack of time than of ability or talent. The chamber singers are at or near the pinnacle for a semi-pro-singing group, because of the skills of Music Director Rosella Duerksen and the depth of local vocal talent. There is no other group in this area that can manage, let alone sustain, the same quality and breadth of chord dynamics while maintaining an intimacy, intensity and clarity of sound that draws audience attention.

ARKANSAS DEMOCRAT-GAZETTE
 SUNDAY, MARCH 22, 1992

# Handel oratorio carries listeners into history

BY BEN POLLOCK JR.

First take a mighty, evil foe. Then, face it off with a small band that has right on its side. The underdog loses its com-

mander - but his sons rally the freedom fighters. They take the conquerors by surprise, which makes them mad, but ultimately, defeated.

This could be the plot of a movie Western, but a 10-gallon white hat would have been out of place Saturday in the sanctuary at Little Rock's Temple B'Nai Israel. The hero wore a white tie in a sea of 40 black dresses or tuxes with black

ties. The star was not a sheriff but Joseph Graziano in the lead role of George Frideric Handel's (other) oratorio, "Judas Maccabaeus."

The second-century B.C. story found in the Apoerypha and in other writings of the era shows patriarch Mattathias Maccabaeus dying early in the Jewish people's revolt against the Syrian King Antiochus, before the story begins.

Mattathias' son Simon, sung brilliantly by Jim Bob Baker, volunteers his brother Judas to lead the successful rebel-

Dr. Rosella Duerksen, music director, had Graziano give his tenor voice a youthful, idealis-



tic quality to show charismatic leadership. Baker's booming but crisp bass indicated that Simon was Judas' big brother. Isn't it just like an older sibling to stick you out in front?

The chorus was ably accompanied by 15 members of the Arkansas Symphony Orchestra and Len Bobo on harpsichord. The acoustics were surprisingly good, given the brick and glass construction of the room. A portable concert shell was needed to merge and reflect the voices, but unfortunately hid most of the Holy Ark. Stage lights to see the chorus would have been a plus.

While the men sang of war,

the women of the Arkansas Chamber Singers prayed and waited. Notable among them was alto Sue Glover. Her air, "Ah! Wretched Israel," sung as a duet with cellist Elise Nelson, was haunting.

This post-Hebrew Scriptures tale gave the Jewish people the holiday of Hanukkah but instead of potato paneakes and games, Handel describes bloodbaths, revenge and military triumph.

# From Bach Broadway

8:00 PM, May 2, 1992 Lily Peter Auditorium Phillips County Community College Helena, Arkansas

3:00 PM, May 3, 1992 Pulaski Heights United Methodist Church Little Rock, Arkansas

> 7:30 PM, May 5, 1992 Ponce de Leon Center Hot Springs Village, Arkansas

The Chamber Singers

### SOPRANO

Vicki Austin Shirley Beck Sharon Burrall Debra Fricks Lis Geoghegan June Gayle Haraway Diana Holzhauser Mary Ann Lahodny Tracy Ross Audrey Reeves Linda Sue Sanders

### ALTO

Janet Aronson Eleanor Bragg Sharon Anne Chitwood Janice Hibbard Gay Kahane Marcey Schaller Melies Elinor Royce Margaret Russell Susan Santa Cruz Mary Watermann

### TENOR

R. Gene Baxter Roy Bean Harold Duerksen Jason Gunnink James E. Mitchell Bob Stodola Tom Thompson Hildredge D. Tripp

# BASS

Rod Briscoe Patrick Casey Jim Gulden Fred Inman Robert McQuade Charles Schock Thomas J. Small Bob Stobaugh Galen Wenger

