

1992-93 to 1998-99

DI RECTORS

DR. ROSELLA DUERKSEN 1981-1995

DR. JOHN YARRINGTON 1995-1999

HISTORIAN - AUDREY REEVES

Arkansas Chamber Singers 1992-93

Arkansas Chamber Singers

1992-1993 Season

A Word from the Director

- Rosella Duerksen

The Arkansas Chamber Singers has a special role in the state's musical life. Our art is that of the jeweler, who labors and polishes and brings smaller works to life magnificently. Our craft is that of the miniaturist, where every detail is important to the presentation of the work as a whole. But, although we are not massive, we are substantial. This is our 14th season. We will feature three concerts, all planned with orchestra - all at one venue, Trinity United Methodist Church, and all on Saturday nights. Arkansas Chamber Singers is growing, and so are our audiences. With touring performances out into the state last year we reached more people than ever. Our ticket prices are the best deal in town. We're all-Arkansas, from chorus to soloists. We're enjoyable and rewarding. Please join us for this most exciting season.

J.S. Bach The **CHRISTMAS** ORATORIO

8 p.m. Saturday, December 5, 1992 Trinity United Methodist Church 1101 North Mississippi, Little Rock

With orchestra.

Bach's reverence and joy at Christmas shine through every note of this remarkable work. Here is the Christmas story as viewed through the genius of the master of liturgical music. With soloists and orchestral accompaniment, The Christmas Oratorio will be followed by the traditional Arkansas Chamber Singers audience carol "singalong." Start your holiday season with a

Arkansas Chamber Singers P.O. Box 21002 Little Rock, Arkansas 72221

Address Correction Requested

NON-PROFIT PAID

Little Rock, AR Permit No. 276

ARKANSAS DEMOCRAT-GAZETTE FRIDAY, AUGUST 21, 1992 ARKANSAS CHAMBER SINGERS 1992-1993 Concert Season Christmas Oratorio - J.S. Buch Saturday, December 5th, 8 PM Requiem - Andrew Lloyd Webber Saturday, March 20th, 8 PM An Americana Collection Vocal auditions will be 7-9 pm on Tuesday, September 1 or hursday, September 3. Call 377-1121 for an audition or tickets.

Sponsored in part by a grant from Twin City Bank

ANDREW LLOYD WEBBER

8 p.m. Saturday, March 20, 1993 Trinity United Methodist Church 1101 North Mississippi, Little Rock

With orchestra.

The composer of Broadway hits such as Cats and Evita has given the world a warm, sensitive and, at times, theatrical setting of the Requiem Mass. First premiered at St. Thomas Church, New York, in 1985, Requiem will receive its Arkansas premiere in this performance.

A very special event in this season's musical life in Arkansas.

A Potpourri of AMERICA'S BEST

8 p.m. Saturday, May 1, 1993 Trinity United Methodist Church 1101 North Mississippi, Little Rock

An inspiring and rousing concert of all-American music. Both sacred and secular music is included with works as diverse as Ernst Bloch's Sacred Service, a Missa Brevis by Leonard Bernstein and a medley of Stephen Foster songs.

Ginnaven Patterson Associates donated the design and production of this brochure. Twin City Printing donated the printing. The season is sponsored in part by a grant from the Arkansas Arts Council.

Become a Contributor

You can enhance the enjoyment of this and future seasons for yourself and for others by becoming a contributor to the Arkansas Chamber Singers.

We rely on your contributions, and make contributions ourselves - each singer pays dues and buys his/her own music, in addition to giving time and talent, to help support the season. As usual with artistic endeavors, ticket prices pay only a small portion of the total costs involved.

You and your business are invited to contribute. We are pleased to offer complimentary tickets with certain donation categories, as outlined below:

Category	Amount	No. of Tickets
Contributing	\$25-49	0
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Sponsoring	\$100-249	2
Patron	\$250-499	4
Benefactor	\$500+	6

For information on touring and private/corporate function performances, please call 377-1121.

Ticket Order Form

(quantity) Adult (quantity) Studer	Season Tickets @ \$25 nt/Senior Citizen Sea	each son Tickets @ \$16 e	ach	Total Total
Individual Tickets			Total amount for season ti	ckets
Christmas Oratorio	8 p.m. 12/5/92:	Adults @ \$10	Students/Seniors @ \$7	Total .
Webber Requiem	8 p.m. 3/20/93:	Adults @ \$10	Students/Seniors @ \$7	Total
American Potpourri	8 p.m. 5/1/93:	Adults @ \$10	Students/Seniors @ \$7	Total
Method of Payment Check enclosed	(please make payable	to "Arkansas Char	Grand total for ti mber Singers")	ckets
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Mail to A		ER SINGERS • P.O. e information call (5	Box 21002 • Little Rock AR 72.	221

AHKANSAS DEMOCRAT-GAZETTE AUGUST 23, 1992 Arkansas Chamber Singers

The Arkansas Chamber Singers will give all three of its 1992-93 performances at Trini-ty United Methodist Church, 1101 N. Mississippi Ave. This is the ensemble's 14th season, the 12th under the direction of Rosella Duerksen.

 Dec. 5, 8 p.m. — "The Christmas Oratorio" by Johann Sebastian Bach

March 20, 1993, 8 p.m. —
 "Requiem" by Andrew Lloyd

 May 1, 1993, 8 p.m. — "A Potpourri of America's Best," including "Sacred Service" by Ernst Bloch, "Missa Brevis" by Leonard Bernstein and a medley of Stephen Foster songs.

Season tickets are \$25 for adults and \$16 for students and senior citizens; individual tickets are \$10 for adults and \$7 for

students and senior citizens. Auditions for the group are set for 7 to 10 p.m. Tuesday. Sept. 1, and Thursday, Sept. 3, in the choir room at Second Presbyterian Church, Pleasant Valley Drive at Cantrell Road. Professionals and amateurs with a strong background in

choral music are welcome. For more information, call

ARKANSAS TIMES . AUGUST 20, 1992 ARKANSAS HAMBER SINGERS 1992-1993 Concert Series

Christmas Oratorio - J. S. Bach Saturday, December 5th, 8 PM

Arkansas Prumier of Requiem - Andrew Lloyd Webber Saturday, March 20th, 8 PM

An Americana Collection Saturday, May 1st, 8 PM

All concerts will be held at Trinity United Methodist Church, Little Rock

Ticket orders may be made by calling 377-1121

Vocal auditions for ACS will be 7-9 pm on Tuesday, September 1st or Thursday, September 3rd. Please call 377-1121 for an audition time.



Dear Member of Chamber Singers,

Dr. Rosella Duerksen, Music Director P.O. Box 21002 Little Rock, Arkansas 72212 August 17, 1992

Exciting things are in store for us for the 1992-93 season! Your Board has been working hard during the summer months to prepare for an outstanding ACS year. Here, briefly, is our concert schedule:

Saturday, December 5, 1992

The Christmas Oratorio, by J. S. Bach

Saturday, March 20, 1993 Requiem, by Andrew Lloyd Webber

Saturday, May 1, 1993

A Potpourri of America's Best
This program will include works as diverse as Ernest
Bloch's Sacred Service, Leonard Bernstein's Missa
Brevis, and a medley of Stephen Foster songs.

Each of the season's programs will be performed with the assistance of a Chamber Orchestra composed of members of the Arkansas Symphony Orchestra. All will take place at Trinity United Methodist Church, 1101 North Mississippi Avenue in Little Rock, at 8:00 P.M. If advance ticket sales for the Webber Requiem are strong, we will have the option of repeating it on Sunday afternoon, March 21.

We trust that YOU are planning to be a member of ACS for the 1992-93 season. As in the past, we expect all individuals to audition, BUT, we will again waive the sight-singing requirement for former members. Auditions for 1991-92 members are scheduled for Tuesday, September 1; for new members, Thursday, September 3. Please come prepared to sing your part in a choral piece, or to sing a solo piece (12-16 measures only).

Arbitrary audition assignments for September 1 have been made and are enclosed. Please exchange with someone else if the time assigned you is inconvenient. If (heaven forbid!) you are not able to be a part of the group this year, please call 377-1121 to free up your time. If you have a friend, or are aware of someone who, you feel, would be a valuable member of Chamber Singers, please give that person a call and encourage him/her to audition. (377-1121 is also the number to call to set up an audition.)

We look forward to another GREAT season together!

Fondly,

Rosella

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Arkansas Chamber Singers

2801 S. University, 7SH

Little Rock, AR 72204-1099

Christmas Oratorio - J. S. Bach Saturday, December 5th 8:00 pm Trinity United Methodist Church Little Rock For more information call 377-1121

November 25, 1992

SECOND PRESBYTERIAN CHURCH 600 Pleasant Valley Drive Little Rock, AR 72207

CHRISTMAS ORATORIO by J. S. Bach, Parts I. II. and III, will be featured music for the annual Christmas concert by the Arkansas Chamber Singers. This year's program will take place at Trinity United Methodist Church, 1101 N. Mississippi, on Sat., Dec. 5, 8:00 PM. Assisting in the performance will be the Arkansas Symphony Chamber Orchestra. Dr. Rosella Duerksen, in her 12th season as music director of the Chamber Singers, will conduct the concert. Rod Gideons, member of the Arkansas Opera Theatre Company, will sing the role of the Evangelist. Other soloists will include Mary Ann Lahodny, soprano; Gail Hocott and Elinor Royce, alto; Fred Graham, baritone; and Jim Bob Baker, bass. Tickets may be purchased from members of the Chamber Singers or reserved by calling 377-1121. They are priced at \$10 for adults and \$7 for students and senior citizens.



SUNDAY, DECEMBER 6, 1992 •

Arkansas Democrat To Gazette



Weather doesn't ice oratorio

Chamber Singers treat Bach warmly

#Review
BY ERIC E. HARRISON
Derocrat-Gazetts Errertsternert Editor

Abominably icy conditions neither appreciably thinned the audience nor chilled its enthusiasm Saturday night as the Arkansas Chamber Singers opened their 1992-93 season with parts of Bach's "Christmas Oratorio" at Trinity United Methodist Church, 1101 N. Mississippi Ave.

The Chamber Singers, soloists and members of the Arkansas Symphony Orchestra, under the direction of Rosella Duerksen, took on the first three parts of the six-segment oratorio, with recitatives from the Gospel According to St. Luke, 2:1-20, that cover the birth of Christ through the Adoration of the Shepherds.

Between portions of biblical text intoned by the "Evange-list," Bach inserted bits of musical "commentary" — arias and recitatives complementing the gospel, giving soloists a chance to show off, and chorale settings to tie the piece in to tunes with which his churchgoing audience would have been familiar and could sing along.

The chorales and choruses were, by and large, the best part of the performance; the soloists, four of them drawn from the body of the 43-member choir, ranged from sterling to merely impressive.

Guest artist tenor Rod Gideons hasn't gotten much exposure outside the Opera Theatre at Wildwood, where he is a frequent performer, and he provided everything you could want in an Evangelist—clarity, tone, vibrance and volume.

Unfortunately, his voice had an occasional catch in it in the early going and he also had a little early trouble with intonation.

Bass Jim Bob Baker, the other guest soloist, had a powerful and stunning voice but was a little hard to understand under the flurry of trumpets and timpani in his recitative, "Tis right that angels thus should sing."

Soprano Mary Ann Lahodny was properly angelic as the voice of the annunciatory angel and was fine in a delightful duet (accompanied by oboes, bassoon and cello) with baritone Fred Graham Graham was also fine in his one recitative, "He bids us comfort take." Altos Gail Hocott and Elinor Royce were also good in arias in the first and third segments, respectively.

Duerksen could have used a little more rehearsal with the orchestra, which was not 100 percent together with the singers on one or two occasions.

She also inserted two seasonal motets — by Palestrina and Sweelinck, both from around 1600 — between the first and second parts of the oratorio.

A similar bit of programming last year with the Bach "Magnificat" worked fairly well, but this one didn't; the two pieces disrupted the continuity of the Bach work and didn't fit in with Bach's 1734 musical style.

It would have been better to perform them at the end of the concert, along with the two contemporary carol settings and some carols in which the audience was invited to participate.

FROM OLD FRIENDS A NEW NEWSPAPER...

SUBSCRIBE TO ARKANSAS TIMES TODAY and see for yourself why it has become the premier newspaper in the state. The new Arkansas Times gives you the best blend of late-breaking news and in-depth coverage by Arkansas's most noted columnists and commentators, including Max
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Saluting the Chamber Singers

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> This concert is funded in part by a grant from the Arkansas Arts Council.

The May "American Potpourri" concert is now available for out of town engagements. For information on touring of this concert or other private/corporate function performances, please call ACS at 377-1121.

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Tickets to the regional premiere of Andrew Lloyd Webber's Requiem March 20, 1992 on sale in the lobby What a glorious gift idea!

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Oratorio

Rosella Duerksen will conduct the 43-member choir and the Arkansas Symphony Orchestra Chamber En-

comble in the first concert of the Chamber Singers' 1992-93 season.

Duerksen said the group is performing the first half of the oratorio.

Mississippi Ave.

 Continued from Page 1E flocks by night, and the visit of the shepherds to the manger where the Christ child rests.

Tenor Rod Gideons, soprano Mary Ann Lahodny, altos Gail Hocott and Elinor Royce, and basses Fred Graham and Jim Bob Baker will be the soloists.

"In keeping with an old tradition, the narrative is sung by a tenor called the Evangelist -Rod Gideons is doing that," Duerksen said. "He sings direct quotes from the scripture in recitative, accompanied only by chords on organ and cello.

"The other parts - shep-

herds and angels and so on -

The three parts chronicle, respec-tively, the journey of Mary and Joseph to Bethlehem and the birth of Jesus.

angels announcing the birth to a

group of shepherds tending their

SIN CHATCHIO, PHON 12E

and a half."

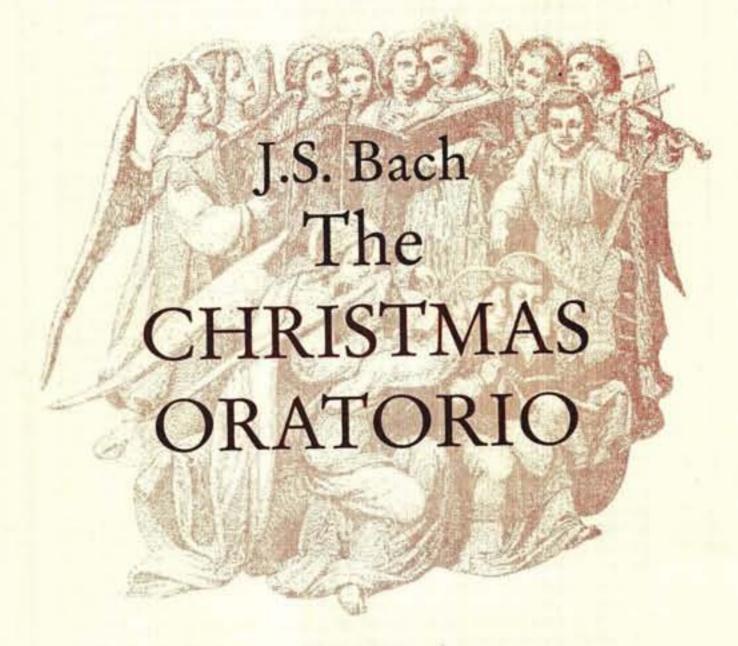
are sung by the chorus. The basic narrative is taken from the Gospel of St. Luke in the New Testament, interpolated with 18th-century hymns and some arias Bach composed for

the occasion. "The hymns used were very. very familiar to people of Bach's time, even to the youngest children." Duerksen said. "This was Bach's way of tying in the Christmas story with something that would be familiar to the person

in the pew. "The music is exuberant. The piece starts in a very vigorous, lively way, with a timpani (kettledrum) solo. Bach adapted quite a few of the choruses and arias from other material he had written.

The Arkansas Chamber Singers

present



8 p.m. Saturday,
December 5, 1992
Trinity United Methodist Church

Supporters of The Arkansas Chamber Singers 1992-1993

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DON'T FORGET OUR UPCOMING CONCERTS!!

Andrew Lloyd Webber's REQUIEM Saturday, March 20, 1993 8:00 PM Trinity United Methodist Church

A Potpourri of AMERICA'S BEST Saturday, May 1, 1993 8:00 PM Trinity United Methodist Church

Call 377-1121 for tickets.

BECOME A CONTRIBUTORI

You can still become a contributor to our 1992-1993 season. We appreciate your support.

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(Checks should be made payable to "Arkansas Chamber Singers.") Mail to: Arkansas Chamber Singers, P. O. Box 21002, Little Rock, AR 72221.

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

THE PROGRAM

THE CHRISTMAS ORATORIO, PART I

Johann Sebastian Bach (1685-1750)

CHORUS

Christians be joyful, and praise your salvation; Sing, for today your Redeemer is born.

Cease to be fearful, forget lamentation. Haste with thanksgiving to greet this glad morn.

Come, let us worship and fall down before Him: Let us with voices united adore him.

RECITATIVE (Evangelist)

Luke 2:1 - 6

RECITATIVE(Alto)

See, now the Bridegroom, full of grace, The hero of King David's race,
To save and heal the earth doth stoop to mortal birth.

See now the star of Jacob shining, Its beams delight our eyes; Up, Zion, and forget thy sad repining, For high thy bliss doth rise. IR (Alto)

Prepare thyself, Zion, with tender affection, the purest, the fairest, this day to receive.

Thou must meet Him with a heart with love o'erflowing! Haste then, with ardor the Bridegroom to welcome.

CHORALE

How shall I fitly meet Thee, And give Thee welcome due?
The nations long to greet Thee, And I would greet Thee, too.
O Fount of light shine brightly upon my darkened heart,
That I may serve Thee rightly, And know Thee as Thou art.

Luke 2:7

RECITATIVE ARIA (Bass)

(Bass)
Mighty Lord, and King all-glorious, Savior true, for man victorious,
Earthly state Thou dost disdain.
He who all things doth sustain, Who all state and pomp supplieth, In a lowly manger lieth.

Within my heart, and there recline, And keep that chamber ever Thine.

CHORALE
Ah! dearest Jesus, Holy Child, Make Thee a bed, soft, undefiled,

TWO CHRISTMAS MOTETS

TO US IS BORN IMMANUEL

To us is born Immanuel, Christ our Lord; As foretold by Gabriel,

Christ our Lord, our Savior He adored.

Here in a manger lying low, Christ our Lord: Yet this child is God, we know,
Christ our Lord, Our Savior He adored.

There falls on us a radiant light, Christ our Lord; 'Tis from Mary, Virgin bright,

Christ our Lord, Our Savior He adored.

HODIE CHRISTUS NATUS EST (sung in Latin)

J.P. Sweelinck (1561 - 1621)

Born today! Christ the Lord. Noel.

The Savior has now appeared. Alleluia.

Earth, listening, hears the angels sing. For joy the archangels shout.

Just men with gladness are singing: Glory to God in the highest. Alleluia! Noel!

THE CHRISTMAS ORATORIO, PART II

SINFONIA (Abridged)
RECITATIVE (Evangelist)
CHORALE

Luke 2:8,9

Break forth, O beautous, heavenly light, And usher in the morning; Ye shepherds, shrink not with affright, But hear the angel's warning. This Child, now weak in infancy, Our confidence and joy shall be, The power of Satan breaking, Our peace eternal making. November 23, 1992

Janet L. Aronson President Arkansas Chamber Singers P. O. Box 21002 Little Rock, AR 72221

Dear Janet:

Thank you for your letter and for your offer of assistance for the inaugural events in January. We sincerely appreciate your interest in the Inauguration and your eagerness to participate in this very special occasion. I am certain that the Chamber Singers would make a unique contribution and that your music would be a great asset to the festivities.

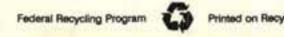
An Inaugural Committee has been formed, and plans are in progress to finalize details. I have directed your letter to the Committee for review and response.

This is an exciting time for us personally and, we hope, for all our friends in Arkansas. We are grateful for your willingness to help in this great undertaking.

Sincerely yours,

Hillary Rocham Clinton HRC/ckp

cc: Inaugural Committee





THE 52ND PRESIDENTIAL INAUGURAL

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January 3, 1993

The Arkansas Chamber Singers c/o Ms. Janet Aronson P.O. Box 21002 Little Rock, AR 72221

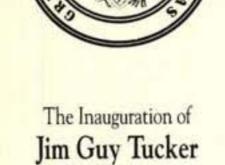
Re: Inaugural Events

Dear Members of the Arkansas Chambers Singers:

I am writing to confirm your agreement to perform on January 18, 1993 at an Official Inaugural Dinner in connection with the activities for the 52nd Presidential Inaugural. Enclosed are three (3) copies of the deal memo which sets forth the principal terms and conditions of your engagement. Please sign and immediately return to me all copies of the deal memo and I will then return to you a fully executed copy on behalf of the Presidential Inaugural Committee. If you have any questions in connection with the enclosed deal memo, please immediately call Doug Barr at (202) 252-1206. Since the Inauguration is rapidly approaching, your most prompt attention to this matter will be appreciated.

Your performance during the Inaugural activities may be recorded and photographed for use by the Presidential Inaugural Committee for fund raising and charitable purposes or included in a commemorative home video cassette of various Inaugural activities. Please immediately advise us if such use by the Presidential Inaugural Committee is prohibited by any provision of a contract in connection with your professional activities. Please also advise us if we will be required to obtain any release or waiver from a company which is entitled to your exclusive professional services.

You and members of your support personnel may be required to provide us with certain information for publicity and security purposes. In this connection, if any of you are



The 48th Governor of Arkansas

Saturday, December 12, 1992

accompanied by private security personnel, please immediately advise us since no weapons of any kind will be permitted in connection with security for your engagement.

On behalf of the Presidential Inaugural Committee, please accept my thanks for your participation in the Inaugural activities. Your contribution to this event will be for the benefit and enjoyment of your fellow Americans.

Doug Barr Talent Director

WASHINGTON, DC 20599-0001 - (202)252-1000

Villager to sing with group at Inauguration festivities

with the Arkansas Chamber each season. Singers when they participate Inauguration of Bill Clinton as of the Arkansas Chamber Sin- cial support. President of the United States of America.

The Arkansas Chamber Singers will be performing at an Official Inaugural Dinner on Monday Jan. 18,

The Arkansas Chamber Singers are currently in their fourteenth season of performing the finest of classical and contemporary choral repertoire. The forty voice auditioned ensemble remains true to its founding purposes - to provide Arkansas with a fine and versatile vocal ensemble able to perform challenging and exciting music which is often beyond the capability of the amateur choir and to program outstanding sacred and secular choral music which will enrich the lives of both those who perform and those who hear it.

The Chamber Singers have performed many major works and many shorter classical a cappella and accompanied pieces, ranging in date of composition from the 16th to the 20th centuries, as well as American folk, spiritual and popular music, Broadway hits and opera choruses.

In March, 1993, the Arkansas Chamber Singers will perform Andrew Lloyd Webber's Requiem with an American Petpourri concert scheduled in May featuring American composers.

The members of the Arkansas Chamber Singers volunteer their talents to the ensemble. Ranging in age from 20 to 65, the singers represent a variety of professions and careers including business, medicine, education, etc. One of the former members of the ensemble is Carolyn Staley, longtime friend of Bill Clinton, who sang the National Anthem in Little January 13, 1993

LaVilla News

Joan Wallace will be traveling singer must audition for the have attended concerts, opened to Washington, D.C. to perform Arkansas Chamber Singers the Governor's Mansion for

in the festivities celebrating the have been enthusiastic patrons Chamber Singers needed finan-

Hot Springs Village resident Rock on Election Night. Every gers since its founding. They fundraising events and donated Governor and Mrs. Clinton auction items to help give the

1 Section, 28 Pages

(USPS 617-620)

mes North Little Rock Thursday, January 14, 1993 Vol. 94, No. 2, 25 Cents a Copy

A DIFFERENT KIND OF WEEKLY NEWSPAPER FOR NORTH LITTLE ROCK

Residents Head for D.C. To Celebrate With Clinton

Bill Clinton as the 42nd president the community is visible." of the United States on Jan. 20 is next week.

parties in Washington, D.C., also are expected to include hundreds of North Little Rock residents.

to know a number of the personali- payroll centers. ties that are going to be active on such a big stage.

Hays hopes to renew old acquaintances with members of Clinton's proposed Cabinet, such as we can get on the playing field and Warren Christopher, nominee for compete (for federal projects). We secretary of state; Mack McLartey, will win some of those competinominee for chief of staff; and oth-tions."

tle Rock has a presence at those ac- Hays' expenses, which will include

Hays, who will first attend the expected to draw thousands of annual Conference of Cities con-Arkansans to the nation's capital vention in Washington next week prior to the inauguration, hopes Those attending and participat- that Clinton's campaign promises ing in a plethora of inauguration to strengthen the nation's week concerts, dinners, tours and infrastructure will aid cities by "refocusing on the domestic ledger."

Another issue Hays wants to pursue is the appeal of a recent De-Mayor Pat Hays, who will lead partment of Defense action that a North Little Rock city govern- eliminated Camp Robinson from a ment delegation, said, "It's exciting list of possible sites for three DOD

> The Clinton presidency will not guarantee that the state will become a land of milk and honey," Hays said, "but we're assured that

Hays will leave for the Confer-"I want to try to do what I can ence of Cities on Saturday and will to make sure the city of North Lit- return Jan. 21. The city will pay for

The inauguration of former Gov. tivities," said Hays, "to make sure a \$100-a-day motel bill and \$350 for airplane tickets.

Guard to Contribute

North Little Rock also will have a considerable contingent at the inauguration through the Arkansas National Guard.

Command Sgt. Maj. Debbie Collins of North Little Rock is serving as non-commissioned-officer-in-charge with the 106th Army Band at Little Rock, a 90-member marching unit made up of National Guard units from throughout the state, which will march in the inaugural parade.

The 188th Fighter Group at Fort Smith, Arkansas Air National Guard, has been selected to lead the multi-service aerial review-flyover Sunday, Jan. 17, from the Washington Monument to the Lincoln Memorial. The flight will open the inaugural celebration.

(Continued on Page 2A)

Inauguration Draws Arkansans to D.C.

(Continued from Page 1A)

participating in inaugural activities

•North Little Rock, Sgt. 1st Class Ples Johnson, Sgt. 1st Class Marvin C. Hall, Sgt. Teresa Shelton, Sgt. Jessie Simpson, Staff Sgt. Mirna Z. Tubens, Spec. Donald W. Glasgow, Staff Sgt. Cheryl S. Glaze, and Staff Sgt. Barry J. Humphries.

·Sherwood, Staff Sgt. Michael Barfield.

.Scott, Staff Sgt. Gerald M.

Twelve North Little Rock residents are among the 40-member Arkansas Chamber Singers who will perform at an inaugural dinner bbard. She said the Thomas Jefferin Washington, D.C., on Monday evening, Jan. 18.

Four members of the group are North Little Rock School District

They are: Sharron Burrall, Ridgeroad Middle School choral music teacher; Janice Hibbard, elementary music teacher; Tracy Ross, Rose City music teacher; and Bryan Thomas, Ridgeroad band director.

Little Rock will include Shirley Bean, and H. D. Tripp. Members of the

Other performers from North

School District's Music Depart- in Arkansas history."

Although chamber members Area National Guardsmen suspected they would be invited to inauguration activities, Hibbard said, "We've really had the official invitation about two weeks. . . I think that's really kind of neat that all four of us are in the music department.

She added, "We're very excited about it. It's quite an honor. We are the only fine arts group from the state of Arkansas (to perform at inaugural activities)."

Music to be performed will include an a cappella arrangement of America the Beautiful;" a medley of Stephen Foster songs; "The Testament of Freedom," a setting from the writings of Thomas Jefferson; and music from "Westside Story", according to Hison selection was chosen because Jefferson is one of Clinton's favorite writers.

They will perform under the direction of Dr. Rosella Duerksen, the music director of Second Presbyterian Church in Little Rock.

The accompanist is Len Bobo, a former North Little Rock resident and organist at Pulaski Heights Methodist Church.

The Chamber Singers are chosen by audition each fall.

In addition to area news cover-Beck, Deborah Fricks, Audrey age, the Arkansas Educational Reeves, Margaret Russell, Linda Television Network will broadcast Sue Sanders, R. Gene Baxter, Roy inauguration proceedings live from 10 a.m. to 1 p.m. Wednesday, Jan.

Singers are paying their own costs Carolyn Prince of AETN's Edof transportation and lodging. ucative Services Department is ... This is a very elite, select asking teachers to encourage their group and we're thriller to have four students to watch inauguration North Little Rock people in it," coverage in their classrooms, "so said Ron Bryant, chairman of the that they can be a part of this 'first'

TUESDAY, JANUARY 12, 1993 Arkansas Democrat To Gazette

Inaugural planners start sending state ball, dinner tickets

Lovett.

Groups performing wit include the Allman
Brothers Band, the E Street Band, Manhattan
Transter and the Grover Michael Orchestra.
In addition, cultural and regional flavor will be
added by Besusciel, performing Louisiana zyde-

to music, Wille Coton, a groundbreaking Latin bandwader; Los Lobos, who range from rock in ros to acoustic Mexican music; and the Dixe Chicks and the Kit McClure Big Band, two all-women

Inaugural planners also an-

. The dinners, which will include 10,000 to-

nounced sites for the four private

inaugural dinners set for 6:30

whed guests, will be at the National Building Mu-seum, the Sheraton Washington Hotel, Union Sta-tion and the Washington Hilton Hotel. Although plans aren't final, an inaugural

powerman said one of the dinners likely is to be for Arkansans.

• Among the performers will be the Arkansas

Chamber Singers, joined by soprano Marilyn Home. Others will be Tony Bennet, Michael Botton with Kenny G, Stephen Stills and Yo Yo Ma.— Also performing will be Irms Collins of Los Angeles, who sings in her church choir and char-acterizes herself as a "domestic engineer," and

Allison Jones, an 8-year-old singer who impressed campaign workers when she sang the national anthem at an October raily in her homelown of

Auguste, Ga.

Officials said at least four Arkansas communities would join in ringing "Bells for Hope" dur-

ing Sunday events.

Residents of Little Rock, Pine Bluff, Jonestore and Sloam Springs (Benton County) will ring
belts at the same time — 5 p.m. CST — that the
Cantons and the Gores ring a replice of the Liberty
Bell at the gates to Arlington National Cemelety.

Arkenses events will take place on the cam-

puses of the University of Arkansas at Pine Bluff

Arkansas State University in Jonesboro and John Brown University in Stoam Springs. In Little Rock, members of termanuel Baptist Church, where Clinton is a member, will ring hand bells at the Old State House.

Other bells will be rung by Indians in Aleska

on cable cars in San Francisco, at the site of the Liberty Bell in Philadelphia and by astronauts set

to be aboard the space shuttle.

The event is open to anyone who wants to

Parade organizers announced an additional

Arkansas group will merch in the inaugural perade, set to begin at 2 p.m. Jan. 20.

The auxiliary color guard from the Fairfield Bay (Van Buren/Clebume County) chapter of Vet-

erans of Foreign Wars will join other Arkansare

participating in the parade along Pennsylvania Avenue from the Capitol to the White House.

p.m. EST Jan. 18.

BY JANE FULLERTON
Democrat-Gazette Washington Bureau

WASHINGTON - Arkansans planning to attend inaugural events should receive their tickets by Thursday, the Presidential Inaugural Committee announced Monday.

Inaugural officials also released further information about locations and entertainment for the Jan. 18 inaugural dinners and the Jan. 20 inaugural balls.

Everyone who bought tickets to inaugural events ranging from the parade to concerts should get them - or instructions regarding where to pick them up — this week via United Parcel Service overnight delivery.

Officials began sending out tickets Monday and will continue today and Wednesday for Thursday delivery. Officials suggested that anyone planning to leave before then should make arrangements for pickup with a neighbor or UPS to ensure the tickets are received. UPS will require a signature upon delivery. In other inaugural develop-

ments Monday: The inaugural committee announced an entertainment lineup for the 11 official inaugural balls that includes top jazz, rock, pop and country

performers.
The official inaugural balls — those sponsored. by the Presidential Inaugural Committee — will begin at 7 p.m. EST Jan. 20 at sites throughout Washington. The Clintons and the Gores are expected to make appearances at all of the official

The Arkansas ball, expected to be the largest with an estimated 12,000 revelors, will be at the Washington Convention Center on New York Avenue Northwest, between Eighth and Ninth.

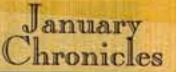
 Ten of the balls — including one for Arkansas and one for Tennessee, the home state of Vice President-elect Gore — will be divided re-The other ball will be geared to people age

More than 63,000 people from across the nation are expected to strend the 11 official balls.
 In addition, there are several unofficial balls spon-

sored by other organizations.

• Among the entertainers will be Say What. a Little Rock band that's among Clinton's favorite

Also on hand will be Chuck Berry, Linda Ronstadt, Wille Nelson, Dionne Warwick, Aretha Frankin, Jimmy Buffett, Roseanne Cash and Lyle



Little Rock Life's weekly listing of noteworthy social, cultural. charitable and sporting events.

Arkansas Chamber Singers Jan. 18

Chamber Singers will perform at an Official Inaugural Dinner, Monday, Jan. 18, in Washinton, D.C. Among their compositions are: America the Beautiful, West Side Story, Ring the Banjo, Some Folks, Stomp Your Foot, and the Testament of Freedom.

Chamber Singers plan D.C. concert The Arkansas Chamber Arkansas Democrat & Gazette. SUNDAY, JANUARY 17, 1993

Singers will perform at the Washington Hilton during an official inaugural dinner Monday in Washington, D.C. The 39-voice ensemble, directed by Dr. Rosella Duerksen, is preparing a number of American compositions for its inaugural performance. Among them are "America the Beautiful" by Samuel A. Ward, a selection from "West Side Story" by Leonard Bernstein and Stephen Sondheim, "Ring the Banjo" and "Some Folks" by Stephen Foster, "Stomp Your Foot" by Aaron Copland, and "The Testament of Freedom" by Randall Thompson.

The Chamber Singers are in their 14th season of performing classical and contemporary secular and sacred choral music. The group was founded to provide Arkansas with a vocal ensemble able to perform challenging and exciting music often beyond the capability of an amateur choir. Every singer must audition for the Arkansas Chamber Singers



IN REHEARSAL - The Arkansas Chamber singers prepare for their performance.

THE WHITE HOUSE

WASHINGTON

February 10, 1993

Arkansas Chamber Singers c/o Ms. Janet Aronson Post Office Box 21002 Little Rock, Arkansas 72221

Dear Friends:

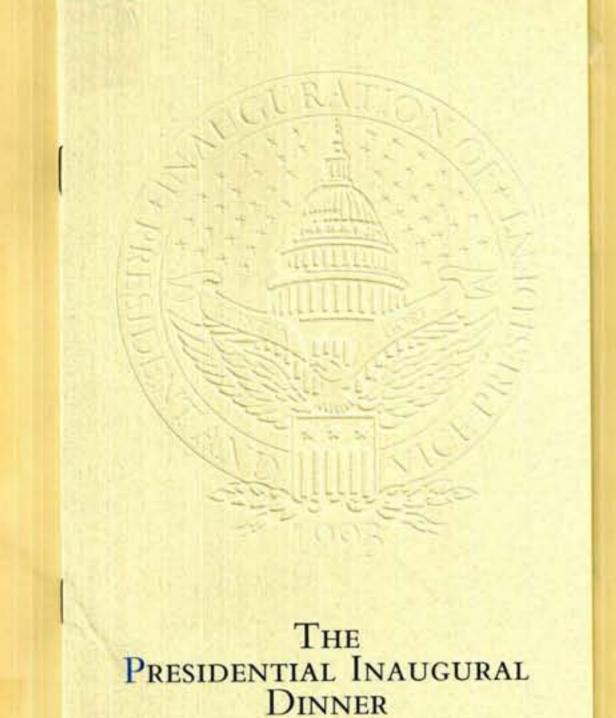
I want to let you know how much I appreciate the special part you played in the Inaugural week activities. Your participation helped create a truly memorable occasion for me, for my family, and for the American people.

I am enclosing a copy of my Inaugural Address, as well as a copy of the beautiful poem Maya Angelou read at the swearing-in ceremony -- "On the Pulse of Morning." I hope you enjoy them.

Again, thank you for your contribution. I look forward to your continued support on our journey to reunite America.

Sincerely,

Bru Reamen





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NEW BEGINNINGS RENEWED HOPE

RAHM EMANUEL MARY MEL FRENCH CO-EXECUTIVE DIRECTORS

RONALD H. BROWN CHARLMAN

January 27, 1993

Arkansas Chamber Singers c/o Janet Aronson P.O. Box 21002 Little Rock, AR 72221

Dear Arkansas Chamber Singers:

To paraphrase someone we all know, there isn't a thing wrong with show business that can't be fixed by what's right with show business. And that's what happened last week in Washington.

Bill Clinton was determined to have an Inauguration that would mark more than the start of his Presidency. He wanted a celebration that would set the tone for a positive shift in the mood and spirit of the country.

You made this possible. With your cooperation and enthusiasm, we fashioned a series of events unparalleled in quality and unprecedented in star power. Together, we created a music extravaganza that may never be equalled. Not many events are of such a scope and magnitude as to truly affect the lives of other people. This was one of

Despite the size of the Inaugural venture, the parts were not interchangeable. Your presence and participation was essential, and we are all grateful.

Thanks again.

Sincerely,

The Talent Department of the Presidential Inaugural Committee

Robert Myman Tom Baer Doug Barr

Bruce Orosz

The Arkansas Chamber Singers

present

Andrew Lloyd Webber



8 p.m. Saturday,
March 20, 1993
Trinity United Methodist Church
1101 North Mississippi, Little Rock

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Arkansas Chamber Singers

Andrew Lloyd Webber



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Andrew Lloyd Webber's

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February 23-28 Theater: "Drop Dead" Murry's Dinner Playhouse 562-3131

February 26 Music: Neil Rutman, Piano Arkansas Symphony Orchestra, Chamber Orchestra Series, 8pm

Trinity United Method.Church

February 27
Event: Mardi Gras '93
Junior League of NLR

Excelsior Hotel

372-1436

March I Music: Rackensack Folklore Society Musical Ark Arts Cntr Gallery, 7:30pm 372-4000

March 1 - 7 Exhibit: Working in Other Dimensions, Drwg & Objects Decorative Arts Museum 372-4000

March 4 - April 11 Exhibit: Elaine deKooning Arkansas Arts Center 372-4000

March 6, 7 Show: "Wildwood Blooms" Lawn and Garden Festival Ricks Armory 821-PARK (7275) March 14 - April 25
Exhibit: American Arts & Crafts Movement
Arkansas Arts Center
Decorative Arts Museum
372-4000

March 17, 18, & 19 Theatre: "Pied Piper of Hamelin UALR Children's Theatre 569-3456

March 18
Dance: Royal New
Zealand Ballet
Greater Little Rock
Community Concerts, Robinson
Center Music Hall
663-3153

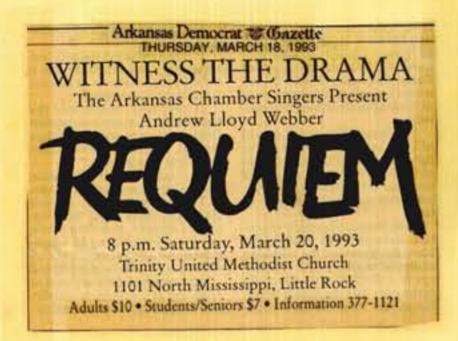
March 20 - 21
Music: Andrew Lloyd
Weber "Requiem"
Arkansas Chamber Singers
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March 27 Dance: Maverick Mixers Square Dance Club Robinson Center, 8pm \$4.00 per person

758-2072

March 27 - 28
Show: First Arkansas Post
Card Show
Arts & Crafts Building,
Arkansas State Fairgrounds
9 - 5 Sat., 9:30 - 4:30 Sun.
Contact Jim Pfeifer
224-8887

The Arkansas Chamber Singers will perform Andrew Lloyd
Webber's "Requiem" at 8 p.m. Saturday.
March 20, at Trinity United Methodist Charch.
1101 N. Mississippi Ave. Also featured will
be four short pieces by John Rutter. Members
of the Arkansas Symphony Orchestra will
accompany the singers, including soloists
Mary Ann Lahodny, Kevin Sutton, and 13year-old Michael McHaney. Tickets, \$10 for
adults and \$7 for students and senior citizens,
may be reserved by calling 377-1121.



SECOND PRESBYTERIAN CHURCH 600 Pleasant Valley Drive Little Rock, AR 72207 501-227-0000 March 10, 1993

ARKANSAS CHAMBER SINGERS will present Andrew Lloyd Webber's Requiem on Saturday, March 20, at 8:00 PM at Trinity United Methodist church, 1101 North Mississippi. Best known for his stage hits such as Phantom of the Opera and Cats, he has given the world a Requiem full of excitement and drama. Tickets may be purchased from the Arkansas Chamber Singers members or reserved by calling 377-1121.



end

Arkansas Democrat To Gazette

FRIDAY, MARCH 19, 1993
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Singers to perform Lloyd Webber work

BY SUSAN PIERCE Democrat-Gazette Entertainm

Concertgoers familiar with Andrew Lloyd Webber's theatrical music might recognize his style in "Requiem."

But only barely, according to Rosella Duerksen, director of the Arkansas Chamber Singers, who will perform Lloyd Webber's 1985 composition at 8 p.m. Saturday in Trinity United Methodist Church, 1101 N. Mississippi Ave.

"It's possible they will recognize him in the lyrical passages," she said. "But there are passages of incredible dissonance that, as far as I'm concerned, don't sound at all like the composer of 'Phantom of the Opera' and 'Cats.'"

Mary Ann Lahodny, a member of the Chamber Singers and at one time a frequent performer with the Arkansas Symphony, will be the soprano soloist. Tenor soloist will be Kevin Sutton, a doctoral fellow in music at the University of North Texas at Denton and veteran of operatic and symphonic performances in Indiana, Tennessee and Texas.

The boy soprano soloist in the "Pie Jesu" movement will be Michael McHaney, 13, who has performed in productions by the Opera Theatre at WildShow Business
"Raquiem" by Andrew Lloyd
Webber, Arkansas Chamber
Singers and members of the
Arkansas Symphony Orchestra,
8 p.m. Saturday, Trinity United
Methodist Church, 1101 N. Mississippi Ave. Tickets: \$10 for
adults, \$7 for students and senior
citizens, For more information, call
377-1121.

wood and the Community Theatre of Little Rock.

Also on the program are four songs by 20th-century composer John Rutter: "O Clap Your Hands," a setting of Psalm 47; "The Lord Is My Shepherd," a setting of Psalm 23; "God Be in My Head," a reworking of an old English prayer; and "Behold the Tabernacle of God," a recasting of another old English hymn.

Duerksen said she programmed the songs to give the audience something familiar before delving into the occasionally difficult tones of "Requiem."

"I would doubt that this piece was really intended for a worship service, because it's so energetic and dramatic," she said.

"It's been quite an undertaking — we've been working on it since September. In terms of the chordal structure of the piece, with the dissonance, there are times when you don't hear the chords you're used to hearing.

"We've had to readjust our hearing, and I think it's made us better musicians."

Lloyd Webber's setting of the "Requiem" text, the Catholic church's memorial Mass for the dead, is "incredibly dramatic," she said.

"What I think he's tried to do is paint the text with his music. For example, in the second movement, the text is 'Day of wrath, day of judgment, the Earth will be dissolved into ashes.' He really pulls out all the stops and the music is incredibly dissonant," she said.

By contrast, the "Pie Jesu"

— often performed as a separate piece in concert — is lovely and lyrical, she said. "The melody is sung first by the soprano soloist and echoed by the boy soprano."

Lloyd Webber's instrumentation includes flutes, oboes, horns, harp, piano, organ and a large percussion section, but "interestingly enough, he does not use any violins — he uses violas, cellos and basses," Duerksen said.



"REQUIEM" SOLOISTS — Soprano Mary Ann Lahodny (left) and boy soprano Michael McHaney rehearse with Arkansas Chamber Singers Director Rosella Duerksen for Andrew Lloyd Webber's "Requiem."

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The Arkansas Chamber Singers present

Andrew Lloyd Webber REQUEN

and

Short Works by John Rutter

8 p.m. Saturday, March 20, 1993

Trinity United Methodist Church

Underwritten in part by Twin City Bank, Arkla and the Arkansas Arts Council

PROGRAM NOTES

The music of John Rutter has enjoyed enormous popularity for the past two decades. Born in London in 1945, Rutter first became well-known as a composer, arranger, and conductor of Christmas carols. By the mid-70's he had expanded his output to include large orchestral works, opera, pop and light music, and a vast array of religious compositions in a wide spectrum of styles, including extended works such as Gloria, Requiem, and Magnificat. The pieces programmed today are short works selected to showcase Rutter's rhythmic, structural, and tonal versatility. The setting of Psalm 23, first published in the late 70's, was later incorporated into his Requiem.

Andrew Lloyd Webber, born in London in 1948, is known world-wide as a composer of musical theater. Among his works are The Phantom of the Opera, Cats, Evita, and loseph and the Amazing Technicolor Dreamcoat. In his Requiem, one finds a vastly different style of composition, characterized by frequent use of whole-tone scale passages (producing a sense of atonality), the continuous use of extreme dissonance (with pitches in two voice parts frequently in parallel motion a half-step or whole step apart), and a highly dramatic portrayal of the text. Added to this, however, are also sections of sheer lyricism, portraying, after all, a kinship to his popular style.

It has been suggested that the composition of the <u>Requiem</u> was, in a way, a return for Lloyd Webber to his musical roots: his father was a church organist; he himself was a Westminster School student and lived under the heavy influence of a wide variety of services at Westminster Abbey. An immediate reason, however, for addressing the <u>Requiem</u> text appears to have been the death of his father in 1982. A first draft of the <u>Requiem</u> was used for a Berkshire performance in 1984; the world premiere took place in St. Thomas Church in New York City on February 24, 1985, under conductor Lorin Maazel with soloists Placido Domingo and Sarah Brightman.

The title of the Requiem Mass comes from its opening text, which is known to have been used as early as the 10th century for the Service of All Soul's Day, observed annually on November 2 in commemoration of the dead. From the 15th century on, there are extant many both simple and elaborate musical settings of this mass by a wide variety of lesser and major composers.

After giving us a beautifully lyric, prayerful first movement, with an introductory theme based on skips of a 5th and an octave (which will be heard again and again) Lloyd Webber launches into a harsh, highly dissonant portrayal of the "day of wrath." Here again, the listener is introduced to motifs which will be heard repeatedly in later movements. Rex tremendae opens with a vigorous fanfare and concludes with a quiet plea for salvation. A plaintiff melodic line (with many wide tonal skips) characterizes the soprano solo line of Recordare, followed by a melodic, flowing Ingemisco: a gentle, ascending line characterizes the Lacrymosa. Suddenly, the music becomes martial and intensely dissonant as the text portrays the sentencing of the accursed to "acrid flames." Finally the text and music return again to the Lacrymosa theme.

The changing moods of the <u>Offertorium</u> are dictated by the character of the text. After the opening prayer for the deliverance of the departed souls, Lloyd Webber inserts a lively instrumental section introducing thematic material later used in the <u>Hosanna</u>. The closing <u>Sanctus</u> is strangely subdued.

The <u>Hosanna</u> provides a brilliant display of melodic excitement and rhythmic vitality, followed by a contrasting <u>Pie Iesu</u> full of lyrical pathos.

Lux acterna introduces a peaceful melody which is further developed as the theme for <u>Libera me</u>. After a short reference to the <u>Dies Irac</u>, the <u>Requiem</u> concludes with the music of the opening movement, sung by the boy soprano. He is briefly interrupted by bombastic chords from the organ, but continues unabashed-perhaps symbolizing that the prayer for eternal rest for the departed goes on throughout the ages, regardless of the worldly turmoil that appears momentarily to eclipse it.

Dies Irae (boy, soprano, tenor, chorus)

Dies irae, dies illa, Solvet saeclum in favilla; Teste David cum Sibylla.

Quantus tremor est futurus, Quando judex est venturus, Cuncta stricte discussurus!

Tuba mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum.

Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.

Liber scriptus proferetur In quo totum continetur, Unde mundus judicetur.

Judex ergo cum sedebit, Quidquid latet, apparebit: Nil inultum remanebit.

Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus?

Rex Tremendae (boy, male chorus)

Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.

Recordare (soprano)

Recordare, Jesu pie, Quod sum causa tuae viae: Ne me perdas illa die.

Quaerens me, sedisti lassus: Redemisti crucem passus: Tantus labor non sit cassus.

Juste Judex ultionis, Donum fac remissionis Ante diem rationis.

Ingemisco/Lacrymosa (soprano, tenor, chorus)

Ingemisco tamquam reus: Culpa rubet vultus meus: Supplicanti parce, Deus.

Qui Mariam absolvisti, Et latronem exaudisti, Mihi quoque spem dedisti. A day of wrath: that day, It will dissolve the world into glowing ashes, As attested by David together with the Sibly.

What trembling will there be When the judge shall come To examine everything in strict justice!

The trumpet's wondrous call sounding abroad In tombs throughout the world Shall drive everybody forward to the throne.

Death and nature shall stand amazed When creation rises again To give answer to its Judge.

A written book will be brought forth In which everything is contained From which the world shall be judged.

So when the Judge is seated, Whatever (sin) is hidden will be made known: Nothing (sinful) shall go unpunished.

What shall I, wretch, say at that time?
What advocate shall I entreat (to plead for me)
When scarcely the righteous shall be safe
from damnation?

King of awesome majesty, Who, to those that are to be saved, givest the grace of salvation. Save me, O fount of Pity.

Recall, dear Jesus, That I am the reason for Thy journey (into this world); Do not cast me away (from Thee) on that day.

Seeking me, Thou didst sit down weary, Thou didst redeem me, suffering death on the Cross: Let not such toil have been in vain.

Just Judge of vengeance, Grant me the gift of pardon Before the day of reckoning.

I groan like one condemned: My face blushes for my sins: Spare a suppliant, O God.

Thou who didst absolve Mary (Magdalen). And heard (the prayer of) the robber, Hast given me hope as well.

Additional musicians joining us for tonight's performance include

Len Bobo Piano and Organ

and

Elizabeth Stodola Organ

We regret the omission of their names and express our gratitude to all the instrumentalists who are participating in this concert.

– The Arkansas Chamber Singers -

Singers deliver drama of Webber 'Requiem'

*Review SUNDAY, MARCH 21, 19
BY ERIC E. HARRISON
Democrat Gazette Entertainment Editor

Say what you like about British composer Andrew Lloyd Webber, he is undoubtedly a superb dramatist.

That flair for the dramatic extends even to his non-stage works, like his "Requiem," which the Arkansas Chamber Singers, three soloists and brass-heavy orchestra performed before an overflow crowd Saturday night at Trinity United Methodist Church, 1101 N. Mississippi Ave.

Taking as his text the traditional Latin Catholic Mass for the dead, Lloyd Webber repeats the passages that quail at the wrath of Judgment Day — "Dies irae, dies illa, Solvet sacclum in favilla" (day of wrath, the day that will dissolve the world in ashes) — in Music

some of the darnedest places and alternates sections of earthshaking dissonance with others of heartbreaking beauty.

The highlight of the evening was the glowing, pure tones of 13-year-old Michael McHaney. He was particularly effective in the touching prayer — "Rex tremendae majestatis" (King of tremendous majesty, who gives salvation to those worthy of salvation, save me, O found of piety) — that emerges from a section of fearsome warnings about damnation.

Soprano Mary Ann Lahodny was excellent in a part that ranges between a couple of notes that scrape barnacles and notes in the stratosphere, high enough to rattle teeth and quibble: Her diction was a little on the soft side — final consonants, in particular, seemed to go by the wayside. Tenor Kevin Sutton, an import from Texas, was also very good; Chamber Singer Diana Holzhauser chipped in well with additional solo soprano lines (some of which may, I suspect, have been stolen from the boy soprano part).

Chamber Singers Director Rosella Duerksen marshaled her forces well, though there were some blemishes. There were places where the soprano section, in particular, was lacking in the fine precision of diction and togetherness that usually characterize the ensemble. And the "Hosanna" movement, set to an almost Calypso syncopation, took too long to start swinging, and seemed insufficiently festive even when it did.

Duerksen opened the concert with four sacred songs by British composer John Rutter, including the setting of the 23rd Psalm that eventually ended up in Rutter's own "Requiem." It set the mood for the Webber piece and indicated the influence of Rutter's work on Webber's.



'America's Best' songs on program for concert

BY SUSAN PIERCE

From Colonial hymns to Stephen Foster to Leonard Bernstein, the Arkansas Chamber Singers have prepared a "Potpourri of America's Best" to end its 1992-93 concert sea-

Rosella Duerksen will conduct the Chamber Singers and an ensemble from the Arkansas Symphony Orchestra in the concert, at 8 p.m. Saturday at Trinity United Methodist Church.

Also, the Philander Smith College Collegiate Choir, under the direction of Stephen Hayes. will perform "City on the Hill," an a cappella piece the choir performed at the inauguration of President Clinton.

The Chamber Singers open the program with three hymns **Show Business**

"Potpourn of America's Best, Arkansas Chamber Singers and the Philander Smith College Collegiate Choir, 8 p.m. Saturday Trinity United Methodist Church 1101 N. Mississippi Ave. Admission: \$10 for adults, \$7 for students and senior citizens. For more information, call 377-1121.

from the 1700s - "Wondrous Love." "Amazing Grace" and "Saints Bound for Heaven" - in arrangements by Alice Parker and famed choral director Robert Shaw.

"Parker and Shaw have done a lot of arrangements together, particularly 30 years ago for the Robert Shaw Chorale," Duerksen said in a recent interview. "These are from that era and I

think they made an effort to make them sound the way they were sung in the (American) Colonies.

"These are really imaginative arrangements, too. The 'Amazing Grace' has a wonderful choral part that sounds like bagpipes."

Next on the program are three sections of the Hebrewlanguage "Sacred Service" by Ernest Bloch. The composer, who emigrated from Switzerland to the United States in the early 1900s, completed his version of the Jewish liturgy in 1933, Duerksen said.

"He was so excited by the opportunity to set the liturgy to music that he immersed himself in the study of Hebrew," she

See SINGERS, Page 7E

Singers

MARY ANN LAHODNY and Rod Hocott, members of the Arkansas Chamber

Singers, rehearse solos for Saturday's concert.

Continued from Page 1E

said. "The service has become quite a popular piece, not only in the liturgy, but as a concert

A connection to Shaw surfaces again in Leonard Bernstein's "Missa Brevis," which the Atlanta Symphony Orchestra commissioned in 1988 for a celebration commemorating Shaw's retirement from directing the symphony chorus.

The work, Duerksen explained, is based on a chorus from "The Lark," a 1950s Broadway play about Joan of Arc, which Bernstein composed and which was recorded to be played at key points during the production.

"Robert Shaw saw the play and was quite taken with the music. He suggested Leonard Bernstein use it as the basis for

a Mass," Duerksen said. "Apparently, when he re-ceived the commission, Bernstein remembered that suggestion. It has a very Renaissance kind of feeling, but the basic chord structure is contemporary in that he uses a lot of disso-

nance and chord clusters." "Fosterama," a medley of Stephen Foster compositions arranged by Robert DeCormier that the Chamber Singers performed at Clinton's inauguration, features "Ring the Banjo," "Gentle Annie" (popularly known as "Annie Laurie"). 'Some Folks Do" and "Camptown Races."

After the Philander Smithchoir performs its choral selection, the Chamber Singers return for two more pieces they performed at the inauguration: an excerpt from "A Testament of Freedom" by Randall Thompson, based on the writings of Thomas Jefferson, and "America the Beautiful," arranged by Robert Page.

Arkansas Democrat 15 (Gazette

Guests highlight concert

★Review
BY ERIC E. HARRISON
Character Entertainment Editor

The Arkansas Chamber Singers' "Potpourri of America's Best" was certainly an eclectic program Saturday night at Trinity United Methodist Church, 1101 N. Mississippi Ave.

Music

The concert of American music included three Colonial American hymns, a Latin Mass by a Jewish composer, a portion of Hebrew liturgy by another Jewish composer, four songs by Stephen Foster, two guest choirs singing Negro folk songs and other stirring numbers and a couple of testimonies to freedom.

To close their 1992-93 season, the Chamber Singers gave very impressive performances of selections from the "Sacred Service" by Ernest Bloch (bass-baritone Warren Stringer serving as cantor in the last) and the "Missa Brevis" by Leonard Bernstein (Gail Hocott performed a winning alto solo). And the performance of "America the Beautiful" was beautiful enough to convince me that it should replace The Star-Spangled Banner" as the national anthem.

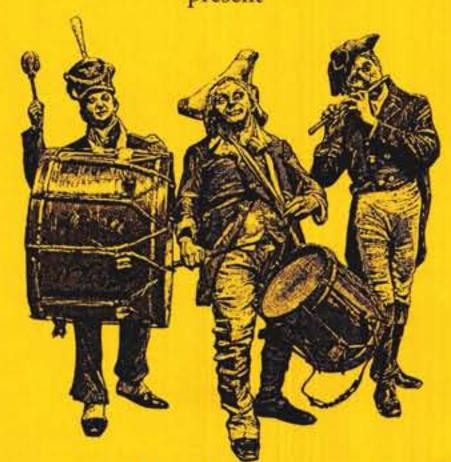
But the main attraction of the evening turned out to be the guests - the Philander Smith College Collegiate Choir - and the guests' guests, the Hampton (Va.) University Choir, visitors to Philander Smith this weekend. whom Chamber Singers Director Rosella Duerksen graciously agreed to include. The Philander Smith singers

gave a moving performance of Martin V. Curtis' "The City on the Hill," which they also sang at President Clinton's inauguration in January. They also earned a standing ovation for "Steal Away," a folk song from slavery days. The Hampton University ensemble also received a stand ing ovation for its performance of "Hold Fast to Dreams," a trib ute to Martin Luther King Jr with a text by Langston Hughes An operatic soprano solo (I'm sorry, I didn't catch the singer's name) was one of the high points of the evening.

Duerksen has proven once again she has one of the besttrained choirs around, but her presentational style continues to mystify me. For some inexplicable reason the singers trooped out between the "Sacred Ser-vice" and the "Missa Brevis," just long enough to turn around and come back in. And when she dis covered that a special guest choice was going to add 15 or so minutes to her program, Duerksen prob-ably should have planned to add an intermission. An hour and 48 minutes is a little long without a break, even for the most dedi-cated music fan.

BRAVO AMERICA!

The Arkansas Chamber Singers present



A Potpourri of America's Best

With special guests the Philander Smith College Choir 8 p.m. Saturday, May 1, 1993

Trinity United Methodist Church 1101 North Mississippi, Little Rock

> Adults \$10 • Students/Seniors \$7 Information 377-1121

The Arkansas Chamber Singers



A Potpourri of America's Best

With special guests the Philander Smith College Choir

8 p.m. Saturday, May 1, 1993 Trinity United Methodist Church (suscipe deprecationem nostram, Qui sedes ad dexteram Patris, miserere nobis.) Ouoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, (Jesu Christe) cum sancto spiritu in gloria

Dei Patris, Amen.

thou only art the Lord, thou only art the most high, (Jesus Christ), with the Holy Ghost in the glory of God the Lord, Amen.

(receive our prayer

have mercy on us.)

For thou only art holy,

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloriae tuae. Osanna in excelsis.

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

Who sitteth at the right hand of the Lord,

Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, that takest away the sins of the world, have mercy upon us.

Dona Nobis Pacem

Dona nobis pacem. Laudate Dominum. Alleluia. Amen.

Grant us peace. Sing unto the Lord. Alleluia. Amen.

FOSTERAMA

Ring the Banjo

Gentle Annie

Hildredge D. Tripp, tenor solo

Some Folks

Camptown Races

Marvin V. Curtis

THE CITY ON THE HILL

The Philander Smith College Collegiate Choir

Stephen L. Hayes, conductor

TWO AMERICAN NEGRO FOLK SONGS

Steal Away

Arr. by Roland M. Carter Arr. by Robert L. Morris

Arr. by Robert DeCormier

I Thank You, Jesus

The Philander Smith College Collegiate Choir

A TESTAMENT OF FREEDOM (excerpts)

Randall Thompson (1899-1984)

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

AMERICA THE BEAUTIFUL

Samuel A. Ward, 1882 Arr. by Robert Page

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Janet Aronson Nancy Brletic Amelia Farlow Janice Hibbard Gail Hocott Carol Majors Elinor Royce Susan Santa Cruz Marcy Schaller Sharon Anne Scott Mary Watermann Joan Wallace

TENOR R. Gene Baxter

Hal Duerksen Rod Hocott Jim Mitchell Bob Stodola Bryan Thomas H. D. Tripp

BASS

Pat Casey Fred Graham Bob Johns Robert McQuade Chuck Schock Tom Small Bob Stobaugh Warren Stringer Galen Wenger

The Instrumentalists

TYMPANI Rick Dimond PERCUSSION Charles Law

(the above are members of the Arkansas Symphony)

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An Evening of Americana with the Arkansas Chamber Singers Thursday, May 6, 1993 Pavilion In The Park





An Evening of Americana with the Arkansas Chamber Singers Thursday, May 6, 1993 **Pavilion In The Park**

Arkansas Democrat & Gazette SUNDAY, MAY 2, 1993 Arkansas Chamber Singers finish season with fund-raiser

The Arkansas Chamber Singers echo the theme of their 1962-93 season finale for a fundraiser "Oh, Beautiful ... An Evening of Americana," 7 to 9 p.m. Thursday at Pavilion in the Park, 8201 Cantrell Road. Tickets are \$15. For more in-formation, call 377-1121.

Weatherman Ned Perme and anchor Gina Kurre, both of KATV-TV, Channel 7, will host the event and will be part of the entertainment.

The Chamber Singers will perform three pieces that were part of Saturday's "Potpourri of America's Best" concert: "Fos-terama." a medley of Stephen Foster songs; excerpts from Randall Thompson's "A Testament of Freedom," based on the writings of Thomas Jefferson; and a Robert Page arrangement of "America the Beautiful."

A barbershop quartet and a women's trio from within the group will present familiar, traditional tunes. Also, members of the Rackensack Folklore Society will play a medley of folk

There will be a dinner buffet, catered by Splash Restaurant in Pavilion in the Park; a cash bar; and complimentary

Silent and live auction items include a piano, photographic portrait packages, lunch at the Governor's Mansion and various other dinner parties, airline tickets and home decorations.

Proceeds will help recover expenses from the Chamber Singers' trip to Washington, D.C., to perform at the inauguration of President Clinton and will help finance the 1993-94

Arkansas Chamber Singers 1993-94

For more information call (501) 377-1121 Mail to ARKANSAS CHAMBER SINGERS • P.O. Box 21002 • Little Rock AR 72221 dIZ Address Уате Signature (for credit card) Expiration date ☐ MasterCard# Check enclosed (please make payable to "Arkansas Chamber Singers") Method of Payment Grand total for tickets 7 p.m. 5/7/93: Bach B Minor Students/Seniors @ \$12 Adults @ \$16 8 p.m. 3/12/93: Variety Students/Seniors @ \$8 IntoI. Adults @ \$10 Holiday Students/Seniors @ \$8 Adults @ \$10 8 p.m. 12/4/92: Total Individual Tickets Total amount for season tickets (quantity) Student/Senior Citizen Season Tickets @ \$22 each IstoI (quantity) Adult Season Tickets @ \$32 each Total Season Tickets

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involved, prices pay only a small portion of the total costs season. As usual with artistic endeavors, ticket giving time and talent, to help support the and buys his/her own music, in addition to contributions ourselves — each singer pays dues We rely on your contributions, and make

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Jim Mitchell, Dr. Rosella Duerksen, Margaret Keith and Lorrie and Dr. Jack Wagoner

Chamber Singers herald yuletide in 'Celebration'

BY SUSAN PIERCE portal-Gazette Entertainment

The Arkansas Chamber Singers will commemorate Christmas on Saturday with seasonal music ranging from a recently discovered 17th-century piece to two popular 20th-century choral works.

Rosella Duerksen, in her 13th season as music director of the Chamber Singers, will conduct the choir, with Len Bobo on piano and organ and an ensemble from the Arkansas Symphony Orchestra.

Soloists are sopranos Suzanne Woods Nicklas and Mary Sue Yarbrough, both members of the Chamber Singers, and tenor John O'Neal, a Little Rock native now pursuing a singing career in At-

The concert will open with settings of "Magnificat" (the "Song of Mary." mother of Jesus) by Michael Praetorius and Sergei Rachmaninoff.

The Praetorius piece, from 1611, "in volves three aspects — a Gregorian

Arkansas Democrat & Gazette

ROSELLA DUERKSEN (left) works with (from left) Suzanne Woods Nicklas, Mary Sue Yarbrough, Terry Cox and Bernard Turgeon in preparation for Saturday's holiday concert.

'A Holiday Celebration'

Arkansas Chamber Singers, 8 p.m. Saturday, Trinity United Methodist Church, 1101 N. Mississippi Ave. Tickets: \$10, \$8 for students and senior citizens. For more Information, call 377-1121.

chant, a portion scored for five-part chorus and a Christmas hymn," Duerksen said. "Praetorius uses the elements in the same way for six sections.

See CHAMBER, Page 6E

FRIDAY, DECEMBER 3, 1993

Christmas carolers

Following the annual Christmas concert Dec. 4 by the Arkansas Chamber Singers at Trinity United Methodist Church, members of the board and major supporters were entertained at a reception at the home of Lorrie and Dr. Jack Wagoner on Huntington Road.

The 45 guests sipped wine while nibbling on miniquiche, vegetarian pizza and brownies prepared by Jean Ann Morris.

Jim Mitchell is president of the officers group and Margaret Keith is chairman of the community board. Dr. Rosella Duerksen is director of the singers. The spring program for the Chamber Singers on March 12, 1994, will feature music from "all over the map and all over the calendar."

Chamber

Continued from Page 1E.

"This is a piece which has just been published in a contemporary performance edition. so I think our audience probably won't be familiar with it."

"In contrast," Duerksen said, Rachmaninoff's "Magnificat," composed in 1915, "is a very romantic setting. We've tried to juxtapose those two."

Two 20th-century pieces that Duerksen considers of equal stature will serve as the program centerpiece.

"Laud to the Nativity" by Ottorino Respighi is a cantata narrating the Christmas story.

"It's based on a text written by a 13th-century monk," Duerksen explained. "When Respighi wrote it, he actually envisioned it might be staged. There are three main characters - an angel, a shepherd and Mary - and the chorus serves as angels, or shepherds, or whatever is re-

And the "Gloria" by John Rutter is, Duerksen said, one of the most popular contemporary Christmas pieces for choral per formances.

"That's because, I think, it's typically Rutter - it has a lot of rhythmic vitality and it's very easy to relate to because it has some nice melodies, like his oth er work.

"This probably has less of the folksy elements that some of his other work has, which is why l think it will last."

The choir will perform two a cappella carols: "I Saw Three Ships" and "He Smiled Within His Cradle," both arranged by British conductor/composer David Wilcocks, "the dean of British choral music," Duerksen

The program will close with the Chamber Singers' traditional Christmas carol singalong, in which the audience is invited to join the chorus in several traditional tunes.

Arkansas Democrat & Gazette

16A . SUNDAY, DECEMBER 5, 1993

Music

Choir makes great music for season

BY ERIC E. HARRISON

The Arkansas Chamber Singers continue to make some of the best music around, and Saturday night at Trinity United Methodist Church, 1101 N. Mississippi Ave., they made some of the best music around for the

holiday season. For "A Holiday Celebration," Rosella Duerksen conducted the 42-member choir in a broad range of Christmas music, from the "Magnificat" by Michael Praetorius and Sergei Rachmaninoff - to the familiar -John Rutter's popular, populist "Gloria" and the usual audience carol sing-along.

The Praetorius piece alternates chanted text (baritone Bernard Turgeon was an excellent cantor), chorales accompanied by organ and a cappella hymns in German and Latin. The Rachmaninoff setting, based on the same text (in an English translation), was rich in heavy Russian bass line, which the chorus executed to near perfection

(well, there was a sloppy cutoff). Choir members Suzanne Woods Nicklas, soprano, and Mary Sue Yarbrough, mezzo-soprano, stepped forward in solo roles for Ottorino Respighi's "Laud to the Nativity," the former as the annunciatory angel and the latter as the Virgin Mary. Nicklas in particular was a delight to hear, the good tidings ringing forth in a clear, bright tone just right for the material. Yarbrough was good in some of the evening's most difficult music.

Tenor John O'Neal, a Little Rock native now pursuing a singing career in Atlanta, had a brief guest solo as a shepherd a fine job, but a long way to travel for comparatively little business. A woodwind ensemble from the Arkansas Symphony Orchestra was good in support.

Nicklas joined soprano Diana Holzhauser and alto Gail Holcott in contextural solos in Rutter's brass-and-percussion ac-companied "Gloria," which roused the audience after a tooshort intermission, and Holzhauser, Turgeon, soprano Terry Cox, baritone Fred Graham and tenor Hart Moore gave nice solos in two traditional a cappella carols arranged by David Wilcox. The concert closed with the audience participating in "Angels We Have Heard on High" and "O Come, All Ye Faithful."

ARKANSAS CHAMBER SINGERS

The 1993 - 94 Concert Season of the Arkansas Chamber Singers is supported by funding from the Arkansas Arts Council and the contributors listed separately in the program

Year end contributors will be listed in future programs.

The Arkansas Chamber Singers Present

HOLIDAY CELEBRATION



8 p.m. Saturday December 4, 1993 Trinity United Methodist Church 1101 North Mississippi, Little Rock

The Arkansas Chamber Singers

SOPRANO

Sharon Burrall Terry Cox Elizabeth Dehls June Gayle Haraway Diana Holzhauser Suzanne Woods Nicklas Judy Rankin Audrey Reeves Linda Sue Sanders Carol Stringer Mary Sue Yarbrough

ALTO

Nancy Brletic Brenda Carter Vickie H. Dorey Janice Hibbard Gail Hocott Carol Majors Elinor Royce Margaret Russell Marcy B. Schaller Joan Wallace Mary Watermann

Janet Aronson

TENOR

Jess Anthony R. Gene Baxter Hal Duerksen George Gray Major Pete Martens Jim Mitchell Hart Moore Perry Pike

BASS

Fred Graham

Jim Guldin Bob Johns Eric Kenefick Chap Mcgaughy Robert McQuade Charles Schock Tom Small Bob Stobaugh, Jr. Warren Stringer Bernard Turgeon

The Instrumentalists

FLUTE Karen Futterer - Principal Carolyn Brown

TRUMPET

David Koskoski

OBOE Beth Lyon - Principal

ENGLISH HORN Gerry Gibson - Principal

BASSOON Susan Leon - Principal Beth Martinez

TROMBONE Richard Jorgensen-Principal Denis Winter - Principal David Herring David Carter

Andy Anders - Principal

TYMPANI Rick Dimond - Percussion

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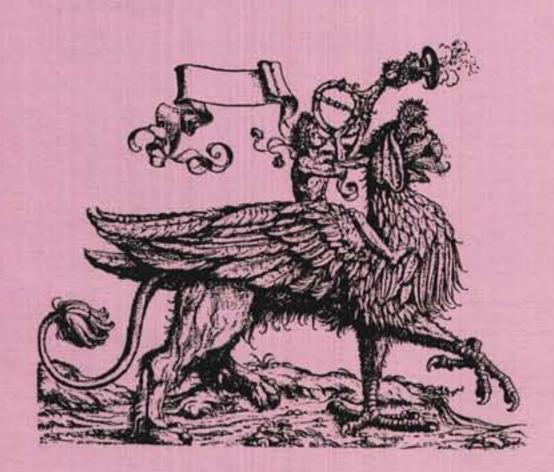
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The Arkansas Chamber Singers

A VARIETY of Musical Eras and Styles



8 p.m. Saturday, March 12, 1994 Trinity United Methodist Church

Stanza 4 begins with a short arioso for tenor voice, followed by similar melodic material for alto voice. In each case, the thematic material comes from the opening phrase of the chorale tune. The final stanza alternates choral and imitative sections to provide a grandiose conclusion to the cantata.

Those listeners familiar with Bach's <u>Cantata No. 4</u>, based on the same chorale, will note many similarities and be very aware of the strong influences the music of Pachelbel had on Bach.

Born in London in 1905, Michael Tippett attended the Royal college of Music, studying both composition and conducting, served for a time on the faculty of Morley College, and after 1951, devoted himself entirely to composition. He was knighted in 1966.

A Child of Our Time was premiered exactly 50 year ago, in March 1944. It has been described as an oratorio-passion, based, however, not on the story of a deity, but on the suffering of human beings, brought on by their unjust behavior toward each other. The immediate inspiration for Tippett's libretto was the Nazi persecution of Polish Jews, but he intended the story to have broad meaning. Black spirituals, which for him conveyed the message of universal suffering, were used in this work in the same way that Bach used the Lutheran chorales in his Passion settings. Three of these spiritual settings are heard in this program.

P. D. Q. Bach's music was discovered, quite by accident, in 1953, by Professor Peter Schickele of the University of Southern North Dakota at Hoople. Since that time Prof. Schickele has continued to find and produce more and more works by this "composer", whom he regards as the "last and least of J. S. Bach's twenty-odd children." The tendency to giggle or laugh during the presentation of this music has been noted from the very beginning, and is said to have a salubrious effect, even if it drowns out the music!

J.S. Bach MASS IN B MINOR

7 p.m. Saturday, May 7, 1994 Trinity United Methodist Church 1101 North Mississippi, Little Rock

With orchestra

A special early concert start marks this paragon of choral works by the paragon of choral composers. The work is a musical fabric of such depth that ever more awe-inspiring details become available as one looks more and more closely at it. During the intermission all members of the audience will be invited to a complimentary gala dessert party.

Regionally acclaimed soloists will assist.

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Sanctus, Osanna I Sanctus, sanctus, sanctus, Dominius Deus Sabaoth,

pleni sunt soeli et terra gloria tua. Osanna in excelsis. Benedictus, Osanna II

Benedictus qui venit in nomine Domini. Osanna in excelsis. Agnus Dei

> Agnus Dei, qui tollis peccata mundi miserere nobis Dona nobis pacem.

Holy, holy, holy Lord God of hosts, heaven and earth are full of Thy glory. Hosanna in the highest.

Blessed is Christ who cometh in the name of the Lord. Hosanna in the highest.

Lamb of God, who takest away the sins of the world, have mercy upon us. Grant us peace.

CHRIST LAG IN TODESBANDEN

Johan Pachelbel (1653-1706)

Easter Cantata for soli, Mixed Chorus, Strings, and Continuo Diana Holzhauser, soprano; Marcey Schaller, alto; Bernard Turgeon, tenor

Diana Holzhauser, soprano; Marcey Schaller, alto; Bernard Turgeon, ter Stanza 1 Chorus Christ lag in Todesbanden Christ lay in grim death's pri

für unsre Sünd gegeben.
Er ist wieder erstanden
und hat uns bracht das Leben.
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
und singen Halleluja, Halleluja.

Stanza 2 Soprano, Tenor Duet

Den Tod niemand zwingen konnt
bei allen Menchen-kindern;
Das macht alles unsre Sünd,
kein Unschuld war zu finden.
Davon kam der Tod so bald,
und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja.

Stanza 3 Bass Aria
Jesus Christus, Gotten Sohn
an unser Statt ist kommen,
Und hat die Sünde abgetan
damit dem Tod genommen.
All sein Recht und sein Gewalt;
Da bleibet nichts denn Tods Gestalt,
Den Stachel hat er verloren.
Halleluja.

Stanza 4 Tenor, Alto Soli
Es war ein wunderlicher Krieg,
da Tod und Leben rungen;
Das Leben behelt den Sieg,
es hat den Tod verschlungen.
Die Schrift hat verkündet das,
wie ein Tod den andern frass
Ein Spott aus dem Tod ist worden.
Halleluja.

Christ lay in grim death's prison,
the guilt of our sins bearing.
But now from death He's risen,
eternal life declaring.
Therefore we rejoice and sing,
unto our God, our thanks we bring,
with song and Alleluia, Alleluia.

Sore death was subdued by none,
exposed were all to danger.
Condemned were all, lost, undone,
no innocence was to be found,
Therefore death so boldly came
and took power over us
And in his kingdom held us captive.
Alleluia.

Jesus Christ, the Son of God
for us came down from heaven.
To save us all from our dark sin,
and from the grip of death.
All death's right and vaunted power
Were seized by Christ from death.
The sting of death is lost.
Alleluia.

It was a strange and frightful war which death and life were waging. But life came out as conqueror, it's power o'er death displaying. In the scripture we are told how one death devoured the other. Making a mockery of its sting.

Alleluia.

The Arkansas Chamber Singers

SOPRANO

Sharon Burrall
Terry Cox
Debra Fricks
June Gayle Haraway
Diana Holzhauser
Suzanne Woods Nicklas
Judy Rankin
Audrey Reeves
Linda Sue Sanders
Carol Stringer
Pam Villines
Mary Sue Yarbrough

ALTO

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Chamber Singers treat audience to surprises

*Review
BY BEN POLLOCK JR. Democrat-Gazette Wire Editor

Variety shows shouldn't be predictable. But they are often numbingly consistent because the form stays the same: Monologue, skit, actor guest, comedian guest then singer guest. That's Jay Leno's format.

Saturday, the Arkansas Chamber Singers had that necessary two-directional variety - in both content and form - that made for honest surprises in their concert at Trinity United Methodist Church, Music Director Rosella Duerksen created refreshingly unpredictable variety in programming religious and secular pieces by Renaissance and current composers.

Britain's Ralph Vaughan Williams slipped in the modal form that was emerging in the 1920s into his otherwise traditional "Mass in g minor." Soprano Suzanne Woods Nicklas gave her several solos a lovely voice,

tender but solid.

Johan Pachelbel truly represented that old-time music with the 17th-century "Christ Lag in Todesbanden" (Christ lay in grim death's prison), in which members of the Arkansas Symphony Orchestra joined the Chamber Singers. Bernard Turgeon had triple duty, soloing as a tenor in the Pachelbel, then bass in Michael Tippett's eulogy for vic-tims of World War II, "A Child of Our Time," based on spirituals.

Lastly, Turgeon lent his good phrasing as a baritone in the merry "Art of the Ground Round" by P.D.O. Bach, better known as Peter Schickele. The church's hard acoustics allowed only snatches of lyrics to be heard.

By bringing in square dancers for the closing "Skip to My Lou," with bass Jim Guldin representing the caller, Duerksen wittily burned the bridge the chorus used to cross from European to American idioms.

Now that's variety.

FROM OLD FRIENDS A NEW NEWSPAPER...

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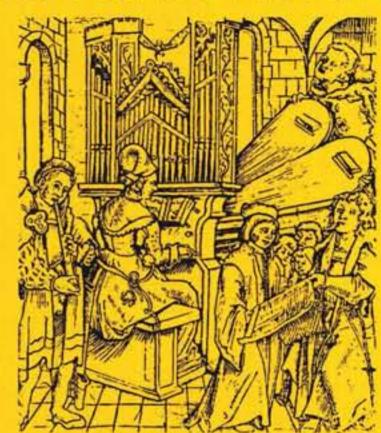
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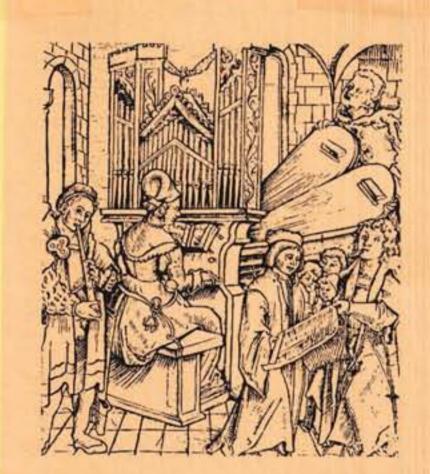


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Arkansas Chamber Singers

3.S. Bach MASS b minor

Arkansas Democrat To Gazette

SUNDAY, MAY 8, 1994 . 38

Arkansas Chamber Singers triumph in Bach's monumental Mass

*Review BY ERIC E. HARRISON

It was a rare and monumental musical event Saturday as the Arkansas Chamber Singers presented Johann Sebastian Bach's Mass in b minor at Trinity United Methodist Church.

1100 N. Mississippi St. The 40-member chorus, four vocal soloists and members of Music

the Arkansas Symphony Orchestra, all under the baton of Music Director Rosella Duerksen, gave a triumphant performance of one of the most chal-

lenging works in the repertoire. Muddy acoustics and a lack of snap in the vocal ensemble plagued the early going, but things picked up as mezzo-soprano Martha Antolik, doubling on the soprano II and alto solos, delivered a joyous rendition of the Laudamus te.

Audience and performers seemed much more at ease after the 45-minute intermission. during which audience and orchestra members consumed pastries, coffee and punch and the vocalists got a well-deserved rest. Leaving open some of the doors at the back of the sanctuary helped the acoustics. At any rate, the second-half Et incarnatus est, Crucifixus and Et resur-

rexit choruses were marvelous. The chorus, as usual, sang the Latin text with excellent diction and good inter-sectional balance. Duerksen kept the tempos lively, although rushing the transitions in some cases from

solos to choruses seemed to catch a few of the musicians, both vocal and instrumental, a little flat-footed. Only the purest of purists would beef about the few judicious cuts, which kept the musical portion of the

evening to under two hours. Tenor Randal Rushing was thrilling in his duet with soprano Mary Ann Lahodny in the Domine Deus and in his Bene-

dictus solo. Orchestra members sparkled in several solos, including flute. violin, horn and bassoons, and particularly the oboes in the Qui sedes, Et in unum Dominum and Et in spiritum passages (the latter a fine solo for bass-baritone Stephen Rushing, no relation to

Lahodny and

Antolik have

voices.

ARKANSAS TIMES . MAY 12, 1994 1441 To TAME # 2011 TO A TO 1444



SECOND PRESS

Second Presbyterian Church April 20,1994



CHAMBER SINGERS. The Mass in B Minor by J. S. Bach will be performed by the Arkansas Chamber Singers and the Arkansas Symphony Chamber Orchestra, all under the direction of Dr. Rosella Duerksen, on Sat., May 7, 7:00 PM, at Trinity United Methodist Church, 1101 N. Mississippi. Acclaimed by many as the paragon of all choral works, the Mass presents an awe-inspiring challenge to singers and players alike. The 7:00 PM concert start is planned so that all audience members can enjoy an extended intermission featuring a complimentary gala dessert party. Regionally acclaimed soloists will assist in the performance. Tickets may be purchased by calling the box office at 661-1500. They are also available from members of the Chamber Singers, who include June Gayle Haraway, Audrey Reeves, Pam Villines, Harold Duerksen, Janice Hibbard, Gail Hocott, Carol Majors, and Robert McQuade affiliated with the music program of Second Presbyterian Church.

MUSIC

CHAMBER SINGERS STRUGGLE WITH BACH

But the ending almost redeems the concert.

BY RON BALLARD

The Arkansas Chamber Singers' performance of Bach's "Mass in B Minor" on May 7 was not the worst or the longest concert I've ever heard, just the most tedious and uninspired.

The Chamber Singers have a long, distinguished history as a superbehoral group, but J.S. Bach's monumental work almost got the best of them. Most of the right notes were there and nothing embarrassing happened. but the magic and depth of understanding never materialized. Recent trends in Bach scholarship were ignored, making the performance sound rather like a 1950s singalong. The whole event could have used another month of polishing.

Dr. Rosella Duerksen, music director and conductor of the Chamber Singers, seemed a little overwhelmed by the chorus, orchestra and soloists. Dropping the forceful, musical persona she usually displays, Duerksen

was more like a coordinator than a conductor. Instead of setting and maintaining tempos, she allowed the strings and heavy organ continuo to drag the tempos down In this performance.

Bach's "Mass" became a clockwork piece: wind it up and it takes on a life of its own.

The chamber orchestra was made up mostly of members of the Arkansas Symphony with the addition of oboist Dan Ross. The oboe solos in the "Qui sedes" section were particularly beautiful. Violinist James McLeland's solos suffered from too much Romantic vibrato, taking the "Mass" entirely out of the Baroque era.

It is difficult to write about soprano Mary Ann Lahodny and mezzo-soprano Martha Antolik without sounding like I'm writing a fan letter. These two voices are powerful. gorgeous works of art. Lahodny's voice seems to float effortlessly. Antolik's "Agnus Dei" was beautifully sung, but was marred by Duerksen's disregard for the lyrical nature of the music. Tenor Randall Rushing sang his few notes well, but bass Stephen Rushing couldn't have been more wrong for

this music. His voice is light and sometimes the sound seemed to stop altogether except for his noisy "s's" at gorgeous, powerful the end of the words. His high notes were as clusive as his low notes.

The 36-member chorus (reduced in size by some defection in the ranks) sang well, but had no variety of dynamics. The altos, however, showed real subtlety and artisfry in their singing.

Bach's "B Minor Mass" ended with a moving and impressive performance of "Dona nobis pacem" that almost made up for the sins and omissions of the 2 1/2-hour concert. Almost.

The Arkansas Chamber Singers invite you to attend

Oh, Arkansas

Variations on an Arkansas Theme with the Arkansas Chamber Singers



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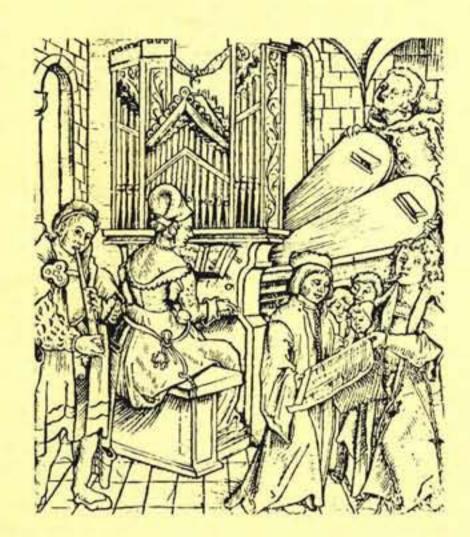
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The Arkansas Chamber Singers



J.S. Bach MASS in B MINOR

7 p.m. Saturday, May 7, 1994
Trinity United Methodist Church
Underwritten in part by Twin City Bank and the Arkansas Arts Council

Qui sedes, Alto with Oboe d'amore Solo Qui sedes ad dexteram Patris, miserere nobis.

Quoniam, Bass with Horn and 2 Bassoons
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.

Cum sancto Spiritu, Chorus

Cum sancto spiritu in gloria

Dei Patris. Amen.

Thou that sitteth at the right hand of the Father, have mercy on us.

For thou only art holy, thou only art the Lord, thou only, Christ, art most high,

With the Holy Ghost in the glory of God. Amen.

INTERMISSION

SYMBOLUM NICENUM (Credo)

Credo, Chorus Credo in unum Deum.

Patrem omnipotentem, Chorus

Patrem omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum, Soprano and Alto Duet, with 2 Oboes d'amore Et in unum Dominum, Jesum Christum, Filium Dei unigenitum...qui propter nos homines et propter nostram solutem descendit de coelis.

Et incarnatus est, Chorus

Et incarnatus est de Spiritu sancto ex Maria virgine,
et homo factus est.

Crucifixus, Chorus
Crucifixus etiam pro nobis sub Pontio
Pilato, passus et sepultus est.

Et resurrexit, Chorus

Et resurrexit tertia die secundum scripturas,
et ascendit in coelum, sedet ad dexteram Dei
Patris, et iterum venturus est cum gloria judicare
vivos et mortuos, cujus regni non erit finis.

Et in Spiritum, Bass with 2 Oboes d'amore
Et in Spiritum sanctum, Dominum et vivificantem,
qui ex patre Filioque procedit qui cum Patre et Filio
simul adoratus et conglorificatur, qui locutus est per
Prophetas. Et unam sanctam catholicam et
apostolicam ecclesiam.

I believe in one God.

The Father Almighty, maker of heaven and earth, and of all things visible and invisible.

And in one Lord, Jesus Christ, the only begotten Son of God . . . who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

And was crucified also for us under Pontius Pilate, suffered and was buried.

And on the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of God the Father; and He shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

And (I believe) in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, with the Father and the Son is worshipped and glorified, who spake by the Prophets. And (I believe) in one holy Catholic and Apostolic Church.

ABOUT THE SOLOISTS



Soprano MARY ANN LAHODNY is well-known to Arkansas audiences. She has appeared frequently as a soloist, in both classical and pops concerts, with the Arkansas Symphony Orchestra. With the Chamber Singers, she has been featured in both major and short choral works, including Bach's Christmas Oratorio; Handel's Judas Maccabaeus; Haydn's Creation; Requiem, by Mozart; Elijah by Mendelssohn, and Andrew Lloyd Webber's Requiem. While she makes numerous guest appearances with chamber and choral ensembles and church choirs in this region, her engagements have also included appearances with the Tacoma Symphony and the University of Kansas Philharmonic Orchestra.

MARTHA ANTOLIK has twice been a Regional Finalist in the Metropolitan Opera Auditions, as well as District Winner in the Memphis, New Orleans, and Little Rock districts. She has served as Apprentice Artist with the Santa Fe Opera Company, sung with the Opera Theatre at Wildwood, the Birmingham Civic Opera, and in professional summer stock with the Starlight Theater in Indianapolis, Indiana. She has also appeared as soloist with a number of regional symphony orchestras. Currently she is Instructor in Voice at the University of Central Arkansas in Conway. She holds degrees from Samford University in Birmingham, Alabama, and from Louisiana State University in Baton Rouge, Louisiana.





RANDAL RUSHING, tenor, has sung extensively in Germany, Switzerland, and Central America, as well as throughout the United States. In 1984, he was awarded a Rotary International Foundation scholarship to study in Cologne, Germany; this was followed by a three-year engagement in Regensburg, and then in Heidelberg. Among his performance credits are multiple guest performances on German and Swiss national cable television. Upon his return to the States, he was named as a finalist in the 1990 American Opera Auditions in New York. In the 1991 Metropolitan Opera National Council auditions, he was honored in the Mid-South Region Finals with the award for "Best Musical Artistry." Most recently, he received the Shreveport "Singer of the Year" award. Mr. Rushing is an Arkansas native, and received degrees from Arkansas Tech University and the University of North Texas.

Baritone STEPHEN RUSHING was the winner of the 1991 Young Artist Award in the National Federation of Music Clubs competition. The same organization granted him the Baiz International Music Scholarship in 1993; this took him to Italy and Austria for study and performance. A native of Baton Rouge, Louisiana, Mr. Rushing has sung extensively in both opera and oratorio performances in this region, and, while pursuing doctoral studies at the University of Kansas, in the mid-west. Currently he is on the faculty of Southeastern Louisiana University in Hammond.



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h, Arkansas . . . is an evening of music performed in a variety of styles to benefit the Arkansas Chamber Singers. Proceeds will help fund next season's appearances.

The Chamber Singers will perform a repertoire of America Melodies. KARK Channel 4 weatherman, Barry Brandt will host this special evening.

The Rackensack Society will present a medley of folk tunes. Special guest Terry Rose will perform his own composition Oh, Arkansas." as well as other favorites.