### The Chamber Orchestra

VIOLINI James McLeland, Concertmaster Sandra McDonald Lei Zhang

VIOLIN II Eric Hayward, Principal Becky Clark

Daniel Ross, Principal Katherine Bowden

Timothy H. Nelson, Principal Phebe Duff

CONTRABASS James Hatch

VIOLONCELLO Raphael Leon

TYMPANI Rick Dimond

TRUMPET

Richard E. Jorgensen, Principal Dave Koskoski

Arkansas Democrat & Gazette

Friday, May 1, 1992



Dr. Rosella Duerksen and the

# Singers 'letting down hair'

BY SUSAN PIERCE

The Arkansas Chamber Singers, accompanied by the Arkansas Symphony Chamber Orchestra, go "From Bach to Broadway" in three concerts to close the group's

The choir performs at 8 p.m. Saturday in the Lily Peter Auditorium of Phillips County Community College in Helena as part of the seventh annual Warfield Music Festival. Admission is free. Call 1-338-8327 for more informa-

The second performance is at 3 p.m. Sunday at Pulaski Heights United Methodist Church, Woodlawn and Monroe streets. Tickets, \$10 for adults and \$7 for students and senior citizens, are available at the door or by calling

The group will perform the same program at 7:30 p.m. Tuesday at the Ponce de Leon Center, on De Soto Street approximately 10 miles from the gate in Hot Springs Village. Tickets are \$8; for more information, call 1-922-4231.

Rosella Duerksen, director of the chamber singers, said the program is a departure of sorts from the group's

usual fare. We have the reputation for being mainly a highbrow music group," she said. "We're letting our hair down with this, doing things we have fun singing," including two medleys of Broadway show tunes.

The program begins traditionally, with Johann Sebastian Bach's cantata "God Our Lord Is Sun and Shield," BWV 79. Soloists are soprano Mary Ann Lahodny, alto Elinor Royce and baritone Rod

The piece is one of Bach's festival cantatas," Duerksen said, written for the observance of Reformation Day the day Martin Luther posted his articles for reformation of the church, which marked the beginning of the Protestant breakaway from the

Catholic church. "It's something the Lutherans in Germany would have celebrated enthusias-

See SINGERS, Page 7

# Singers

Continued from Page 1

tically," Duerksen said. "This cantata uses a fuller orchestra than Bach sometimes used for cantatas for normal Sundays.
"The most familiar movement is a setting, with trumpets, of 'Now Thank We all Our God.' It's taken out and used a lot individually.

Soprano June Gayle Haraway, alto Marcey Schaller Melies, tenor J.D. Tripp and bass Charles Schock will be the soloists for Wolfgang Amadeus Mozart's "Regina Coeli (Queen of Heaven)," which Duerksen describes as "a joyous kind of piece with a lot of alleluias."

The first half of the program ends with two pieces by Ludwig van Beethoven "Elegy" and the "Hallelujah" from the composer's only ora-torio, "The Mount of Olives,"

The subdued, lyric "Elegy, Duerksen said, contains some beautiful lines, including the beginning, which translates, "Gently, as you lived, so you have passed on and died."

"The 'Hallelujah' is a very bombastic piece by contrast.

On the second half of the program are three 16th-century madrigals, followed by arrangements of traditional American songs "Black Is the Color of My True Love's Hair" and "Down by the Riverside" and the Broadway medleys from "Porgy and Bess," including "Summertime" and "I Got Plenty O' Nuttin," with Lahodny and bass Jim Guldin as soloists, and six selections from "West Side Story," including "Tonight" and "Some-

ARKANSAS DEMOCRAT-GAZETTE . MONDAY, MAY 4, 1992 . 5B

# Chamber Singers' season finale good 'From Bach to Broadway'

\*Review BY ERIC E. HARRISON

The nature of the music ran the gamut "From Bach to Broadway," but the quality of the singing was uniformly excellent as the Arkansas Chamber Singers closed its 1991-92 season Sunday at Pulaski Heights United Methodist Church, Woodlawn and Monroe streets.