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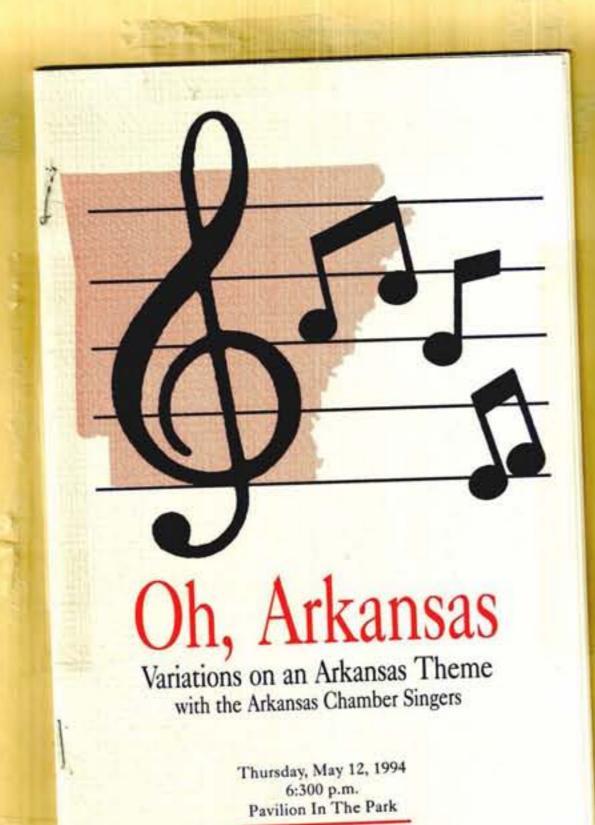
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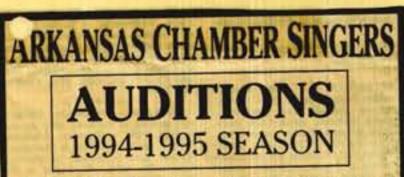
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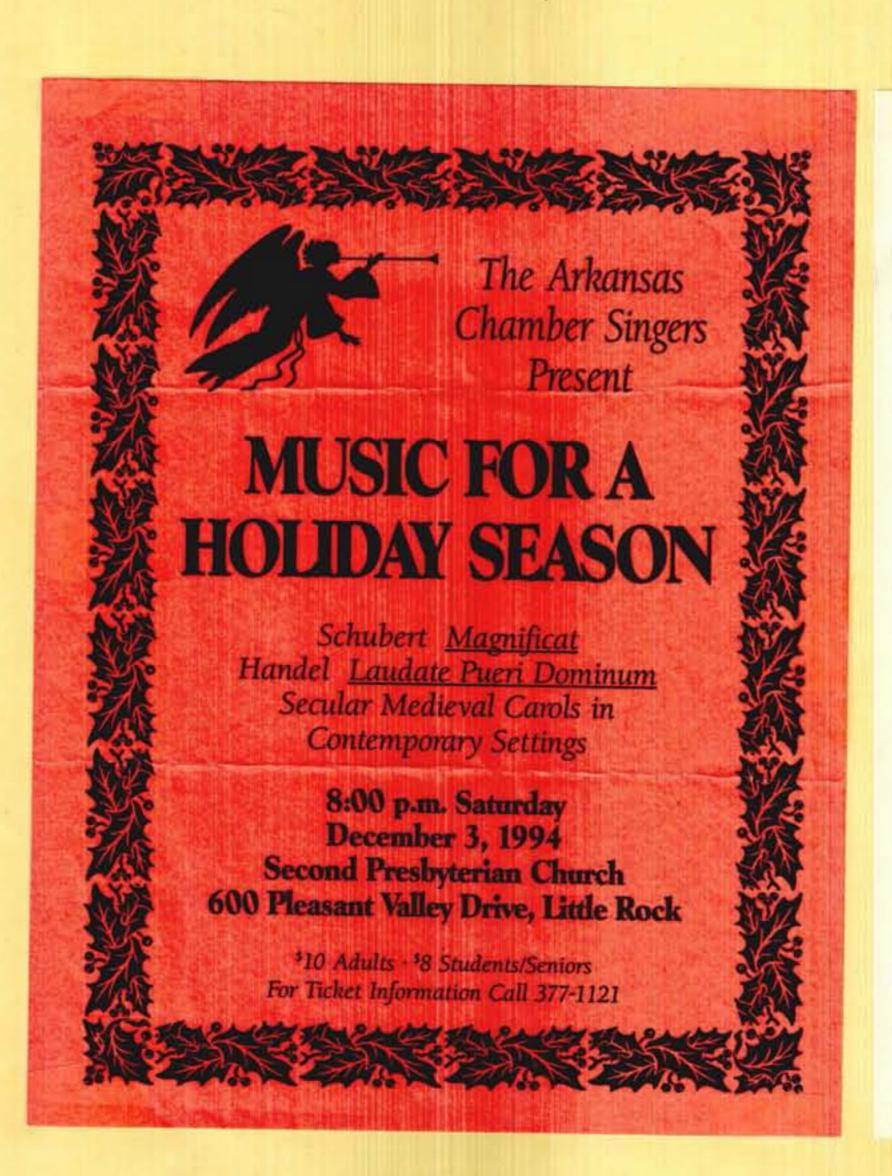
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1994-1995 SEASON



Arkansas Democrat & Gazette SUNDAY, DECEMBER 4, 1994 • 78

Singers take
joyous ride

through past

Like a gracious hostess, leave it to Rosella Duerksen to think of everything.

As director of the Arkansas
C h a m b e r
Singers in
their "Music
for a Holiday
Season" concert Saturday, she

left little to chance.

From among the singers, she picked a variety of soloists. She delighted the audience in again closing with sing-along carols, but this night taking time to rehearse us. She arranged for one of the better church-cum-concert halls. Second Presbyterian. She directed an extra musician with respect and discipline — the hall's echo.

The Chamber Singers first performed Magnificat in C major by Franz Schubert. The Arkansas Symphony Chamber Orchestra backed the singers in this classic setting of liturgy.

Two composers from the late 16th century then were highlighted, Locovico Viadana's Exultate Justi and J.P. Sweelinck's Hodie Christus Natus Est.

Len Bobo used the harpsichord voice of an electronic keyboard to begin Exultate, and it sounded fine. Duerksen found a spot above the chorus to effectively display an antiphonal quartet for that piece as well. The full layering of voices in Hodie was joyous.

Duerksen chose two sopranos who couldn't be more different for the Chamber Singers' rendition of George Frideric Handel's seven-part setting of Psalm 112 — which the program notes is Psalm 113 in Protestant translations. T. Renee Janski's young voice flew in three solos. While it was light, it had strength. She matched the chorus in fortitude in Gloria Patri.

Where Janski's youth led her to almost rush notes, the maturity that Lydia Evanson displayed almost caused her to drag the beat. She took her time to show character, experience and emotion in two richly colored turns.

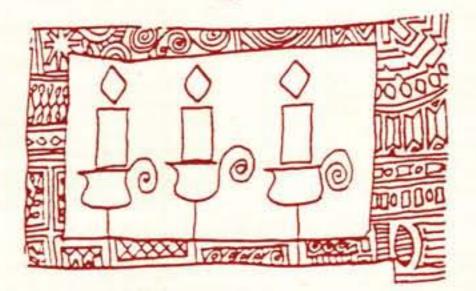
The last half of the program came from this century, more or less. The novelty of the evening was John LaMontaine's setting of four medieval carols, everyday extrapolations of the Christmas story. The American's melodies were spare though not monotonous, and so the tunes were quietly sung. Duerksen here used the slight echo of the sanctuary as a dramatic device, with her next downbeat coming just as the echo stilled.

Bobo mimicked a harp on the keyboard, and percussionist Rick Dimond maintained the minimal feeling with a tom, triangle and tambouring.

triangle and tambourine.

The chorus closed with John Rutter arrangements of "Deck the Halls," "O Tannenbaum" in German and English, and "We Wish You a Merry Christmas." Duerksen then invited the audience to join in the last five days in each verse of "The 12 Days of Christmas" and the first and fourth verses of "Joy to the World," also arranged by the contemporary Briton.

Music for a Holiday Season



The Arkansas Chamber Singers

assisted by
The Arkansas Symphony Chamber Orchestra

Dr. Rosella Duerksen, Music Director Len Bobo, Accompanist

> 8:00 P.M. Saturday, December 3, 1994 Second Presbyterian Church 600 Pleasant Valley Drive, Little Rock

Southwest Arkansas Arts Council

1994-95

PROGRAM SERIES



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Arkansas Democrat-Gazette

Friday, March 10, 1995

Liturgical works to test Arkansas Chamber Singers' skills

BY SUSAN PIERCE Arkansas Weekend Staff Write

The second concert of the Arkansas Chamber Singers' season features two often-performed liturgical works which use traditional forms a bit differently from similar compositions: Wolfgang Amadeus Mozart's Mass in C major and Maurice Durufle's "Requiem."

Mozart's Mass is different because it's comparatively short, said Rosella Duerksen, conductor of the Chamber Singers.

"The Bach B-minor Mass, for example, takes about two hours to perform, but this is just under 30 minutes," she said. "The archbishop of the Salzburg (Austria)

■ Arkansas **Chamber Singers**

8 p.m. Saturday, St. Mark's Episcopal Church, 1000 N. Mis-Tickets: \$10, \$8 students and senior citizens, 377-1121

enormous feeling of lyricism and

Despite its relative brevity, this Mass is still packed with lots of drama, she said, with the most dramatic effect at the beginning an immediate transition from loud to soft between the two syllables

of the initial "Kyrie." "We've done a lot of speculatThe Durufle "Requiem" on the program's second half is a more recent composition, written in 1947, Len Bobo will be the organ soloist, providing accompaniment along with a chamber orchestra. Guest soloists will be Martha Antolik, mezzo-soprano, and Donald Creer, baritone.

This Mass for the dead, unlike many others, downplays the terrifying portrayals of death and the

Day of Judgment, Duerksen said. "Durufle leaves out some of the text so there is less emphasis on that," she said. "He wanted to express the screnity and peace of the

departed."



ROSELLA DUERKSEN (left) rehearses the Arkansas Chamber Singers The composer also mixes sev- as Len Bobo plays piano at Second Presbyterian Church.

The Arkansas Chamber Singers express their deep appreciation and thanks to

Second Presbyterian Church for the ongoing use of their choir rehearsal facilities and to St. Mark's Episcopal Church

for the use of their sanctuary for this evening's concert.

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The Arkansas Chamber Singers Present

Requiem by Maurice Duruflé

Coronation Mass

by Mozart



8:00 p.m. Saturday March 11, 1995 St. Mark's Episcopal Church 1000 North Mississippi Avenue Little Rock

et (propter) nostram salutem descendit de coelis. Et incarnatus est de spiritu sancto ex Maria Virgine et homo factus est, Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. Et in spiritum sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et

conglorificatur, qui locutus est per prophetas, (Et unam sanctam catholicam et apostolicam ecclesiam), Confiteor unum baptista in remissionem peccatorum, (Et expecto resurrectionem) mortuorum, et vitam venturi saeculi, Amen.

SANCTUS (Chorus)

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. pieni sunt coeli et terra gloria tua.

Osanna in excelsis.

BENEDICTUS (Solo Quartet and Chorus) Diana Holzhauser, soprano; Elinor Royce, alto; David Lee, tenor; Warren Stringer, bass

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is Christ who cometh in the name of the Lord. Hosanna in the highest.

and (for) our salvation

by the Holy Ghost

of the Virgin Mary

and was made human

under Pontius Pilate,

with glory

Suffered and was buried.

according to the scriptures,

and ascended into heaven,

and Christ shall come again

And the Holy Ghost,

the Lord and life-giver,

together is adored and

glorified,

(And in one holy catholic

and apostolic Church), I acknowledge one baptism

for the remission of sins,

of the dead,

Holy, holy, holy

of Thy glory.

Lord God of hosts, heaven and earth are full

Hosanna in the highest.

(And I expect the resurrection)

and the life of the world to come,

who spake by the prophets,

And was crucified also for us

And the third day Christ rose again,

to judge the living and the dead, whose kingdom shall have no end.

who with the Lord and the Christ

and sitteth on the right hand of the Lord,

who proceedeth from the Lord and the Christ

came down from heaven. And became incarnate

AGNUS DEI (Soprano Solo, Solo Ensemble, and Chorus) Lydia Evanson, soprano

> Agnus Dei, qui tollis peccata mundi miserere nobis.

Lamb of God, who takest away the sins of the world, have mercy upon us.

INTERMISSION

PROGRAM NOTES

The work now known as Coronation Mass was in actuality composed by Mozart in March, 1779, and intended for the Easter high mass in the Salzburg Cathedral. Mozart had been appointed court organist of the cathedral in January of that year with the stipulation that he "furnish to the court and church new compositions of his invention as much as possible." This mass was his first new effort. Its popular title, Coronation Mass, originated from the fact that it was repeately performed in the Vienna Court chapel for imperial and royal coronation ceremonies, beginning with the accession to the throne of Emperor Leopold II in 1790.

The text of the Caronation Mass is that of the standard liturgy of the worship service. The term mass became the popular title for the service perhaps as early as the 4th Century A.D. It is derived from the last words of the service, the missa est (you are dismissed). Included in the service on all Sundays were the Kyrie (a prayer of mercy), the Gloria ("Glory be to God on High"), the Credo, the Sanctus ("Holy, Holy, Holy is God"), and finally the Dona Nobis Pacem ("Grant us thy peace").

While Maurice Durufle' consciously modelled his Requiem after a setting of the service for the dead by Gabriel Faure' (1845-1924), he, nevertheless, brings to it a great originality of his own. One finds in the Durufle' work, for example, an extraordinary fusion of dissimilar elements: plainsong, liturgical modality, and counterpoint, coupled frequently with the sensuous harmonies associated with impressionists such as Ravel and Debussy.

The opening Introit introduces the poly-rhythms characteristic of many of the sections of this work: the free plainsong chant is given virtually note for note above a strict sixteenth-note pattern in the orchestra. This flows directly into the Kyrie, employing traditional imitative (contrapuntal) entries. After each voice part has completed a statement of Kyrie cleison, the trumpets present the traditional Kyrie motif in augmentation. The Domine Jesu Christe again opens with chant, which leads, however, to an intensely dramatic setting of libera eas (deliver the souls . . . from hell), and returns to chant as the text gives assurance of peace. In the Sanctus, an insistent organ and orchestra score supports the chorus as it builds from a restrained setting of the opening text to enormous excitement in the Hosanna, then subsides to the concluding Benedictus-

Pie lesu, featuring a mezzo soprano and solo 'cello, forms a poignant, emotional center for this work; it is followed by the gentle, chanted Agnus Dei. Polyrhythms abound in the opening of the Lux aeterna: the free chant is presented by the soprano voices, with chords in strict meter punctuating three-part harmonies underneath. This leads to a unison chanting of the Requiem aeternam in all voices over changing orchestral chords

wrath, calamity, and misery). The work ends with a mystical, ethereal portrayal of paradise, which concludes with an unresolved dominant ninth -- perhaps symbolizing the never-ending quality of

Durufle produced three versions of the instrumental score for this work; one for full orchestra; one for organ alone, and the final one, produced in 1961, for organ and chamber orchestra. This is heard today, and is believed to be the composer's preferred product.

Roselia Duerksen

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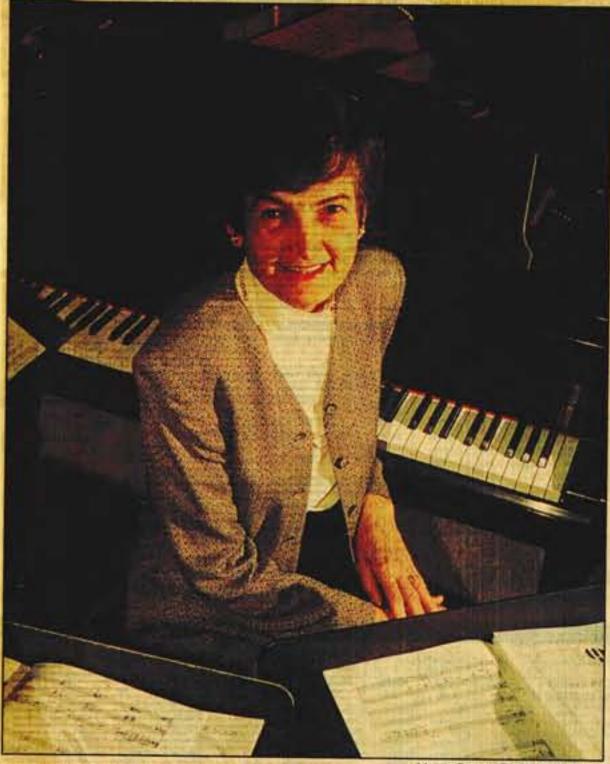
An Evening of Tribute, honoring Dr. Rosella Duerksen

> Saturday, May 6, 1995, 7:30 P.M. Trinity United Methodist Church 1101 N. Mississippi Avenue, Little Rock

THE SERIOUS AND THE LIGHT-HEARTED

featuring works of Benjamin Britten, Ralph Vaughn Williams, P. D. Q. Bach

Reception immediately following the concert in the church fellowship hall.



ROSELLA DUERKSEN will retire as music director of the Arkansas Chamber Singers after a farewell perfor-

Having some serious fun

BY SUSAN PIERCE

he Arkansas Chamber Singers are closing out the season and marking the end of music director Rosella Duerksen's 14-year tenure — with a concert of "The Serious and the Light-Hearted.

"We have sort of fallen into the pattern of having one concert each year when we do less than serious music, to keep us from getting too serious and to give the audience a special treat," Duerksen said. The concert's title pretty

much describes the tone, in order of emphasis.

Arkansas Chamber Singers

The Serious and the Light-Hearted," 8 p.m. Saturday, Trinity United Methodist Church, 1101 N. Mississippi St.; works by Raich Vaughan Williams, Benjamin Britten and P.D.Q. Bach (a k a Peter Schickele). Tickets: \$10 for adults, \$8 for students and senior citizens. A reception for departing music director Rosella Duerksen will follow. For more information, call 377-1121.

Ralph Vaughan Williams' hymns "Antiphon" and "O Taste and See" as a lead-in to his cantata "Dona Nobis

The second half of the show will be much lighter in tone: "Rejoice in the Lamb," a short cantata by Renjamin Britte The choir will perform three of the "Liebeslieder

Polkas" by P.D.Q. Bach (a k a Peter Schickele); and two American folk songs, "Black Is the Color" and "Turkey in the Straw," in which an ensemble from the McAfee Ballet School will join the singers. Despite the difference in

tone, both halves of the concert are vocally demanding, Duerksen said, with complex harmonies and sudden changes in rhythm.

British composer Vaughan Williams composed "Dona No-bis Pacem" in 1936, a plea for peace as war loomed in Eu-

"There seem to be quite a number of performances of work last year and this See SINGERS, Page 8E

Arkansas Democrat To Gazette . THURSDAY, MAY 4, 1995 news

BY SUSAN PIERCE ocrat-Gazette Entertainment

nen Rosella Duerksen became music director of the Arkansas Chamber Singers in 1981, she really didn't give any thought as to how long she would be with the group. "I felt this was going to be one of my special niches in Little Rock,"

Now, after 14 years, citing the competing demands of her duties as music director for Second Presby-terian Church, she'll turn over her baton to an as-yet-

After 14 years,

Rosella Duerksen

is stepping down

as music director

Chamber Singers.

of the Arkansas

unnamed successor — not especially an easy decision, she said, but one she felt had to be made.

"I really want to lead a little more of a sane life," she explained. "But I've enjoyed every minute of it, except when there is no more time, even to sleep. I can no longer burn the candle at both ends.

The Arkansas Chamber Singers concert Saturday, featuring works by Ralph Vaughan Williams, Benjamin Britten and P.D.Q. Bach, will be her last time at the podium with the group - for now.

Duerksen announced in February she would be stepping down. The choral group and its supporters have been working overtime to plan a special going-

away reception after Saturday's concert.

Duerksen is only the second musical director in the group's 16-year history. She took the baton from Barbara Levy, who helped found the group in 1979.

Duerksen and her husband, Hal, moved to Little Rock in 1980 from Iowa City, Iowa, when he accepted a post as registrar at the University of Ascepted. ed a post as registrar at the University of Arkansas

at Little Rock. He retired in 1990. The Duerksens had been in Iowa City for 10 years, while Hal Duerksen worked as an administrator of the School of Religion and later associate registrar

at the University of Iowa. "I was in the generation of professional women who moved when their husbands moved," Rosella Duerksen said. "I must say, though, my husband has always been supportive of my musical activities." He also sings in the Chamber Singers' tenor sec-

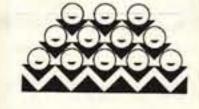
While she was working as music director of First Presbyterian Church, Rosella Duerksen formed the lowa City Chamber Singers, which made its debut on

See DUERKSEN, Page 8E

SECOND PRESS

Second Presbyterian Church 600 PLEASANT VALLEY DRIVE Little Rock, AR 72227

> Rosella Duerksen retiring as Director of The Chamber Singers



At Trinity United Methodist Church on May 6, 8:00 PM, Rosella Duerksen will be conducting her last concert with the Arkansas Chamber Singers. During her 14 years she has led this group to the heights of musicality and professionalism. It is urged that Second Presbyterians turn out in solidarity to attend the performance and reception in order to pay tribute to this remarkable lady, and to express our gratitude for her continuing devotion to our music program. For tickets see choir members Bob McQuade and Audrey Reeves or phone 661-1500.

Duerksen

Continued from Page 1E

Valentine's Day, 1971. (That group still exists; she returned in 1991 as guest conductor for a 20th anniversary concert.) In the 1960s, the Duerksens lived in Ann Arbor, Mich.,

where she helped organize the Ann Arbor Cantata Singers. "This is when I started my

love affair with what I call 'major/minor' works: in other words, choral works that are too demanding for the average church choir, but not large enough for the larger orchestra," she said. There was a university in

Ann Arbor (the University of Michigan) with an active music department, but there were many excellent musicians who did not feel there was a place for them. I approached it with an open mind, thinking if it worked, fine, if it didn't, we tried.

"It is still in existence and has received considerable renown in that part of the country.

FEELING UNDEREMPLOYED

She had no job when her husband moved to Little Rock. "I was not happy my first year here, because I felt un-

deremployed," she said. When Levy stepped down as musical director of the Chamber Singers in 1981, "here was this fledgling group and here I was, ready to get involved with another chamber ensemble," Duerksen said.

The next year, she took a post as music director at Pulaski Heights United Methodist Church, where she remained for four years. She's Presbyterian Church for nine

Over the years, the Chamber Singers has remained at or near 40 members, whom Duerksen picks by audition each September.

Even those who have performed with the group must re-Duerksen said she looks for

combination of skills in her singers - most importantly. the ability to read music and a voice that can blend eas-"There might be a strong

singer with an individual quality that wouldn't work in an ensemble - someone with a strong vibrato, for example," she said.

"On the other hand, the really fine singer is often able to adapt his or her voice."

White most of the time she asks the singers to not use vibrato, "I do not demand a vibrato-less quality. ... Many of the works we do would suffer if we tried to use a colorless, 'white' sound."

The singers need not be professional musicians - that would be hard in this area but anyone auditioning should have some sort of musical training, she said.

"Many in our group are pro-fessionals in other areas. We have many medical doctors. We

been music director at Second have homemakers who have degrees in music and look to this as a special musical out-

let," she said. When selecting programs each season, Duerksen said she always strives for variety, of course, but there are com-posers she favors, because their works are appropriate for the ensemble or simply be-

cause she likes them. For example, she has high regards for English musician Vaughan Williams as one of the major 20th-century com-posers of choral works, and his pieces often show up on the Chamber Singers' programs. She also has a soft spot for Masses by Wolfgang Amadeus Mozart and Franz Joseph

Haydn. Their Masses were never intended for massive groups," she said, noting that the major choral works of Verdi and Mahler "are, of course, out of our range" because they require large numbers of singers and instrumentalists.

Those works she leaves to the Arkansas Symphony Or-

FONDEST OF BACH

She's most fond, however, of Johann Sebastian Bach. "I developed a love for the Bach cantatas very early in my

conducting career," she said. Duerksen said she wouldn't When I was doing my master's turn down a chance as guest work at Westminster Choir conductor - say, for the College, my assignment hap-pened to be the Bach Cantata group's 20th anniversary in

"At that point, I was still playing around with organ and voice and was not sure where wanted to go professionally. It was then that the conducting bug bit me."

She earned a doctorate in music at Union Theological Seminary - with classes at the Juilliard School and the Columbia University School of Music - in New York in the early 1950s.

She studied choral analysis with Julius Herford (one of his pupils was famed choral director Robert Shaw).

A committee of the Chamber Singers board will be seeking a successor, but Duerksen said she will have no hand in making the selection.

As she says farewell to the Arkansas Chamber Singers,





Singers

· Continued from Page 1E

year because we're commemorating the end of World War II," Duerksen said. "So this seemed an appropriate time for us to do it.

"This piece incorporates so many facets of Ralph Vaughan Williams' compositional techniques in one short cantata."

During his long career, he used medieval music forms, folk songs and classical romanticism for his choral compositions alongside the more modern accents, she ex-

plained. "The first movement starts with the Latin text of Dona No-

bis Pacem.' It's sort of like early music in that he uses polyphony. The second movement is based on Walt Whitman's 'Drum Taps.' It's very martial, very dissonant in character, almost atonal, like Arnold Schoenberg," Duerksen

"The third movement, the 'Reconciliation,' is very peaceful. It has some wonderful

"What he's talking about is the sisters of day and night soothe away the pains of death caused by inhumanity.

"We end with a peaceful, hymnlike movement based on passages from Old Testament prophets. One section has that familiar passage, 'Nation shall

not rise up against nation ... neither shall they learn war any more.

'Rejoice in the Lamb" is Britten's setting of verse by, as Duerksen tactfully put it, the "sometimes mentally erratic 18th-century poet," Christopher Smart.

"Smart's basic theme is, everything in creation praises God. It's a delight to do." The lyrics include passages

about the glories of flowers and instruments and special focuses on the cat and mouse, through soprano and alto arias, respectively.

"One thing that characterizes this work is an incredible mix of meters. The meter is never steady - about the time you

get accustomed to one, another comes along," Duerksen said. 'In one section, the meter changes three times."

The P.D.Q. Bach works are pure silliness, she said. "The 'Liebeslieder Polkas' are, basically, 16th- and 17th-

century madrigals that he mu-tilates," she explained. "It's scored, as he puts it, for mixed chorus and piano, five

"The 'fifth hand' is basically a page-turner, but he does give the person little things to do. (He) blows on a bird whistle at one point, and strikes a gong, and at times plays one note."

The title spoofs two sets of songs by Johannes Brahms called "Liebeslieder Waltzes,"

or "Love-Song Waltzes."

Of course, she noted, it's Schickele's encyclopedic knowledge of the genre he parodies that makes his P.D.Q. Bach work so enjoyable: "He really is a genius in his ability to re-create something and

make it sound stupid." The folk songs are arrangements by Alice Parker, "who has made a career of collecting folk material, both sacred and

secular," Duerksen said. "Her setting of Turkey in the Straw' is also a bit silly, but very demanding in terms of choral requirements. You really have to be alert to her little turns and twists."

Chamber Singers, audience give director unforgettable sendoff

★Review
BY ERIC E. HARRISON
emocrat-Gazete Entertainment Editor Arkansas Chamber Singers and a large, appreciative

audience gave retiring music di-rector Rosella Duerksen an un-

forgettable sendoff Saturday at Trinity United Methodist Church, 1101 N. Mississippi Ave.
In a season-closing program entitled "The Serious and the Light-Hearted," the Chamber Singers, a chamber orchestra and a "corps de ballet" closed out Duerksen's 14 years on the podium with some sober musi-

Music

cal reflection and some extra-

musical gaiety. The first half had a decidedly religious tone with three pieces by Ralph Vaughan Williams "Antiphon," the last of the composer's "Five Mystical Songs," provided just the right degree of punch as a lead-in "O Taste and See," composed for the 1953 coronation of England's the 1953 coronation of England's Queen Elizabeth II, featured a fine a cappella solo by soprano Diana Holzhauser.

off the things Duerksen and the Chamber Singers do best — precision, diction and dynamics. Soprano Mary Ann Lahodny was excellent in the title plea; baritone John Bangert, with some strain on the top notes, was fine in the third and fifth

movements. The second half of the program elicited first smiles and then outright guffaws. "Rejoice in the Lamb" by Benjamin Brit-ten, with a text by the "some-

The cantata "Dona Nobis times mentally erratic 18th-centurn pages), a beer-bottle wood-wind graph of the tury poet" Christopher Smart, wind section and a handbell-coming of World War II, showed featured some fine solo work by sopranos Lydia Evanson and T. Renee Janski, alto Eleanor Royce and bass Warren Stringer, the singers managed to maintain straight faces while expressing how cats and mice are true manifestations of the glory

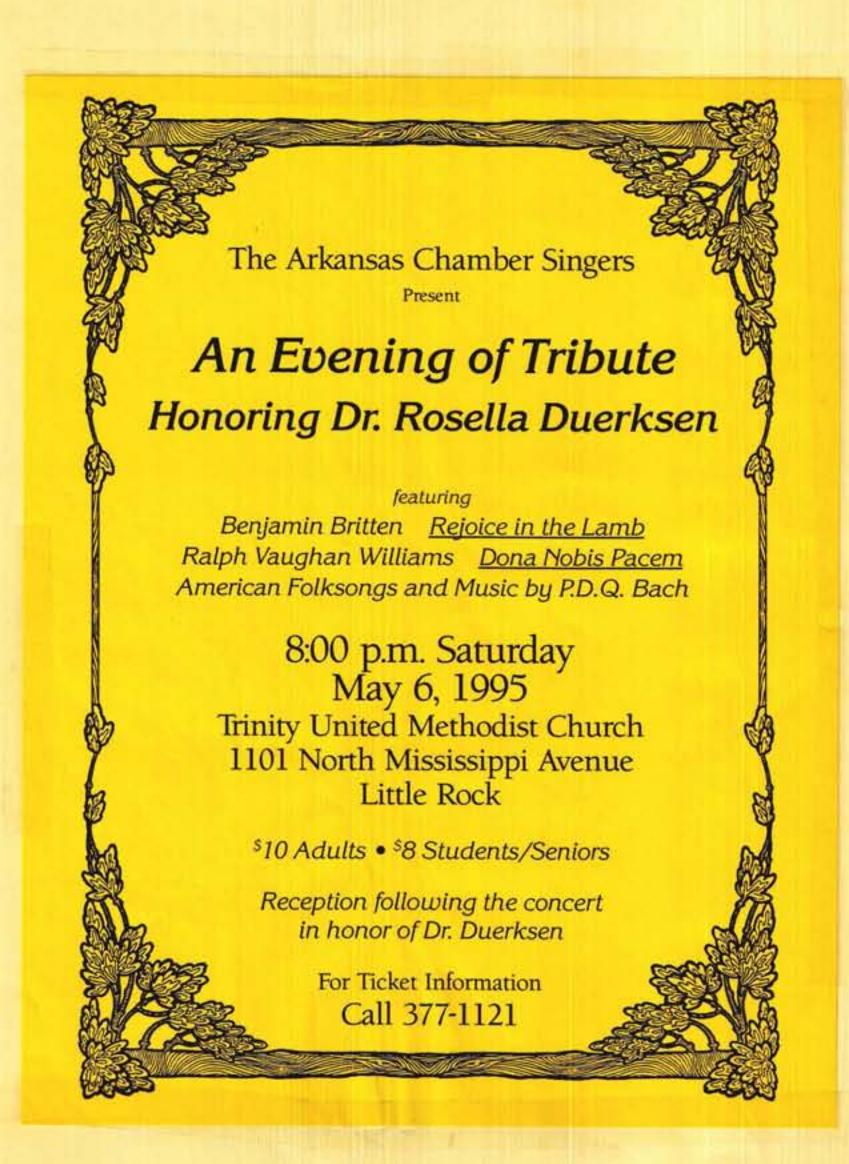
Nobody, however, kept a straight face for the three "Liebeslieder Polkas" by P.D.Q. Bach (a k a Peter Schickele) for a chorus with piano, "five hands" (the fifth primarily to

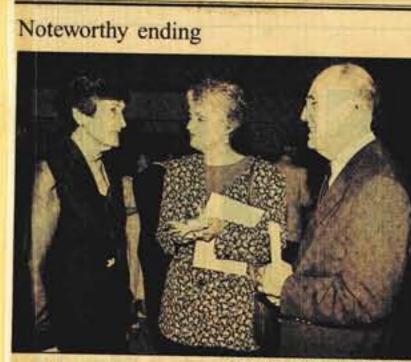
"A Song for Celia" for mixed octet turned into a hilarious tuning exercise; sopranos Janski and Terry Cox and alto Vicki Dorey turned "Why So Pale and Wan, Fond Lover?" into a battle of the sexes; and "It Was a Lover and His Lass" - mangling a Shakespeare text - featured lots of extra-musical special effects, including bird calls and a trampoline act.

Nine dancers from the McAfee Ballet School gave the

concluding works, American folk songs "Black Is the Color" and "Turkey in the Straw," an extra dimension.

Duerksen, following a "wise" suggestion that she couldn't very well go out with "Turkey in the Straw," led the singers in an encore with the rousing version of "America, the Beautiful" that they sang for President Clinton's inauguration. The audience, standing in appreciation, wouldn't let Duerksen go to the reception that awaited her, bringing her back for three additional curtain calls.





Arkansas Democrat & Gazette

Rosella Duerksen with Cathy and Dr. Lou Sanders

. SUNDAY, MAY 14, 1995 .

Noteworthy ending

The party began after the last note was sounded May 6 and Rosella Duerksen had put down her baton after 14 years as mu-sic director of the Arkansas Chamber Singers.

Held in Duerksen's honor in the Fellowship Hall of Trinity Methodist Church, the farewell included "a toast and roast" presented by Jim Guldin, Diana Holzhauser, Tyler Thompson, Len Bobo and Jim McLeland, who were introduced by Ann Nicholson.

"We've come here to thank her and to admire her for all she's done for music in Arkansas," Nicholson said.

"We will miss your baton, but will not miss your spirit, it lives within us all," Guldin said. A book of letters, including best wishes from President Clinton and Sens. Dale Bumpers and David Pryor, who was presented by Dr. Susan Santa Cruz.

Joan Wallace, president of the Chamber Singers Board, presented Duerksen with a Waterford crystal vase as the singers began a round of "Auld Lang Syne."





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for the use of their sanctuary for this evening's concert and for the use of their fellowship hall for our Evening of Tribute reception honoring Dr. Rosella Duerksen.

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applauds

Dr. Rosella Duerksen

in her successful tenure with the Arkansas Chamber Singers

The Pulaski Heights United Methodist Church Music Program congratulates

Dr. Rosella Duerksen

on fourteen years of excellence conducting the **Arkansas Chamber Singers**

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The Arkansas Chamber Singers wish to extend our sincere gratitude to all of you who have supported us throughout this past season, both with your presence at our concerts and with your financial assistance. Without you, we could not exist. And your generous response to our current major funding drive has helped us accomplish our goal of underwriting this Evening of Tribute to Dr. Rosella Duerksen. Thank you.

Our need for your support does not end with tonight's efforts, however. Individual funding for the arts has never played such a crucial role. Avenues of funding on which we have depended in the past from various agencies are not as readily available today. We must continue to look to our friends for their financial backing.

The Arkansas Chamber Singers are already making plans for the 1995-96 season. A new Music Director will soon be selected. Concert programming will be formulated. And in September, the chorus will begin rehearsals for a new season of musical enrichment. Can we count on you to help make that season a reality? We hope so.

Your tax-deductible contribution checks may be made payable to The Arkansas Chamber Singers and mailed to P. O. Box 21002, Little Rock, AR 72221.

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The Arkansas Chamber Singers Present

The Serious



and



The Light-Hearted

8: PM, Saturday
May 6, 1995

Trinity United Methodist Church
1101 North Mississippi Avenue
Little Rock

Ш

Reconciliation

Word over all, beautiful as the sky,

Beautiful that war and all its deeds of carnage must in time be utterly lost,

That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled world;

For my enemy is dead, a man divine as myself is dead,

I look where he lies white-faced and still in the coffin - I draw near,

Bend down and touch lightly with my lips the white face in the coffin.

e coffin. Walt Whitman.

V

The Angel of Death has been aboard throughout the land; you may almost hear the beating of his wings. There is no one as of old . . . to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

Dona nobis pacem.

John Bright.

We looked for peace, but no good came; and for a time of health, and behold trouble!

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land . . . and those that dwell therein . . .

The harvest is past, the summer is ended, and we are not saved . . .

Is there no balm in Gilead? is there no physician there? Why then is not the health of the daughter of my people recovered?

Jeremiah 8: 15-22

VI

"O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong."

'The glory of this latter house shall be greater than the former . . . and in this place will I give peace.'
Haggai 2: 9

Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your

name remain for ever.'

Glory to God in the highest, and on earth peace, good-will toward men.

(Adapted from Micah 4: 3, Leviticus 16: 6, Psalms 85: 10 and 118: 19, Isaiah 43: 9 and 66: 18-22 and Luke 2:14)

Dona nobis pacem.

INTERMISSION

The Arkansas Chamber Singers

Soprano
Sharon Burrall*
Terry Cox
Lydia Evanson
Debra Fricks
June Gayle Haraway
Ann Holcomb
Diana Holzhauser
T. Renee' Janski
Laura Jensen
Cyndi Ketcham
Mary Ann Lahodny
Freddie Nixon
Carol Stringer
Pam Villines*

Alto
Brenda Carter
Vickie H. Dorey*
Margaret Russell Hiers
Carol Majors
Elinor Royce
Susan Santa Cruz
Joan Wallace*
Mary Watermann
Miriam Woosley

Tenor
George "Bo" Baker
R. Gene Baxter
Edward Barry
Rickey Douglas*
Harold Duerksen
David Lee*

Bass
John Bangert
Pat Casey
James Guldin
Bob Johns*
Chap McGaughy
Robert McQuade
Charles Shock*
Robert Stobaugh
Warren Stringer
Tyler Thompson
Galen Wenger

The Chamber Orchestra

Violin I James McLeland, Concertmaster Sandra McDonald Travis Cox

Cello

Rafael Leon

Violin II Eric Hayward Lei Zhang Beth Gould

<u>Viola</u> Timothy Nelson Phebe Duff

Timpani Michael Ferguson

Bass Jim Hatch

Organ Len Bobo

The McAfee Dancers

Karen Curley Rebecca Flowers Sandy Hunter Donna Nichols Sheila Kuonen Mary Clarendon Mulkey Ashley Vaught Kati Wooley Jean Ann Morris

Choreography by Lorene Patterson & Jean Ann Morris

PROGRAM NOTES

Ralph Vauhan Williams has taken his place as one of the most esteemed British composers of the first half of this century. Brought up in the classical-romantic tradition of Central Europe, he moved from those influences to become the first English composer to adopt aspects of impressionism, and then went on to develop his own distinct style, often combining the Gregorian tradition, folksongs, and original melodic lines in harmonic structures anchored in a kind of modal tonality.

"Antiphon" is the last of the Five Mystical Songs, composed in 1911, all of which are based on poems by George Herbert. "O Taste and See" is a very brief motet composed for the coronation of Queen Elizabeth II in Westminster Abbey in June, 1953.

Dona Nobis Pacem dates from 1936 and consists of a compilation of texts selected by Vaughan Williams himself to protest the inhumanity of a war he saw on the horizon. Recent renewed interest in and respect for this work coincides with the 50-year celebrations marking the conclusion of World War II.

The cantata begins with a setting of the ancient liturgical Latin prayer for peace, heard first as a quiet plea, then erupting as an anguished cry. This text is repeated periodically throughout the work, both by the soprano soloist and by the chorus.

The second movement becomes a ruthless call to arms based on Walt Whitman's lines from <u>Drum Taps</u> (written in reaction to his first-hand observations, as an army nurse, of the horrors of the Civil War). The third movement, also based on a Whitman text, provides great melodic beauty as it speaks of the reconciliation of enemies, in the realization that both friend and foe are equally divine.

"Dirge for Two Veterans," the fourth movement, is omitted in this performance. Sentences from John Bright's famous "Angel of Death" speech form the basis of the opening section of the fifth movement, followed by quotations from the Old Testament book of Jeremiah. The latter is treated as a double canon, tenors echoing the soprano line; basses repeating the alto line (perhaps to symbolize that the human search for peace continues from one generation to another). The final movement becomes a great vision of a world at peace, ending in a majestic hymn of praise.

Benjamin Britten is recognized also as one of England's great treasures of this century, and its most important neo-tonal composer. With his technique, he projected an air of simplicity, naturalness, and skillful clarity; his flowing diatonic vocal phrases are often set in an imitative web. Sometimes he writes terse, clipped melodic lines with highly irregular meters; sometimes he uses a chant-like idiom in unison (as at the beginning of the cantata programmed here), often he used open parallel fifths (as in the middle section here).

Rejoice in the Lamb, composed in 1943, is based on sections from a lengthy, deeply religious peom Jubilate
Agno, by 18th century poet Christopher Smart, who wrote it while he was confined to a mental institution. While the
poem is sometimes chaotic in form, it contains many flashes of genius. The theme of the poem, evidenced in the
sections set by Britten, is that all created beings and things worship God, each in its own way. In the introduction to
the score of the work, Walter Hussey outlines its ten sections:

The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section, Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speaks of the flowers - "the poetry of Christ." In the seventh section Smart refers his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from an alphabet leading to a full chorus in section nine which speaks of musical instruments and music's praise of God. The final section repeats the Hallelujah.

As is well-known, P. D. Q. Bach is a figment of the imagination of Professor Peter Schickele. According to Schickele,

The <u>Liebeslieder Polkas</u> is the first opus of P. D. Q. Bach's to be discovered in which he inflicted his music on the work of well-known poets, or even known poets, for that matter. The fact that all the poets represented are English leads one to surmise that P. D. Q.'s drinking companion Jonathan "Boozey" Hawkes has something to do with instigating the piece . . . As far as observing the integrity of these already-famous poems is concerned, P. D. Q's attitude ranges from indifference to contempt . . . A word about the fifth hand in the piano part: . . . by adding a third person at the P. D. Q. not only expanded the range of the accompaniment, but he also made sure that threre was always one hand free for turning pages.

The program concludes with two well-known American folk songs.

- Rosella Duerksen

^{*} Mixed Octet Member (P.D.Q. Bach)

Arkansas Chamber Singers 1995-96



. THURSDAY, OCTOBER 5, 1995

Music director enjoys the best of two worlds



John Yarrington, music director of the Arkansas Chamber Singers, heard the call of music when he was in high achool.

Church choir leader also directs energy to Arkansas Chamber Singers

BY ERIC E. HARRISON Democrat-Gazette Ortic at Large

ohn Yarrington has had two strong callings in his life: mu-sic and the Methodist church. "In high school, I had a fleeting period when I wanted to go into the ministry. Yarrington says. "But the call of music has

been really strong." He found a way to satisfy both callings He has spent his life making music in Methodist churches.

Yarrington, 54, now has the best of two musical worlds.

As director of music and arts Pulaski Heights United Methodist Church, he continues a 30-year career as a church musician. As the new music director of the Arkansas Chamber Singers, he'll make different kinds of music with a different kind of choir.

A gentle, soft-spoken man, Yarrington bears a passing resemblance to actor Jesse White,

TV's original Maytag Repairman. The Tulsa home where Yarrington grew up was full of religious and musical influences. His mother played piano and or-gan in the Methodist church where his father was an active member of church choirs. They now are living in retirement in Heber Springs, where his mother played piano at the First United Methodist Church for 20 years.

"I grew up in an environment of grand opera on the phonograph," Yarrington recalls in his office at the church. "I thought everybody did that.

"I have real trouble playing trivia games that involve themes from popular music. Classical was my popular music. I'm a real dud at those parties."

He started playing the piano at age 6 and has been singing in choirs "for as long as I can remember." Most of his singing was See CHAMBER, Page 4E

Chamber

Continued from Page 1E

as part of the United Methodist Youth Fellowship. He was a child soprano and has been a baritone since his voice changed.

In high school, he picked up Bflat and E-flat clarinet, and played saxophone in the marching band.

"I pretty much discovered that I could march, or I could play, but not both," he says. "In the pictures they show of the band, I'm always the one out of line."

Yarrington maintained strong ties to the church and was still considering the ministry when he enrolled at the University of Oklahoma, where he carried a double major in piano and voice.

It wasn't long before he made a choice: music.

Yarrington passed up an opportunity to enroll at Yale Music School to do his graduate work at Union Theological Seminary in New York

Even though the school is a mafor training ground for church musieians, "I wasn't considering a career in church music," he says. "A professor pushed me in that direction." He dropped the piano major. "Most of those folks were organists or organist-choirmasters," he says. So Yarrington veered toward choral music, with an emphasis on the choral-orchestral repertoire, which he calls "the most exciting" path.

Yarrington's master's degree is in sacred music. He returned to the University of Oklahoma for a doctorate.

Before moving to Little Rock to take the Pulaski Heights United Methodist Church job in 1989, he was director of music and arts at the First United Methodist Church in Dallas and adjunct professor of music at Perkins School of Theology at Southern Methodist

He was appointed the first director of the brand-new Arkansas Symphony Chorus in 1990, and was the Arkansas Symphony's interim music director for the 1992-93 season between the departure of Robert Henderson and the hiring of current conductor David

"I've been doing full-time church music for 30 years," Yarrington says, noting that the Symphony Chorus and now the Chamber Singers are finally giving him a chance to do music that

Heir search discovers a strong successor to Duerksen

As Alexander the Great lay dy-ing in 323 B.C. without having named a successor to his far-flung empire, he was reported to have predicted great doings at his fu-

When Rosella Duerksen announced in February that she would retire in May as music director of the Arkansas Chamber Singers, observers predicted every conductor or aspiring conductor in the area would try to pull out the prize plum in the Arkansas choral

In her 14 years as music director. Duerksen had molded the Chamber Singers into the closest thing to a professional choir in Little Rock - members chosen by audition, a commitment to precision singing and an eclectic choice of programs, balancing familiar choral staples with less familiar works.

Alexander's would-be heirs tore his empire apart struggling for supremacy. The Chamber Singers board, however, found a strong successor to Duerksen in John Yarrington, director of music and arts at Pulaski Heights

United Methodist Church. After the Chamber Singers' nirst rehearsal Sept. 12, Mary Watermann, chairman of the search committee and a chorus member, said, "I thought I had died and gone to heaven. He's recruited some very fine singers."

The choir will consist of 45 members — "up a little" from the 12 to 40 members during Duerksen's tenure.

Yarrington says he will contin-

ue the tradition, which Chamber their season Dec. 2 with a Christ-mas concert. "Repeat the Sounding an and Duerksen followed, of ing Joy," at Trinity United bringing soloists out of the ensemble, except for large-scale pieces such as Bach's "St. John Passion" that require soloists of

extraordinary versatility." While Duerksen generally kept her programs to about 90 minutes, frequently without intermissions, Yarrington says he will opt for longer programs, with intermis-

Yarrington intends to maintain a link to the Arkansas Symphony Orchestra. He was the director of its chorus, which is on hiatus for at least a year. By then, orchestra officials and Yarrington should know whether he'll have time to take the chorus back under his baton, whether the orchestra will have to seek a new conductor, or whether the orchestra will scrap the chorus altogether. He will use ASO players, but in keeping with his own inclinations and requests from the choir, he plans to do

more a cappella works in future seasons, Yarrington is considering a new piece by Alice Parker, called A Sturdy Vine," and a Requiem by a Scandinavian composer named Konkopen "that has not been done in this part of the country.

Among his other considerations, several masses and nonliturgical works by Haydn. "I'd love to do Haydn's 'Creation' with this group." he said

THE 1995-96 SEASON The Chamber Singers open

ing Joy," at Trinity United students and senior citizen Methodist Church, 1101 N. Mis information, call 377 1121 sissippi Ave.

20th-century works in English, including "Christmas Cantata" by Daniel Pinkham, plus Praetorius' "In Dulci Jubilo," several different settings of "Ave Maria" text, songs, carols and the traditional audience sing-along A brass ensemble from the Arkansas Symphony will play music by Gabrielli.

The March 9, 1996, concert, 'Music for Royal Occasions," at First Christian Church, 1500 N. Mississippi Ave., will feature several Handel coronation anthems; "Te Deum" settings by Walton, Haydn and Charpentier; Elizabethan madrigals; and Benjamin Britten's "Choral Dances" from "Gloriana." Some works of British composer Heary Purcell also will be performed.