Under the baton of Rosella Duerksen, and with the able assistance of members of the Arkansas Symphony Orchestra, the choir was once again precise, dynamically sensitive and richly harmonic while performing music in a variety of

Duerksen opened the program with Bach's Cantata No. 79, "Gott der Herr ist Sonn' und Schild" ("God, Our Lord, is Sun and Shield"), with a fine alto solo by Elinor Royce and a good bass recitative by Rod Briscoe, who also sang a nice duet with soprano Mary Ann

Lahodny. I would have preferred Music

more brilliance from the trumpets, a central part of the orchestral accompaniment to the opening chorus and the grand chorale, "Nun danket alle Gott" ("Now Thank We All Our God"); they appear to have been going for a more cantibile. or singing, quality.

The solo quartet - June Gayle Haraway, soprano; Marcy Melies, alto; Hildredge D. Tripp, tenor; and Charles Schock, bass - was a little thin against both the choir and orchestra in Mozart's "Regina Coeli." However, there were some nice choral dynamics in the next piece, the "Elegischer Gesang" ("Elegiac Song") by Beethoven (it's so nice to hear an ensemble that knows the true meaning of pianissimo), and in the "Hallelujah" chorus

from Beethoven's only orato-

rio, "Christ on the Mount of Olives.

After intermission came three 16th century English madrigals and two traditional American songs - the jazz-rag-time arrangement by John Rutter of "Down by the Riverside" was the high point of the program, and a good lead-in to two Broadway medleys, from "Porgy and Bess" and "West Side Story."

There is a certain irony in a 100 percent white choir singing "Porgy and Bess" - an opera by George and Ira Gershwin with a 100 percent black cast - for an audience that was 99.5 percent white, but the music was nice. Lahodny did a good job with "Summertime," complete with good octave slides, and bass Jim Guldin was fine in "It Ain't Necessarily So" - too short at just one

The program will be repeated at 7:30 p.m. Tuesday at the Ponce de Leon Center in Hot Springs Village. For information, call 922-4231.

Areview

HELENA DAILY WORLD

# Chamber Singers travel 'From Bach to Broadway'

BY BETTY M. FAUST Special to the Daily World Council, an agency of the Department of Arkansas Heritage.

The Arkansas Chamber Singers, accompanied by the Arkansas Symphony Chamber Orchestra, went "From Bach to Broadway" in the second concert Saturday night during the Warfield Music Festival. Many in the audience had come to the concert from the Warfield Patrons' Party held in the home of Mr. and Mrs. Bob Wright on Stonebrook Road,

Dr. Duerksen opened the program with Bach's Cantata No. 79, "Gott olcer Herr ist Sonn'und Schild ("God, Our Lord, is Sun and Shield"), with a fine alto solo by Elinor Royce and a good bass recitative by Rod Briscoe, who also sang a nice duet with soprano Mary Ann Lahodny

Helena's own June Gayle Haraway, soprano, along with alto Marcey Schaller Melies, a tenor J.D. Tripp and bass Charles Schock were solaists for Wolfgang Amadeus Mozart's "Regina Coeli" ("Queen of Heaven"), which was a joyous selection with a lot of allelmas. This blend of soloists, orchestra, and choir was very pleasing to hear. Performance of this difficult work represents a great deal of talent, training, and perseverance on the part of all the ar-

The first half of the program ended with two pieces by Ludwig van Beethoven, "Elegischer Gesang" ("Elegiac Song") and the "Hallelu-jah" chorus from Beethoven's only oratorio, "Christ on the Mount of Olives." The Hallelujah" was a very bombastic piece by contrast to the subdued, lyric "Elegy."

After intermission came three 16th century English madrigals and two traditional American Songs. The jazz-ragtime arrangement by John Rutter of "Down by the Riverside" was one of the high points of the program and a good lead-in to two Broadway medleys from "Porgy and Bess" and "West Side Story." These included "Summertime" and "I Got Plenty O' Nuttin," with Lahodny and bass Jim Guidin as soloists, and six selections from West Side Story," including "Tonight" and

There were repeat performances of this program Sunday at Pulaski Heights United Methodist Church in Little Rock and on Tuesday at Ponce de Leon Center in Hot Springs

This concert was sponsored in part by Southwestern Bell Telephone and by a grant from the Arkansas Arts

# Warfield Music Festival winds down

music lovers attending the seventh classical, and traditional music. Mrs. played outside annual Warfield Music Festival at Haraway, a soprano, will be one of Lily Peter auditorium.