The season finale May 4. 1996, also at First haristian Church, is titled An American Mosaic Viva Lennie it if a colebration of music by conerican composers with a special tribute to Leonard Bernstein

There's so much towns shows ican music that's wonderful, Yarrington said, noting that the program will include Stephen Faster and a lot of Bernstein - "and not all of it is so well-known." Much of the music will be performed a copprise

or with minimal accompaniment. Season tickets are \$25, \$20 for

students and sepior citizens; sin-gle concert tickets are \$10. \$8 for students and senior citizens. For

The Chamber Singers have an annual budget of between \$35,000 and \$40,000. primarily from donations by businesses and individuals, according to Vicki Dorey, a member of the choir and its unofficial spokesman. The money goes to pay the director, a rehearsal accompanist and the musicians - usually members of the Arkansas Symphony Orchestra - who accompany the ensemble in concert. The singers pay for their performance clothing - tuxedos for the men, black dresses for the women - and sheet music.

Levy, former director of the Newton Mass. Choral Society. founded the Arkansas Chamber Singers in 1979 after moving to Little Rock with her husband Paul, who had taken a job in Bill Clinton's first gubernatorial administration.

After Frank White defeated Climton in the 1980 governor's race Paul Luty lost his state lob and the Levys moved back to New England.

Duerksen, the lounder and former director of the Chamber Singers of iowa, took over the ensemble in the 1981-82 season. At the time, she was director of music at Winfield United Methodist Church. She later took a similar position at Second Presbyterian Church, which she still holds.

- Eric E. Harrison

doesn't necessarily have its basis in religion.

Yarrington has a wry sense of humor that comes out in conversation as well as on the podium. He doesn't tell jokes, but Yarrington's easy manner sets people at ease. In the Arkansas Symphony concerts he conducted, Yarrington's comments on the music frequently brought chuckles from the audi-

Leonard Bernstein was a role

model "Bernstein could talk about music intelligibly and make music intelligently," Yarrington says. He plans to use his "verbal program notes" at Chamber Singers concerts to bring the audience into

the music. Yarrington and wife Diane, also a singer, have six children ranging in age from 10 to 27. The three youngest children live with them in their west Little Rock home. Barbara is a sophortore at

Hall High School, Ryan a seventhgrader at Central Arkansas Christian Academy and Megan attends Terry Elementary. Barbara and Ryan sing in their father's church choir and Megan appears to have inherited her father's talent for the piano.

"You can't really escape Dad," Yarrington says.

"All six kids have had flutes, clarinets, saxophones and piano lessons too numerous to count. My wife's also very musical. If someone's practicing in this house, they better be doing it right."

In his less-than-voluminous spare time, Yarrington runs and works out.

"I jog or go to the gym during the week," he says. "I don't set any records. I do it in the morning. It's a nice time for me, away from the phone. I'll run about three miles and I'll spend 30 or 45 minutes in the gym. I stay on the side with the machines. I have to exercise early,

or otherwise I won't have time. It's kept me healthy and active and kept the weight down."

The couple also enjoy reading. "Diane and I love to read, late at night, when things have settled down. Light stuff, nothing heavy, usually current best-sellers. There's too much material I have to read professionally.

Yarrington also is a sports fan. mostly football and basketball. "I got to watch the Razorbacks

play in the White House theater with the president in March," he says. "How exciting that is depends on what camp you're in, I guess."

Yarrington hasn't stopped singing. For three of the last five years, he has gone to Carnegie Hall to sing with a group that performs under famed choral conductor Robert Shaw. The 145 voices are chosen by audition tapes and spend a week rehearsing with Shaw, whom Yarrington confesses is his idol. Yarrington studied

with Shaw's most prominent pupil, Alice Parker, a famed composer, arranger, conductor in her own right

"I'm going again next year. We're going to do the Verdi Requiem." Shaw, who turns 80 on April 30, will again be on the podium.

Yarrington says singing makes him a better conductor and teacher, primarily at choral work-

"A lot of what I do with church choirs and workshops comes out of that understanding of how the voice operates." Yarrington has some private

students and has also worked with some members of his choirs. Somehow, he finds time to

make a little music outside his

"What I find really satisfying is going to the piano and playing Mozart or Haydn piano sonatas. It's the way I started in music, and it's always been my first love."

Yarrington named Chamber Singers' music director

BY SUSAN PIERCE Democrat Gazette Entertainment Writer

John Yarrington, director of music and the arts at Pulaski Heights Methodist Church and director of the Arkansas Symphony Orchestra Chorus, is the new director of the Arkansas Chamber Singers.

Yarrington takes over the Chamber Singers from Rosella Duerksen, who retired in May after 14 years as music director and conductor.

The appointment is effective immediately, and Yarrington said he is already planning concerts for the 1995-96 season. He will also continue his church duties. He will conclude his tenure with the symphony choir, however, with the July Fourth "Pops on the River" concert.

"I feel real good about this ap-pointment," he said. "It complements what I'm doing here in the church. I can do things with the Chamber Singers that I wouldn't do in church, such as secular choral music.

"I'm assuming that everything is up for review, but I'm not just taking this as an interim thing."

Next season's concert dates are set for Dec. 2; March 9, 1996; and May 4, 1996. The performance locations will be announced.

Yarrington plans to do the traditional Christmas program, including an audience carol sing-



ber Singers rehearsals will also be held at the church, at 7:30 p.m. Tuesdays. For more information. call 664-3600.

Yarrington has worked at Pulaski Heights United Methodist since 1989. In 1990, he became director of the new Symphony Orchestra Chorus.

He is also currently directing the Wildwood Chorale, a small ensemble at this year's Wildwood Festival, which runs through the end of the month.

Yarrington holds a doctor of musical arts degree in conducting from the University of Oklahoma. He has taught at symposia throughout the United States and participated in national choral gatherings led by famed conductor Robert Shaw.



John Yarrington

ning," he said.

along, for the December concert.

The March show will be "Music for Royal Occasions," including

songs written for court functions. He hasn't yet finalized May's program, but did say the selec-tions would be light fare.

coronation anthems and other -

"I've heard from the group

members that they'd like to do more a cappella numbers and madrigals, and I'll try to take that

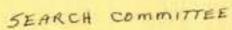
into consideration in my plan-

He has set auditions for

singers for the new season at 7:30

SEARCH COMMITTEE BOB JOHNS JOAN WALLACE JANET ARONSEN AUDREY REEVES CHUCK SCHOCK

NOT PICTURED-PAT DUERTON



CHUCK SCHOCK, JOAN WALLINCE, -> MARY WATERMAN, BOB JOHNS, JANET ARONSEN, AUDREY REEVES NOT PICTURED - PAT OVERTON



Arkansas Democrat & Gazette

SUNDAY, AUGUST 27, 1995

The Arkansas Chamber Singers starts its new season with a new music director: John Yarrington. minister of music and arts at Pulaski Heights United Methodist Church and former director of the Arkansas Symphony Chorus. Yarrington replaces Rosella Duerksen, who retired in May after heading the organization for 14 of its first 16 years.

Yarrington's programs appear to continue Duerksen's legacy, mixing familiar and less-familiar choral works. He's chosen some intriguing themes for the choir's three concerts: "Repeat the Sounding Joy" at Christmas; "Mu-sic for Royal Occasions," including Handel coronation anthems and other expressions of regal joy in March; and "An American Mosaic: Viva Lennie!" a program of American composers with a trib-

ute to Leonard Bernstein, in May. The new season sees the maintenance of at least two traditions: The Arkansas Choral Society will once again perform Handel's "Messiah" in December, as it has every year since 1930. And the Arkansas Symphony will do another Broadway-oriented Valentine's Day pops concert.

Arkansas Democrat To Chazette

SUNDAY, AUGUST 27, 1995

ARKANSAS CHAMBER SINGERS

All concerts 8 p.m. at locations noted. John Yarrington conducts. Tickets: \$10, \$8 for students and senior citizens.

 Dec. 2 — "Repeat the Sounding y" Christmas concert, including hisstmas Cantata" by Daniel Pinkham. office songs, carols and the traditional ap-

dence sing-along: Trinity United
Methodst Church, 1101 N. Mississippi St.

• March 9, 1996 — "Music for Royal Occasions" featuring coronalion and
thems by Handel and "Te Deum" settings
by Walton, Haust, and Charmester. Filt.

by Walton, Haydn and 'Te Deum' settings by Walton, Haydn and Charpentier; Eizabethan madrigats; Britten; 'Choral Dances' from 'Gloriane', First Christian Church, 1500 N. Mississippi St.

• May 4, 1996 — "An American Mossic: Viva Lenniol" celebration of music by American composers from Billings to Foster with a special tribute to Leonard Bernstein, First Christian Church.







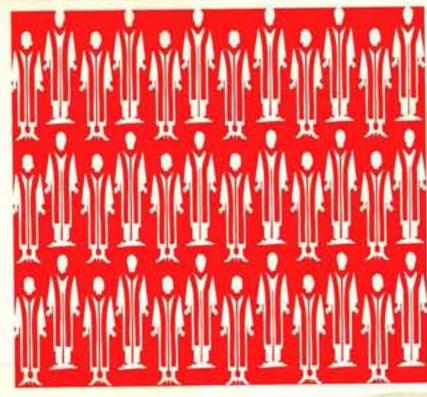




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P.O. Box 21002 * Little Rock AR 22231



Or. John Garrington

No stranger to Arkansas musical circles, Dr. John Yarrington, our new Director, comes to the Arkansas Chamber Singers from the Arkansas Symphony Orchestra Chorus where he completed five seasons as the Founding Director Many Arkansans are familiar with Yarrington from his work with the choirs at the Pulaski Heights United Methodist Church, They are seen throughout the state on television Channel Four every Sanday morning.

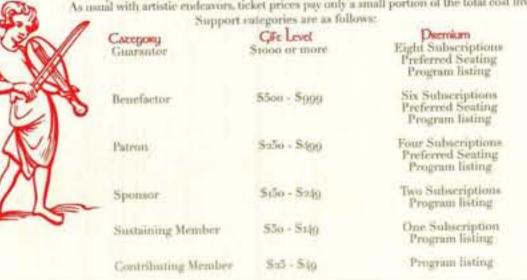
Well known in church and school yenues, Yarrington maintains an active schedule as clinician and lecturer in both the United States and Canada. He has served as national President of the Methodist Music and Arts organization and is President-Elect of the seven state, Southwest Division of the American Choral Directors Association. He also served as Interim Music Director of the Symphony Orchestra during the 1992-1993 season,

We welcome Dr. Yarrington to the podium in his first season with the Chamber Singers.

Become A Contributor

You can enhance the enjoyment of this and future seasons for yourself and others by becoming a contributor to the Arkansas Chamber Singers.

We rely on your contributions, and make contributions ourselves - each singer pays dues and buys his ber own music in addition to giving time and talent to help support the season.
As usual with artistic endeavors, ticket prices pay only a small portion of the total cost involved.



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THURSDAY, NOVEMBER 30, 1995

Arkansas Democrat To Chazette

ARKANSAS TIMES

12-8-95

Inattention to other details mars excellent singing

BY RON BALLARD

reborn. With the appointment of Dr. John Yarrington to replace Dr. Rosella Duerksen, who retired as conductor last spring, the group has taken on a new energy and an entirely new sound.

Their Dec. 2 concert at Trinity Methodist Church in Little Rock revealed a warm, rich choral sound with attention paid to almost every nuance. Even the word "amen" was sung with just the right amount of "n" sound-nothing overdone, but nothing left to chance. The chorus sound lets the outer voices predominate, with just a tiny hint of vibrato to enrich the mixture.

But while the singing was often moving and impressive, practically every other aspect of the concert-accompaniments. printed programs, repertoire choice-was

substandard: The Chamber Singers opened the evening

No one has ever been sure ex-

"Messiah," King George II of

The rest of the audience followed

The Arkansas Chamber Singers have been by processing into the church singing Rob- with the audience and chorus singing "Joy to ert Batastini's "Gaudette" with handbells This was followed immediately by a flashy performance of Daniel Pinkham's "Christmas Cantata." The Chamber Singers performed magnificently, but the brass accompaniment was far too subdued and timid. And terribly out of tune.

> When the singers moved into quartet formation to sing three anthems about the Virgin Mary, the magnificent sound became sublime. Maybe it was the music, maybe it was the positioning of singers; whatever the reason, it was sublime singing. Richard DeLong's "Maria Walks Amid the Thorn" was particularly beautiful.

The brass players then spoiled this mood by playing an arrangement of Brahms' "Es is ein Ros Entsprungen" so badly that it sounded like a Salvation Army band. The first half of the concert tumbled to a close

The madrigals featured in the second half of the program were a major mistake. We heard six pieces of English music (with Christmasy words replacing the usual "hey, nonny-nonny" phrases) interspersed with Ann Nicholson's reading of incomprehensible English texts.

Nicholson's lovely speaking voice was so dreadfully over-miked and distorted by the amplification that little could be understood. (I've never fully understood why English music is so desirable at Christmastime. Most of us in the audience are closer to the cotton fields than to the holly and the ivy.

Perhaps celebrating our own heritage might be a welcome change some Christmas. The Chamber Singers' concert March 9 will be called "Music for Royal Occasions." Are we in for a faux-British on-

The Chamber Singers ended the concert with Randol Alan Bass' modern "Gloria." This piece, which features constantly shifting rhythms and vibrant percussion sounds, could have flowed a bit better. As it was, the piece sounded blocky and self-conscious. The percussion players had great difficulty keeping up in several spots and Len Bobo's tubby organ accompaniment often obscured the sound of the chorus.

Yarrington has made some tremendous improvements in the sound of this 44-voice ensemble, but attention must be paid to more than choral sound. The Arkansas Chamber Singers have proven that they are the bestsounding choral group in the area-maybe in the entire state. With just a little more attention to details, this chorus will be impossible to catch.

Choirs to give Christmas season tuneful start

BY SUSAN PIERCE Democrat-Gazette Style With

Here in Little Rock, those looking to get into a true Christmas mood can usually count on the first weekend in December for the proper entertainment.

A Saturday night concert by the

Arkansas Chamber Singers and a Sunday afternoon presentation of Handel's "Messiah" by the Arkansas Choral Society provide a classically tuneful start to the season. So it is this year, with the Chamber Singers' "Repeat the Sounding Joy," a melange of old and new holiday tunes and the Choral Society's 65th annual pre-

sentation of the world's bestknown sacred oratorio. The Chamber Singers, a group of about 40 auditioned singers, traditionally starts the season with a Christmas concert. This year's edition is the first under the leadership of new director

John Yarrington. "Our brochure kind of waxed enthusiastic and called this 'a spirited mix of classical and modern carols," "Yarrington says. "And it is a really spirited evening.

The evening begins with the choir filing into the Trinity United Methodist Church sanctuary, singing the processional carol "Gaudete." The program also in-cludes Daniel Pinkham's 1958 Christmas cantata and three a cappella carols: two versions of "Ave Maria" separated by the traditional "Maria Walks Amid the Thorns."

There's also an audience Christmas carol sing-along, a regular part

Choral Christmas

"Repeat the Sounding Joy," Arkansas Chamber Singers, 8 p.m. Saturday, Trinity United Methodist Church, 1100 N. Mississippi Ave. Tickets: \$10, \$8 students and senior ottizens. 377-1121 Arkansas Choral Society's perfor-

mance of George Frideric Handel's oratorio "Messiah," 3 p.m. Sunday, Robinson Center Music Hall, Markham Street and Broadway. Tickets: \$7. 376-8484.

of the Chamber Singers' Christmas

The accompanying musicians will include a brass ensemble from the Arkansas Symphony Orchestra providing "a lot of Christmas clatter," Yarrington joked.

This year's performance of "Messiah" by the all-volunteer Choral Society will feature approximately two-thirds of the score, working out to about 90 minutes of performance time

Charles Evans directs, marking

his third performance in a row to demonstrate worshipful respect with the Choral Society. Soloists — or to keep up with tradition, at will be soprano Suzanne Woods, alto Sue Paulson, tenor Tom Bolton and bass James Munns; an ensemactly why, but during the premiere ble from the Arkansas Symphony England stood during that chorus.

Bobo will provide accompaniment. 'Messiah" is not often performed in its entirety, as the complete score runs 25 to 3 hours. Any presentation will always include the famous "Hallelujah Chorus," but beyond that, groups will usually either perform mostly the sections relating to Jesus' birth or to his death on the cross, depending

Orchestra and harpsichordist Len

This year's Choral Society performance, however, will include a sampling of both sections.

"We're trying to give a sense of the whole piece, trying to convey the overall dramatic shape." Jones

Oh, and by the way, don't forget to stand during the "Hallelujah Chorus." It's been part of protocol since the first performance in 1742.

SUNDAY, DECEMBER 3, 1995

Arkansas Democrat W Gazetfe

Chamber Singers, new director nearly perfect in debut concert

BY ERIC E. HARRISON

The most eagerly awaited concert of the season was a total triumph Saturday night at Trinity United Methodist Church, 1100 N. Mississippi St.

The new, enlarged and improved Arkansas Chamber Singers, under the baton of new director John Yarrington, were simply awe-inspiring in a program of holiday music titled "Repeat the Sounding Joy."

Almost everything was perfect. The audience was just large enough to fill the church. Yarrington programmed just the right amount of music, and just the right mix of pieces to convey both the solemnity and joy of the Christmas season.

In increasing the size of the group to 46 singers, Yarrington has improved its power potential without sacrificing the musicality that former director Rosella Duerksen built. The vocal ensemble was wonderful,

Music review

with near-perfect diction, precision, dynamics (proving, among other things, that a true pianissimo is possible, something other area choirs can emulate) and balance.

Most of the best moments involved the choir singing a cappella in three songs dedicated to the Virgin Mary - settings of "Ave Maria" by Renaissance composer Tomas Luis de Victoria and 20th-century composer Nathaniel Dett, separated by Richard DeLong's "Maria Walks Amid the Thorns," and a set of Christmas madrigals, linked together by Ann Nicholson reading from the works of William Byrd, George Wither, Robert Southwell and King Henry VIII.

Brass and percussion players from the Arkansas Symphony provided most of the accompaniment, and Yarrington wasn't too proud to give the instrumental-

ists their moment in the spotlight, a brass quintet playing "Enist ein Ros Entsprungen" Brahms and a sextet playing brass arrangement of Corelli's

'Christmas" Concerto Grosso. There were some slight bal ance problems in the big chois and brass numbers, Daniel Pinkham's "Christmas Cantata and the finale, "Gloria" by Randol Alan Bass. The percussion was off the beat a little at the beginning of that last number.

The 11 brass players came in and out and moved about a lot, barely staying in the same seats for two numbers running. Yarrington also moved the choir. into "quartet" formation for the "Ave Maria" settings.

As is traditional for Chamber Singers' Christmas concerts, the audience got a chance to sing along as well. Yarrington proved to be a good enough conductor that even the audience membershit the cutoffs precisely.

AUDIENCE SING-A-LONG

"Joy to the World"

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,

Choir only on verse two

Joy to the world! The Savior reigns; let all their songs employ, While fields and floods, rocks, hills and plains repeat the sounding joy

Choir only on verse 4

He rules the world with truth and grace and makes the nations prove The glories of his righteousness and wonders of his love.

"Away In a Manger"

Away in a manger, no crib for a bed, The little Lord Jesus laid down his sweet head. The stars in the sky looked down where he lay, The little Lord Jesus, asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying he makes;
I love thee, Lord Jesus, look down from the sky
And stay by my cradle till morning is nigh.

"Good Christian Friends, Rejoice"

Good Christian friends, rejoice with heart and soul and voice; Give ye heed to what we say: News, news! Jesus Christ is born today! Ox and ass before him bow, and he is in the manger now. Christ is born today, Christ is born today!

Good Christian friends, rejoice, with heart and soul and voice; Now ye hear of endless bliss: News, news! Jesus Christ was born for this! He hath opened heaven's door, and ye are blest forevermore. Christ was born for this, Christ was born for this!

INTERLUDE:

"Angels Song"

John Yarrington

"Hark! the Herald Angels Sing"

Hark! the herald angels sing, "Glory to the new-born King;
Peace on earth and mercy mild, God and sinners reconciled!"

Joyful, all ye nations rise, join the triumph of the skies;

With th'angelic host proclaim, "Christ is born in Bethlehem!"

Hark! the herald angels sing, "Glory to the new-born King;

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Alleluia

II. Adagio

O wond'rous this mystery that even lowly beasts might behold Him, who, though the Son of God, a Son of man on earth was born.

Within a manger He did lie.

O blessed virgin most holy, worthy was thy womb

We heard the angel chorus singing praises of the Lord.

Again describe the vision of glory which on earth appear'd.

Christ, by highest heaven adored; Christ, the everlasting Lord;

Late in time behold him come, off-spring of the virgin's womb. Veiled in flesh the God-head see; hail th'incarnate Diety, Pleased with us in flesh to dwell, Jesus, our Emmanuel.

Light and life to all he brings, risen with healing in his wings.

Born to raise us from the earth, Born to give us second birth.

Mild he lays his glory by, born that we no more may die,

Silent night, holy night, all is calm, all is bright

Sleep in heavenly peace, sleep in heavenly peace.

Christ the Savior is born, Christ the Savior is born.

Shepherds, tell us your story. Speak to us!

Born for us was Christ Jesus.

Silent night, holy night, wondrous star, lend thy light; With the angels let us sing, Alleluia to our King;

Hail the heaven-born Prince of Peace! Hail the Sun of Righteousness!

Round you virgin mother and child. Holy infant so tender and mild,

Refrain

"Silent Night"

Text Of Pinkham Christmas Cantata

III. Allegr

I. Maestoso

Glory to God in the highest and on earth to men of goodwill peace and love abiding.

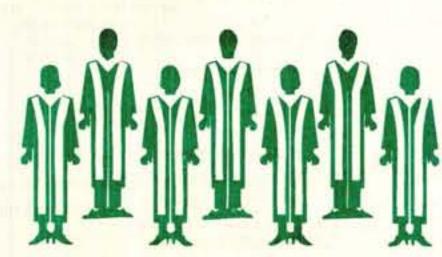
O be joyful in the Lord, ye nations, with gladness serve the Lord, with gladness serve ye him.

that did carry our savior Jesus Christ.

Come before Him, come before His presence, Come unto Him with singing, joy and exultation.

Now know ye: know that the Lord He is God strong and mighty, He created us and not we ourselves.

Repeat the Sounding Joy



Saturday, December 2, 1995 at 8pm

Trinity United Methodist Church 1100 North Mississippi Little Rock, Arkansas

Presented by



Legendary conductor Robert Shaw was teaching to the choir. Four Arkansans were among 160 singers, choral conductors and music ministers from across the country that attended Shaw's sixth annual Choral Institute and formed the Festival Chorus and Choral Institute Singers, Jan. 16-21 in New York.

The six-day event culminated in the Jan. 21 performance of three pieces by Giuseppe Verdi —
"Ave Maria" and "Stabat Mater," two of the "Four Sacred Pieces" and the massive "Requiem Mass in Memory of Manzoni" at Carnegie Hall.

John Yarrington, conductor of the Arkansas Chamber Singers and minister of music and arts at Pulaski Heights United Methodist Church, made his fourth trip to the Choral Institute.

"It was a great week," says Yarrington, a baritone, noting that this year's event was less melancholy than last year's, which took place as Shaw's wife,

Caroline, was dying of cancer.

"Last year we did Hindemith's
When Lilaes Last in the Dooryard Bloomed' - a piece Shaw commissioned from Hindemith (subtitled 'A Requiem Mass for Those We Love') - and some Brahms pieces; everything we did was 'Requiem," Yarrington recalls.

"This year, it felt much better, more like the previous experi-

Attending the institute for the first time were Charles Fuller, associate professor of music and coordinator of choral music studies at Ouachita Baptist University in Arkadelphia; Kent Skinner, director of choral activities at the University of Arkansas at Monticello; and David Hays, a Fort Smith church musician. (Hays was not available for this story.)

"It was terrific. It was a thrill," says Skinner, a tenor, who had worked with Shaw in a workshop at the University of Texas.

"Actually, the only really scary experience is that everybody around you is so darn good,' Yarrington says, "It's an all-star chorus, and some of those folks have major 'horns.'

Each of the 160 singers was chosen from audition tapes. Shaw and his assistants re-audition the entire choir each year. Fuller says Shaw runs ads in national periodicals, seeking singers.

Fuller, a baritone, says the workshop consisted of 21 hours of rehearsals, 5% hours a day, concentrating primarily on the "Re-

Arkshoas Democrat-Gazatin File Photo

John Yarrington, conductor of the Arkansas Chamber Singers, was one of four Arkansans who sang the Verdi "Requiem" with legendary choral conductor Robert Shaw on Jan. 21 in New York.

'Most of us had sung it before, so it gave us an opportunity to get right into the musical details," he

Skinner, however, had never performed or conducted the "Requiem," although he had performed the two shorter pieces.

They sent us the music out a couple of months beforehand," he says. "We were expected to have learned it by the first rehearsal. Shaw gets started right in on other things, like rhythm, interpretation and intonation."

Shaw, of course, is even more familiar with the work.

"We were trying to figure out how many Verdi 'Requiems' he's probably in the hundreds," Yarrington says.

The key to the success of the event is the willingness of the singers, many of them accomplished musicians, to submit to Shaw's musical mind and leadership, Yarrington explains.

'He's a legend, and people go there to work with him, so nobody interrupts him and nobody goofs off." Skinner adds.

That's what makes it possible to put together so ambitious a program in only five days, Yarring-

"By the time the dress rehearsal comes around, it's to the point where Shaw says one person can really make a difference. Kurt Masur, a choir and soloists so charged, so sensitized."

either for good or for ill," he says. "He told the choir, 'One person can really mess this thing up. Will that one person please stay home tomorrow?

The audience certainly appreciated the performance, Skinner, Yarrington and Fuller agree.

"At the curtain call, every time the chorus stood up, the audience went nuts," Yarrington says. (New York Times critic Bernard

Holland, while praising the accompanying Orchestra of St. Luke's and sniffing at the four soloists, said this of the chorus: The tone was alternately lovely and powerful. Intonation and ensemble were excellent. With one more rehearsal, the results might have sounded more spontaneous than they did Sunday, a little less like inspired problem-solving.")

Shaw has mellowed, Yarrington says, but he's still very exacting. And apparently he's not planning to retire any time soon.

"For 80, he's extremely vital," Yarrington says. "He talked about next year and the year after that and the turn of the cen-

All three singers spent some of their limited free time attending performances by the Metropolitan Opera and popping into muse Yarrington also heard the New

perform Bach's B minor Mass, and spent some time with choral composer/arranger Alice Parker, a disciple of Shaw.

Yarrington stayed in a hotel across from Carnegie Hall; Fuller and his wife rented an apartment for a week. Skinner stayed with family in nearby Connecticut Yarrington says he had trouble

getting back home because fog shut down the Little Rock National Airport on Jan. 22. He had to spend that night in Dallas. The participants are able to

bring away more than memories to their own choirs on their re-The Carnegie Hall Education Department videotapes the entire

event, from the first rehearsal until after we get down off the risers," Fuller says. The tapes are marketed to choral directors as teaching tools.

You can go to school on those tapes, and many people do.

Yarrington says.
"I'll probably have to buy it. but it'll be well worth it to me." Fuller says.

When it's over, I always drop Mr. Shaw a little thank-you note. Yarrington says. "I include a PS. groups: "Eat your Wheaties, I've York Philharmonic, conductor been with Shaw." I come back The Sentinel-Record, Saturday, February 3, 1996

Two Hot Springs area vocalists chosen for membership in elite choral group

Two vocalists from the Hot Springs area were recently selected for membership in the state's elite choral group, the Arkansas Chamber Singers.

The honored singers are tenor Dan Utter of Hot Springs Village and soprano Gay Strakshus of Hot Springs.

Utter and Strakshus join three other Hot Springs residents with long-term ties to the Chamber Singers: Mary Wa-terman, alto and ACS board member; Joan Wallace, alto and ACS board president; and Nancy Pennington, soprano.

ACS membership is by audition and requires excellent sight-singing abilities and a better-than-average voice.

ACS director Dr. John Yarrington is a well-known Little Rock musician who has conducted the Arkansas Symphony Chorus and was with the Arkansas Symphony for one

The ACS spring season will kick off with Music for Royal Occasions on March 9, featuring coronation anthems and music by Handel, Vaughn Williams, Purcell and Tye.

A second concert, An America Mosaic: Viva Lennie!, set for May 4, celebrates American composers from Billings to Foster with a special tribute to the late Leonard Bernstein.

Both concerts will be at 8 p.m. on the above dates at First Christian Church, 1500 N. Mississippi Ave., Little Rock.

Tickets are \$10 for adults, \$8 for students and senior citi-

For information, call 377-1121.

Arkansas Democrat To Gazette THURSDAY, MARCH 7, 1996

THE ARKANSAS CHAMBER SINGERS MUSIC FOR ROYAL OCCASIONS

Saturday, March 9, 1996

First Christian Church 1500 North Mississippi, Little Rock \$10 Adults \$8 Students, Seniors

Call 377-1121 for more information

Dining & Entertainment

February 28, 1996 LaVilla News



ARKANSAS CHAMBER SINGERS TO PERFORM -The Arkansas Chamber Singers will perform Music For Royal Occasions at 8 p.m., Saturday, March 9, at First Christian Church, 1500 North Mississippi in Little Rock. Music For Royal Occasions Includes Coronation Anthems by Handel, motets and anthems by Blow, Purcell, Neswick, Tye and Vaughn Williams,

and Choral dances from Gioriana by Benjamin Britten. The Singers Include Villagers Joan Wallace and Dan Utter and Hot Springs resident, Mary Watterman. Tickets are \$10 for adults and \$8 for students and seniors. Call Ms. Wallace at 922-4795; Mr. Utter at 922-6388 or Ms. Watterman at 623-9175 for additional information.

ARKANSAS TIMES . MARCH 8, 1996 .



includes coronation anthems by Handel, motets and anthems by Blow, Purcell, Neswick, Tye and Vaughn Williams and choral dances from "Gloriana" by Benjamin

Tickets are \$10 for adults and \$8 for students and seniors. Call 377-1121 for more information.



Arkansas Democrat-Gazette

Concert salutes songs fit for a king or queen

BY SUSAN PIERCE Advances Weekend Staff Writer

Chances are, every British monarch's coronation since the 17th century has included at least some of the "Music for Royal Occasions" that the Arkansas Chamber Singers will perform Saturday.

These pieces are not done a lot, and some haven't been done here in a while, and it's just splendid music," director John Yarrington says. "It paints such a vivid picture of the coronation ceremony, of the king and queen proceeding down the aisle.

"This program was fun to put together, because the more research I did, the more I realized there were mes connecting these people who had done coronation commissions or

other royal commissions."

time, linking such composers from Henry Purcell in the 1600s to Benjamin Britten and Ralph Vaughan Williams in this century.

And, of course, one of the larger looming figures is George Frederic Handel, one of the few "household name" composers. He gets a goodly chunk of Saturday's program, with the choir performing three of the four coronation hymns he wrote when not busy being the oratorio king of the 1700s: "Zadok," "Let Thy Hand Be Strengthened" and

"The King Shall Rejoice." Yarrington uses the first two as

Singers celebrate coronations sort of "markers" at separate points

These connections transcend in the performance, while the third "The Handel music alone is wonderful. But all of these pieces can

be user-friendly," he says. They can also provide rather quirky delights, if you know the story behind the story - especially, for example, in the case of "Gloriana," a Britten composition excerpted for

Saturday's concert. "That opera was a commission for the 1953 coronation of Queen Elizabeth. The work created quite a stir, because it wasn't quite what anyone expected," Yarrington says.

date, respectful piece saluting a young monarch, the story focused on the title queen's fascination for a much younger man (which has unexpectedly humorous overtones, given the recent royal romantic hi-

The Chamber Singers will be performing the "Choral Dances" from "Gloriana."

"The choral dances show the queen 'in progress,' (on a tour through her kingdom) which I told the choir is similar to a Bill Clinton town meeting," Yarrington ex-

Rounding out the program are "Let All Mortal Flesh Keep Silence" by Sir Edward Bairstow; "O Salvatore Mundi" by John Blow; "O Taste That's because instead of a se- and See" in separate settings by

Music for Royal Occasions

Arkansas Chamber Singers,
concert including coronation anthems, motets and dances, 8 p.m.

Music preview

Saturday, First Christian Church, 1500 N. Mississippi St. Tickets: \$10 for adults, \$8 for students and senior citizens. 377-1121

Ralph Vaughan Williams and Bruce Neswicke; "O Praise the Lord Ye Children," by Christopher Tye; and "Hear My Prayer, O Lord," by Henry Purcell.

An Arkansas Symphony Orchestra ensemble will provide ac-

"Music for Royal Occasions" won't be the last specific theme program Yarrington puts together for the Arkansas Chamber Singers.

"We almost have an obligation to make our performances interesting and different," he says.

Singers give concert with crowning touch

BY ERIC E. HARRISON Democrat-Gazante Critic at Large

The Arkansas Chamber Singers program Saturday was, well, fit for a king.

What else would you expect? The 43-member choir sang "Music for Royal Occasions" as though at Westminster Abbey instead of the First Christian Church, 1500 N. Mississippi St.

Conductor John Yarrington has both maintained and firmed up the singers' strengths - precision, balance, excellent diction and dynamics - which he and his choir showed off to best advantage in a several a cappella numbers ranging in age from the Renaissance/Baroque border to the 20th century.

the evening, it would have to be the charming "Choral Dances" from Benjamin Britten's opera "Gloriana," and particularly "Country Girls," for the women only, and "Rustics and Fishermen," for the men only. In the former, the sopranos successfully strained to hit notes at the top of their register without a hint of screechiness; in the latter, the men handled some trying tongue twisters with nary a breach in diction. Soprano Diana Holzhauser, a

perennial Chamber Singers favorite, earned two bows for her fine, clear, un-ornamented solos in two 20th century settings of "O Taste and See," the first by Ralph Vaughan Williams and the second by Bruce Neswick. Two more a cappella num-

bers - "Praise the Lord, Ye Children" by 16th century composer Christopher Tye and "Let All Mortal Flesh Keep Silence" by 20th century composer EdMusic review

ward Bairstow - and two numbers with organ by 17th century contemporaries - "Salvator Mundi" by John Blow and "Hear My Prayer, O Lord" by Henry Purcell - showed off the choral balance particularly well.

An instrumental ensemble, made up mostly of members of the Arkansas Symphony Orchestra, was on hand exclusively to accompany the choir in three rousing coronation anthems by George Frideric Handel: "Zadok the Priest," "Let Thy Hand Be Strengthened" and "The King Shall Rejoice."

"Zadok," one of Handel's If I had to pick a high point of best-known choral works ("Messiah" excepted), featured some great work in the men's voices on the long runs in the "May the King live forever, Amen" passage. However, it wouldn't hurt to smile a little in the parts about the people rejoicing; good "acting" will improve even the best singing.

Yarrington explained that he had excluded the fourth of Handel's anthems (all of which have been used for every British coronation since 1727, the year they were written) because of the length of the program, but even with the intermission it was only an hour and a quarter long. Maybe he didn't want to strain the singers' voices, especially since the church was overwarm against the late winter chill.

The church with its fine acoustics will be the site of the Chamber Singers' Bernstein tribute, "An American Mosaic: Viva Lennie," May 4.

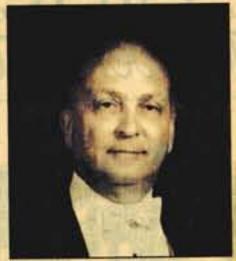
Hot Springs National Park, Arkansas

The Sentinel-Record, Thursday, May 2, 1996

Arts, etc.

In concert

The Arkansas Chamber singers will perform "An American Mosaic: Viva Lennie" at 8 p.m. Saturday at First Christian Church, 1500 North Mississippi, Little Rock. The concert features compositions and arrangements by Randall Thompson, Aaron Copland. Alice Parker, Andre Thomas and Leonard Bernstein. Dr. John Yarrington, right, directs the group. Len Bobo accompanies. Tickets are \$10 for adults and \$8 for students and seniors. For information call (501) 377-1121. Special to The Sentinel-Record





Arkansas Democrat * Gazette FRIDAY, MAY 3, 1996

THE ARKANSAS CHAMBER SINGERS AN AMERICAN MOSAIC: VIVA LENNIE



8:00 p.m. Saturday, May 4, 1996

First Christian Church 1500 North Mississippi, Little Rock

\$10 Adults \$8 Students, Seniors Call 377-1121 for more information

Arkansas Democrat The Chazette

- WEDNESDAY, MAY 1, 1996 Singers to make overtures to 'Lenny'

BY ERIC E. HARRISON

Seven American composers will provide the tiles and the Arkansas Chamber Singers will put them together for "An American Mosaic: Viva Lenny!" Saturday at First Christian Church

About 60 percent of the program comes from the pen of the late Leonard Bernstein - parts of his "Mass" and songs from his stage show "Candide."

"We wanted to do some material from '1600 Pennsylvania Avenue,' but the publisher never got it here," says Chamber Singers director John Yarrington. "There's not anything from West Side Story' - I figured it needed a rest." From "Mass," Yarrington has

Concert preview

"An American Mosaic: Viva Lenny!"

8 p.m. Seturday, First Christian
Church, 1500 N. Mississippi St.

8 Tickets \$10; \$8 students, senior of-

programmed "Gloria Tibi" for women's chorus with solo tenor (Rickey Douglast "Almighty Father" for men's chorus; "Sing God a Simple Song," with Lydia Evanson as soprano soloist; and "Warm-Up."

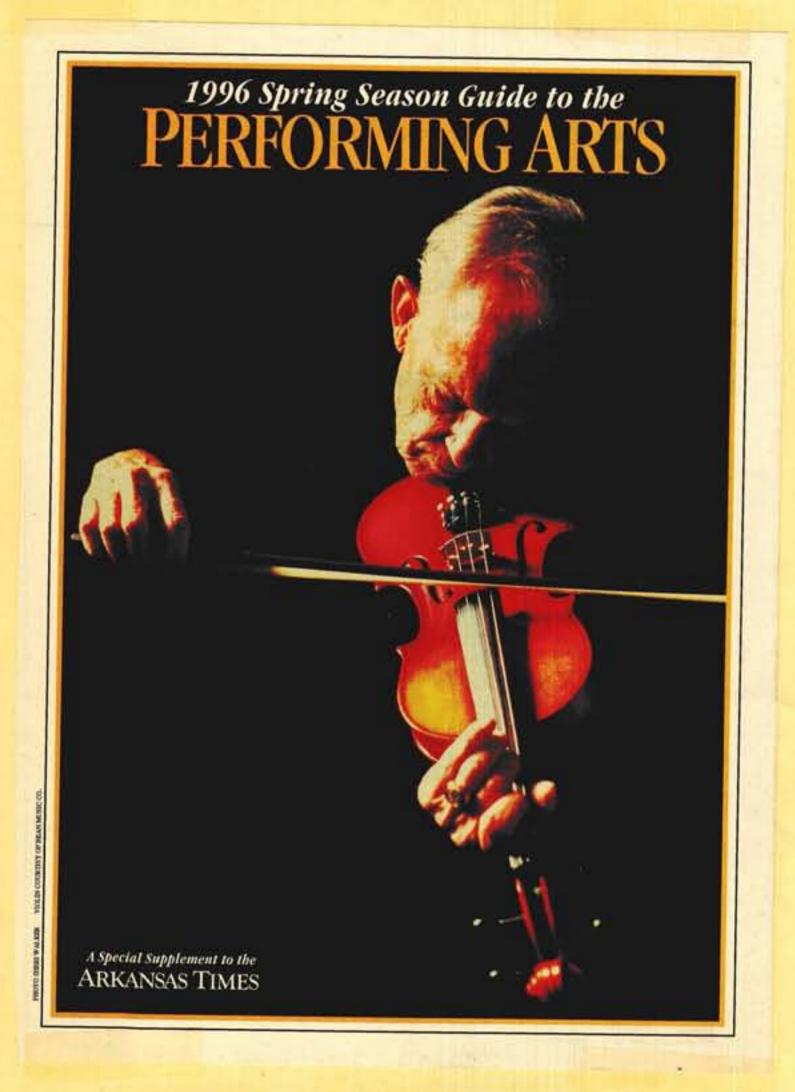
From "Candide" comes "The Best of All Possible Worlds," "It Must Be So" (with Bernard Turgeon as baritone soloist) and "Make Our Garden Grow."

The program also includes "The Morning Stars" and "Alleluia" by Randall Thompson and "Zion's Walls," a revivalist song adapted by Aaron Copland.

"Keep Your Lamps!", a spiritual arranged by Andre Thomas and featuring soprano Laurie Brown. will open an audience spiritual sing-along section. Alice Parker's "Welcome Table" will precede a folk-song sing-along, and "Ameri-ca," arranged by Edward Fissinger, will tip off a set of patriotic singalong numbers.

Yarrington says he will return to providing program notes from the

He says he decided to concentrate on Bernstein because of the composer's appeal. "He was superb in a number of areas, any one of which we would be glad to have any amount of expertise," he explains





SINGERS The group bas a May 8 concert

scheduled.

rum, Arkansas State University. Free. 972-2094. APR. 25: Choir Concert. 7:30 p.m. Walnut Street

APR. 27: Northeast Arkansas Symphony Concert. 7:30 p.m. The Forum, Arkansas State University. Free. 972-2094.

Baptist Church. Free. 972-2094.

APR. 28: Wind Ensemble Concert. 3 p.m. Wilson Auditorium, Arkantas State University. Froe. 972-APR. 29: Handbell Concert. 7:30 p.m. Fine Arts

Center, Arkansas State University. Free. 972-2094. APR. 30: Jazz Band Concert. 7:30 p.m. Wilson Auditorium, Arkansas State University. Free. 972-

MAR. 8-12: "Lone Star." 7:30 p.m. Wilson Auditorium, Arkamas State University. \$3-\$5, 972-3091. MAR. 14-16: "Dearly Departed." Dinner theatre. 7 p.m. Jonesboro High School Commons Area. \$10-\$12.935-2381.

APR. 25-27: "I Ought To Be In Pictures." 7:30 p.m. Wilson Theater, Arkansas State University. \$3-\$5, 972-3091.

MAY 1-3: "The Little Shop of Horrors." 7 p.m. Jonesboro High School Theatre. 935-2381.

LITTLE ROCK MUSIC

MAR. 1:"A Musical Tribute to Paul Whiteman." Arkansas Symphony. 8 p.m. Robinson Center Music Hall. \$18-\$35. 666-1761,

18 + PERFORMING ARTS GUIDE +SPRING 1996

MAR. 3: Trinity Presents Linda Maxey. Marimbist, 6:30 p.m. Trinity United Methodist Church. Free. 666-2813.

MAR. 8: Arkansus Chamber Singers, "Music for Royal Occasions." 8 p.m. First Christian Church. \$10. \$8 students/seniors. 663-8513.

MAR. 10: "La Traviata." Artspree series. 7:30

p.m. Robinson Center Music Hall. \$20-\$40, 569-MAR.16-17: Arkansas Symphony Masterworks Concert. 8 p.m. Sat. 3 p.m. Sun. Robinson Center

Music Hall. \$14-\$29. 666-1761. MAR. 27: Musical Coterie's Coffee Musicale. Coffee at 10 a.m. Program at 11 a.m. Trinity United

Methodist Church. \$10, 225-5668. MAR. 28: Parkview High School Choir Concert. 7 p.m. Parkview Auditorium. Free. 228-3000.

APR. 9: Sergei Babayan, planist. Presented by the Chamber Music Society of Little Rock. 8 p.m. St. Mark's Episcopal Church. \$8, \$5 students. 227-

APR. 14: Trinity Presents UCA Concert Choir. 6:30 p.m. Trinity United Methodist Church. Free. 666-2813.

APR. 20-21: Arkansas Symphony Masterworks Concert. 8 p.m. Sat., 3 p.m. Sun. Robinson Center Music Hall. \$14-\$29. 666-1761

APR. 23: AsiaMinor Ethno-Jazz Quartet. Artipree Series. 8 p.m. Stella Boyle Smith Concert Hall, UALR. \$12-\$15, 569-3288. APR. 28: "Elijah." Arkansas Choral Society. 3 p.m. Pulaski Heights Baptist Church. \$8 (\$7 in

advance). 753-8002. APR. 30: The St. Lawrence String Quartet." Artspree Series. 8 p.m. Stella Boyle Smith Concert

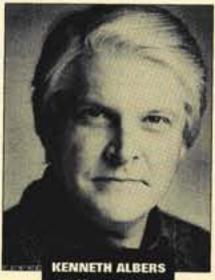
Hall, UALR. \$12-\$15. 569-3288. MAY 2: Quapaw Quartet Recital. 8 p.m. Stella Boyle Smith Recital Hall, UALR, \$7, \$5 students/

seniors, 666-1761.

MAY 4: "An American Mosaic: Viva Lennie!" Arkansas Chamber Singers. 8 p.m. First Christian Church, \$10, \$8 students/seniors, 663-8513. MAY 5: Arkansas Youth Orchestras Concert. 3 p.m. University Theatre, UALR. \$3, \$1 students.

MAY 5: The London Piano Duo. Part of Community Concert Series, 8 p.m. Robinson Music Hall, \$25-\$45, 671-6453.

MAY 5: Bands-in-the Belvedere Concert. 5-8



He'll guest-direct "Two Gentlemen from Verona" at Hendrix College in Conway.

The Arkansas Chamber Singers Supporcers

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Contributing Members Janet Aronson Elinor Royce Charles and Evelyn Tarbell, Jr.

An Invitation

You can enhance the enjoyment of this and future seasons for yourself and others by becoming a contributor to the Arkansas Chamber Singers. We rely on your contributions and make contributions ourselves - each singer pays dues and buys his/her music in addition to giving time and talent to help support the season. As usual with artistic endeavors, ticket prices pay only a small portion of the total cost involved. Please take this time to look at the support categories listed below and decide which category is the right one for you.

Category	Gift Level	Premium
Guarantor	\$1000 or more	Eight Subscriptions Preferred Seating • Program Listing
Benefactor	\$500 - \$999	Six Subscriptions Preferred Seating Program Listing
Patron	\$250 - \$499	Four Subscriptions Preferred Seating Program Listing
Sponsor	\$100 - \$249	Two Subscriptions Program Listing
Sustaining Member	\$50 - \$99	One Subscription Program Listing
Contributing Member	\$25 - \$49	Program Listing

Ticket or Contribution Form

Once you have decided which category is right for you, simply complete the form below to order additional tickets or make your contribution to the Arkansas Chamber Singers. Then give the form to an ACS Board Member or Singer or just mail the form to the address given below.