Tonight (Saturday) at 8 p.m.,

forms with the Arkansas Chamber the group's annual "outdoor con-

Phillips Co trogress May 2, 1992

the soloists.

The Singers will present to the they have been invited to the festi-

to hear one of their very own as Brass will set up in front of the Fine Helena's June Gayle Haraway per- Arts building for what has become

Phillips Countians will get a chance at 6 p.m., the ever-popular Capital cert" in Helena. It's the fourth year Warfield Committee.

"The musicians have a lot of fun, On Sunday afternoon, beginning the audience is more relaxed and more appreciative and, as a result, everybody has more fun in an outdoor, informal setting," said Mrs. Betty Faust, a member of the

She reminded those attending the mance of Brigham Young formance.

picnic lunches, and something cool to drink and get into the spirit of the

If inclement weather occursand none is expected—the event

will be held in the student center. The music festival will come to a close Monday night with the perfor-

A big weekend is in store for audience a variety of classical, semi-val and the fourth time they've event to bring blankets, lawn chairs, University's "Young Ambassa-

The group will be performing tunes written by America's greatest composers-Irving Berlin, George Gershwin, Cole Porter, Richard Rodgers, Loranzo Hart and others.

Admission is free and there are still tickets remaining at the Chamber of Commerce for the final per-



Chamber Singers plan festival performance

Daily World Staff

The Arkansas Chamber Singers, a 40-voice ensemble under the baton of Dr. Rosella Duerksen, will present a concert of music From Bach to Broadway Saturday at 8 p.m. in Lily of the soprano section for several Peter Auditoriumon the campus of years.

Phillips County Community College. The concert is a major event in the seventh annual Warfield Music Festival. Assisting in the concert will be a chamber orchestra composed of members of the Arkansas Symphony

The membership of the Arkansas Chamber Singers, based in Little Rock is made up of professional and amateur musicians selected by audition at the beginning of each season.

Communities represented in the group include those in the immediate Little Rock area and some requiring more than an hour of commuting. June Gayle Haraway, longtime Helena resident, has been a member

Opening the May 2 concert will be a festive Bach cantata. Two other classical composers will be heard from during the first half of the pro-

gram - Mozart and Beethoven. Following a brief intermission, the singers will return with some secular tunes including a "Porgy and Bess medley - "Summertime" and "I Got Plenty of Nuttin' " - and several selections from West Side Story in-



The seventh annual Warfield Music Festival presents the Arkansas Chamber Singers with local soloist June Gayle Haraway at 8 p.m. Saturday May 2 in Lily Peter

Auditorium. The concert is sponsored in part by the Southwestern Bell Telephone Co. and the Arkansas Arts

Daily World 5-1-92





Please Attend Friends of the

Arkansas Chamber Singers

Organizational Meeting



January 16, 1992 at 7:30pm

at the Second Presbyterian Church Parlor Room 600 Pleasant Valley Drive Little Rock



Please lend your support and bring an interested friend to the first meeting of the support group for the Arkansas Chamber Singers

> For Information Please call Anna Marks at 221-9011



ARKANSAS CHAMBER SINGERS in a Spanish Mood

Thursday, May 28th 7 - 9 P.M.

**BUFFET DINNER and SILENT AUCTION** 

Musical Interlude at 8 P.M.