Tickets			
American Mosaic - 5/4/96	Adults @ \$10	Students/Seniors @ \$8_	Total
Contributions			
Grand total enclosed			Total
Method of Payment			
Check enclosed (plea	se make payable to "Arkan	sas Chamber Singers")	
Visa Ma	stercard #		Expiration Date
Signature (for credit card)			
Control of the second of the s			
Name			

Mail to ARKANSAS CHAMBER SINGERS . P.O. Box 21002 . Little Rock, AR 72221

An American Mosaic

Arkansas Chamber Singers May 4, 1996

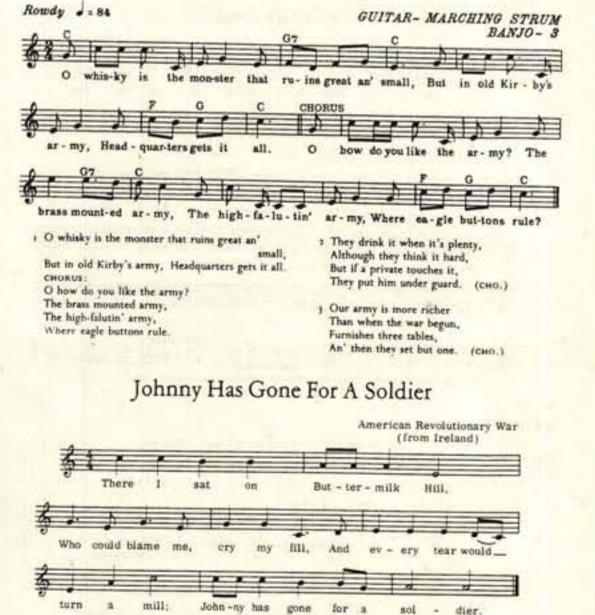
This Ol' Hammer

This of ham-mer	killed John	Hen - ry,
This ol' ham-mer_	killed John	Hen - ry,
This ol' ham-mer	killed John	Hen-ry,
But it can't kill me,	it can't_kill	me

- Tell him I'm gone.
- Tell him I'm gone.
- If he asks you what's the matter, (Jx)
 - Tell him you don't know. Tell him you don't know
- If he asks you was I running, (3v)
- Tell him no! Tell him no!

THE BRASS MOUNTED ARMY

PROM: p. 173 of Ozera Folk Songs, Vance Randolph, Vol. E. Used by permission.



2. Me, oh my, I loved him so, Broke my heart to see him go. And only time will heal my woe, Johnny has gone for a soldier.

3. I'll seil my flax, I'll sell my wheel. Buy my love a sword of steel. So it in battle he may wield, Johnny has gone for a soldier.

Chamber Singers use Bernstein to loosen up

BY ERIC E. HARRISON Democrat-Gazette Orito at Large

Maintaining a tradition of former music director Rosella Duerksen, the Arkansas Chamber Singers and director John Yarrington loosened the musical straitjacket for the group's late-spring concert Saturday at First Christian Church, 1500 N. Mississippi St.

Yarrington chose to focus on American composers, with perhaps a 60 percent concentration on Leonard Bernstein, in "An American Mosaic: Viva Lenny!" Certainly the Bernstein pieces taken from his "Mass" and "Candide" - were among the highlights of the show.

"The Best of All Possible Worlds" from "Candide" provid-ed a fine closure to the first half of the program, a satirical school lesson set to music and delivered well by the 42-voice ensemble.

Baritone Bernard Turgeon was excellent in "It Must Be So" from the same musical, and Yarrington closed the concert with its finale, a stunning chorale of "Make Our Garden Grow.

In the pieces from "Mass," the women's voices were terrific in "Gloria Tibi" with a top-notch solo Music review

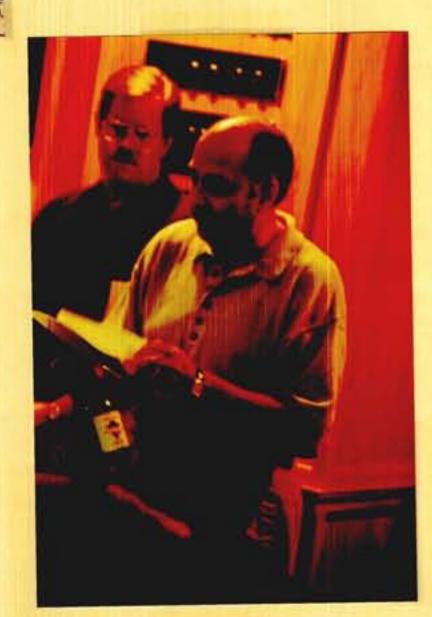
by tenor Rickey Douglas. The men matched them in "Almighty Father," complete with some fine old barnacle-scraper notes for the bassi profundi. Soprano Lydia Evanson shone alone in an aria. "Sing God a Simple Song." And the choir scatted like accomplished jazz virtuosi, briefly resolving into an a cappella Alleluia, in "Warm-Up," while percussionist Doug De-Morrow provided the brush-snare

accompaniment There were some non-Bernstein hot spots as well - the choir in Aaron Copland's arrangement of "Zion's Walls"; Randall Thompson's "The Morning Stars" and more familiar "Alleluia"; "Wel-come Table," a rollicking piece from Alice Parker's opera "Family Reunion"; the spiritual "Keep Your Lamps!", featuring a fine closing soprano solo by Laurie Brown; and Edward Fissinger's arrangement of "America" - a different one from the version Duerksen's singers sang so well. but as it became Duerksen's "swan song" (the last piece she conducted in her last concert).

perhaps it's right to move on. Pi Hammer" and "Oh, Let Me ano accompanist Len Bobo got a Shine"), folk songs ("Go Tell Aunt chance to stand out with an extended introduction.

Yarrington showed off his own lovely baritone as he invited the audience to sing along on a couple each of spirituals ("This Ol"

Rhody" and "Polly Wolly Doodle") and patriotic numbers ("The Brass Mounted Army" and "Johnny Has Gone for a Soldier"). The audience was in fine voice, if we do say so ourselves.



YOU'VE GOT A PLACE AT THE PARTY TABLE

TUESDAY, JUNE 11, 7:00 p.m.



ANNUAL MEETING AND PARTY!!!

Dr. Clyde Glover, our vice-president in charge of development, and Mrs. Glover will graciously open their home to us for our annual meeting and endof-season party. They will provide the beverages. We will provide the heavy hors d'ourves. Later in the week, you will receive directions to the Glovers' home at #5 Hickory Hills Circle.

Please self-address the attached post card and indicate on the card your contribution to the party table. TURN IN THE CARD TO MARY. You will receive the card in the mail the week before the party as a reminder.

For questions, call Mary at 623-9175.

32 ARKANSAS TIMES • MAY 10, 1996 • To subscribe call 375-2985

IN CONCERT REVIEW

Chamber Singers await right material

BY RON BALLARD

You would have to look long and hard to find a better choir than the Arkansas Chamber Singers. Under Dr. John Yarrington's leadership, the choral sound has taken on a new sparkle and refinement. "An American Mosaic: Viva Lenny!"-presented May 4 at First Christian Church-showed the group sounding its best while singing some decidedly unfortunate literature

Yarrington has worked hard honing the Chamber Singers' sound, creating a lush. warm blend. He has obviously spent a great amount of time refining consonant sounds so that diction is almost perfect. The sung "s" is the repeated word "Christian" in Alice Parker's "Welcome Table" was a marvel of subtlety and clarity.

My only real quibble with the chorus would be that it sometimes sounds like two choirs-a warm, well-blended alto/tenor/ bass chorus and a glowing soprano chorus. Both were gorgeous sounding, but they rarely became one.

Having said that about the chorus, the concert was less satisfying.

Billed as a tribute to Leonard Bernstein. "An American Mosaic" seemed more a haphazard quilt than a well-thought-out ensemble. Bernstein's music, sung for the most part in uncredited arrangements instead of Bernstein's fine original form, was interspersed with other American classics. If Bernstein is worthy of this honor, shouldn't we hear the music as he wrote it? Spelling the nickname "Lenny" two different ways in the program wouldn't have pleased the Maestro, either.

After opening with a scrappy round (sounding as much like a contest as a choral piece) by William Billings, The Chamber Singers launched into fine interpretations of Randall Thompson's "The Morning Stars" and "Alleluia." The latter piece was restrained and moving.

Andre Thomas' arrangement of "Keep Your Lamps!" was beautifully sung, and Parker's "Welcome Table," featuring a beautiful soprano solo by Laurie Brown, was a rousing audience favorite. The wellcrafted arrangement of "America" by Ed-

ward Fissinger fizzled. Lackluster accompaniment and low energy levels doomed the piece almost from the start.

Bernstein's music was performed almost note-perfect, but I am certain that Lenny never sought this high-falutin' perfection in his theatrical music. The choral arrangements were pedantic, often blocky and lacking rhythmic flow. When music for theater is performed in a scholarly manner, as was the case here, the music becomes emotionless and emasculated. Oh, how I longed for a little carelessness, a little over-indulgence in real feelings.

The men of the Chamber Singers sang "Almighty Father" from Bernstein's Mass with great beauty, and the jazzy "Warm Up" made clever use of Doug DeMorrow's percussion instruments. Lydia Evanson's "Sing God a Simple Song" was perfectly lovely.

"An American Mosaic" contained three dreary audience participation sections. Audience singing can be fun, but the choice of unfamiliar, oppressive songs was a puzzlement. In my many, many years of music activities, this is the first time I've attempted to sing "Oh, Let Me Shine," "This Of Hammer," or "The Brass Mounted Army.

The Chamber Singers sound spectacular. I'm still waiting, however, for a concert in which the literature and the logistics are worthy of their talents.







Monument to Mezart, who died while working on his "Requiem." The piece was completed by a student.

Summer Sunday sing-along Arkansas Democrat A Gazette JULY 11, 1996

You can chime in or just listen to impromptu Mozart rendition

he Arkansas Chamber Singers invite you to sing along with Wolfgang on Sunday at Pulaski Heights United Methodist Church, 4823 Woodlawn Ave.

Chamber Singers Musical Di-rector John Yarrington will conduct an impromptu performance of Wolfgang Amadeus Mozart's "Requiem," and everyone is invited to take part or just sit and listen. You can bring your own dogeared score, or one will be available for you to borrow on the spot.

"The idea is to give people the opportunity to sing some major

Sing Along With Wolfgang Mozart: "Requiem" sing-along with the Arkansas Chamber Singers 3 p.m. Sunday, Pulaski Heights Unit-ed Methodist Church, 4823 Woodlawn

Tickets: \$3 to sing or listen; free for children under 12 (bring your own score or borrow one there), 664-3600

works without the need of a lot of rehearsal," Yarrington explains. He says the idea came from Chamber Singers board president Joan Wallace, who has taken part in similar sing-alongs in other cities.

"If this goes well, if a lot of people attend and enjoy, we'll consider expanding to two next year," Yarrington says.

Members of the Chamber Singers will perform the solo portions. Len Bobo will be the pl-ano accompanist. Yarrington says he may take five or 10 minutes to rehearse a couple of the harder portions of the piece. The work should take about 45 min-

utes to perform.
"I think it really will be fun,"
he adds, noting that it could inspire singers not currently attached to an area choir to join one. "You can enliven the whole See MOZART, Page 4E

Mozart

Christmas concert.

· Continued from Page 1E (musical) community with this kind of thing."

It's part of a new outreach concept Yarrington says the Chamber

Singers board is pursuing. "We want to be a force in the community," he explains, "more than just giving concerts." He said the group is sponsoring an honors high school choir that will join

the Chamber Singers for the

The \$3 charge is to cover the cost of the scores, and to prove to people that it's a serious event.

"If it's free, people usually assume that it's worth what it cost to get in," he says. Yarrington says he has no pro-

jections for how many people will show up, either to sing or listen. "If we get 50 to 100 people,

we'd feel we'd done pretty well for a Sunday afternoon in July," he says.

There's one encouraging note: the church is air conditioned. Yarrington confirms.

THE ARKANSAS CHAMBER SINGERS

intuite you to.

A SUMMER SING ALONG WITH WOLFGANG

THE REQUIEM MASS

by W. A. MOZART

Conducted by Dr. John C. Yarrington

SUNDAY, JULY 14 3 PM PULASKI HEIGHTS UNITED METHODIST 4823 WOODLAWN CHURCH

ALL SINGERS ARE INVITED TO SING THIS MAGNIFICENT WORK. THERE WILL BE NO REHEARSAL. JUST COME AND ENJOY SINGING, SCORES WILL BE PROVIDED, OR BRING YOUR OWN.

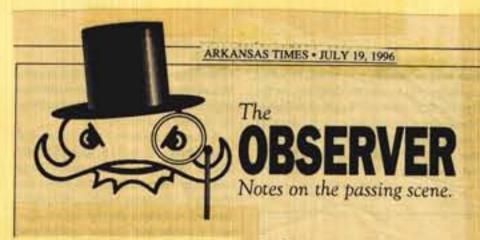
THERE WILL BE A THREE DOLLAR CHARGE TO SING OR TO LISTEN. NO CHARGE FOR CHILDREN UNDER 12.

For information, call 664-3600

ARKANSAS TIMES + JULY 12, 1996

Sing it loud and proud

Get those pipes loosened up, grab your \$3 and head over to Pulaski Heights United Methodist Church at 3 p.m. Sunday, July 14, for "A Summer Sing Along With Wolfgang" with the Arkansas Chamber Singers, conducted by Dr. John C. Yarrington. The Chamber Singers will sing Mozart's "The Requiem Mass," and invite singers of all ages (even those who haven't performed outside their own shower) to perform. There will be no rehearsals, and scores will be provided. It's \$3 to sing or just listen, with no charge for children younger than 12. The church is located at 4823 Woodlawn. If you need to know more, call 664-3600.



A friend of The Observer reports: "Last Sunday, I joined a group of enthusiastic souls in a classical sing-along of Mozart's Requiem sponsored by the Arkansas Chamber Singers. My spouse read

about it and, knowing how Hove the mass

and how I love to sing, suggested I go. "I arrived early, picked up a a copy of the score and sat down with the other altos. To tell the truth, I was a little nervous. Although I spent a good portion of my life singing in choirs, it had been nearly 10

years since I'd done it, and while I often

listen to the Requiem, I'd never sung it. "I started out singing with my head buried in the score, my voice little more than a timid squeak. Fortunately, I sat by a woman who knew the music well and wasn't afraid to sing out, so I leaned on her confidence. All in all, I did okay. I remembered how to pronounce the Latin (mostly), I didn't get lost, I only came in early once (counting rests was always my weak spot) and I got a lot more notes right than wrong. There were rough places, of coursesightsinging the faster fugue sections was a little more than I could handle, and from the headshaking around me, I don't think I was alone-but there were heavenly moments, too, Moments when I stopped working so hard and lost myself in the beauty of the music. Moments when I realized how I've missed the community effort of making music.

"Thanks, Amadeus. And thanks, chamber singers, for the first annual singalong-I, for one, can't wait for the next."

Summer sing-along draws solid turnout

BY ERIC E. HARRISON Democrat-Gazette Crtic at Large

The Arkansas Chamber Singers got a pleasant surprise Sunday afternoon in the group's summer sing-along at Pulaski Heights United Methodist Church.

About 100 people turned out at Woodlawn and Spruce streets to sing Mozart's "Requiem" along with the choir. About 30 more came just to listen along.

Chamber Singers members and the group's board decided to hold the sing-along based on the popularity of such events in other parts of the country - particularly New England — and their desire to reach into the community for more than just concert audiences.

Most of the singers belong to one or more area choirs, and although a few were tackling the piece for the first time, most had sung it at least once before. (Many brought their own scores; the pile of loaner scores ran short, a signal

mark of the event's success). Like most area choirs, this one

was heavy on altos and light on tenors. Members of the Chamber Singers provided the personnel for three fine solo quartets and the soprano solos in the opening and closing movements. Len Bobo provided the piano accompaniment.

The musical result was pretty good for a "pickup" choir with no rehearsal. Well, almost no rehearsal; Chamber Singers Musical Director John Yarrington, who conducted the production, did take the choir through a couple of spots to coordinate phrasing.

Before picking up his baton. Yarrington also briefly summarized the fascinating history of the piece, which Mozart left unfinished at his death and which was completed by a pupil named Sussmayr.

The on-the-spot consensus was that the size of the turnout will justify making this an annual event. Next summer might even

Arkansas Chamber Singers 1996-97

Arkansas Democrat To Gazette 2E . SUNDAY, AUGUST 25, 1996

Music abounds around the state

ARKANSAS CHAMBER SINGERS

ARRANSAS CHAMBER SINGERS

All concerts at 8 p.m. in the Lucy Lockett Cabe Festival Theatre at Wildwood Park
for the Performing Arts, Denny Road, west
of Little Rock, John Yarrington conducts,
Sesson tickets: \$40 for adults, \$28 for students and senior citizens, Individual tickets,
\$15 for adults, \$10 for students and senior
ofizens. Call 377-1121. A few piaces are
available in the chorus; call Yarrington at
664-3600 to schedule an audition.

Dec. 7 — "A Christmas Feast," feaLining a chorus of area high school students
along with the Chamber Singers.

March 22 — Schubert Mass No. 6 in
E-Rat major, D.950

E-flat major, D 950.

• May 17 — The Rhythm of Life," songs from around the world.

August 22, 1997 ARKANSAS DEMOCRAT-GAZETTE

October 10: Arkansas Chamber Singers present "Bright Journeys - An American Collection," 8 p.m., St. Mark's Episcopal Church, 1000 N. Mississippi, 377-1121.

December 5 and 7: Arkansas Chamber Singers, "A Day For Dancing," 8 p.m. Friday and 3 p.m. Sunday, Christ Episcopal Church, 506 Scott Street, 377-1121.

March 10: Arkansas Chamber Singers, "The Heavens are Telling - Haydn's Creation." 8 p.m., St. Mark's Episcopal Church, 1000 N. Mississippi, 377-1121

Music fills the air in 1996-97 concert season

. SUNDAY, AUGUST 25, 1996.

Non-Profit

Little Rock, AR

Permit No. 276

BY ERIC E. HARRISON Democrat-Gazatte Critic at Large

f music be the food of love, Arkansas audiences will once again be well-fed and loved during the 1996-97 concert season.

Choral extravaganzas in nearly all the state's musical capitals form the cornerstones of the musical offerings,

Arkansas Democrat To Gazette

September through June, but there's plenty of purely instrumental music, solo and enstrumental music, s semble, between them. Opera fans will rejoice at the return to Little Rock of a top touring company. And acclaimed gui-tarist Liona Boyd will be the soloist for a world premiere

work in Camden. Singer, dancer and actress

the top ticket, which includes admission to a reception with the artist, is \$100, but you can get balcony seats for as little as \$20.

Conductor David Itkin says it's just a coincidence, but at least five of the orchestra's six

cert pairs feature a major work in the key of d minor. symphonies by Dvorak, Franck and Shostakovich and concertos by Brahms and Sibelius. (If Tchaikovsky's tone poem "The Tempest" is in d minor, that would make six out of six.)

The series also includes Sen. Dale Bumpers, D-Ark., narrating Prokofiev's children's classic "Peter and the Wolf" for the opening concerts Sept. 21-22, and violist (and National Public Radio star) Miles Hoffman as soloist Nov. 16-17. The annual multi-choir concerts, April 12-13. will feature two works by British composer Ralph Vaughan Williams: "Serenade to Music" and "Five Mystical Songs."

A new chamber music series replaces the ASO's chamber orchestra series; members of the orchestra form ensembles to perform works by Brahms and Mendelssohn in October, and the January concert is an all-Mozart affair featuring music for winds, strings and voice. The Quapaw Quartet performs under the se-ries umbrella in February and

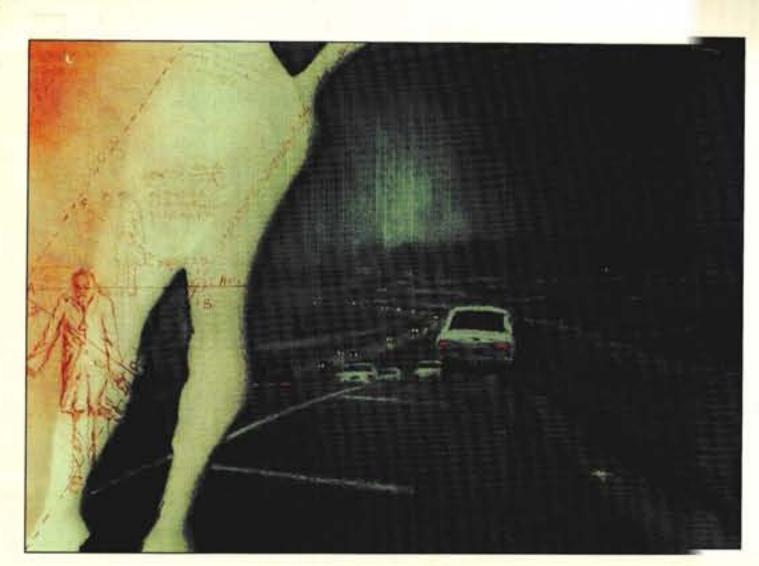
Elsewhere in Central Arkansas, the Arkansas Chamber Singers return for their second season under music director John Yarrington almost intact and will perform this year in the new Lucy Lockett Cabe Festival Theatre at Wildwood Park for the Performing Arts, on Denny Road west of Little Rock. The schedule includes "A Christmas Feast," a Schubert Mass and a program of songs from around the world called "The Rhythm of Life."

The Arkansas Choral Society and conductor James Munns, in addition to its 66th annual performance of Handel's "Messiah" in December, plans a perfor-mance in April of Mendelssohn's oratorio "St. Paul."

A New Season. A New Home.

THE VOICES OF MANY 1996-97 SEASON



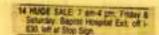


Arkansas Arts on Tour 1996-97

A program of The Arkansas Arts Council



1995 - 1996 ANNUAL REPORT













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FRIDAY, November 1 & SATURDAY, November 2

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(Take the Baptist Hospital exit off I-430 to the stop sign which is Lile Dr. Turn left. Building is about 1½ blocks on the left. There will be signs)

Call *Dr. Clyde Glover at 221-0499* to arrange to drop your "stuff" off at the above sale site.

Mary Waterman will be at the site *THIS* Wednesday, October 30, from 10a.m. - until. Take your "stuff" over!!!!!!







The Beat Goes On!

The second concert of the 1996-1997 concert series of the Arkansas Chamber Singers is scheduled for Saturday,

March 22, at 8:00 p.m. in the Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts. "Happy Birthday, Franz!" will celebrate the 200th birthday of Franz Schubert with the presentation of his Mass in E-flat Major. The Arkansas Chamber Singers will be joined by a festival orchestra from the Arkansas Symphony Orchestra for this dramatic performance.

The 1996-1997 regular concert season will conclude on Saturday, May 17, at 8:00 p.m. with "The Rhythm of Life," a choral smorgasbord including music from Latin America, Native America, Africa, Asia, Russia and the Baltic States. Missa Kenya by Paul Bassler will be regionally premiered at this final concert along with American Ballads by Gwyneth Walker.

You won't want to miss these remaining concerts on the season. Tickets are \$15 for adults and \$10 for students and seniors. They may be ordered by calling 501.377.1121 or by writing to Arkansas Chamber Singers, P.O. Box 21002, Little Rock, Arkansas 72221.

Thanks....

ing our grant request for funding to be used to secure the festival orchestra from the Arkansas Symphony Orchestra for our upcoming March 22 concert. Receipt of these funds will make it possible for the chorus to spend additional rehearsal time with the orchestra ensuring a first-class concert performance for the musical enjoyment of our audience.

A PUBLICATION OF THE ARKANSAS CHAMBER SINGERS

Chamber Singers on the move

The 1996-1997 season is proving to be a busier-thanusual one for the Arkansas Chamber Singers. No sooner will the second regular concert performance of the season be over and the chorus will be "on the road again."

On Tuesday, April 8, the Chamber Singers will be on their way to Magnolia, Arkansas, to give a performance featuring selections from "Viva Lenny," "A Feast for Christmas," and "Happy Birthday, Franz!" under the sponsorship of Southern Arkansas University with partial funding from the Arkansas Arts Council ARTS ON TOUR program. The concert will be held in the First

United Methodist Church in Magnolia at

Continuing their travels, the chorus has been invited to sing at the regional convention of the Central Arkansas Chapter of the American Guild of Organists when they come to Little Rock in June. The performance will be at the Pulaski County Courthouse Rotunda on Wednesday, June 18, at 8:30 p.m.

Earlier in the season, Chamber Singers traveled to Hot Springs Village in October to present a repeat of their May 1996 concert, "Viva Lenny" under the sponsorship of the Kiwanis Club of Greater Hot Springs Village. The concert was well-received by an audience of almost 300.

The Arkansas Chamber

Singers is an auditioned

vocal ensemble committed to performing the finest of

classical and contempo-

rary choral reporteirs. The

ensemble is dedicated to

singers, audiences and the

community at large by pro-

santing professional qual-

ity performances that con-

vey the joy of music; and to

developing an expanded

audience through educa-

tion, creative programming

and the premetten of choral

enricking the lives of

And the holiday concert, "A Feast for Christmas" was repeated on December 8 at the Southeast Arkansas Arts and Sciences Center in Pine Bluff as part of their Performing Arts series through the auspices of the Arkansas Arts Council ARTS ON TOUR program.

These extra performances more than double the number of concerts given by the Arkansas Chamber Singers in past years. It seems the chorus is finding its niche in the performing arts communities throughout Arkansas.

_and there's more

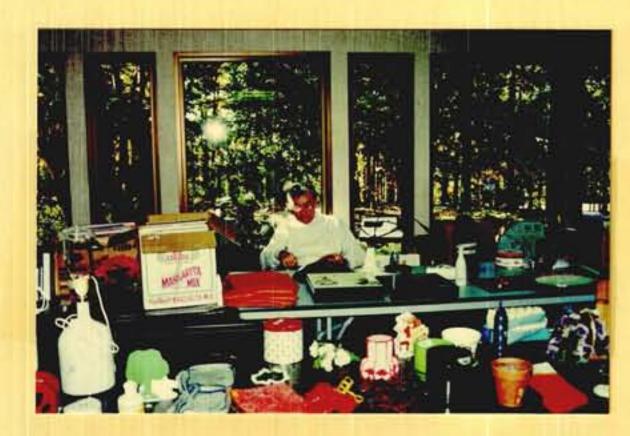
Heard around the Board table.....

Arkansas Chamber Singers have been approached to form the chorus for the per-

formances of *The Magic Flute* during the 1997 Wildwood Festival of Music and the Arts in June!









Local singers to perform at Woodlands

On Sunday, Oct. 6, at 3 p.m., the Arkansas Chamber Singers will perform a concert of contemporary music at the Woodlands Auditorium in Hot Springs Village.

Stephen Edds, Nancy Pennington and Mary Watermann of Hot Springs, and Joan Wallace of Hot Springs Village are part of this 45-voice chorus, which has been acclaimed as the premier chorus in central Arkansas.

The concert will feature music of American composers such as Leonard Bernstein, Aaron Copeland and Randall Thompson and will give the audience the opportunity to sing along with the chorus with spirituals, folk songs and patriotic songs.

The Kiwanis Club of Greater Hot Springs Village is sponsoring this program to benefit the Iodine Deficiency Disorders project of Kiwanis International.

Tickets for this afternoon of light musical entertainment may be purchased at Woodlands, 9 a.m. to 4 p.m., Monday through Friday, for

Dr. John Yarrington, director

\$8, or from any member of the Kiwanis Club of Greater Hot Springs Village. For further information about the concert, call Ralph Klinker at 922-5784 or Joan Wallace at 922-4795.

Page 6B · September 18, 1996

Village Area





LOCAL SINGERS TO PERFORM AT WOODLANDS - The Arkansas Chamber Singers will perform a concert of contemporary music at the Woodlands Auditorium on Sunday, Oct. 6, at 3 p.m. Stephen Edds, Nancy Pennington, and Mary Watermann of Hot Springs, and Joan Wallace of Hot Springs Village are part of this 45-voice chorus, which has been acclaimed as the premier chorus in central Arkansas. The concert will feature music of American composers such as Leonard Bernstein, Aaron Copeland, and Randall Thompson and will give the audience the opportunity to sing along with the chorus with spirituals, tolk songs, and patriotic songs. The concert is sponsored by the Kiwanis Club of Greater Hot Springs Village for the benefit of the Iodine Deficiency Disorders project of Kiwanis International. Tickets are \$8 and are available at Woodlands on weekdays from 9 a..m. to 4 p.m. or from any member of Kiwanis Club of Greater Hot Springs Village. For further information about the concert, call Ralph Klinker at 922-5784 or Joan Wallace on 922-4795.

Get ready for a real musical treat, compliments of Kiwanis Club

Singers will offer a concert on Sunday, Oct 6. at 3 p.m. at Woodlands auditorium. Leonard Bernstein, Aaron Copeland and Randall Thompson will be featured.

Tickets are \$8 and will be available at Woodlands, by calling 92-5784, or from any Greater HSV Kiwanian. A portion of the partici proceeds will go to the Kiwanis Iodine Deficiency Fund. Worldwide Disorder

Monday will consist of awards for club leadership biographies by Club mem- will be presented at that bers Bob Johnson Jack

The Greater HSV Livingston, and Larry Kiwanis, in cooperation Severson. Guests are with the Arkansas Chamber always welcome. Coffee hour begins at 7:30.a.m.. The meeting starts at 8 a.m. and lasts for one hour.

Walter Mays, Club representative for the Earl Collins Scholarship Fund of Kiwanis International, presented an achievement patch for the Club's Banner to Jim Cunniff, President. The patch recognizes 100 participations by the Club's members in the scholarship

The annual Fall picnic is scheduled for Sept. 13. at The program for next the Cortez Pavilion, Special

LAVILLA News

September 25, 1996

Don't miss the Chamber Singers concert!

The Arkansas Chamber Director of the Arkansas Singers are coming to HSV Singers, under the baton of Dr. John Yarrington, will perform a concert of contemporary music at the Woodlands Auditorium at 3 p.m. on Oct. 6. An American Mosaic: Viva Lenny, Copeland, Leonard Bernstein, Randall Thompson and other American composers, promises to provide an afternoon of light musical entertainment with

favorite folk songs. Dr. Yarrington is beginning Directors Association. his second season as Music

Chamber Singers, having completed five seasons in the Spring of 1995 as Founding Director of the Arkansas Symphony Orchestra Chorus. He maintains a busy schedule. featuring selections of Aaron not only with the Chamber Singers and as Music Director at Pulaski Heights United Methodist Church in Little Rock, but also in his role as clinician and lecturer both in opportunities for the audience the United States and Canada call Ralph Klinker on 922to join in with the chorus on and as president-elect of the patriotic songs, spirituals and seven state Southwest Division of the American Choral

Concert tickets may be purchased at Woodlands, for \$8 or from any member of the Kiwanis Club of Greater Hot Springs Village. For further information about the concert, 5784. Information regarding future programs of the Arkansas Chamber Singers may be obtained by calling

under the auspices of the

Kiwanis Club of Greater Hot

Springs Village, to benefit the

lodine Deficiency Disorders

of

program

International.

Joan Wallace on 922-4795. The Arkansas Chamber

AnAmerican Mosaic: Viva Lenny!

Presented by Arkansas Chamber Singers

> Featuring Music by: Leonard Bernstein Aaron Copeland Randall Thompson

Sunday, October 6, 1996 3:00 P.M. Woodlands Auditorium Hot Springs Village, Arkansas

Tickets: \$8.00

At Woodlands or Phone: 922-5784

Sponsored by The Kiwanis Club of Greater Hot Springs Village Kiwanis Proceeds for Iodine Deficiency Disorders

Hot Springs Village Voice - September 11, 1996

COMMUNITY CLIPS



Arkansas Chamber Singers

Arkansas Chamber Singers to return to HSV Oct. 6

ers are returning to the Wood- dized salt to at-risk people 45-member chorus. lands Auditorium on Sunday, around the world to help preconcert of contemporary mu-ters and to prevent thousands

Mosaic: Viva Lenny!, will fea-Bernstein, Aaron Copeland, Randall Thompson and other American composers. There will also be opportunities throughout the program for the audience to "sing along" with the Chamber Singers on a number of spirituals, folk songs and patriotic songs.

Tickets may be purchased at Woodlands for \$8, or from any member of Kiwanis Club of Greater Hot Springs Village. For further information about at 922-5784.

This concert appearance of the Arkansas Chamber Singers is being sponsored by the Kiwanis Club of Greater Hot Springs Village to benefit their involvement in the Kiwanis International Iodine Deficiency Disorders (IDD) project. The

This All-American choral cretinism, mental retardation

concert, entitled An American and other physical disabilities. The Arkansas Chamber Singture music by Leonard ers first performed in Hot Springs Village in 1991. Joan Wallace, an HSV resident, is president of the Board of Directors of ACS and is one of the singers. She said, "Singers who were here in '91 are really looking forward to coming back to the Village to sing again in 'that wonderful auditorium'."

The ACS, founded in 1979, have performed mainly in Little Rock. Overthe years, they have been invited to give concerts throughout the state as well. the concert, call Ralph Klinker They were also invited to participate in the inaugural festivities in Washington, DC in

Singers come to Little Rock for weekly rehearsals from as far away as Arkadelphia, Pine 9175 in Hot Springs. Bluff, Search-and Hot Springs and Hot Springs Village-to be part of this

The Arkansas Chamber Sing- goal of IDD is to provide io- highly acclaimed auditioned

About this performance of Oct. 6, at 3 p.m., to present a vent the development of goi- An American Mosaic, Wallace said, "You won't want to miss of babies from being born with this-it's really fun music to sing and listen to." Other area residents who are members of the Arkansas Chamber Singers are Nancy Pennington, Stephen Edds and Mary Watermann of Hot Springs.

The 1996-97 season of Arkansas Chamber Singers will include three concerts: A Feast for Christmas on Dec. 7; Happy Birthday, Franz! on March 22, 1997; and The Rhythm of Life on May 17, 1997

Concert time for these Saturday performances is 8 p.m. Single-ticket price is \$15 adult (\$10 student/senior) or season subscrption tickets at \$40 adult (\$25 student/senior).

Tickets will be on sale at the Oct. 6 concert at Woodlands. or may be obtained by calling 1-501-377-1121 in Little Rock 922-4765 in the Village or 623-

Arkansas Chamber Singers schedule Woodlands Auditorium performance

Woodlands Auditorium in Hot Springs

The concert "An American Mosaic: Viva Lenny!" will feature music by Deonard Bernstein, Aaron Copeland, Randall Thompson and other American composers. There will be sing alongs on a number of spirituals, folk and patriotic

The Arkansas Chamber Singers will songs. Tickets may be purchased for \$8 perform at 3 p.m. Sunday, Oct. 6 at the at Ponce de Leon Center, Woodlands Auditorium, or from any Kiwanis Club member of Greater Hot Springs Village.

The concert is sponsored by the Kiwanis Club of Greater Hot Springs Village to benefit its involvement in Kiwanis International Iodine Deficiency Disorders (IDD) project.

The goal of IDD is to provide iodized

help prevent the development of goiters and prevent thousands of babies from being born with cretinism, mental retardation and other physical disabilities.

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salt to at-risk people around the world, to three concerts will be held at the Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts in Little Rock. Concert time for the Saturday performances is 8 p.m. Single ticket price is \$15 adult, \$10 student/senior, or season subscription at \$40 adult and \$25 student/senior. Tickets will be on sale at the Oct. 6 concert at Woodlands or one may call 922-4795.

LAVILLA News

September 11, 1996

Arkansas Chamber Singers to make return visit

Singers are returning to the is being sponsored by the Sunday, Oct. 6, at 3 p.m. to present a concert of contemporary

This all-American choral concert entitled "An American Mosaic: Viva Lenny!," will fea-ture music by Leonard around the world to help pre-Bernstein, Aaron Copeland, vent the development of goiters will also be opportunities throughout the program for the audience to "sing-along" with the Chamber Singers on a number of spirituals, folk songs and patriotic songs. Tickets may be purchased at Woodlands for \$8, or from any member of Kiwanis Club of Greater Hot Springs Village. For further information about the concert, call Ralph Klinker on 922-5784.

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The Arkansas Chamber the Arkansas Chamber Singers Woodlands Auditorium on Kiwanis Club of Greater Hot Springs Village to benefit their involvement in the Kiwanis International Iodine Deficiency Disorders (IDD)project. The goal of IDD is to provide Randall Thompson and other and to prevent thousands of American composers. There babies from being born with cretinism, mental retardation

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The ACS, founded in 1979. have performed mainly in Little Rock. Over the years, they have been invited to give concerts throughout the state. They were also invited to participate in the inaugural festivities Washington, DC in 1993.

Singers come to Little Rock for weekly rehearsals from as far away as Arkadelphia, Pine Bluff, Searcy - and Hot Springs and Hot Springs Village - to be part of this highly-acclaimed and auditioned 45-member cho-

About this concert performance of An American Mosaic, Wallace said, "You won't want to miss this - it's really fun music to sing and to listen to." Other area residents who are Chamber Singers are Nancy Pennington, Stephen Edds and in Hot Springs. Mary Watermann of Hot

The 1996-1997 season of Arkansas Chamber Singers will include three concerts: A Feast for Christmas on Dec. 7, 1996; Happy Birthday, Franz! on March 22, 1997; and The Rhythm of Life on May 17. 1997. All three concerts will be held in their new artistic home. the Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts in Little Rock.

Concert time for these Saturday performances is 8 p.m. Single ticket price is \$15 adult (\$10 student/senior) or season subscription tickets at \$40 adult (\$25 student/senior).

Tickets will be on sale at the Oct. 6 concert at Woodlands, or may be obtained by calling Imembers of the Arkansas 501-377-1121 in Little Rock, 922-4765 in HSV or 623-9175

Village Life / Clubs

LAVILLA News

Bernstein and more thrills Villagers

Considering its competing with a perfect autumn afternoon and the exodus of many Villagers to enjoy it both near and far, the Arkansas Chamber Singers attracted quite a crowd to the Woodlands Auditorium for their Kiwanis-sponsored concert billed as "An American Mosaic: Viva Lenny!" A benefit for Iodine Deficiency Disorders, the program fulfilled its purpose as a fund-raiser, and as fine entertainment.

Dr. John Yarrington, familiar to many in the area as former Founding Director of the Arkansas Symphony Orchestra Chorus, interim Music Director of the ASO 1992-93, and as choir director at the Pulaski Heights United Methodist Church, led the 40-member chorus through a great variety of selections, adding appropriate insights-including the reading of a delightful poem one unfamiliar and unusual,

(Canaly)

Verlee Walter



about Leonard Bernstein, a warts and all portrayal of Lenny. "This embracer of diversity was one of the most prodigally talented and successful musicians in American history," according to the program. His artistry reached to Broadway musicals, symphonic music, the ballet, film and tele-

Before segueing into the music of Maestro B., the audience was treated to William Billings' "Wake Every Breath" in the madrigal style; two Randal Thompson numbers-

the Book of Job, and the other his world famous, hauntingly beautiful "Alleluia, a staple of every chorister who has spent any time on a riser.

Aaron Copeland was represented by "Zion's Walls," unusual Copeland in its melodiousness, and with little of his signature dissonance.

The soloists throughout were excellent, but a microphone would have made them stand Bernstein's diversity was

obvious in the contrasts between the sacred selections from his "Mass," such as "Gloria Tibi," "Almighty Father," and "Sing God a Simple Song," to "Warm Up" from the same score-a drumaugmented fun number.

Music from "Candide" ran the gamut from the delightful "The Best of All Possible Worlds," through "It Must Be written by Stephen Sondheim "The Morning Stars" based on So" (sung beautifully by a

young soprano, who secondarily was blind and read her score in Braille), and "Make Our Garden Grow," a seductively lovely number which closed the program and elicited a standing ovation.

Before leading the responsive audience in singing the spirituals "I'm Going to Sing When the Spirit Says Sing" and "We Are Climbing Jacob's Ladder," the Chamber Singers performed the spirited "Keep Your Lamps!" and "Welcome Table." More sing-alongs with "Go Tell Aunt Rhody" and "Polly Wolly Doodle," then the patriotic "America."

The Arkansas Chamber Singers are making their mark. According to Yarrington, "With truly outstanding singers and our new artistic home at the Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts, this will be our most memorable season."

LAVILLA News

October 16, 1996

Village Life

Chamber Singers attract large crowd at Woodlands

By Verlee Walter La Villa News writer

Considering its competing with a perfect autumn afternoon and the exodus of many Villagers to enjoy it both near Singers attracted quite a crowd to the Woodlands Auditorium for their Kiwanis-sponsored concert billed as "An American Mosaic: Viva Lenny!" A benefit for Iodine Deficiency Disorders, the program fulfilled its purpose as a fund-raiser, and as fine entertainment.

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Arkansas Chamber Singers to perform Sunday in HSV

The Arkansas Chamber Singers will perform at 3 p.m. Sunday at the Woodlands Auditorium in Hot Springs Village.

The concert "An American Mosaic: Viva Lenny!" will feature music by Leonard Bernstein, Aaron Copeland, Randall Thompson and other American composers directed by John Yarrington, director of Little Rock Pulaski Heights Methodist Church choir. There will be sing alongs on a number of spirituals, folk and pa-

Tickets may be purchased for \$8 at Ponce de Leon Center, Wood-

lands Auditorium, or from any Kiwanis Club member of Greater Hot The 1996-1997 season of Arkansas Chamber Singers will in-clude three concerts, "A Feast for Christmas" on Dec. 7; "Happy

Birthday, Franz!" on March 22; and "The Rhythm of Life" on May 17. All three concerts will be at 8 p.m. at the Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts in Little Rock.

Sunday's concert is sponsored by the Kiwanis Club of Greater Hot Springs Village to benefit its involvement in Kiwanis International Iodine Deficiency Disorders (IDD) project.

Single ticket price is \$15 adult, \$10 student/senior, or season subscription at \$40 adult and \$25 student/senior. Tickets will be on sale before the concert at Woodlands or one may call 922-4795.

American Mosaic: Viva Lenny!



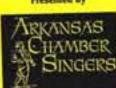
3:00 P.M. Sunday, October 6, 1996

Woodlands Auditorium

for The Children of the World The Battle Against I.D.D. (Iodine Deficiency Disorders)

> Sponsored by: The Kiwanis Club of Greater Hot Springs Village

Presented by



An American Mosaic: Viva Lenny! by Arkansas Chamber Singers Sponsors: Kiwanis Club of Greater Hot Springs Village

Sunday, October 6, 1996 3:00 P.M. WOODLANDS AUDITORIUM

Donation: \$8.00 per Person

Tickets: Courtesy of Kwik Kopy Printing

An American Mosaic: Viva Lenny!

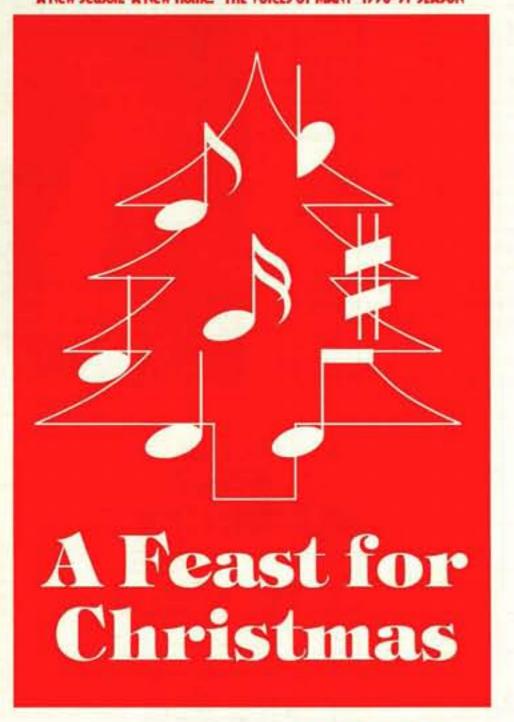
Presented by: Arkansas Chamber Singers

> Featuring Music by: Leonard Bernstein Aaron Copeland Randall Thompson

Sunday, October 6,1996 3:00P.M. Woodlands Auditorium Hot Springs Village, Arkansas

Tickets \$8.00 At Woodlands or Phone: 922-5784

Sponsored by: The Kiwanis Club of Greater Hot Springs Village Kiwanis Proceeds for I.D.D. (Iodine Deficiency Disorders)



Saturday, December 7, 1996 8:00 p.m.

Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts Little Rock, Arkansas



Sing A Long

"Angels' Song"

arr. John Yar

HARK! THE HERALD ANGELS SING

Setting by S. Drummonc

Hark! the herald angels sing "Glory to the new-born King: Peace on earth and mercy mild, God and sinners reconciled!" Joyful, all you nations rise, join the triumph of the skies: with angelic hosts proclaim, "Christ is born in Bethlehem!" Hark! the herald angels sing "Glory to the new-born King!"

Hail the heav'n-born Prince of Peace! Hail the Sun of Righteousness! Light and life to all he brings, ris'n with healing in his wings. Mild he lays his glory by, born that we no more may die, born to raise each child of earth, born to give us second birth. Hark! the herald angels sing "Glory to the new-born King!"

ANGELS WE HAVE HEARD ON HIGH

Setting by Hal H

Angels we have heard on high sweetly singing o'er the plains, and the mountains in reply echoing their joyous strains, Gloria, in excelsis Deo!

(All Women Singing)

Shepherds, why this jubilee? Why your joyous strains prolong? What the gladsome tidings be, which inspire your heav'nly song? All on refrain

Gloria, in excelsis Deo!

(All Men Singing)

Come to Bethlehem and see Christ whose birth the angels sing. come, adore on bended knee, Christ the Lord, the New-born King. All on refrain

Gloria, in excelsis Deo!

ANGELS FROM THE REALMS OF GLORY

Setting by S. Drummond V

(Chamber Singers Youth Chorale on verse 1) Angels from the realms of glory, wing your flight o'er all the earth;

once you sang creation's story; now proclaim Messiah's birth. Come and worship, come and worship, worship Christ, the newborn King.

(All Singing)

Shepherds in the fields abiding, watching o'er your flocks by night. God with us is now residing, yonder shines the infant light. Come and worship, come and worship, worship Christ, the newborn King.

All creation join in praising God the Father, Spirit, Son, Evermore your voices raising to th'eternal Three in One. Come and worship, come and worship, worship Christ the newborn King.

Friday, December 6, 1996

Arkansas Democrat-Gazette

Chamber Singers serve 'Feast'

Sunday at the Arts & Science Center

for Southeast Arkansas, 701 Main St.,

last season's programs Oct. 6 in Hot.

Springs Village And they have an

April concert scheduled in Magnolia

The other Wildwood concerts will be

in March and May.

Music preview A Feast for Christmas

5W

Arkansas Chamber Singers with Youth Chorale and instrumental musicians 8 p.m. Saturday, Lucy Lockett Cabe Festival Theatre, Wildwood Park for the Performing Arts, 20919 Denny Road Works by Orlando Gibbons, Heinrich Schutz, Daniel Pinkham, Emma Lou Diemer, Gwyneth Walk-David Hurd, Kirke Mechem, Geoffrey Bush and Dave Brubeck, plus an audience sing-along. Tickets: \$15 adults, \$10 students and senior citizens. 377-1121

BY ERIC E. HARRISON ARKANSAS DEMOCRATIGAZETTE

The Arkansas Chamber Singers will be decking a new musical hall with holiday spirit Saturday in their first Little Rock concert of the sea-

"A Feast for Christmas" will be the ensemble's first performance in the Lucy Lockett Cabe Festival Theatre at Wildwood Park for the Performing Arts, west of town on Denny Road.

"Our board is really strong about having an artistic home instead of being bounced around to various churches," says Chumber Singers music director John Yarrington.

The new location is only one of a number of strides Yarrington is taking with the 46-member choir.

He has programmed a hefty

chunk of seasonal music, some of it around the area," Yarrington says, inby composers from the late Renais- cluding Central Arkansas Christian, sance/early Baroque - Orlando Gibbons and Heinrich Schutz - and the rest by 20th-century composers, including Emma Lou Diemer, Daniel Pinkham and (better known as a

jazzman) Dave Brubeck. "It is an ambitious program," Yarrington acknowledges.

Moreover, he has recruited 44 Central Arkansas high school students to form the Arkansas Chamber Singers Youth Chorale, which will perform three numbers on Saturday's program and join the Chamber Singers for the Brubeck piece - "God's Love Made Visible," from the cantata "La Fiesta de la Posada" - to close the

"They come from various schools

peat Saturday's program at 2 p.m. Central, Hall, McClellan, North Pulaski and Sylvan Hills high schools.

There will be two a cappella works Pine Bluff. The choir repeated one of "Hosanna to the Son of David" by Gibbons and "Magnificat" for four voices by Schutz.

Diemer's "A Feast for Christmas" will be the centerpiece of the program. The piece puts to music texts by poets Peter Cornelius, William Shakespeare, Sir Walter Scott and William Blake, plus an anonymous 15th-century English poem.

On the second half of the program. "Christmas Cantata" by Geoffrey Bush and the traditional audience

Yarrington also has doubled the number of Chamber Singers concerts to six, half at Wildwood and half on

- DECEMBER 8, 1996 Arkansas Democrat To Gazette-'Feast' a treat for heart and soul

BY JACK SCHNEDLER ARKANSAS DEMOCRAT-GAZETTI

At last, the true spirit of the holiday season is gloriously upon

So what if the malls began their pre-Christmas clangor hard on Halloween's heels? So what if the gift catalogs started flooding in well before Thanksgiving?

Music celebrates the heart and soul of Christmas. And a fortunate audience enjoyed its annual holiday banquet of choral works Saturday evening from the Arknnsas Chamber Singers.

Opening its second season under music director John Yarrington, the 46-member choir earned a sustained standing ovation for "A Feast forChristmas" in its new home at Lucy Lockett Cabe Festival Theatre at Wildwood Park for the Performing Arts.

A varied and ambitious program, ranging from the 16th century to several contemporary composers, strongly showcased the Chambers Singers' female soloists in an auditorium twothirds filled. Soprano Lauri Brown distinguished herself in tandem with oboist Dan Ross in Music review

"I Sing of a Maiden," one of seven sections in the Christmas Cantata by 20th century British composer Geoffrey Bush.

Brown and fellow soloists Rickey Douglas, Holzhauser, David Lee, Susan Santa Cruz and Mike White got the evening brightly under way with "Gaudete," a 16th century processional carol.

The centerpiece of the program, contemporary composer Emma Lou Diemer's "A Feast for Christmas," set to music texts by five poets. The most novel of the five, "Blow, blow, thou winter wind," from a William Shakespeare poem, was whispered by the chorus in an imitation of chilling winds that was captivating if sometimes hard to under-

Making its debut with two short works before intermission was the Arkansas Chamber Singers Youth Chorale, 44 singers recruited this year by Yarrington from Central Arkansas high schools. Alto soloist Bonnie Montgomery, from Searcy High, demonstrated surprising vocal maturity in "A Cradle

The Chambers Singers' traditional audience sing-along of five carols preceded the closing "God's Love Made Visible," a sacred work by jazzman Dave Brubeck. The standing ovation brought an encore from an audience as buoyed with Christmas cheer as all the folks who gathered for the Jennings Osborne-enhanced lighting of the State Capitol a bit earlier Sat-

urday. As the Chamber Singers echoed in one of Bush's cantata segments, "Rejoice! O make we merry, both more and less, for now is the time of Christemas."

"A Feast for Christmas" will be repeated by the Arkansas Chamber Singers at 2 p.m. today at the Arts & Science Center for Southeast Arkansas, 701 Main St., Pine Bluff.



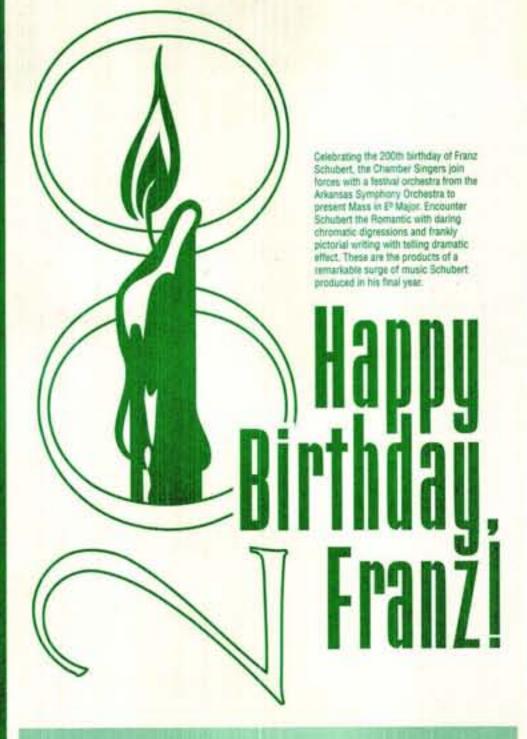
Saturday, December 7, 1996, 8:00 p.m. Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts - Little Black, Arkanses

For Schol information call: 501.377.1121

A New Season. A New Home.

"With truly outstanding singers and our new artistic home at the Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts, this will be our most memorable season ever. Please join us!" John Yarrington - Artistic Director

> THE VOICES OF MANY 1996-97 Season



Saturday, March 22, 1997 8:00 p.m.

Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts Little Rock, Arkansas

Single tickets are \$15 adult, \$10 students/seniors Call for ticket reservations: 501.377.1121

Arkansas Democrat & Gazette MARCH 16, 1997 . 5E

Wildwood's long weekend festival offers a little jazz to go with Mass

BY ERIC E. HARRISON ARKANSAS DEMOCRAT-GAZETTE

Spring and Wildwood's second mini-festival weekend will arrive more or less simultaneously this

"A Weekend Schubertiade With a Little Jazz" is the title for the set of programs Thursday through March 23 at or near the Wildwood Park for the Performing Arts, 20919 Denny Road. A pro-gram snowily postponed from February will cap off the event March 24.

The long weekend kicks off with a recital by pianist David Allen Wehr, artist-in-residence at Ouachita Baptist University, at 7:30 p.m. Thursday in the Lucy Lockett Cabe Festival Theatre. Wehr's program will include works by Debussy, Schubert, Beethoven and Liszt, Tickets are \$15-\$25, \$10 for students.

Soprano Christine Donahue will sing opera arias by Handel and Bellini, art songs by Schubert and Canteloube and Broadway show tunes by Weill at 7:30 p.m. Friday at 37 Chenal Circle, a private home not far from Wildwood Tickets are \$25.

The centerpiece of the weekend will be a performance by the Arkansas Chamber Singers of Schubert's Mass No. 6 in E-flat major, D.950, at 8 p.m. Saturday in the theater at Wildwood John Yarrington will conduct with at least a dozen members of the Chamber Singers as soloists. Wildwood isn't selling tickets for the concert (call 377-1121) but is helping promote it.

The San Antonio-based Jim Cullum Jazz Band will perform at 7:30 p.m. March 23 in the theater. Tickets are \$15-\$25, \$10 for students.

And the Feb. 13 "Evening With Scott Joplin" by pianist-clarinetist Butch Thompson, postponed by 6 inches of snow, has been rescheduled for 7:30 p.m. March 24 in the theater. Tickets for the original date will be honored; new ones will be \$15-\$25, \$10 for students. Thompson, who has been a regular on Garrison Keillor's radio show, A Prairie Home Companion. since the 1970s, adds commentary on Joplin, jazz and the history of ragtime with Joplin's music.

Call Wildwood at 821-7275 or. toll-free, (800) 278-7727.



David Allen Wehr



Butch Thompson

Wildwood has held a summer festival for six years at its facility west of Little Rock, the first five in temporary quarters in the building that houses Wildwood's offices and three studios (the performance space was known as the Studio Theatre), and the sixth in the new theater, which debuted in June. It has grown from 17 days to

The 1997 Wildwood Festival will feature two Mozart operas, Cosi fan tutte and The Magic Flute, plus appearances by harpist Nancy Wilson, actress Claire Bloom, country star Willie Nelson, jazz great Dave Brubeck, harmony group Manhattan Transfer and actor Hal Holbrook in his one-man show, Mark Tream Tonight

Singers hope to appeal with Schubert's Mass

BY ERIC E. HARRISON ARKANSAS DEMOCRAT-GAZETTE

o mark the 200th anniversary of the birth of Franz Schubert, the Arkansas Chamber Singers are performing a work the composer wrote the year he

The performance of Schubert's Mass No. 6 in E-flat major, D.950, at 8 p.m. Saturday will be the centerpiece of "A Weekend Schubertiade With a Little Jazz" at the Wildwood Park for the Performing Arts, 20919 Denny

John Yarrington will conduct with 10 members of the Chamber Singers as soloists and 28 members of the Arkansas Symphony Orchestra. "It's always been a favorite of

mine, and a piece I've always wanted to do," Yarrington says. Schubert wrote this piece in 1828, the year he died, between his Symphony No. 9 and the 15th and

last of his string quartets.

"It's an opulent piece, full of wonderful a cappella vignettes and incredible chromaticism," Yarrington says. "If you listen to some individual sections, you'd think you were hearing Brahms or

The orchestration calls for more low brass instruments than Schubert normally used - three trombones, for example - and Yarrington says he is planning to arrange his musical forces a little differently to head off some pos-sible balance problems. The 46 singers will be surrounded by the orchestra instead of behind it; the strings will be up front as usual, with brass on one side of the chorus and the woodwinds on the other. The arrangement is partially dictated by the stage of the Cabe Festival Theatre, which thrusts out into the seats.

Ten members of the Chamber Singers will serve as soloists — David Lee, H.D. Tripp, Ruth Hooper, Mark Hooper, Gary Wilson, Lydia Evanson, Stephen Edds, Vickie Dorey, Diana Holzhauser and Mike White. Evanson, a soprano, and Lee and Tripp, tenors, sing a remarkable trio in the "Credo." For a section of the "Agnus Dei" normally sung by a quartet, Yarrington says, he has doubled the number of singers "for a little bit more sound."

Yarrington notes the interplay between the chorus and the orchestra. Bob Stodola, Chamber Singers spokesman and a member Arkansas cities — including "It speaks well for commit-of the tenor section, also notes the Arkadelphia, Pine Bluff, Conway, ment," Wallace says



Arkamas Democrat-Gazette/STEPHEN B. THORNTON Vickie Dorey (front) is one of 10 members of the Arkansas Chamber Singers who will be soloists in Saturday's performance of Schubert's E-

flat major Mass No. 6. interplay with the soloists, who are frequently "nested" within the context instead of dominating the musical moment.

Joan Wallace, chairman of the Chamber Singers board and a member of the alto section, says the group will have two rehearsals with the orchestra, a rare luxury made possible by a grant from the Arkansas Arts Council.

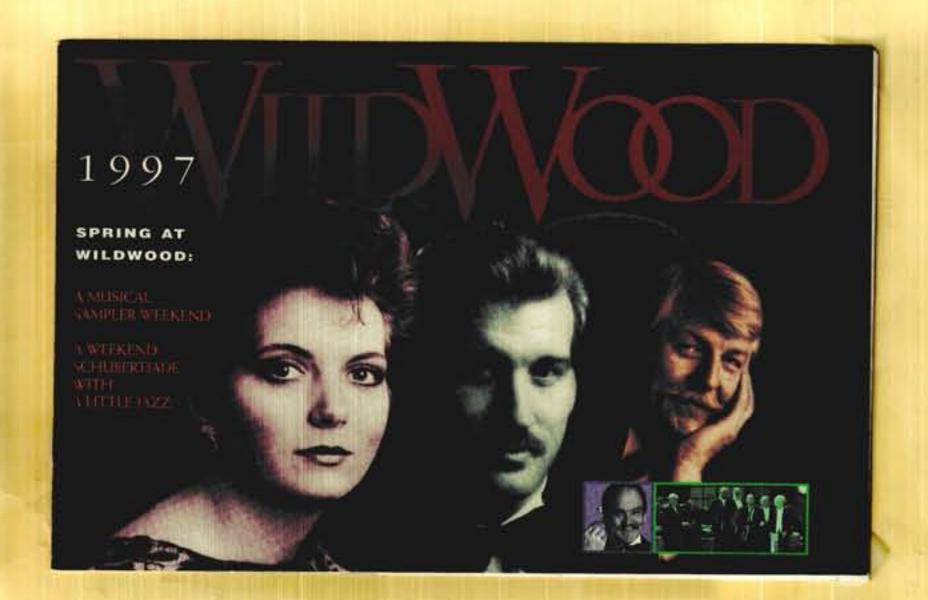
The Chamber Singers will sing portions of the Mass and works by American composers Pinkham and Bernstein on April 8 at the First United Methodist Church in

Magnolia. Members of the Chamber Singers come from nine central

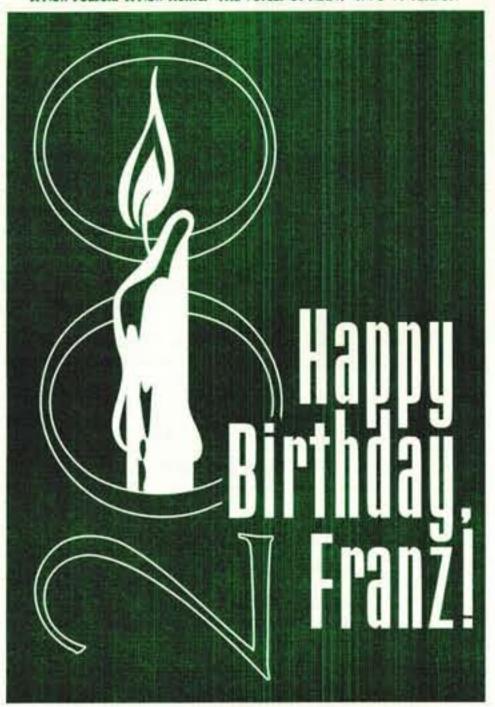
Arkansas Chamber Singers 8 p.m. Saturday, Cabe Festival Theatre, Wildwood Park for the Performing Arts, 20919 Denny Road Tickets: \$15, \$10 for students and

Hot Springs and Hot Springs Village. Almost all of the singers returned from last year's chorus, the first under Yarrington's baton; he took over from Rosella Duerksen. who conducted for 16 years.

Many of the singers have been with the choir for several years; Holzhauser, a soprano, and Wallace have been members since 1980.



A New Season. A New Home. THE VOICES OF MANY-1996-97 SEASON



Saturday, March 22, 1996 8:00 p.m.

Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts Little Rock, Arkansas



We know a good investment when we hear it.





SUNDAY, MARCH 23, 1997 Arkansas Democrat To Gazette

Singers, orchestra give Schubert work its due

BY BILL JONES
SPECIAL TO THE DEMOCRAT GAZETTE

It couldn't have happened to a nicer guy. The Arkansas Chamber Singers' performance Saturday of Franz Schubert's Mass No. 6 in Eflat major was a splendid celebration of the tragically short-lived composer's 200th birthday. Under the direction of John

Yarrington, the Chamber Singers and members of the Arkansas Symphony Orchestra gave Schubert's most mature sacred work its due in an hour-long concert at Little Rock's Wildwood Park for the Performing Arts. Romanticism met the classical church-music tradition in the 1828 composition, and Yarrington successfully emphasized both elements and gracefully balanced

chorus and players.

The strong beautifully blended voices of the Chamber Singers provided an emphatic opening with the stately "Kyrie." Excellent chorus work also marked the "Gloria," which featured fine interplay between the Chamber Singers and the orchestra and a moving rendition of the phrase "miserere nobis." A superb trio ("Et incamatus est"),

Music review

sung by soprano Lydia Evanson and tenors David Lee and H.D. Tripp, was the highlight of the "Credo" section. Evanson's soaring voice was a particular delight. Despite some trombone trouble, the orchestra and chorus supplied an impressive conclusion to the movement.

In the "Sanctus," the soloists retired and the chorus again took the lead, combining smoothly with the orchestra. The "Benedictus" afforded an opportunity for soprano Diana Holzhauser, contralto Ruth Hooper, tenor Gary Wilson and bass Stephen Edds to shine, though problems with the brass again were evident.

For the concluding "Agnus Dei," an octet of soloists - sopranos Evanson and Holzhauser, contraltos Hooper and Vickie Dorey. tenors Tripp and Mark Hooper, and basses Edds and Michael White - wrought a richly textured summation of spiritual yearning

CONCERT REVIEW ARKANSAS TIMES - MARCH 28, 1997

Schubert sans subtlety

The concert hall plays tricks on Chamber Singers.

BY RON BALLARD

The Lucy Lockett Cabe Theatre of Wildwood Park for the Performing Arts is a marvelous concert hall, but I fear most musicians in Arkansas have not yet had the opportunity to become familiar with its idiosyncrasies.

This was illustrated March 22 at the Arkansas Chamber Singers' performance of Franz Schubert's "Mass No. 6 in E-Flat Major," The performance, accompanied by a 28-piece orchestra, was marred only by disconnected syllables and a lack of variety of choral sound.

Schubert's mass was written during the first part of the 19th century, but the harmonies and musical tone-painting were decades ahead of their time. If Schubert's name were not on the score you'd almost swear that the mass was the work of Johannes Brahms. The rich harmonies and startling shifts of tonalities give the work a very Romantic feeling.

Unfortunately, Dr. John Yarrington, conductor of the Arkansas Chamber Singers, urged the chorus to sing with a dry articulation, separating the syllables of almost every word. Their initial consonants were percussive almost to the point of pain; the "K" in "Kyrie" was an assault on the ears.

The chorus seemed to be trying to cut through the orchestral sound, and their striving robbed the work of emotionalism and lushness. These disconcerting effects might lead to clarity in a resonant room,

but the acoustics of the Cabe Theatre do not require this exaggeration.

The auditorium provides the utmost clarity of sound necessary for operatic performances and lectures, but does not have an abundance of reverberation. Whatever is said or sung on the stage is projected clearly to the last seat; the hall neither enhances nor obscures the sound. By cutting almost every note short, Yarrington sacrificed elegance, subtlety and legato, all essential to Schubert's

The choral blend of the Chamber Singers was almost perfect and the balance between chorus and orchestra was flawless. There were a few shaky passages in the brass section, but the trombones played magnificently, especially in the "Cum Sancto" choral fugue.

Soloists for the mass, chosen from the Chamber Singers membership, were uniformly excellent. Lydia Evanson and Diana Holzhauser, soprano soloists, sang with gorgeous tone. Holzhauser's lyric voice was especially touching in the "Benedictus" section of the mass. Bass Stephen Edds sang with expressiveness and a controlled richness of sound.

The Chamber Singers are slowly finding their voice and niche under Yarrington's leadership. Their next concert, "The Rhythm of Life," will be performed May 17 at Wildwood, Perhaps by that time, this superb group will have come to terms with the concert half.

The Arkansas Chamber Singers present

featuring

CHRISTINE DONAHUE

DAVID GLAZE

Join us for an evening of song and sociability in entertaining Cabaret fashion Wine and hors d'oeuvres are part of the evening

Place: St. Mark's Episcopal Church Parish Hall Mississippi and Evergreen Streets Date: Friday, May 2, 1997 Time: 7:30 p.m.

Donation: \$30 per person (tax-deductible to the extent allowed by law)

Proceeds of this benefit performance evening designated for the ongoing programming of Arkansas Chamber Singers (Expenses of the evening have been underwritten by the guest artists and members of the Board of Directors)

seats at \$30 per person. Enclosed is my check for \$_ (payable to Arkansas Chamber Singers)

Sorry, I won't be able to attend your Cabaret Evening but wish to contribute to your programming efforts. Enclosed is my check for \$___

(Our self-addressed stamped envelope is enclosed so you may acknowledge our donation.)

(Mail reservation request to Arkansas Chamber Singers, P.O. Box 21002, Little Rock, AR 72212)

Arkansas Democrat & Gazette: APRIL 27, 1997 Singers plan cabaret evening

singer Christine Donahue of Rogers, accompanied by Trinity Methodist's David Glaze.

They will perform selections from the works of Rodgers and Hammerstein. Jerry Herman. Harold Arlen, Kurt Weill and George Gershwin. The songs include it Only Takes a Moment, if I Loved You and Summertime.

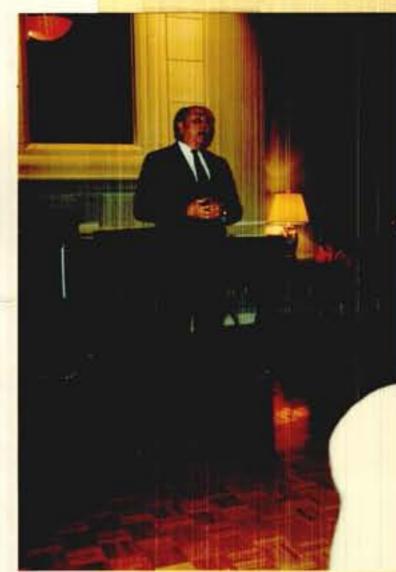
Shrimp-stuffed mushrooms, Boursin cheese with assorted

An evening of hors d'oeuvres, wine and Broadway-style cabaret songs? It must be the Arkansas Chamber Singers', "A Cabaret Evening' fund-raiser.

The 7:30 p.m. Friday performance at St. Mark's Episcopal Church's Parish Hall features cinger. Christing Dopahue of Alexander Valley. Alexander Valley.

The Arkansas Chamber Singers are supported in part by corporate and private donations, ticket sales and a grant from the Arkansas Arts Council, according to Cham-ber Singers board member Richard Hixson. The evening is being underwritten by the 19 board members.

The church is at 1000 Mississippi St. Admission is \$30. Call 377-1121





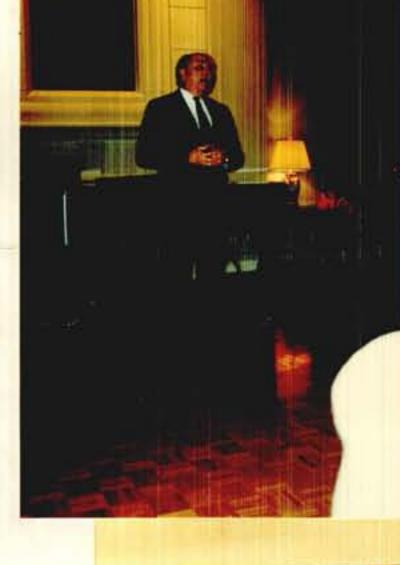


















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Arkansas Chamber Singers present 'The Rhythm of Life'

Arkansas Chamber Singers formance of Paul Basler's "Miswill present in concert "The Rhythm of Life" at 8 p.m. Saturday, May 17 at Albert Pike Hall, Masonic Temple, 7th and Scott streets.

The concert is a choral smorgasbord celebrating our rich 1121.

LITTLE ROCK - The cultural diversity with a persa Kenya," three contemporary versions of familiar American songs by Gwyneth Walker and

To reserve tickets, call 377-

Friday, May 16, 1997

Arkansas Democrat-Gazette

Chamber Singers go continental with 20th-century tune potpourri

BY ERIC E. HARRISON

The rhythms of at least three continents will throb throughout the Arkansas Chamber Singers' program, "The Rhythm of Life,"

The eclectic, mostly a cappella concert will take place in the second-floor auditorium of the Albert Pike Memorial Temple, Seventh and Scott streets, and not, as originally scheduled, at the Wildwood Park for the Performing Arts. (Different dates on different pieces of paper led to a schedul-

The program of 20th-century music will feature:

Missa Kenya by Paul Basler, on the faculty of the University of Florida, who spent several months in residency in Kenya.

"It's a most interesting combination of contemporary classical music with very definite [African] rhythm and flavor," says John Yarrington, Chamber Singers mu**Arkansas Chamber Singers**

8 p.m. Saturday, Albert Pike Memorial Temple, 712 S. Scott St. Tickets: \$15, \$10 students and senior citizens 377-1121

sic director and conductor. The 1996 piece also calls for tenor solo, piano, percussion - including conga drums and tambourine - and French horn.

Three of five "theater

American ballads pieces," arranged by Gwyneth Walker. "Lonesome Traveler," with solo flute, will open the concert, and various soloists will enter the hall until the entire choir is on stage. Yarrington will close the program with Walker's settings of "Come All Ye Fair and Tender Ladies" and, for men's chorus only, "Clementine."

■ Three Nocturnes (in English) by Scandinavian composer Hildor Lundvik, which Yarrington de-

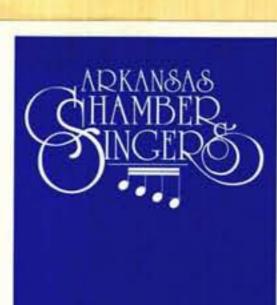
scribes as "tone pictures": "Flowering Almond Tree," "Quiet Rain"

and "Early Spring." Las Mananitas," a tradi-

tional Mexican serenade. Cantate Domino by Hun-

garian composer Laszlo Halmos. This will be the Chamber Singers' first concert at the Masonic Temple. The hall looks like something straight out of Mozart's day, and as area performance venues go, is underused and practically unknown. The Arkansas Choral Society's annual performance of Messiah in December 1996 was the first concert there in recent memory

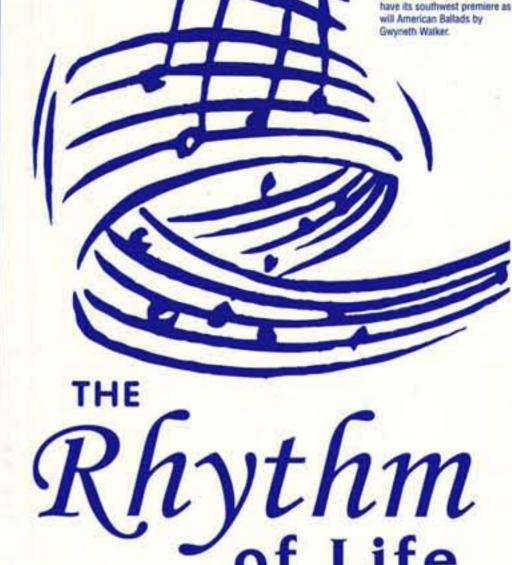
The Chamber Singers will be back at Wildwood on June 5 and 7 as the chorus for Mozart's Masonic opera The Magic Flute. They'll also be performing for the regional convention of the American Guild of Organists at 8:30 p.m. June 18 in the rotunda of the Pulaski County Courthouse, 401 W. Markham St.



A New Season. A New Home.

"With truly outstanding singers and our new artistic home at the Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts, this will be our most memorable season ever. Please join us!" John Yarrington - Artistic Director

> THE VOICES Our 18th Season



A powerful beat - tingle in your fingers - tingle in your feet. The Singers present a choral

smorgasbord celebrating our

rich cultural diversity in music from Latin America, Native America, Africa, Asia, Russia and

the Baltic States, Missa Kenya by Paul Bassler for choir, tenor soloist, horn and percussion will

Saturday, May 17, 1997 8:00 p.m.

Albert Pike Hall at the Masonic Temple 7th and Scott Street, Little Rock, Arkansas

Single tickets are \$15 adult, \$10 students/seniors Call for ticket reservations: 501.377.1121



Hear Ye! Hear Ye! May Concert Change

Due to unanticipated scheduling conflicts, a change in location for the May 17 concert performance has become necessary. Arrangements have been made to hold this final concert of the 1996-1997 season in the auditorium of the Masonic Temple at 7th and Scott Street in downtown Little Rock. Free parking is available across the street

The Rhythm of Life programming features a choral smorgasbord celebrating our rich cultural diversity in music from Latin America, native America, Africa, Asia, Russia and the Baltic States. Missa Kenya by Paul Bassler for chorus, tenor soloist, horn and percussion will have its southwest premiere. Also featured on the pro-

gram will be American Ballads by Gwyneth

from the Temple.

Concert time on May 17 will be 8:00 p.m. If you do not already have your tickets, you may call 501 377 1121 or write to Arkansas Chamber Singers, P.O. Box 21002, Little Rock, AR 72221. Ticket prices are \$15 for adults and \$10 for students and seniors.

Don't forget the change in location for this concert only - Masonic Temple at 7th and

There's Still Time_

_to send in your tax-deductible contribution. As the 1996-1997 season winds down, won't you consider adding your name to the list of "giving friends" whose financial gifts will make it possible for Chamber Singers to end the season in the black. Checks to Arkansas Chamber Singers may be mailed to P.O. Box 21002, Little Rock, AR 72221.

A PUBLICATION OF THE ARKANSAS CHAMBER SINGERS

It's June, June, June!

As the regular performance season of Arkansas Chamber Singers comes to a close, we round the bend and find another busy and challenging month just ahead.

June 6 & 8 - Arkansas Chamber Singers will form the chorus in the Wildwood Festival of Music and the Arts presentation of W. A. Mozart's opera, The Magic Flute. Tickets for these performances may be obtained by contacting the box office at Wildwood Park For The Performing Arts, 501.821.PARK.

June 18 — Arkansas Chamber Singers have been invited to sing at the regional convention of the Central Arkansas Chapter of the American Guild of Organists, performance to be at the Pulaski County Courthouse Rotunda at 8:30



The Arkansas Chamber Singers emmitted to performing the est of classical and centers ching the lives of singers, pulliences and the community at sional quality performances that convey the joy of music; and developing an expanded auditive programming and the pronotion of choral music.

June 20 - Annual meeting of Arkansas Chamber Singers to be held at 7:00 p.m. in conjunction with a season-end party at the home of Richard and Marci Hixson, 11800 Fairway Drive, Little Rock. The meeting portion of the evening will include election of new Board of Director members and officers and adoption of the 1997-1998 operating budget. Following the business session, a pot-luck supper will be provided.

If you are not a Board member or singer and would like to be part of this evening, please call the Hixson's at 227-4041 to let them know of your plans to come.

Second Annual Summer Sing

The date for the 2nd annual Arkansas Chamber Singers Summer Sing, featuring Faure's Requiem, is Sunday, July 27 at 3 o'clock in the afternoon. This is an open

invitation to all who enjoy classical choral music to get together with friends and fellow singers to read through and sing the works of the masters or just come out to listen. Requiem scores will be available for loan to attendees who do not own their own copies. Cost for the afternoon is \$5, payable at the door.

This year's Summer Sing will be held at Pulaski Heights United Methodist Church, 4823 Woodlawn Avenue in Little Rock.

Singers put swing in eclectic concert

BY ERIC E. HARRISON ARKANSAS DEMOCRAT-GAZETTI

The Arkansas Chamber Singers briefly turned into the Chamber Swingers Saturday night at the Albert Pike Memorial Temple, Seventh and Scott streets.

in Missa Kenya by Paul Basler, which sets the Latin Mass to both companiment.

tic program of 20th century, mostly a cappella music.

The African angle was most prominent in the "Gloria" movement, with tenor Rickey Douglas as "preacher" and the chorus in response, while percussionists Rick Dimond and Doug Demorrow tapped conga drums and shook maracas. Portions of the "Credo" and the fervent "Sanc-tus," sung a cappella, sounded more like the Vatican choir, however. Caroline Kinsey was excellent on the horn part.

Yarrington opened the concert with the first of three of Gwyneth Walker's American Ballads, the singers lining the walls of the oval hall for "Lonesome Traveler," then traveling up to the front, And two more ballads closed the program: "Come All Ye Fair and Tender Ladies" and the men's chorus mourning the passing of "Clementine," sighing her passing each time it came up in the refrain. Flutist Karen Futterer was delightful both in the solo introductions to each song and in accompaniment.

The ensemble sang Cantate Domino by Hungarian composer Music review

Laszlo Halmos, a charmingly ac-cessible expression of thanks to God, with clean, crisp diction and harmony.

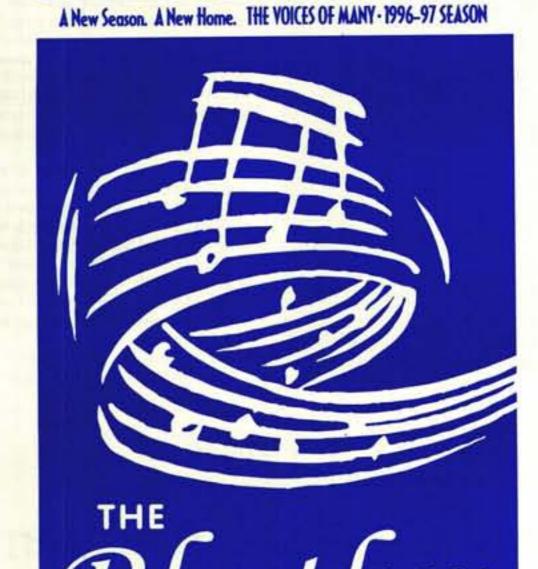
reets. Scandinavian composer Hilder
The 43 singers, conductor John Lundvik provided the basses with Yarrington and a handful of in-strumentalists made religion rock notes in Flowering Almond Tree," the first of three a cappella Nocturnes. The second, "Quiet Western and African beats with Rain," demonstrated how well the percussion and French horn acwithin the sections, and how well The piece came at the center the sections blend. There were of "The Rhythm of Life," an eclec-places throughout the concent. however, where the otherwise precise diction sounded a little harsh, especially in the hard 'S'

The concert was short — just over an hour, including the en-core spiritual at which Yarring ton had hinted earlier in the pro-

The hall at the Masonic Temple looks like a perfect place to stage Mozart's The Magic Flute, rife with Masonic symbols, and it's a wonderful place both to sing and to listen. Here's hoping more groups take advantage of its grandeur and fine acoustics.







Saturday, May 17, 1997 8:00 p.m.

Lucy Lockett Cabe Theatre at Wildwood Park for the Performing Arts Little Rock, Arkansas



ARKANSAS CHAMBER SINGERS P. O. BOX 21002 LITTLE ROCK, ARKANSAS 72221 501.377.1121

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Г	Works by Gwyneth Walker	44.0	
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Please be advised that the above ordered tickets will be mailed to you in November, 1997.

Wildwood version sets the many facets of Magic Flute ablaze

ARKANSAS DEMOCRAT-GAZETTE More often than not, opera works the fertile field of love. Love sought, love won or lost, love unrequited.

The Magic Flute digs a little deeper. A lot, actually. It probes the hu-man psyche, reflecting the battle between good and evil on the personal, as well as universal, scale.

And, even though the ending is really never in doubt since good and love will triumph, it's not a sim-ple story, nor is the battle easily won. All must struggle with inner and outer demons in their sacred quest for love, happiness and spiri-

Wolfgang Amadeus Mozart's opera is loaded with gorgeous music that amplifies and illuminates these inner and outer skirmishes and full-fledged battles of, and for, the soul and the heart. The opera reveals much about human nature. While the opposites of good and evil, as personified by the temple leader Sarastro and the Queen of the Night, are broadly drawn, other characters reveal the grayer areas of human nature.

To pull off this complex work, you'd better have a darned good east that can act and sing Opera Theatre at Wildwood does. At Friday evening's opening presentation of The Magic Flute at Wildwood Park for the Performing Arts, the audience was treated to a superb performance that underscored and illuminated this rich, metaphoric work to great musical and dramatic effect. The opera is sung in English.

Theater review

The performance will be repeated at 3 p.m. today.

Stage director Albert Takazauckas moves the opera's setting to the Orient, and it serves The Magic Flute well. The costumes suggest a Japan-Korea-China commingling. an impression reinforced by the characters' movements and Kabukistyle makeup (by Susan Stone), props and Kirt Hathaway's choreography. Scenic designer Carey Wong gets a lot of mileage out of the minimal set, which consists of an arched

bridge, a tree and large boulders. The story opens as Prince Tamino (Matthew Chellis) flees for his life from a dragon (the kind you'd see in a Chinese New Year parade). He is rescued by three Ladies (Barbara Shirvis, Yolanda Bryant and Kathryn Cowdrick), who are attendants to the Queen of the Night. They show the prince a portrait of Pamina (Helen Todd), the queen's daughter, and it's love at first sight. (This is opera, after all).

Carol Chickering makes a thunder-and-lightning-accompanied entrance as the Queen of the Night in a dazzling headdress and gown that wouldn't be out of place in Puccini's Turmdot. Playing the grieving mother to the hilt, she manipulates the love-smitten prince to agree to rescue her kidnapped daughter from her enemy, Sarastro (Kevin Maynor), the priest of Isis. The birdcatcher Papageno (John Davies) will accompany him.

The queen, of course, has bigger issues at work. A real Mommie Dearest, she will stop at nothing, including ruthlessly manipulating her daughter's fears of losing Tamino to get her to agree to assassinate Sarastro It's a no-holds-barred struggle and the queen will pull out all the stops in her passion to defeat

Sarastro, and by extension, the pow-

er of good. The prince, Papageno and Pami-na have many trials in their inner and outer quests and face rollercoaster emotions of doubt, fear, despair and more before drawing on their own inner strengths with the help of spirit guides (represented by three boys) to realize their goals.

This fine ensemble cast had no the show with his finely etched por-eak links. Chemistry was good be-trayal. He deftly balanced the comweak links. Chemistry was good between the lovers (Chellis and Todd, Davies and Danica Baker as Papagena). Chellis was ardent and courageous, his voice reflecting the emotions of his role. Soprano Todd handled her character's conflicts and despair to great affect.

As Sarastro, bass Maynor had a commanding stage and vocal presence. He was particularly convinc-ing as he displayed his faith in the spirits and the essential goodness of people, returning to Pamina the knife meant to kill him.

The role of Papageno is a real crowd-pleaser in the right hands. Bass-baritone Davies nearly stole

ic and dramatic aspects of his character, revealing human frailties and fears that he will eventually subdue by tapping his own goodness, with a little help from the spirits. The three Ladies were commanding in their own right.

Conductor Benton Hess kept a good balance between singers and the orchestra. Tempos were brisk, but never seemed rush. The Arkan-sas Chamber Singers, directed by John Yarrington, were effectively utilized

The three-hour performance, with one intermission, fairly flew by. Magic? You bet.

Emily Thomson

Friday, June 6, 1997 Sunday, June 8, 1997

The 76th production of the Opera Theatre at Wildwood

THE MAGIC FLUTE

An opera in two acts by Wolfgang Amadeus Mozart Libretto by Emanuel Schikaneder and Johann Georg Metzler based on Liebeskind's Oriental story, "Lulu, Oder Die Zauberflote" English translation by Ruth and Thomas Martin

By arrangement with G. Schirmer, Inc., publisher and copyright owner

New Production

Conductor Benton Hess Stage Director Albert Takazauckas Scenic Designer Carey Wong A.C. Hickox Lighting Designer Malabar, Ltd. Costumes Wig and Make-up Designer Susan Stone Chorcographer Kirt Hathaway Victoria Navarro Production Stage Manager

Cast (in order of appearance)

Tamino Matthew Chellis Barbara Shirvis First Lady Yolanda Bryant Second Lady Third Lady Kathryn Cowdrick John Davies Papageno Queen of the Night Carol Chickering Vie Moyer First Spirit Second Spirit Charles Soule Third Spirit Kevin Earl Monostatos Steven Goldstein Pamina Helen Todd Speaker Ian Greenlaw Kevin Maynor Sarastro First Priest/Armored Man YiGe Gary Lehman Second Priest/Armored Man

Danica Baker

There will be one intermission. The performance will last approximately three hours.

Papagena

1997 WILDWOOD FESTIVAL

THE MAGIC FLUTE June 6 and 8, 1997				
Spirit Understudy	Chris Cox			
Chorus	The Arkansas Ch Dr. John Yarri	amber Singers ington, Director		
Susan Crosby June Gayle Haraway Carolyn Lagrone Lauri Brown Linda Eifling Pat Scuras Diana Holzhauser Terry Cox sopronos	Marcey Berry Marguerite Pinson Jackie Wright Mary Watermann Vickie Dorey Joan Wallace altor	H.D. Tripp Paul Williams David Lee R. Gene Baxter Gary Wilson senors	Bob McQuade Fred Inman Bob Stobaugh Dave French Tyler Thompson basses	
Supernumeraries	Anna Butts Allen Cox	Laura Hardaway Megan Jupin	Phillip McMath Sarah Stein	
Ballet				
	Allison Archer Joi Chen Heather Carrillo	Abbey Chandler Brittany Fiscus Drew Garrison	Katrin Gruenwald Erin Palmer Mary Beth Tillie	

Make-up Assistant

The principles of good versus evil are embodied in a complicated story: good is represented by Sarastro, evil by the Queen of the Night. Prince Tamino falls in love with Pamina's portrait and is sent by her mother, the Queen of the Night, to rescue her from Sarastro, the Priest of Isis, long the Queen's enemy. Papageno, the bird-catcher, is sent with Tamino. They receive respectively a magic flute and magic bells to guard them against danger. In Sarastro's temple, Pamina resists the advances of the evil slave Monostatos, who is frightened off by Papageno's arrival. Papageno and Pamina flee. Tamino meanwhile has encountered Sarastro's followers and decides to join them. Tamino and Pamina finally meet. Sarastro orders them to pass the tests that will prove them worthy. In spite of all temptations, the Prince remains faithful to Sarastro. The Queen of the Night, furious at the turn of events, tries to induce Pamina to stab Sarastro, but Sarastro calmly reassures and comforts the girl. The Queen's last attempt at revenge is foiled by the coming of dawn, which dispels the forces of night. Pamina and Tamino are united within the Sacred Order; and even Papageno finds a Papagena for his very own.

Cristina Skinner

Courtesy of the Academy of Ballet Arkansa:

Valerie and Paul Klipsch are the sponsors of this production of THE MAGIC FLUTE.

rananes

Organists gather in Little Rock this month

Little Rock will host the Region VII Convention of the American Guild of Organists June 16-19. It is the first time the conference has been held in Arkansas since 1985. Region VII consists of Arkansas, Oklahoma, Texas, New Mexico and part of Louisiana. The conference will include recitals, workshops, and choral music performances as well as a banquet and business meeting, according to Craig Chotard, conference coordinator.

KLRE FM 90.5 • KUAR FM 89.1

Performing venues will include St. Mark's Episcopal, St. Andrew's Catholic Cathedral, Christ Episcopal, Pulaski Heights United Methodist, First United Methodist, Christ Lutheran Church, Trinity Episcopal Cathedral and a special performance with the Arkansas Chamber Singers on June 18 in the Pulaski County Courthouse rotunda. For more information call 225-4203.



June 1997, Issue 128

Pipe Organ at Christ Episcopal

SUMMERTIME WITH CHAMBER SINGERS

ANNUAL PARTY AND MEETING

FRIDAY, JUNE 20, AT 7 PM AT THE HOME OF MARCIE AND RICHARD HIXSON



11800 FAIRWAY DRIVE

227-4041

DIRECTIONS: West on Cantrell, cross I 430. Left onto Rodney Parham, right onto Fairway. 6th house on the right. White brick, north side of road.

PLEASE SIGN UP WITH Mary TO BRING A DISH AND TO BRING YOUR GUEST. 623-9175

SECOND ANNUAL SUMMER SING-IN



sing or listen

PULASKI REIGHTS UNITED METHODIST CHURCH SUNDAY, JULY 27 FAURE REQUIEM

SCORES AT THE DOOR

ANNUAL SUMMER SING

ARKANSAS CHAMBER SINGERS

SUNDAY, JULY 27, 1997

3:00 P.M.

PULASKI HEIGHTS UNITED METHODIST CHURCH

> 4823 Woodlawan Avenue Little Rock

COST: \$5.00 (FREE TO STUDENTS & SENIORS) MUSIC SCORES AVAILABLE AT DOOR FOR INFORMATION: 377.1121



1996 - 1997

ANNUAL REPORT

ARKANSAS TIMES - JULY 25, 1997

Sing along

Have a voice that begs to be heard? Well, you can join in the singing with the prestigious Arkansas Chamber Singers as the group presents Gabriel Faure's "Requiem Mass" at 3 p.m. Sunday, July 27, at Pulaski Heights United Methodist Church, 4823 Woodlawn Ave. Sheet music will be provided, and all are invited to sing along, no matter how much or how little they've sung in public before. Tickets are \$5 and will be sold at the door. For more information, call 377-1121.

Arkansas Chamber Singers 1997-98

A Time for Rejoicing. A Season for Singing.

THE 1997-98 SEASON BEGINS

ARKANSAS HIAMBER

Non-Profit PAID Little Rock, AR Permit No. 276

Audrey Reeves 5706 La Mirado Drive N. Little Rock, AR 72118

> A Time for Rejoicing. A Season for Singing. THE 1997-98 SEASON BEGINS





Our musical journey begins with a double-choir motet by Randall Thompson and continues with sergs of Saephen Foster Carols! Carols! Carots! Join

Come expenence the unique wonders of American music. All Friday night concerts will be performed at St. Mark's Episcopal Church, at Mississippi

A repeat performance of "A Day for Dancing", December 7th, will be given at Christ Episcopal Church in downtown Little Rock.

Make Your Reservations Early!

For ticket information and reservations, call: 501:377.1121 of write P.D. Sox 21002, Unio Rock, Arkanas 72221

Joseph Haydin's matterpiece, THE CREATION, will be pre-sented in its entirety by chorus, solicist and full probestra.

Section subscription: \$40 adult, \$28 student / serior Single tickets: \$15.adult, \$10.student / nember



solost and full orchestra. Johning the Singers will be instrumentalists from the Arkansas Symptony Orchestra.

This is a rare opportunity to hear a choral masterwork.

\$40 adult, \$28 student / sensor

\$15 adult, \$10 student / service For reservations, call: 501.377.1121

Strale tickets:

A Time for Rejoicing. A Season for Singing.

THE 1997-98 SEASON BEGINS

Friday, December 5, 1997 Sunday, December 7, 1997

Career Career Career Join the Chamber Seepers was the Chamber Seepers Youth Checale in a festive evening of music making including works by Lloyd Ptautisch, Ellen Keating, Dale Grotenhuis, Seeting of three Sparmith carets by Bex Allianau, the Brahms model.

Alloway, the Bratons motel.