Featuring Spanish Cocktail Buffet Silent Auction to benefit ARKANSAS CHAMBER SINGERS

> Musical Interlude at 8 PM Classical Spanish Guitar

Thursday, May 28, 1992 7 - 9 PM Lafayette Hotel Lobby 6th & Louisiana Tickets 20.00 Call for Reservations 377-1121





Arkansas Democrat & Gazette . SUNDAY, MAY 24, 1992

# Singers plan Spanish benefit

BY SUSAN PIERCE Democrat-Gazette Staff Write

The Arkansas Chamber Singers will be "In a Spanish Mood" for the group's second annual benefit, 7 p.m. Thurs-day in the lobby of the Lafay-ette Building, Sixth and Louisiana streets.

The \$20 admission price includes a buffet, a silent auction and entertainment. Pro-ceeds will help fund the Chamber Singers' 1992-93 sea-

For reservations or more information, call 377-1121. "We all thought it would be fun to do a Spanish theme, Chamber Singers director Rosella Duerksen said. "We

had all the excuses we needed. "There just seemed to be so many things pointing to a Spanish theme - this year is the 500th anniversary of Coumbus discovering America, the Olympics are in Barcelona and the World's Fair is in Sev-

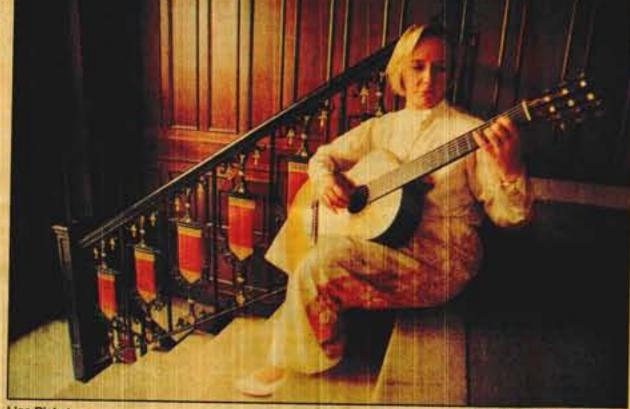
For the musical portion of the evening, local guitarist Lisa Ricketson will play Span-ish tunes as she strolls through the crowd. At 8 p.m., Duerksen will lead the Cham-ber Singers in a musical inter-lude.

ber Singers in a musical interlude.

"We're going to be doing
some light things - a 'West
Side Story' medley and 'Down
by the Riverside,' in an arrangement by John Rutter,"
Duerksen said.

The buffet will feature
tapas (Spanish hors
d'oeuvres), paella (a meat,
seafood and rice dish) and
sangria (red wine blended
with fruit juice).

with fruit juice). For the silent auction, cho-



Lisa Ricketson

rus member Susan Santa Cruz has gathered a wide assortment of meals, travel packages and decorative items.

"There will be a photo sit-ting and outdoor portrait ses-sion from Skipworth Photog-raphy," Santa Cruz said. "And there are some lovely paint-ings and prints available, in-cluding an Oriental print from (local decorator) Bruce McEn-tire.

"Several bed-and-breakfast inns in Arkansas have con-

tributed a night's lodging, and

we have a beautiful, hand-made, oak rocking horse."

Patrons can also bid on a luncheon for four at the Gov-ernor's Mansion with first lady Hillary Clinton and a fashion show and champagne buffet donated by Little Rock designer Jamileh Kamran For children there are birth-day parties at the Purple Cow and the Arkansas Museum of Science and History.

Also up for auction will be the chance to conduct a Christmas carol at the Cham-

ber Singers' 1992 Christmas concert; another item involves

Organization U.S. Postage

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Permit #276

having the singers perform at

having the singers perform at a Christmas party.

Duerksen said last year's benefit raised between \$6,000 and \$7,000. "For a group our size, we were very pleased."

Fund-raising this year is even more important because of a special part of the 1992-93 season. "We are very committed to doing the Andrew Lloyd Webber 'Requiem," and if re-Webber 'Requiem,' and it re-quires a large orchestra,"

Duerksen explained

ARKANSAS CHAMBER SINGERS in a Spanish Mood May 28, 1992