"O Sever, Rend the Heaviss On High" and "Christmas Day", by Gostav Hold. The annual sing a long with audience and choses is a seasonal highlight.

This concert will be repeated on Sunday, December 7th at Christ Episcopal Church.

piece of which is MELDOIOUS ACCORD, anauguments by Alice Parker of tunes and texts from shape note hymnatis for chest, soloists and hoss quartet

The munical journey begans with a double-choir inches by Randad Thompson and continues with songs of Stephen Foster, set by Edwin Fiscarger, and the southwest promere of State. "Bright Journeys", a stunning new work by Danial Gaethrop. Come experience the wonders of American music with us.

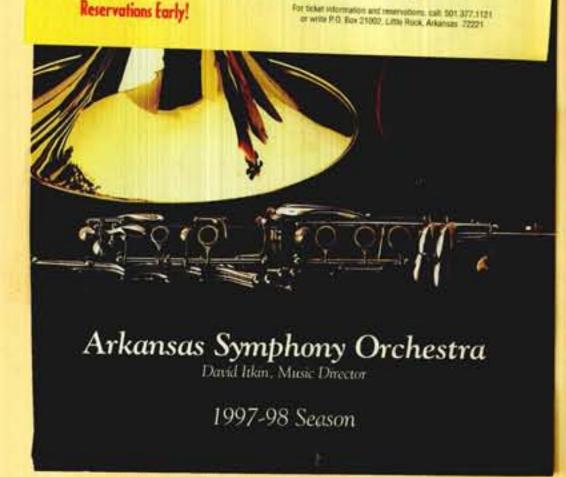
All Priday riight concerts in the 1997-98 Season will he performed at St. Mark's Episcoal Church, at Mississeps and Evergreen Streets, in Little Rock, Concert time is 8:00 p.m. A repeat performance of "A Day for Dancing", Sunday, December 7th, will be given at Christ Episcopal Church in

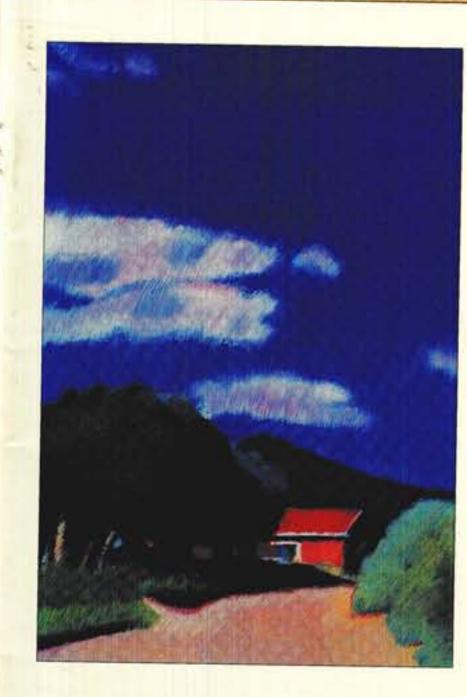
and Scott Streets. Concert time is 3:00 p.m. Make Your

downtown Little Rock, at 5th

Reservations Early!







Arkansas Arts on Tour 1997-98

A program of The Arkansas Arts Council

ARKAN8A8

The Arkanses Chamber

Singers is an auditioned vocal susemble committed to per-

reporteirs. The excession is dedicated to enriching the

lives of slapers, audiences and

the community at large by pre-senting professional quality

erformances that convey the

joy of music; and to developing

an expanded audience through

education, creative program-

sing and the premetted a

choral music.

Music fills the air from one end of the state to the other

plied by music organizations and are subject to change. Use the phone numbers supplied to con-firm any details. If a schedule does not appear here it did not arrive by deadline. The listing or nonlisting of a schedule does not constitute an endorsement or lack thereof of any particular organiza-

Acoustic Sounds Cafe

All shows at 7:30 p.m., Fellowship Hall. Second Presbyterian Church, 600 Pleasant Valley Drive. Except as noted, individual tickets: \$6, 227-0000.

Sept. 26: Ray Wyse Hubbard, Mike Surnier with Emily Katz 0ct. 10: Richard Berman, Crow Johnson

Oct. 24: James Durst, Jana Stanfield (benefit for Heiter Project International): tickets \$7 in advance, \$9 at door Mex. 14: Charles Thomas, Nan Maureen.

Max. 28: Nancy Moran, Ann Armstrong ■ Dec. 12: Guitarist Michael Carenbauer

Arkansas Chamber Singers
Except as noted, all concerts at 8 p.m.
St. Mark's Episcopal Church, 1000 N. Mississippi St. John Yamington conducts. Season boxets: \$40, \$28 students and senior of izens, individual tickets: \$15, \$10 students and senior citizens. 377-1121.

Out. 10: Bright Journeys — An American Collection. Works by Alice Parker.
Randall Thompson, Stephen Foster and the Bouthwest premiere of Bright Journeys by Daniel Gawthrop

Dir. 5, 7: A Day for Dancing, with Chamber Singers Youth Chorale, featuring works by Lloyd Plautsch, Ellen Keating and Dale Grotenhuis, three Spanish carols, Brahms' motet O Savior, Rend the Heavins on High and Christmas Day by Gustav Holst. Dec. 7 concert 3 p.m., Christ Episcopal Church, 509 S. Scott St. Black 10, 1996: The Creation, oration by

Music

 Continued from Page 1E kansas State University faculty as soloists, on the program for its March 1 concert.

The Arkansas Symphony is bringing in some top vocal talent for its concert production of Puccini's Tosca April 3 (a rare Friday concert) and 5. The North Arkansas Symphony will offer Verdi's massive, operatic Requiem two weekends later, on April 18.

The New York Opera Company will bring its touring production of Donizetti's Daughter of the Regiment to Helena (Warfield Concerts), Little Rock (Artspree) and Fayetteville (Walton Arts Center) in late February and early March. Puccini's Madame Butterfly (in English) and Gilbert and Sullivan's HMS Pinafore (in British) are on tap for the Wildwood Festival in June.

Across the Mississippi in Memphis, Opera Memphis will also put on Madame Butterfly, plus Mozart's Don Gioconni and Saint-Saens' Samson and Delila, all in their original languages. The University of Arkansas Opera Theatre has three performances on its schedule, including Handel's Julius Caesar in October.

The Arkansas Chamber Singers continue to innovate under conductor John Yarrington, with plenty of unusual music scattered through its season, including the Southwest premiere of Daniel Gawthrop's Bright Journeys in October. The Arkansas Choral Society, the state's oldest continuing musical organization, is gearing up for its 68th annual performance of Handel's Messiah in Pine Bluff

and Little Rock in December.

Cellist Janos Starker (last here in 1986) will do double duty in January, playing the Dvorak Cello Concerto with the Arkansas Symphony and a chamber program with protege Felice Farrell for Artspree at the University of Arkansas at Little Rock.

Michael Sachs, principal trumpet of the Cleveland Orchestra. will play Haydn's Trumpet Concerto with the Fort Smith Symphony and new conductor John Jeter in April. Flamboyant pianist-arranger-musical acrobat John Bayless will be making his now annual Little Rock appearance in January under the auspices of On Stage!, formerly Community Concerts of Greater Little Rock Pianist David Allen Wehr concludes his eight-concert Beethoven sonata cycle with recitals in November, March and April at Ouachita Baptist University.

Hometown folks are getting their moments in the spotlight. Arkansas-born mezzo-soprano Beth Clayton, who recently appeared with some vocal superstars on PBS' Live at Lincoln Center, will perform as part of Trinity United Methodist Church's Trinity Presents! series in February. fennifer Garner, concertmaster of the Arkansas Symphony Orchestra, will solo with that ensemble in Korngold's Violin Concerto in March. The Arkansas Symphony is also bringing in singer-dancer Rita Moreno for a pops concert in May and poet extraordinaire and ex-Arkansan Maya Angelou to narrate Joseph Schwantner's New Morning for the World at a February gaia.

Next week: Dance, fine arts and miscel-

FUNDING RECEIVED

With the holiday season just around the corner, the Arkansas Chamber Singers will be welcoming back the Youth Chorale who will once again be part of the festive A Day for Dancing holiday concerts, thanks to funding received from Target Stores.

The recent curtailment of government funding through such organizations as the National Endowment for the Arts has made the arts community, of which Arkansas Chamber Singers is a part, all the more dependent on the corporate world for their financial support and encouragement. How grateful the Arkansas Chamber Singers are to Target Stores for

providing a portion of that support. The Arkansas Arts Council, in their distribution of funding in June 1997, also awarded the Arkansas Chamber Singers with significant funding, for the stated purpose of commissioning a new choral work. Contact has been made with Gwenyth Walker to begin composition of this new work so that it may be premiered in forming the finest of classical Arkansas by the Arkansas Chamber Singers as and contemporary choral soon as it is completed.

The Financial Development Committee of the Board of Directors continue in their efforts to locate others who will become corporate sponsors and contributors to the programming efforts of Arkansas Chamber Singers. If you would like to be part of the financial support of Arkansas Chamber Singers, please contact the Committee by addressing inquiries to:

Arkansas Chamber Singers Financial Development Committee P.O. Box 21002

or by calling Richard Hixson, Vice-President of Financial Development, on 501.758.1260.

A PUBLICATION OF THE ARKANSAS CHAMBER SINGERS

INTRODUCING....

the Officers of The Arkansas Chamber Singers for the 1997-1998 year.

Elected at the Annual Meeting in June to the office of President is Terry Cox. Terry served on the Board of Directors last year as Vice-President of Chorus Management. She has been a member of the chorus for over ten years. In her "other life", Terry is Regional Transportation Manager for Target Stores Distribution Center.

Taking over the duties of Vice-President of Chorus Management is Robert Stodola, also a member of the chorus. He spent many hours last year working on publicity for Chamber Singers. Bob works for Nations Bank in Little Rock as Telecommunications Manager.

Vice-President of Development is Richard Hixson. Richard successfully prepared the Arkansas Arts Council grant request last year resulting in the receipt of funding mentioned elsewhere in this newsletter.

He has a dental practice in Little Rock. Earl Wilde is this year's Vice-President of Program/Personnel. You have seen him at all the concerts last year where he worked as House Manager. ALLTEL is Earl's "home away from home" where he is the Corporate Coordinator for the Telecom Division of Information Services.

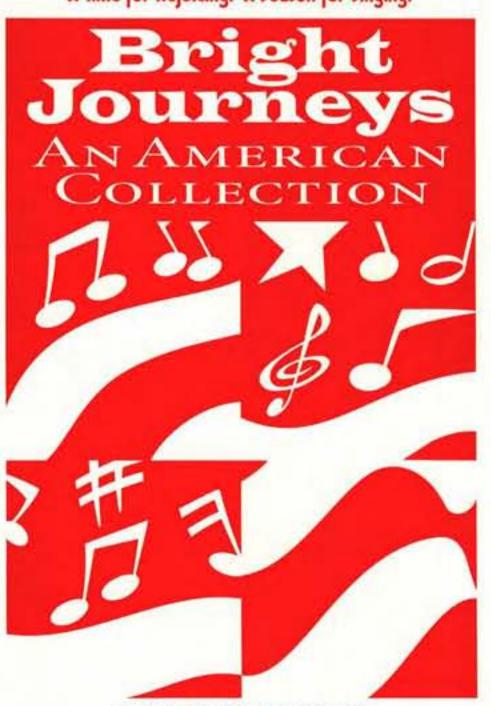
The position of Treasurer is once again held by Robert McQuade. Bob has been Treasurer of Arkansas Chamber Singers during several years in the past, including last year. He has also been a member of the Chorus for over fifteen years. Bob works for the State of Arkansas as Director, Special Programs for the Department of Information Systems.

Suzanne Antley first joined the Board of Directors last year. She has assumed the responsibilities of Secretary this year. Suzanne, a lawyer, also works for the State of Arkansas as Assistant Attorney Gen-

Others on the Board of Directors for the next year are W. Clyde Glover, Chet Hight, C. Rodney Hudgen, F. Richard Jordan, David Lee, Susan Santa Cruz, James Stewart, Mary Ellen Vandegrift,

Joan Wallace, Mary Watermann, Clementine Whitman and Jacqueline Wright.

A Time for Rejoicing. A Season for Singing.



THE 1997-98 SEASON BEGINS

Friday, October 10, 1997 8:00 p.m.

St. Mark's Episcopal Church Little Rock, Arkansas.



SATURDAY, OCTOBER 11, 1997

Arkansas Democrat W Gazette

Singers superb in complex premiere piece

BY ERIC E. HARRISON ARKANSAS DEMOCRAT-GAZETTE

Fear of the unknown is part of being human. So a little nervousness about a program of unfamiliar American choral works would have been perfectly understandable.

Luckily, audiences are learning that they can trust John Yarrington. the musical director and conductor of the Arkansas Chamber Singers, to program only the finest music for the area's pre-eminent choral ensemble.

Yarrington called the ensemble's first concert of the 1997-98 season Friday at St. Mark's Episcopal Church, 1000 N. Mississippi St., Bright Journeys - An American Col-

The principal attraction of the

Theater review

evening was Bright Journeys, "Songs of Love and Light," a charming and deep work by Daniel E. Gawthrop. The Chamber Singers were the first

to perform the piece in this area. Singing a cappella, the choir su-perbly handled the complex harmonies and even more complex text — three love poems by Jane Griner using metaphors of light and darkness to link dawn, daylight and dusk to youth, maturity and old age - making the most of Gawthrop's

musical textures and colors. Yarrington, meanwhile, extracted fine dynamic control from his singers, enfolding the final passage, "As one, we will enter into night, and beyond the dark into the dawn." in a very touching pianissimo.

Yarrington surrounded the work with portions of Melodious Accord. arrangements by Alice Parker of tunes and texts from early American shape note hymns (which used symbols in place of notes) for choir, soloists and brass quartet. The 13 songs vary in feel, the first halfway between a Lutheran hymn and a Christmas carol, and the last a chorale of great gravity. Many in between featured an almost

Mozartean touch. To open the concert, Yarrington split the singers on both sides of the church altar for Pueri Hebraeorum, a double-choir motet by Randall Thompson featuring a cunning use

of echo effect. And there were some gorgeous sounds, particularly from the male choir (despite a paucity of bass singers, in Three Portraits by Stephen Foster, arranged by Edward Fissinger: the wistful "Laura Lee," the lively "Oh! Susanna" and the somber "Gentle Annie.

Yarrington, maintaining prede-cessor Rosella Duerksen's practiceof bringing soloists out of the choir, gave solos to 13 members of the 41voice choir. He used six of the nine tenors as soloists in various numbers; almost all of them did an excellent job, particularly H.D. Tripp in Parker's modal "How Sweet to Reflect." Paul Williams, in "Laura Lee," produced a nice tone but needed to project.

· ARKANSAS TIMES · OCTOBER 17 1997 13

Great voices, poor material

The Arkansas Chamber Singers, with a long history as the finest choral group in the state, opened their 1997-98 season with "Bright Journeys: An American Collection" Oct. 10 in St. Mark's Episcopal Church, where the acoustics serve the group well. The ensemble's sound is lush and gorgeous: individual voices are so good that there is no need to import soloists. It's a shame that the beautiful singing was, for the most part, squandered on lifeless, boring music.

"Bright Journeys," the centerpiece of the concert, is a difficult but rewarding piece. The problem is that the centerpiece was surrounded by 54 verses of 16 songs. Do you remember the old Monty Python sketch in which a waitress pushes "Spam, Spam, Spam, Eggs and Spam"? This concert could have been titled "Hymns, Hymns, Hymns, 'Bright Journeys' and Hymns.

After opening the concert with "Pueri Hebraeorum" by Randall Thompson, the Chamber Singers performed an unlucky 13 hymns from Alice Parker's "Melodious Accord." These settings of unfamiliar early

American hymns were almost identical in their arrangements, and conductor John Yarrington treated these hymns as museum pieces, lifeless curiosities handled with white gloves. The precise, tasteful interpretations did not serve this frontier music well. Tempos were slow and cautious, causing a droning sound through most of the hymns. I like to think my pioneer ancestors showed a little more fervor in their hymn-singing.

Carolyn Setliff, Elinor Royce and Fred Graham all sang beautifully in solo sections of "Melodious Accord," but even their excellent contributions could not make this academic exercise come to life.

"Bright Journeys (Songs of Love and Light)" is a very modern a capella piece by Daniel Gawthrop using the poetry of Jane Griner. Each of the three sections deals with a different stage of love: youth, middle age and old age. Even with the printed text in the program, Griner's texts were tough to decipher. Gawthrop's word-painting was so exquisitely done, however, that every meaning was clear. The singers handled the difficult shifting harmonies with ease, and Yarrington conducted with sensitivity and elegance.

-Ron Ballard

Hear a joyful noise

The Arkansas Chamber Singers and the Chamber Singers Youth Choral will present a festive program of Christmas music in two holiday concerts: 8 p.m. Priday, Dec. 5, at St. Mark's Episcopal Church, Mississippi and Evergreen, and at 3 p.m. Sunday, Dec. 7, at Christ Episcopal Church, Capitol and Scott streets. Included will be "A Day for Dancing" by Lloyd Pfantsch, works by Ellen Keating and Dale Grotenhuis, three Spanish carols by Ben Allaway, the Brahms motet "O Savior, Rend the Heav'ns on High," Gustave Holst's "Christmas Day" and several traditional Christmas carol favorites. Tickets for the concerts are \$15 for adults and \$10 for seniors and students. Call 377-1121 for more information.

rhansas Democrat-Gazette

Chamber Singers celebrate with 'A Day for Dancing'

BY ERIC E. HARRISON ARKANSAS DEMOCRAT-GAZETTI

The Arkansas Chamber Singers aren't going to be dancing this weekend - after all, they're the Chamber Singers, not the Chamber Dancers — but they're putting on a holiday program that should with the help of the 45-mem-

ber Chamber Singers Youth Chorale and several instrumentalists, the group will present "A Day for Dancing, a concert of carol settings and motets. For the first time, they will put the concert on twice, tonight at St. Mark's Episcopal Church on Mississippi Street and Sunday afternoon at Christ Episcopal Church, East Capitol Avenue and Scott Street.

"We hope it works for us the way it works for the [Arkansas] who will conduct. "There's a still

Fralay, December 5, 1997

a lot of people who won't come out at night." Yarrington takes the program title from A Day for Dancing, a setting of nine carols by Lloyd Pfautsch accompanied by flute,

oboe, bassoon and percussion that Yarrington compares to Stravinsky. "It's very spare, a cappella with instrumental injection," he explains. "It's probably the best thing Lloyd has done."

The Youth Chorale, with Gary Wilson conducting, will perform Ave Maria by Ellen M. Keating and Tomorrow Shall Be My Dancing Day, an arrangement of the carol by Dale Grotenhuis.

The Chamber Singers will sing Tres Villancicos, arrangements of Spanish carols by Ben Altaway; O Heiland reis de Himmel auf (O Savior Rend the Heav'ns on High), Symphony," says Chamber Singers a motet by Johannes Brahms; and Music Director John Yarrington, Christmas Day, a collection of carol settings by Gustav Holst.

Arkansas Chamber Singers 8 p.m. today, St. Mark's Episcopal Church, 1100 N. Mississippi St.; 3 p.m. Sunday, Christ Episcopal Church, 509 S. Scott St. Admission: \$15, \$10 students and se-

377-1121

The choir will join the audience in singing more familiar carols, including "Hark! The Herald Angels Sing," "O Come All Ye Faithful" and "Silent Night." Copies of the Episcopal hymnal will be available in the backs of the pews for those who need the lyrics.

"People will sing and the angels will take flight - or maybe not." Yarrington says.

Arkansas Democrat Schazette

DECEMBER 4, 1997

Chamber Singers staging holiday programs

The Arkansas Chamber Singers will offer a program of Christmas music in concerts Friday and Sunday at Little Rock churches. The program, featuring works by Ellen Keating, Brahms and Gustav Holst, among others, will be presented at 8 p.m. Friday at St. Mark's Episcopal Church, Mississippi and Evergreen streets, and at 3 p.m. Sunday at Christ Episcopal, Fifth and Scott. Call 377-1121.

Arkansas Democrat W Gazette

SATURDAY, DECEMBER 6, 1997

Chamber Singers confound grinches

BY ERIC E. HARRISON ARKANSAS DEMOCRAT-GAZETTE

Anybody who came away from the Arkansas Chamber Singers' concert Friday night at St. Mark's Episcopal Church, 1000 N. Mississippi St., without the Christmas spirit must have at least five generations of grinches in his family

The 40-member Chamber Singers and the 45-member Chamber Singers Youth Chorale were delightful. And if you missed it Friday, you haven't missed it they'll do it again Sunday after-

For his program "A Day for Dancing," Chamber Singers Music Director John Yarrington has cunningly chosen carol settings and motets audiences haven't heard Music review

900 hundred times, or in settings far different from what comes over the speakers of area mails.

Prime among them is A Day for Dancing, nine familiar and unfamiliar carols that Lloyd Pfautsch presents in new and thrilling ways, accompanied by oboe, flute, bassoon and percussion. With drum and oboe, "The Dance of Eden" was a cross between Middle Eastern and medieval; drum and flute in the very next segment, "The Dance of Prophecy," using the same rhythm but a different

tune, sounded practically African. The choir was at the top of its form in diction, precision and dynamics. Strong solo work came

of the Three Kings, bass Bob Johns, baritone Warren Springer and tenor John Meredith.

Equally charming were the Tres Villancicos, arrangements of Spanish carols by Ben Altaway, with Holzhauser and alto Kathleen Meredith among the solo standouts. In the midst of pieces celebrating the birth of Christ, Johannes Brahms' a cappella motet O Heiland reis de Himmel auf (O Savior Rend the Heav'ns on High) is a preview of the fruition of Christ's

The Youth Chorale, made up of area high school students, worthily shares the same singing place as the adults. The brightness of young voices is a nice complement to the

from sopranos Terry Cox and Di-ana Holzhauser and, as the voices Maria by Ellen M. Keating, with Gary Wilson conducting, and To-morrow Shall Be My Dancing Day, an arrangement of the carol by Dale Grotenhuis, with Yarrington on the podium. Youths and adults joined for Christmas Day, a collection of carol settings by Gustav

The audience sounded darn good, if we do say so ourselves, in several more familiar carols, including "Hark! The Herald Angels Sing," "O Come All Ye Faithful" "Silent

The singers will repeat the concert at 3 p.m. Sunday at Christ Episcopal Church, 509 S. Scott St. Information on ticket prices and reservations is available at 377-

2B - Hot Springs Village Voice - December 3, 1997

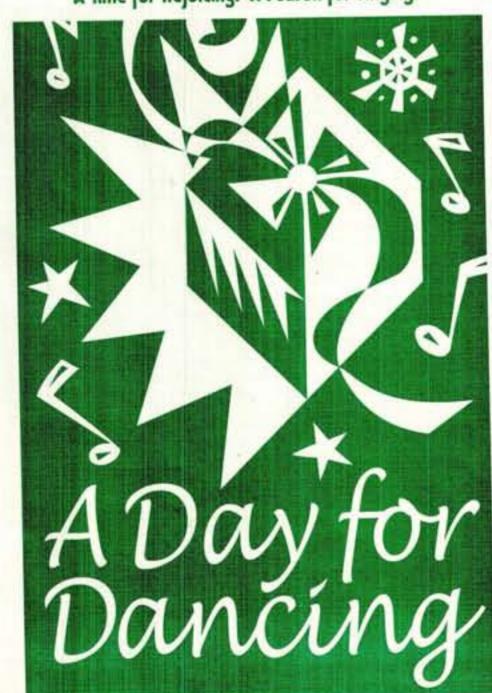


ARKANSAS CHAMBER SINGERS ADD SUNDAY MATINEE— The Arkansas Chamber Singers and the Arkansas Chamber Singers Youth Chorale will be performing their holiday concert over the weekend on Friday evening, December 5, at 8 p.m., at St. Mark's Episcopal Church on Mississippi and Evergreen in Little Rock, and on Sunday, December 7, at 3:00 p.m., at Christ Episcopal Church located at Scott & Fifth Streets, also in Little Rock.

To kick off the holiday season, the charisters will present a festive program of Christmas music including "A Day for Dancing" by Lloyd Pfautsch, works by Ellen Keating and Dale Grotenhuis, a setting of three Spanish carols by Ben Allaway, the Brahms motet "O Savior, Rend the Heav'ns on High," and "Christmas Day" by Gustav Holst.

For further information and to reserve your tickets, call Joan Wallace today at 922-4795 or the Arkansas Chamber Singers at 377-1121. Cost of tickets: \$15 for adults and \$10 for students and seniors.

A Time for Rejoicing. A Season for Singing.



THE 1997-98 SEASON BEGINS

Friday, December 5, 1997

8:00 p.m. St. Mark's Episcopal Church Little Rock, Arkansas

Sunday, December 7, 1997 3:00 p.m.

Christ Episcopal Church Little Rock, Arkansas



You are cordially invited to



Friday, February 13 St. Mark's Parish Hall 1000 North Mississippi Little Rock

A gala Valentine Party for the Arkansas Chamber Singers

Dinner and Fabulous Entertainment 6:30 p.m. Cocktails 7:30 p.m. Dinner

> \$60.00 Per Person R.S.V.P.

Arkansas Chamber Singers P.O. Box 21002 Little Rock, AR 72221-1002

For tickets or more information, call: 377-1121 Mastercard/Visa Accepted ARKANSAS TIMPS - APRIL 24, 1998 -

Artspree series wraps up

Original works by Vermont composer Gwyneth Walker and composers from Arkansas will be performed by the Arkansas Symphony's Quapaw Quartet, the Arkansas Chamber Singers and other artists at 8 p.m. Monday, April 27, at the University of Arkansas at Little Rock.

Walker will introduce her works and sing at the program, to be held in the Stella Boyle Smith Concert Hall in the Fine Arts Building.

The concert will conclude UALR's 1997-98 Artspree performing arts artists.

Tickets are \$10 for the general public, with free tickets for UALR students and other students. For more information call 569-3288.

"To subscribe will 875-2985 - WIKANS AS/TIMIES+ MIGRICH 20/1996 1 29

Singers tackle 'Creation'

The Arkansas Chamber Singers have forged a reputation as the area's premier vocal ensemble by never shying away from a challenge, and the 46-voice group will again aim high this weekend with "The Creation," by Joseph Haydn. The Chamber Singers will perform Haydn's masterpiece in its entirety beginning at 8 p.m. Friday, March 20, at St. Mark's Episcopal Church, Mississippi and Evergreen streets. The oratorio combines parts of the book of Genesis with Milton's "Paradise Lost," and will feature a 27-piece orchestra drawn from the Arkansas Symphony Orchestra.

All vocal soloists are Chamber Singers members and include Stephen Edds (bass), John Meredith (tenor), Diana Holzhauser (soprano), Fred Graham (bass) and Laurie Brown (soprano). John Yarrington is the group's musical director.

Tickets are \$15 for adults and \$10 for students and seniors. Reserve them by calling 377-1121.

A Time for Rejoicing. A Season for Singing.



THE 1997-98 SEASON BEGINS

Friday, March 20, 1998 8:00 p.m.

St. Mark's Episcopal Church Little Rock, Arkansas



28 ARKANSAS TIMES • MARCH 27, 1998 • To subscribe call 375-2985

CONCERT BEVIEW

Orchestra butchers fine Chamber Singers concert

BY RON BALLARD

■ Preparing a performance of Franz Josef Haydn's oratorio "The Creation" is almost as difficult an undertaking as the original creation itself was. Dr. John Yarrington and the magnificent-sounding Arkansas Chamber Singers worked several miracles during their March 20 performance, but lacked the divine intervention that would have brought the music to life.

The main spoiler in this event was the truly wretched orchestra made up prima-

rily of members of the Arkansas Symphony Orchestra. There were false starts, appalling wrong notes, bad intonation and obvious lack of attention. It seemed that they were playing badly on purpose. Don't get me wrong. This was not merely bad orchestral playing; this was stinko-get-meoutta-here terrible. I only regret that space does not permit listing the names of each of these careless instrumentalists.

The players became lost one by one during the overture, reaching the point at which the piece had to be stopped and started over. Even with a fresh start, they sounded like an orchestra playing under water. I'm not convinced that all the players ever got their music right side up. The fact that they accepted money (\$7,000 is the figure I heard from two sources) for this performance is astounding. If they had any sense of honor, they would return the fee with sincere apologies.

Still, the chorus sang with great skill and beauty in their all too brief choral sections. Since the piece is approximately 90 percent solo work, we did not hear this fine group nearly enough. The soloists are all capable singers, but some could have used some expert vocal coaching to help preserve their voices as they sang full throttle for more than two hours.

The translation of the text by Alice
Parker and Robert Shaw (one of
Yarrington's mentors) was less impressive
than it was hyped to be. Overblown
language made the words hard to understand. The slow tempos (which Shaw also
favors) only tended to bog things down
more. The over-all impression was
Generic Oratorio—"hold your music up
high and sing real strong." Little stylistic
consideration for the composer meant that
the piece could have been written by
Mendelssohn, Beethoven or anybody else.
But whenever the chorus sang, all was
right with the newly created world.

The roles of the three Archangels were sung by Diana Holzhauser (Gabriel), John Meredith (Uriel), and Stephen Edds (Raphael). All three had their impressive moments, but needed guidance in the structuring of their recitatives and arias. When forced to sing phrases such as "From deepest ocean home waltzes up leviathan," a singer needs to call on every skill to help the audience make sense of it.

Edds' aria, "Now shines the brightest glory of heaven," was effective, if just a tad too straightforward in interpretation. A look of anticipation and concern crossed Edds' face just before his difficult "Rolling in foaming billows," Holzhauser sounded particularly lovely in "Now robed in cool refreshing green" and Meredith scored several points with "In native worth."

Following intermission, the mood changed entirely for the scenes in the Garden of Eden. Baritone Fred Graham and soprano Laurie Brown were perfectly cast as Adam and Eve. The purity and innocence of their singing captured the mood of the gentle music, making the flowery text almost bearable.

Graham set high standards with the intelligence and beauty of his singing. His lengthy recitative, "Now is our duty well fulfilled," was nicely shaped and phrased. Graham's diction was extremely clear without being overdone. Brown and Graham were especially good in their duet, "Sweet companion."

The printed program contained a long questionnaire seeking suggestions from the public. I'll save the postage by telling Yarrington my three very brief recommendations for the future of the Arkansas Chamber Singers: 1) lose the band, 2) stop asking what Robert Shaw would do and follow your own excellent musical instincts, and 3) choose a gorgeous piece of music with lots of singing for the fantastic chorus you've developed. Try it and see how well it works.



Friday, March 20, 1998 -

Singers not Haydn creativity

BY ERIC E. HARRISON ARKANSAS DEMOCRAFGAZETTE

Let nobody say the Arkansas Chamber Singers aren't creative.

The 46-member choral group, with its director, John Yarrington, and members of the Arkansas Symphony Orchestra, will tackle Franz Josef Haydn's massive oratorio, The Creation, tonight in the sanctuary of St. Mark's Episcopal Church, Mississippi and Evergreen streets.

"We're going to perform every single note, and we hope that we have made sense out of it," Yarrington says.

They will perform the work, which incorporates portions of the biblical book of Genesis and John Milton's epic poem Paradise Lost, in a new English translation by Alice Parker and Robert Shaw.

Yarrington notes that Haydn started with an English libretto, and had Baron Gottfried van Swieten translate it into German for the work's first performance April 29, 1798, in Vienna. Then, instead of going back to the original text, he had the baron retranslate it into English for a series of performances in London.

The result is an occasional convoluted and awkward English text, familiar to anyone who's sung, or heard, the piece's most familiar chorus, "The Heavens Are Telling."

Shaw and Parker, in their introduction to their new edition, say that "we want to restore some of the broken-up syntax," Yarrington says.

Parts I and II of *The Creation* cover the first six days, using the appropriate verses from Genesis, divided by recitatives and arias amplifying the text and adding detail. The third part introduces Adam and Eve.

In one of the best-known portions of the piece, Haydn deals with the climactic first kindling of light. "In the primordial darkMusic

Haydin: The Creation

8 p.m. today, St. Mark's Episcopal Church, 1000 N. Mississippi St.
Admission: \$15, \$10 students and
senior citizens
377-1121

ness, with the chorus singing softly in unison octaves," according to the program notes, "there blazes forth instantaneous light, on a C-major chord with immediate change of dynamics from unaccompanied pianissimo sotto voce to fortissimo from chorus and full orchestra.

"This theatrical stroke instantly won over the audience at the first performance, and it has done so ... ever since."

In addition to the chorus, there are five soloists, all members of the Chamber Singers: bass Stephen Edds, tenor John Meredith and soprano Diana Holzhauser as the archangels Raphael, Uriel and Gabriel, respectively, bass-baritone Fred Graham as Adam, and soprano Laurie Brown as Eve.

"We have wonderful soloists, and the choir is enjoying this so much," Yarrington says. "And it's a fairly good-size orchestra for us, about 27 pieces."

The group tries to do a major repertory work every year or two, Yarrington, who chooses the program, explains.

"The Arkansas Chamber Singers will continue to present major works within its capability," he says, noting that it's ceding to the Arkansas Symphony the massive choral-orchestral works like Beethoven's Ninth Symphony and Mahler's Symphony of a Thousand, "things we don't have the forces to do."

"Any group is better after it deals with a masterwork. It's good for us and good for the

"We have a chance to do honor to the music, and this is such a good piece."







GWENYTH WALKER IN TOWN

The Arkansas Chamber Singers have been invited to participate in the Artspree program at UALR on Monday, April 27 when composer Gwyneth Walker comes to town to introduce two of her string quartet compositions in a performance by the Quapaw Quartet. The program is scheduled for 8 p.m. in the Stella Boyle Smith Concert Hall. The Chamber Singers

will be performing a number of Gwyneth Walker's compositions from her American Ballads collection. General admission tickets for this performance are \$10 and may be purchased by calling UALR Artspree at 501.569.3288.

CD in the Making

The 20th Anniversary year of Arkansas Chamber Singers will include a number of special events. One that is generating a great deal of excitement within the chorus and the board of directors is the production of a recording of Arkansas Chamber Singers Rehearsals and a recording session are being scheduled during April.

This special 20th Anniversary Christmas with the Arkansas Chamber Singers compact disk will be available for purchase at the opening concert of the 1998-1999 season on October 9th. Also, there will be an order blank in the season brochure. Look for it and place your order. It will make a great Christmas gift!

What would it take. . .

. .to bring a smile to the faces of your singers? Knowing you support their efforts - won't you send a contribution today?

A PUBLICATION OF THE ANKAHSAS CHAMBER SINCERS

CONCERT TIME

The closing concert of the 1997-1998 season is fast approaching. The Creation, by Joseph Haydn, is a wondrous oratorio, with text combining parts of the Book of Genesis in the Bible and Milton's Paradise Lost. Some have put it in a class with Handel's Messiah for the feeling of reverence that it creates for performers and audience alike. Soloists are all members of Arkansas Chamber Singers. Raphael will be sung by Stephen Edds; Uriel by John Meredith; Gabriel by Diana Holzhauser; Adam by Fred Graham; Eve by Laurie Brown; and the quartet in the final chorus by Katie Wilson, Kathleen Meredith, Jeff McClain and Warren Stringer. The 27-piece orchestra is drawn from the Arkansas Symphony Orchestra. And on the harpsichord will be Len Bobo.

Following the concert, a wine and cheese reception will be held in the Parish Hall. Plan to stop by to greet Dr. Yarrington and members

The Arkansas Chamber

Singers is an auditioned

to performing the finest of

classical and contemporary

enriching the lives of singers,

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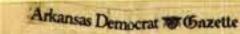
vocal ensemble committee

of the Arkansas Chamber Singers. Concert time is Friday, March 20, at 8:00 p.m., in the sanctuary of St. Mark's Episcopal Church. Tickets may be ordered from any of the Chamber Singers or by calling 377-1121. The ticket price is \$15 (\$10 for students and seniors).

Looking ahead...

Have you ever sung with Arkansas Chamber Singers or do you know anyone who has. All former singers are invited to join the current members of the chorus in the opening concert of the 20th Anniversary season on October 9 to participate in Musick's Jubilee under the batons of three Music Directors. Dr. John Yarrington, the current Music Director of ACS, is working with the Founding Director, Ms. Barbara Levy ,who will be returning to Little Rock from her home in Boston, Massachusetts for this gala performance, and with Dr. Rosella Duerksen, who followed Ms. Levy as Music Director, from 1981 through

1995. Former singers should contact the 20th Anniversary Committee of Arkansas Chamber Singers, P.O. Box 21002, Little Rock, AR 72221 or call 501.922.4795 for information.



SATURDAY, MARCH 21, 1998

Creation starts in chaos, ends in harmony

BY ERIC E. HARRISON

Some portions of the Arkansas Chamber Singers' performance of Franz Josef Haydn's massive oratorio The Creation Friday night at St. Mark's Episcopal Church were simply heavenly. But every Eden has its

Most of the evening's serpentine moments came out of the 27-piece orchestra, almost all members of the Arkansas Symphony, but there were a couple of minor vocal glitches as well

Parts I and II cover the first six days of Creation, with three archangels - Raphael, Uriel and Gabriel - providing recitative narration from the book of Genesis and arias amplifying the text and adding detail. In the third part, newly created Adam and Eve sing praises to God and a love duet, and Uriel presages the Fall with a warning. "O happy pair! and happy evermore if

Music review

false conceit betray ye not, the more to covet than ye have and more to know than ye should."

Five fine solo voices emerged from the 46-member choir - bass Stephen Edds as Raphael, tenor John Meredith as Uriel and soprano Diana Holzhauser as Gabriel, with bass-baritone Fred Graham as Adam and soprano Laurie Brown as Eve.

Edds had a little trouble with the intonation in some of his early recitatives but excelled in the aria Rolling in foaming billows, tumultuous swells the raging sea." Holzhauser had some lovely coloratura moments while singing "Here herbs of every leaf abound; here dwells a healing grace," and in the lovely aria that starts the second part, echoing the nightingale song first sounded by the solo flute. Brown showed off a sweet, pure

arias but was a little hard to hear, particularly balanced against Adam in their duets and in the passages featuring the full chorus behind her. By far the best moments of the

thrilling moment when God says, "Let there be light," which starts pianissimo sotto voce resolving into a sforzando chorus and full orchestra on the word "Light." (Wonderful bit of theater - gets 'em every time.)

concert came from the chorus: the

Other choral highlights included "The Heavens Are Telling," "The Lord Is Great" (the one time I truly wished I was up there singing with them), the "Alleluia" and the finale. Conductor John Yarrington did a

and nimble voice in her third-part good job of emphasizing Haydn's tone painting in passages describing hellish fiends flying, eagles soaring, raging storms, wandering streams, splendor and light, the brand new sun rising (a particularly effective moment for the orchestra) and a roaring lion, you can hear it in the music, even if you didn't hear it in the text.

The orchestra, representing Chaos before the beginning, took its mission a little too literally and fell apart, creating some truly chaotic sounds, Yarrington had to take the overture twice. After that the orchestra generally sounded good with the exception of some early bad noises from the horn section and low brass

Arkansas Democrat # Gazette

. SUNDAY, APRIL 26, 1998 . .

Quapaw Quartet sets 2 new performances

BY ERIC E. HARRISON ARKANSAS DEMOCRAT-GAZETTI

The Quapaw Quartet of the Arkansas Symphony Orchestra will be offering something new and something newer in a pair of concerts this week in Little Rock.

The quartet - Eric Hayward and Woonkuo Soon, violins; Lin Chang, viola; and Elise Buffat Nelson, cello - will play two works by Gwyneth Walker in a special Artspree Composers' Concert on Monday at the University of Arkansas at Little Rock.

And it will give the Little Rock premiere of a new quartet by William Underwood, a member of the Henderson State University faculty, in a Friday concert, part Gwyneth Walker of the Arkansas Symphony's chamber series.

Walker will be on hand to introduce the two chamber works -Short Set for String Quartet and Traveling Songs for String Quartet - and two American Ballads, which the Arkansas Chamber Singers will perform with flutist Karen Futterer.

The quartet commissioned (with a Northern California chamber group) Traveling Songs after playing her Short Set and gave the piece its premiere.

The Chamber Singers, for whom Walker is working on a commissioned piece they will premiere next season, has also performed the ballads on this program. John Yarrington is their

music director. For the front half of the concert, pianist Norman Boehm, a faculty member at Hendrix College in Conway, will play Tres Rabor by Elaine Zajac and some of his own Nine Preludes. Soprano Jeanie Darnell and pianist Robert Boury, a member of UALR's music department, will perform Camations, for which Boury has put to music poems by Wallace Stevens.

On the quartet's week-ending program will be Underwood's String Quartet No. 1, which he wrote for the quartet after hearing it play his early work Three Songs by e.e. cummings with a soprano and a flutist in 1996.

Underwood was so pleased by the performance that he agreed to write the quartet a full-scale work. "He volunteered to do this on his own," says quartet first violinist Hayward. "We didn't commission it. He said, 'I think I'd like to write something for you guys."

The first of the four movements is "energetic, melodic - neoclassic, maybe," Hayward says. The second is a passacaglia, in which a short theme is repeated through-



Music

UALR Composers' Concert 8 p.m. Monday, Stella Boyle Smith Concert Hall, Fine Arts Building, University of Arkansas at Little Rock, 2801 S. University Ave. Works by Elaine Zajac, Robert Boury, Norman Boehm and Gwyneth Walker Tickets: \$10, free students. 569-3288

Quapaw Quartet 8 p.m. Friday, Trinity United Methodist Church, 1101 N. Mississippi St. Puccini: Chrysanthemums: Underwood: String Quartet No. 1; Schubert: String Quintet in C major. op.163 (with Rafael Leon, cello) Tickets: \$10, \$8 senior citizens, \$5 students with ID. 666-1761

out the movement. "In the middle it turns around and goes backward." Hayward says.

The third movement is titled "Waltzes," and the fourth is "rambunctious, driven, rhythmic," he adds.

The Quapaw players premiered the quartet in De Queen last fall, and performed it in Arkadelphia, with Underwood present, last month.

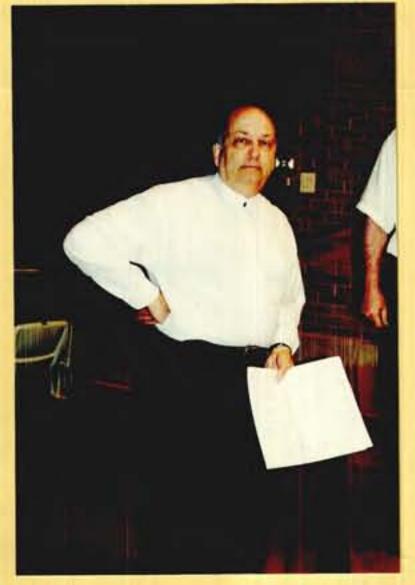
Friday's program will also feature Chrysanthemums, a rare instrumental piece by opera composer Giacomo Puccini, and the massive String Quintet in C major, op.163, one of the last works by Franz Schubert. Rafael Leon, principal cellist of the Arkansas 🕐 Symphony, will be the guest artist; Soon will move to the first violinist's chair for the occasion.

"He's quite capable of pulling off the pyrotechnical elements," Hayward says, noting that the piece will keep all five musicians

"This is our major challenge that week."











• TUESDAY, APRIL 28, 1998 • 5A Arkansas Democrat & Gazette

Composers play, listen at annual UALR concert

BY ERIC E. HARRISON ARKANSAS DEMOCRAT-GAZETTE

Having the composer in the audience must put extra pressure on per-formers. Unless the performers are the composers.

Performers, composers and performer-composers were out in force Monday night in the Stella Boyle Smith Concert Hall at the University of Arkansas at Little Rock The university's Artspree fine arts series adopted the music department's annual composers' concert, enabling some distinguished guests to take part.

The second half of the program belonged to Vermont composer Gwyneth Walker, who gleefully introduced her work, two pieces performed by the Quapaw Quartet of the Arkansas Symphony Orchestra and a pair of songs performed by the Arkansas Chamber Singers.

The quartet — Eric Hayward and Woonkuo Soon, violins, Lin Chang, viola; and Elise Buffat Nelson, cello - performed Walker's Short Set for String Quartet a few years ago, and joined a Northern California ensemble in commissioning and premier-ing Walker's Traveling Songs for String Quartet. They played both works well Monday, especially the second a collection of familiar songs

Music review

(including a theme-and-variations treatment of "Arkansas Traveler" and a little bit of the national pastime, complete with a mimed game of catch and a home run).

The Chamber Singers and obbli-gato flutist Karen Futterer reprised two of Walker's American Ballads,
"Lonesome Traveller" and "Come
All Ye Fair and Tender Ladies," in fine fashion; it was a preview of a piece for choir and string quartet Walker is writing on commission, set for a March 1999 debut.

Even newer music dominated the first half of the program, with pianist Norman Boehm perform-ing five of his own Nine Preludes (with echoes of Gershwin, Grofe, Debussy, Ravel, Satie and especially Rachmaninoff) and charming the audience with Elaine Za-jac's programmatic. Latin-fla-vored, rhythmically tricky Tres Robos (Three Tales - or is it Tails?).

Robert Boury, composer in residence at UALR and host for the evening's festivities, accompanied soprano Jeanie Darnell in a wellsung performance of Comotions, Boury's settings of three poems by Wallace Stevens.

CHORUS MEETS COMPOSER

Members of the Arkansas Chamber Singers chorus met and visited with composer Gwyneth Walker at their rehearsal on Sunday, April 26, at UALR. She delighted the group with her "feel" for her selections they were rehearsing to perform as part of the Artspree program on the 27th which featured the Quapaw String Quartet. The quartet performed two of Ms. Walker's new compositions for string quartet.

Ms. Walker is a renowned American composer who makes her home in Vermont. She writes for both instrumental and choral ensembles.

The March 1999 concert of Arkansas Chamber Singers' 20th Anniversary season will be the premier performance of a composition Gwyneth Walker has been commissioned to write for us. Partial funding has been made available through Arkansas Arts Council grant monies.

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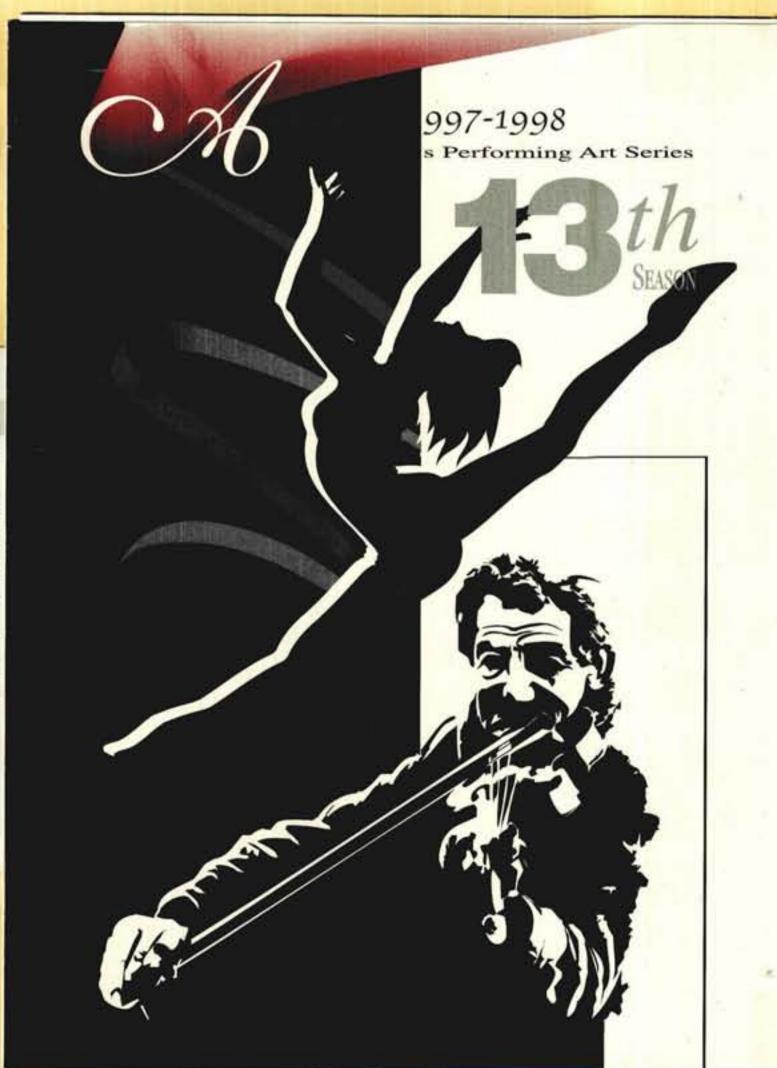
"THE SEASON'S NOT OVER ... "

Like that familiar quote about opera performance, "the season is not over...", after successful concerts during 1997-1998, April 27 found the Singers at UALR in a composer's concert with Gwyneth Walker, from whom we have commissioned a new work for March 1999. And on April 28, the Singers participated in a recording session for our new CD to be released in October. I think it may finally be "over," but what a season it has been and what a season is to come!

We have taken seriously a charge to make a difference in our choral community. We see it in the support of our faithful audiences and contributors. Thank you for that support. Also, my personal thanks to all the Singers who have worked so hard to make the season the success it has been, and to the wonderful Board of Directors with whom I have the privilege of being associated.

See you all next season.

John Yamington, Artistic Director





The Arkansas Chamber Singers

Celebrates

Arkansas Chamber Singers plan 20th anniversary season

By Dottie Stewart LaVilla News staff

Villager Joan Wallace joined the the Chicago area. She had sung with the 120-voice New Oratorio Singers, a chorus from the northwest Chicago suburbs, and was looking for a singing group in the area.

The Arkansas Chamber Singers performed at the Woodlands Auditorium in the spring of 1992. Her friend, Geri Alt, who had already Her friend, Geri Alt, who had already moved to the Village scouted out the Dr. Rosella Duerksen, who followed group for her and told her, "I think you'd like that group."

Joan settled on her house in the Village that fall, and auditioned with the Chamber Singers on her way December, 1992, in the Capital March's Trinity Episcopal Cathedral. Rotunda for Gov. Jim Guy Tucker. The premiere of the commission

The following January, she went with the group to Washington, D.C. for President Clinton's Inauguration. The group performed at one of the Presidential Inauguration Dinners which was held at the Washington Hilton. Marilyn Horne and Yoyo Ma were on the same program.

The group is celebrating its 20th anniversary all year long this year. The kick off will be the third annual Summer Sing on Sunday, June 28 at Rock, AR 72221 or call 501-377-3 p.m. at the Pulaski Heights United 1121 or, in the Village, call Joan Methodist Church, 4823 Woodlawn Wallace at 922-4795.

Ave. in Little Rock. Anyone interested is invited to some and sing Brahms' A German Requiem with the Chamber Singers. Scores are available for those who do not have their Arkansas Chamber Singers even own. The event is also part of the before she moved to Arkansas from community wide Wildwood Festival Fringe, a month-long focus on the arts in the Little Rock area.

The opening concert of the season will be Musick's Jubilee on Oct. 9. Anyone who has ever sung with the Arkansas Chamber Singers is invited to join the current members for the concert. The founding director, Ms. Levy as music director from 1981 to 1995 will join the current director, Dr. John Yarrington, for the perfor-

The Christmas concerts, Shout for back to Barrington, Ill., to sell her Joy, will be Friday, Dec. 4 at 8 p.m. house there. Her first concert was in and Sunday, Dec. 6 at 3 p.m. in St.

The premiere of the commission work by Gweneth Walker will be March 19 at 8 p.m. at St. Mark's. The Singers will be accompanied by the Quapaw Quartet.

The Chamber Singers were formed in 1979 with encouragement from the Governor's office, which recognized the need for a choral group of semiprofessional caliber. For information about the group or auditions to join, write ACS, P.O. Box 21002, Little



At left, composer Gweneth Walker describes the emotion she wants in her composition during a Chamber Singers rehearsal. Director John Yarrington is behind her. Walker will compose a song especially for the Arkansas Chamber Singers which they will perform as part of their season-long 20th Anniversary celebra-tion. Below, Villager Joan Wallace relaxes with a friend, Robert McQuade before rehearsal. Behind them is Eleanor Royce. (LaVilla News



ARKANSAS TIMES - SUME 26, 1998 -

Let your voice be heard

Come let your voice join with some of the state's finest as the Arkansas Chamber Singers present their third annual "Summer Sing" at 3 p.m. Sunday, June 28, at Pulaski Heights United Methodist Church, 4823 Woodlawn. The public is invited to come sing Brahms' "German Requiem," right along with the Chamber Singers. Scores will be provided, and the work will be sung in English. Admission is \$5 and children 12 and younger will be admitted free. A punch-and-cookies reception will follow the singalong.

MUSIC REVIEW

ARKANSAS TIMES - JULY 3, 1998

Sing-along gives everyone a chance to join in fun

BY RON BALLARD

■ Johannes Brahms' "Requiern" is a major musical composition, one usually performed with great formality and tradition. The Arkansas Chamber Singers, in their third Summer Sing-Along on June 28, provided a chance for anyone to join in singing or simply listen to this masterpiece in a casual, stress-free environ-

Sing-alongs of choral masterworks have long been popular in larger cities, but choral groups have resisted the concept here until the Chamber Singers led the way. With conductor Dr. John Yarrington and pianist Len Bobo, the whole performance had a solid foundation for

all singers, no matter how uncertain they might be about Brahms' notes.

Upon arrival at Pulaski Heights United Methodist Church, each audience-member/ singer paid a \$5 admission fee and was lent a score from which to work. "Casual" seemed to be the operative word of the day, with almost everyone dressed comfortably, some even wearing shorts and T-shirts. After a warm-up and discussion of the history of the "Requiern." the group of approximately 60 singers plowed straight through the piece.

I have witnessed many performances led by Yarrington, but this was my first chance to observe his conducting technique closely. As he faced the audience, I could see every move he made. Make no mistake, Yarrington is a superb conductor. With flawless technique, he added musical expressiveness and numces that a lesser conductor would not be able to

communicate to an unrehearsed chorus. Yarrington conducted the sing-along as a sort of non-stop rehearsal, with comments thrown in when the chorus was not singing. Tempos were generally slow and dynamic indications were frequently neglected, especially in the final movement. His interpretation was a

lyrical, introspective version of Brahms' music. A sing-along is the perfect way to allow singers to perform musterpieces without weeks

of tedious rehearsals. Yarrington misjudged his audience on only two counts - spending 30 minutes discussing the music before starting the work and making the singers stand throughout the hour-long performance. These were small missteps, but were still enough to put a damper on the fun.

Next season should be a significant one for the Arkansas Chamber Singers. In celebration of their 20th anniversary, they are inviting former conductors Barbara Levy and Rosella Duerksen to appear as guest conductors. The only additional concert one might wish for would be a mid-winter sing-along of another choral masterwork.

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Music Schedules: A-L

All music schedules are supplied by music organizations and are subject to change. You may use the phone numbers supplied to confirm any details. If a schedule does not appear here it did not arrive by deadline. The listing or nonlisting of a schedule does not constitute an endorsement or lack thereof of any particular organization.

ARKANSAS BACH CHORUS

Charles Schock conducts. No season tickets. Individual tickets: \$10, \$8 senior citizens, \$5 students. 223-0184, 666-4055, 228-0218.

• Nov. 1: Six Bach Motets, 3 p.m., Our Lady of Holy Souls Catholic Church, 1001 N. Tyler St.

• Feb. 27, 1999: Bach: Brandenburg Concerto No. 1; Cantata No. 1, 3 p.m., First Lutheran Church, East Eighth and Rock streets.

ARKANSAS CHAMBER SINGERS

Except as noted, all concerts at 8 p.m., St. Mark's Episcopal Church, 1000 N. Mississippi St. John Yarrington conducts. Season tickets: \$40, \$28 students and senior citizens. Individual tickets: \$15, \$10 students and senior citizens. 377-1121.

 Oct. 9: 20th Anniversary Gala. Retrospective involving past conductors Barbara Levy and Rosella Duerksen. Randall Thompson: You Shall Have a Song; two pieces by Stephen Chapman; Britten: Ode to St. Cecilia; Rutter: Te Deum; three settings of O Taste and See; Carter: Musick's Jubilee.

 Dec. 4, 6: Christmas Concert with Arkansas Chamber Singers Youth Chorale. Two pieces by Pinkham; settings of Hodie Christus Natus Est and Ave Maria; medley of international carols. Dec. 6, 3 p.m. Christ Episcopal Church, 509 Scott St.

• March 19, 1999: World premiere of commissioned work by Gwyneth Walker with the Quapaw Quartet.

ARKANSAS CHORAL SOCIETY

The oldest continuing musical organization in Arkansas, in operation since 1930. Jim Metzler conducts. Messiah rehearsals begin 7 p.m. Sept. 21, Trinity Cathedral, 17th and Spring streets. Except as noted, tickets: \$7 in advance, \$8 at the door. 376-8484.

• Dec. 6: Messiah by George Frideric Handel, 2 p.m., Robinson Center Music Hall, West Markham Street and Broadway, part of Diamond Jingle Jubilee, Free.

Spring concert TBA

10 · Arkansas Democrat-Gazette · Friday, August 28, 1998

ADVERTISING SUPPLEMENT

9/30/98 1:59 PM

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rkansas Arts on Tour is a program of the Arkansas Arts Council, an agency of the epartment of Arkansas Heritage, All artists listed in the Arkansas Arts on Tour Book kansas Arts Council. Here is a sampling: eligible for a 40% fee subsidy by 324-9766. www.heritage.s

Visual Arts

Pat Musick



Pat Musick's exhibition of 3-D wall sculptures and pastel drawings entitled Recent Work is available for gallery or secure exhibition spaces. Subjects represent the artist's concern with ecological rebirth. Materials reflect a desired balance between the natural and mademade environment, including Arkansas stone, wood, steel, glass and canvas.

fee: \$1,000 availability: year-round requirements: video monitor, plywood or stud walls contact: Pat Musick

P.O. Box 919 Huntsville, AR 72740 contact: Cynthia Farrell 501-559-2966/501-559-2828 fax 7601 Ascension Rd. Little Rock, AR 72204-8354

Music

Cynthia Farrell and Rex Bell



501-868-8183

Cynthia Farrell and Rex Bell form a flute and keyboard duo that specializes in the classical/jazz style music of composer Claude Bolling. Joined occasionally in performance by additional rhythm players, Farrell and Bell feature medleys of jazz flute standards by such composers as Christopher Norton and Bill Holcombe, us well as original compositions by Rex Bell himself. Farrell and Bell are available as either as 2-or 4-piece performing ensemble. Cynthia Farrell & Rex Bell performed recently as representatives of Arkansas at the Kennedy Center for the Performing Arts in New

fee: \$600/2-piece ensemble • \$1,100/4-piece ensemble 2-hour program

availability: year-round requirements: tuned piano, 2 spotlights, 2 microphones & stands. sound equipment, extra fee if municians to provide keyboard sound system or lighting.

1 heater Shakespeare Festival of Arkansas

Music



Traditional and technology happily coexist in the music of goitans Michael Caresbuser. His reportour ranges from Bach to concerporary American music. Performances of his original works for the gentar synthestare have been enthusiastically received in Hurope, North America and Hong Kong. He is a recipient of numerous grants and awards for music performance, composition and education, including a Faculty Excellence Award from the University of Arkaman Little Rock and a Fellowship for Music Composition from the Arkamas Arts Council. He has been invited by the Guttar Foundation of Assertes to showcase the Godin Multiguitar at the Chinara 98 Festival to Montreal thin fall. Michael to currently the director of Outar Sindies at the University of

fee: \$700 solo concert • \$900 concert/workshop availability; year-round equirements: chair without arms, electricity

contact: Laura Lam 360 N. Ridge Road Little Rock, AR 72207

Music



The 46 -voice Arkansas Chamber Singers has performed the finest in classical and contemps ary repertoire for Arkansas audiences for eighteen years, enriching the musical appreciation both performers and audiences. Past seasons have included Bach's Mass in B Minor, Lloyd Webber's Requiem and Haydn's Creation, as well as works ranging from motets to madrigals Broadway hits. Programs can be customized to suit the occasion and season.

Contact: Dr. John C. Yarrington P.O. Box 21002 • Little Rock, AR 72221 • 501-664-3600 • 501-377-1121 fax fee: \$1,500 w/instruments; • \$1,100/singers only.

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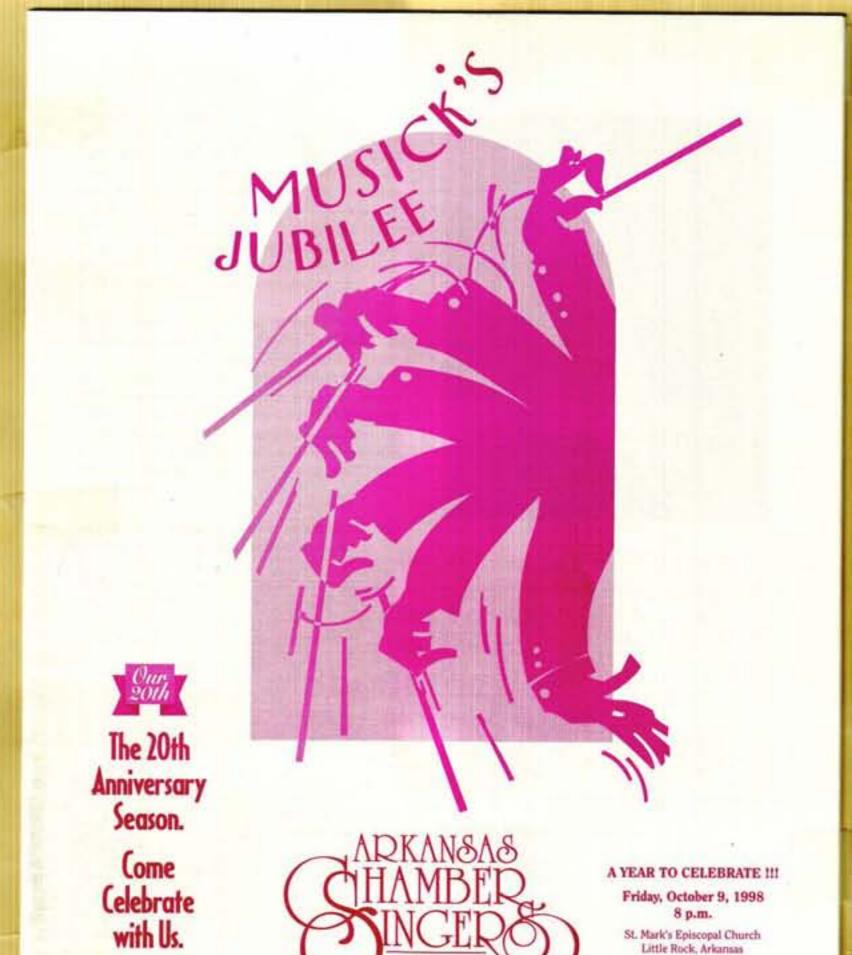
contact: Steve Caver P.O. Box 250341 Little Rock, AR 72225 501-771-0499+501-771-4950 fox ARKANSAS TIMES - OCTOBER 9, 1998

Happy 20th, **Chamber Singers**

The Arkansas Chamber Singers will mark their 20th anniversary with an 8 p.m. concert Friday, Oct. 9, featuring excerpts from "The Peaceable Kingdom," "Have Ye Not Known," and "Ye Shall Have a Song," at St. Mark's Episcopal Church, Mississippi and Evergreen. Founder Barbara Levy and her successor, Rosella Duerksen, will join current musical director John Yarrington for the event, and a wine and cheese reception will follow in the parish hall. Tickets are \$15 with students and

seniors admitted for \$10. For reservations, call 377-1121.





THE TEST OF TIME

INTRODUCTION - Jim Stewart, President

A WALK THROUGH THE SCRAPBOOK -- Part One Tyler Thompson - Historian

> Reminiscences - Elinor Royce (Charter Member) - Barbara Levy (Founding Director)

A WALK THROUGH THE SCRAPBOOK - Part Two

Audrey Reeves - Historian

Reminiscences - Fred Inman - Rosella Duerksen

"STILL WALKING"

Joan Wallace

Reminiscences - Mark Hooper - John Yarrington

AND INTO THE FUTURE Jim Stewart Arkansas Democrat W Gazette OCTOBER 10, 1998

7 sopranos, 3 conductors make history

BY ERIC E. HARRISON

The Arkansas Chamber Singers made history Friday night at St. Mark's Episcopal Church. In a jubilant concert to open the ensemble's 20th season, Music Director John Yarrington appar-

ently used a record number of so-

prano soloists — seven of the choir's 14 treble voices sang solos.

He also brought back the two emeritus music directors: Barbara Levy, who founded the group and led it through its two years of infancy, and Rosella Duerksen, who brought it into maturity over the following 14 years.

Levy mounted the podium for "Miriam's Song of Triumph" by Franz Schubert, which she programmed for her first Chamber Singers concert in 1979. The ensemble sounded good, though there were some ragged cutoffs, soprano soloist Susan Crosby, despite some lovely singing, was a trifle sharp on some notes in the middle and upper registers.

Duerksen's contribution to the program was a rousing performance (with very stirring finale) of John Rutter's Te Deum to close the first half of the program.

The highest point of the evening came at the beginning, with some glorious full-throated singing on two a cappella songs — "Have Ye Not Known" and "Ye Shall Have a Song" — from The Peaceoble Kingdom by Randall Thompson. Soprano Carolyn Setliff helped frame the text twice in three different settings — by Thomas Hastings, Bruce Neswick and Ralph Vaughan Williams — of the anthem "O Taste and See."

Mezzo-soprano Kathleen Meredith was very impressive, both on her solo and with soprano Lauri Brown in Musick's Jubilee by Andrew Carter, which also featured fine solo singing by Setliff and sopranos Marion Payne and Nancy Pennington. Soprano Jan Vanderleest did well heading the solo quintet (which also included soprano Katy White, contralto Ruth Hooper, tenor Scott Thompson and bass George Mayo) in Ode to Sant Ceclai by Benjamin Britten.

The new, unpolished marble floor in the St. Mark's sanctuary not only brightens the church but also its acoustics, obvious from the

concert's very first notes.

Spring's Coming!

Have you ever noticed the tendency marketing people have to rush the seasons? It seems we're no different! It's just that we don't want you to miss out on the next fantastic 20th Anniversary event!

On Friday evening, February 19, 1999, you and your friends are invited to a Mardi Gras Party to end all "ala New Orleans" parties. Festivities will begin at 7:00 p.m. in the Parish Hall at St. Mark's Episcopal Church. To add to the festive air of the evening, why not "dress for the occasion" and come in costume in true Mardi Gras fashion? Light hors d'oeuvres and wine will be available before dinner. And, Christine Donahue, Sharon Douglass and David Glaze will entertain you in grand fashion.

Cost of the evening is \$75.00 per person (\$50.00 of that amount is your tax-deductible contribution to Arkansas Chamber Singers). Mark your calendar NOW!

a tempe

20th Anniversary Finale

In fitting conclusion of our 20th Anniversary season, the Arkansas Chamber Singers, accompanied by the Quapaw Quartet, will be heard on March 19, 1999 in a premier performance of Gwyneth Walker's newest composition, commissioned by Chamber Singers with partial funding from an Arkansas Arts Council grant.

Ms. Walker is a well known composer of sophisticated choral music, both sacred and secular.

You won't want to miss this performance!

Season's Greetings from your Arkansas Chamber Singers

Chamber Singers Christmas

The Arkansas Chamber Singers. under the direction of John Yarrington, give local music lovers two chances to enjoy the 46-voice group's popular Christmas program this holiday season with concerts at 8 p.m. Friday, Dec. 4, at St. Mark's Episcopal Church and at 3 p.m. Sunday, Dec. 6, at Christ Episcopal Church.

The concerts will include traditional Christmas carols, both modern and ancient, and the audience will be invited to sing along on "Hark! The Herald Angels Sing," "On This Day, Earth Shall Ring," "Angels We Have Heard on High," "O Come All Ye Faithful" and "Joy to the World."

Closing the shows will be a suite of Christmas spirituals arranged by Robert DeCormier. The Friday concert also will feature the Arkansas Chamber Singers Youth Chorale performing a medley of international carols arranged by Craig Bohmier and will be followed by a wine and cheese reception.

Tickets to the Chamber Singers' holiday concerts are \$15 for adults and \$10 for seniors and students. Reserve them at 377-1121

20th anniversary is here!

After months of planning, all the pieces are beginning to fall into place. The season brochure has been mailed out informing all our friends and supporters of the events of our 20th Anniversary season.

Rehearsals are well under way for the opening concert at 8:00 pm, on Friday, October 9, 1998, to be held at St. Mark's Episcopal Church at Mississippi and Greenwood in Little

Rock. And what a concert this will be! The Founding Director, Barbara Levy, will be r eturning to Little Rock from Boston, Mass. to lead the chorus in one of the selections from the first concert of ACS on January 19, 1980 - Mirian's Song of Triumph by Franz Schubert. And Dr. Rosella Duerksen will take up the baton again, as she did from the Chamber Singers' third season until her retirement at the end of the 1994-1995 season, to lead the chorus in Te Deum by John Rutter.

Dr. John Yarrington, the current Artistic Director of Arkansas Chamber Singers, has appropriately titled this concert "Musick's Jubilee" in keeping with the anniversary celebration and to recognize the work by that title, composed by Andrew Carter. to be performed by Chamber Singers. Dr. Yarrington will also lead the chorus in their presentations of two excerpts from Randall Thompson's The Peaceable Kingdom, three settings of O Taste and See, and Hymn to St. Cecilia by Benjamin Britten.

Following the concert, everyone is invited to a Gala Reception in the Parish Hall to honor the to developing an three Artistic Directors.

Order your tickets now for this evening of joyous celebration. Tickets are \$15 (\$10 for student/senior). Season tickets for all three concerts are \$40 (\$28 for student/ senior). Call us at 501.377.1121.

A PUBLICATION OF THE ARKAHSAS CHAMBER SINGERS

NEW BOARD OF DIRECTORS

James Stewart was elected as president of the Arkansas Chamber Singers Board of Directors at the Annual Meeting of Arkansas Chamber Singers in June. Following is a listing of those who will be serving with him during the coming

Richard Hixson - Vice President of Development; Jacqueline Wright — Vice President of Program; Robert Stodola - Vice President of Chorus Management; Robert McQuade — Treasurer, Georganne Ricks — Secretary; Susan Santa Cruz; Christine Donahue; W. Clyde Glover, F. Richard Jordan; Mary Morton; Robert Sells; Joan Wallace; Earl Wilde.

There are still several Board positions open. If you would like to extend your interest in Arkansas Chamber Singers to one of active participation on the Board of Directors, you may contact the Nominating Committee at P.O. Box

21002, Little Rock, AR 72221, or call 501.377.1121.



The Arkansas Chamber Singers is an auditioned vecal ensemble committed to performing the finest of classical and contemporary choral reporteire. The encomble is dedicated to enriching the lives of singers, sudiences and the community at large by procenting professional quality performances that coavey the joy of music; and expanded audlence through education. creative programming and the premetion of choral music.

CD COMING SOON

Work is continuing on the final details of our first CD offering. The theme of our 20th Anniversary CD is Christmas with the Chamber Singers and Friends and will include some selections recorded live at last year's holiday concert as well as other Christmas favorites recorded this spring. The ACS Youth Chorale is also part of this recording.

You may place your order now or at the October concert for delivery in time for the holidays. Cost of the hour-long CD is \$12 plus \$1.50 s/h.

Why not order several to give as Christmas gifts when you order yours.



Vext concerts: December 4 and 6 Plan now to attend

4E . FRIDAY, DECEMBER 4, 1998 . . A

Arkansas Democrat Gazette

Spirituals are among high notes in two Chamber Singers concerts

BY ERIC E. HARRISON

he Arkansas Chamber Singers will "Shout for Joy"

this weekend. Twice. The 46-member choir, with director John Yarrington, will perform a program by that title tonight at St. Mark's Episcopal Church, Mississippi and Ever-green streets, and Sunday afternoon at Christ Episcopal Church, Capitol Avenue and Scott Street.

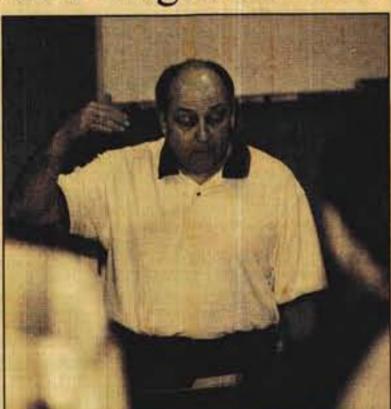
The musical lineup will span more than 400 years of seasonal music, from the Hodie Christus Natus Est of 16th-century compeser Giovanni Gabrielli through Evergreen by Daniel Pinkham

(born 1923). The singers will also perform Er ist das Heil uns kommen her, a motet by Johannes Brahms; three Marianlieder, songs in praise of the Virgin Mary — "Maria Walks Amid the Thorn" by contemporary composer Richard DeLong and "Ave Maria" settings by Renaissance musician Thomas Luis de Victoria and early 20th-century black composer Nathaniel Dett: Love Came Down at Christmas by contemporary American composer Daniel Gawthrop; and Shout for Joy (A Suite of Christmas Spirituarranged by Robert

Bass Robert Johns will be the soloist in the de Victoria "Ave Maria" and tenor Mark Hooper will solo in the Dett "Ave Maria."

Soloists for the spirituals suite will be tenor H.D. Tripp in "What Month Was My Jesus Born In. sopranos Nancy Pennington (tonight) and Marian Payne (Sunday) in "The Virgin Mary Had-a-One Son" and tenor John Meredith in "Go Tell It on the Moun-

Tonight only, the Arkansas **Chamber Singers Youth Chorale** will perform Joy to All the World, a medley of international carols arranged by Craig Bohmler. oloists are baritones Ryan



Arkansas Democrat-Gazette/CHRIS JOHNSON

John Yarrington rehearses the Arkansas Chamber Singers for this weekend's holiday concerts.

Arkansas Chamber Singers 8 p.m. today, St. Mark's Episcopal Church, 1000 N. Missis-

sippi St. 3 p.m. Sunday, Christ Episcopal Church, 509 Scott St. Admission: \$15, \$10 students and senior citizens

Roehrenbeck and Jared Stilwell, tenors Jason Jackson and Sean Dillon, altos Shaleah Adkisson and Lauren Ray, sopranos Cassie Black and Amy Sherwood and basses Matthew Hodges and

Joseph Amatangelo.

377-1121

"It's 12 different carols, short things, in several different languages," says Yarrington. "I thought it would challenge the kids, and it does."

And there will be audienceparticipation carols: "Hark, the Herald Angels Sing," "On This Day, Earth Shall Ring," "O Come All Ye Faithful" and "Joy to the

Yarrington describes the program as "user-friendly."

"As [choral arranger] Alice Parker says, putting together a program is like what a composer does," Yarrington explains. "After the first movement, like of a symphony, it's all a matter of what you want to come next."

Arkansas Democrat & Gazette

SATURDAY, DECEMBER 5, 1998

Chamber Singers shine brightly in music of wondrous season

BY ERIC E. HARRISON

Christmas music is a vital part of the season, and considering how often that special music is abused. it's truly a joy to hear Christmas music performed well.

So the Arkansas Chamber Singers' performance Friday night at St. Mark's Episcopal Church was at least as joyous as its title.

Shout for Joy," would indicate. The 45-member choir and director John Yarrington collaborated for some wonderful a cappella sounds in Hodie Christus Natus Est by 16th century composer Giovanni Gabrielli and Es ist das Heil uns kommen her (The Son of God is Come to Earth), a motet by Johannes Brahms - sharp an-

Music review

tiphonal harmonies in the first piece and lush Romantic harmonies in the second.

Three tributes to the Virgin Mary - "Maria Walks Amid the Thorn" by contemporary composer Richard DeLong and "Ave Maria" settings by Renaissance musician Thomas Luis de Victoria and early 20th century black composer Nathaniel Dett - came off well, particularly the pianissimo finale of the de Victoria. Tenor

Mark Hooper was clear but a little thin over the held harmony notes at the end of the Dett "Ave Maria."

Evergreen by Daniel Pinkham was an oasis of musical peace, the choir singing in hushed tones over a softly rumbling organ accompaniment (Len Bobo was in fine form both on organ and electronic keyboard). "Love Came Down at Christmas," a brand-new piece by American composer Gawthrop, was charming.

The Arkansas Chamber Singers Youth Chorale, 36 area junior high and high school students, sang beautifully in Joy to All the World. an arrangement by Craig Bohmler of nearly a dozen international carols, most of them in their original languages, although the Japanese carol was mostly in English.

Particularly nice were the Italian and Austrian pieces (the latter a combination carol and beer hall song). A big hand for the 10 soloists: Ryan Roehrenbeck, Jared Stilwell, Jason Jackson, Sean Dil-Ion, Shaleah Adkisson, Lauren Ray, Cassie Black, Amy Sherwood, Matthew Hodges and Joseph Amatangelo

Yarrington and the adults wrapped the concert up neatly with Shout for Joy (A Suite of Christmas Spirituals), arranged by Robert DeCormier Tenor H.D. Tripp had some good moments in the bluesy "What Month Was My Jesus Born In," and tenor John Meredith led the congregation in "Go Tell It on the Mountain." The musical shouts in the refrain of the title piece were particularly uplifting

The audience also produced some effective soloists in the participation carols: "Hark, the Her-

ald Angels Sing," "On This Day, Earth Shall Ring," "O Come All Ye Faithful" and "Joy to the World."

The Chamber Singers (minus the Youth Chorale) will repeat the concert at 3 p.m. Sunday at Christ Episcopal Church, 509 Scott St. Ticket information is available at

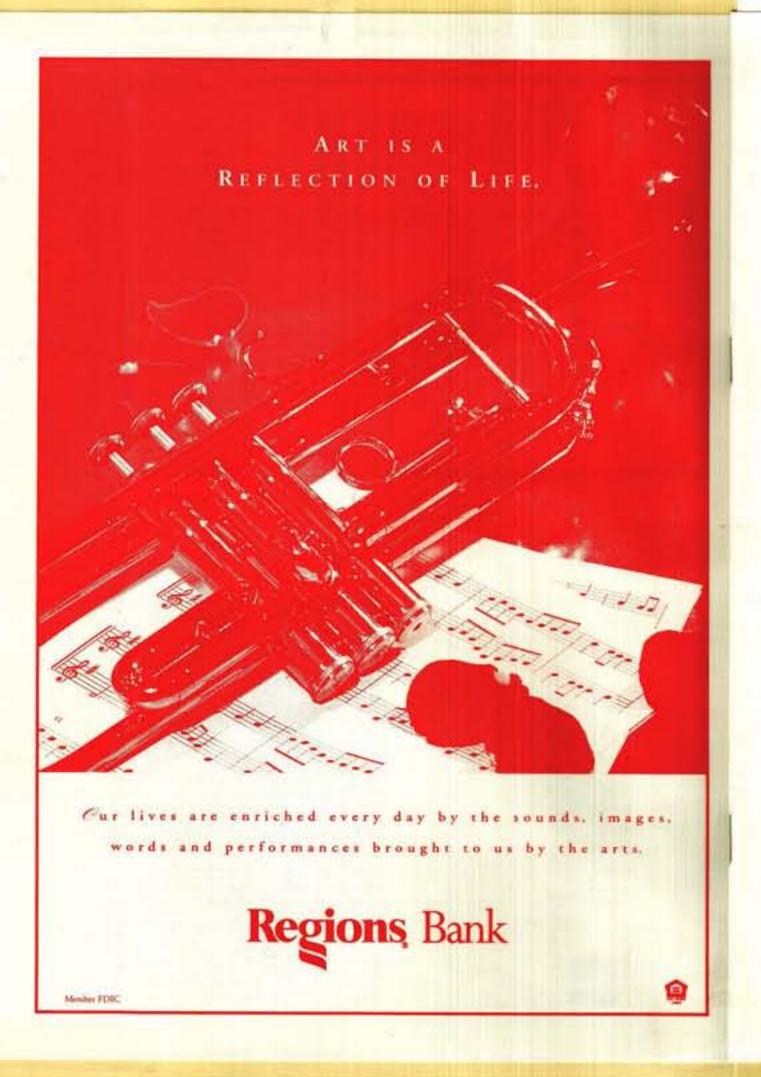
The Youth Chorale will perform Joy to All the World again at 7:30 p.m. Tuesday at St. Edward's Catholic Church, 801 Sherman St. Admission to that concert is free. More information is available at

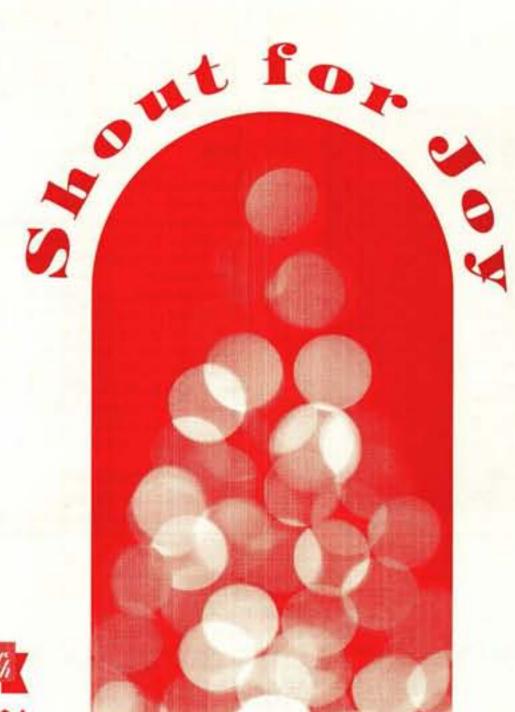


HOLIDAY CD NOW AVAILABLE!

- Arkansas Chamber Singers 20th Anniversary Commemorative Holiday CD is now available for your listening pleasure.
- · Featuring the Arkansas Chamber Singers and Youth Chorale.
- Use the attached order blank to order one for yourself and some to give as holiday gifts to family and friends.
- Cost of CD, including shipping and handling, is \$13.50.
- Delivery will be made within 10 days following receipt of your order.
- · Will also be available at the Dec. 4 & 6 Concerts

Friday,
December 4, 1998
8:00 p.m.
St. Mark's Episcopul Church
Mississippi and Evergreen,
Little Hock
of
Sunday,
December 6, 1998
8:00 p.m.
Christ Episcopul Church





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Mail to: P.O. Box 21002, Little Rock 72221

No. of CD's on Order.



The 20th Anniversary Season.

Come Celebrate with Us. 1998–99



Friday, December 4, 1998 8 p.m.

St. Mark's Episcopal Church Little Rock, Arkansas

Sunday, December 6, 1998 3 p.m. Christ Episcopal Church Little Rock, Arkansas

CHORUS TO SING AT WARFIELD CONCERTS

Arkansas Chamber Singers have been invited to be part of the Warfield Concerts series held annually in Helena, Arkansas. A repeat performance of "The Golden Harp" by Gwyneth Walker will be given on Friday, March 26, 1999, at 7:30 p.m. in the Lily Peter Auditorium at Phillips Community College of the University of Arkansas in Helena.

The Warfield Concerts are in their 31st season and are free of charge to all through the generosity of the late Samuel Drake Warfield of Helena.

If you live in the Helena area or have friends in that vicinity, we would encourage you to attend this concert and support your chorus!

TRAVEL WITH ACS

Plans are coming together for a Fall Tour to Vienna and Prague. The dates are November 1 - 8, 1999. The all-inclusive cost from Little Rock will be approximately \$1,850 of which \$500 is a tax-deductible contribution to programming for ACS.

The tour will include admission to several musical events as well as sightseeing in these finest of music

If you have an interest in being part of this tour group, send your name and address and a \$250 deposit (non-refundable but tax-deductible) to Arkansas Chamber Singers, P.O. Box 21002, Little Rock, AR 72221. Limited space is available, so you need to act TODAY.

There's still time to make your 20th Anniversary contributions and "make the list" in the March 19 concert program. We'd love to see your name in print!



Friday, February 19 St. Mark's Parish Hall 1000 North Mississippi Little Rock

A gala evening for the **Arkansas Chamber Singers**

Dinner and fabulous entertainment provided by Christine Donahue Mayo, Sharon Douglas and David Glaze.

> 7:00 p.m. Cocktails 7:30 p.m. Dinner

\$75.00 per person R.S.V.P.

Arkansas Chamber Singers P.O. Box 21002 Little Rock, AR 72221-1002

For tickets or more information, call: 377-1121 MasterCard*/Visa* Accepted

Chamber Singers raise funds in style The Arkansas Chamber Singers The Arkansas Chamber Singers The Arkansas Chamber Singers

Entertainment notes

The Arkansas Chamber Singers are inviting a few friends in for a fund-raiser at 7 p.m. Friday in the Parish Hall of St. Mark's Episcopal Church, 1000 N. Mississippi St.

Soprano Christine Donahue. cabaret performer Sharon Douglas and pianist David Glaze will perform for the event, which will also feature cocktails, hors d'oeuvres, wine and a candlelight

Tickets are \$75, of which \$50 is Cax-deductible. For reservations, call 377-1121.





MARCH 19, 1999

ARKANSAS CHAMBER SINGERS

present

IT'S MAGIC

featuring

SUZANNE BANISTER

SHARON DOUGLAS

DAVID GLAZE

HOR D'OEUVRES AND WINE

Mr. Glaze

SALAD OF MIXED GREENS

MISS BANISTER

BREAST OF CHICKEN, ARTICHOKE HEARTS, AND WILD RICE

MISS DOUGLAS

POUND CAKE WITH PRALINE SAUCE





Chamber Singers fund-raiser

Fine music is what the Arkansas Chamber Singers work hard to present their supporters, so fine music naturally will be a big part of the equation as the group holds a fund-raiser at 7 p.m. Friday, Feb. 19, in the Parish Hall at St. Mark's Episcopal Church, Mississippi and Evergreen streets.

Dinner and cocktails will be followed by entertainment from three noted area performers: singer Christine Donahue, singer/pianist/comedienne Sharon Douglas, and pianist David Glaze. Tickets are \$75 (\$50 is deductible), and reservations can be made by calling 377-1121.















John Yarrington (right) rehearses the Arkansas Chamber Singers for tonight's world premiere of Gwyneth Walker's The Golden Harp.

Chamber Singers to debut pieces set to Nobel poems

Arkansas Chamber Singers 8 p.m. today, St. Mark's Episcopal Church, 1000 N. Mississippi St. Program: Gwyneth Walker's The Golden Harp (world premiere) Admission: \$15, \$10 students and senior adults 666-1761

BY ERIC E. HARRISON ARKANSAS DEMOCRATIGAZETTE

The Quapaw Quartet of the Arkansas Symphony Orchestra and the Arkansas Chamber Singers are active champions of the music of Gwyneth Walker. The two groups performed Walker works - with the composer in attendance - at a concert last spring at the University of Arkansas at Little Rock.

Tonight at St. Mark's Episcopal Church, the choir, the quartet - Eric Hayward and Beth Massa (subbing for Greg Pinney), violins; Lin Chang, viola; and Jeffrey Jurciukonis, cello - will jointly perform the world premiere of Walker's The Golden Harp, which the

Chamber Singers commissioned. The text consists of eight poems by Indian poet come from Gitanjali, a collection published in 1913, the year Tagore became the first non-

"John Yarrington [the

about such a thing for two years," Walker says. "A year ago, I came to work with the Quapaw Quartet," which was premiering her Traveling Songs for String Quartet, "and Bob Jones of the Chamber Singers handed me this book of poetry. I read it on the plane home [to Connecticut] and we agreed it would work very well for this."

Walker calls the poetry "genfle, mystical and lyrical," and Yarrington calls it "meaty and evocative."

The 30-minute cantata is in seven parts, each consisting of at least two of Tagore's poems, one read by a member of the choir and the other sung - some a cappella, others accompanied by the quartet. The movements are titled "Invocation," "Beloved," "Prayer," "Light, My Light," "Thou Art," "My Tears of Sorrow" and "Salutation." Sopranos Marian Payne and Diana Holzhauser and bass Fred Graham will sing solos.

"It's a huge piece," says Walker, "Planning the scope of the work took a lot of time. I wrote four of them in the late mmer, and sent them to John so the chorus could start work on them, while I took a break to clear my mind. Most pieces I European to win the Nobel Prize write without leaving in the mid-

Chamber Singers' music director ond performance March 26 at and conductor] had been hinting Helena — 7:30 p.m. in the Lily Helena - 7:30 p.m. in the Lily Peter Auditorium at Phillips Community College of the University of Arkansas. The concert is part of the Warfield Concerts series.

Yarrington says this will be the first of many commissioned

"Every other year I want to do a commission like this," he says. "It's part of what we ought to be

The program will feature more Walker works. The quartet will play her Three American Portraits and the Chamber Singers will sing two of her songs, "White Horses" and "Cheek to Cheek."

The Chamber Singers will open the concert with two songs by Jane Marshall, "All Praise to Those Who Make Music" and "One Thing More."

The Sylvan Hills Chorus, from Sylvan Hills High School Elaine Harris, director - will also perform Exultate Deo by Renaissance composer Girolamo Giacobbi; "A Red, Red Rose" by James Mulholland; and "The Word Was God" by Rosephayne Powell.

Yarrington says he's working to feature in his spring concerts henceforth "an outstanding high school choir."

"We really are trying to do more than give three nice concerts a year," he explains.





Chamber Singers premiere work

■ The Arkansas Chamber Singers are celebrating their 20th anniversary in style with a concert highlighted by the premiere performance of a work by noted composer Dr. Gwyneth Walker written especially for the Chamber Singers.

The concert will be presented at 8 p.m. Friday, March 19, at St. Mark's Episcopal Church, Evergreen and Mississippi in Little Rock, and again at 7:30 p.m. Friday, March 26, at Lily Peter Auditorium at Phillips Community College in Helena.

Walker is a former faculty member of the Oberlin College Conservatory who left the academic world in 1982 to pursue a career as a full-time composer. She has written more than 100 commissioned works for orchestra, band, chorus and chamber ensembles. "The Golden Harp" is the new work Walker wrote-

for the Chamber Singers, and she'll be on hand for its debut in Little Rock. The work is based on the poetry of Rabindranath Tagore and will be presented in seven parts with orchestral music provided by the Quapaw Quartet of the Arkansas Symphony

Also included in the concerts will be two anthems by American composer Jane Marshall, a performance by the Sylvan Hills Acapella Choir and other works by Walker.

Tickets to the Little Rock concert are \$15 for adults and \$10 for seniors and students. Reserve them at 377-1121 or buy them at the door. The Helena concert is free, as a part of the Warfield Concert Series, but tickets are required. Call 870-338-8327 for information on how to get them.









World premiere work has its high and low notes

BY RON BALLARD

■ The Arkansas Chamber Singers closed its 20th anniversary season March 19 with the world premiere of a new extended piece for chorus and string quartet by Gwyneth Walker. Conductor John Yarrington and the Chamber Singers commissioned "The Golden Harp," a moody, listenable piece, after performing other music by Walker a few seasons ago.

"The Golden Harp" contains several wonderful passages of music set to the poetry of Rabindranath Tagore: Although Yarrington, the Chamber Singers and the Quapaw Quartet performed this music with beauty and skill, the piece seemed only half finished. The string quartet was under-utilized here. A string prelude and possibly string music under the poetry reading would have made the piece more cohesive.

Walker conceived this piece as a combination of spoken and sung texts, but the structure as it was performed seemed awfully haphazard. As a musical experience this is a "stop and start" affair, with the music grinding to a halt for sporadic reading of flowery texts that sometimes have little to do with the songs. I am certain that a com------

poser of Walker's intelligence understands the subtle connections of the texts, but a first-time listener such as myself can be put off by the hundreds of images in "The Golden

Kathleen Meredith began the piece with a beautiful reading called "Still thou Pourest, and Still there is Room." Meredith's diction and interpretation set a high standard that other readers never equaled. The song "Light, My Light" contained many beautiful effects. The singing of the word "light" as "luh-luhluh-luh-light" created a charming image.

Perhaps the best movement of 'The Golden Harp" was a long section called "My Tears of Sorrow." Baritone Fred Graham began the movement with a haunting performance of the text "Mother, I shall weave a chain of pearls for thy neck with my tears of sorrow," Graham's voice contained hints of sadness and innocence that brought the text to life. The men's section of the Chamber Singers also sang quite well in this movement. The Quapaw Quartet played better here than in any other part of the concert.

Yarrington's policy of drawing soloists from the membership of the Chamber Sing-

soloists did not come off so well this time. Asking sopranes to sing with a chorus for over an hour and then hit high notes with freshness and clarity is a lot to ask. Sopranos Diana Holzhauser and Marian Payne sang nicely, but I kept wishing I could hear them when their voices were not so tired.

The Chamber Singers also performed two anthems by Jane Marshall and two short pieces by Walker. The Sylvan Hills High School Chorus, conducted by Elaine Harris, sang three pieces flawlessly. Their diction and intensity were stunning.

The Quapaw Quartet played Walker's first string quartet, "Three American Portraits," in the middle of the concert. The quartet did not seem up to its usual standards in this piece. The glissandos up to the fifth of the scale - and there were hundreds of them - were rarely performed in pitch. In fact, most of the open intervals failed to sound true. The players seemed more passive than usual, perhaps in deference to the presence

Although the Chamber Singers' performance was better-prepared and better-sung than most any other concert in recent ers sometimes works well, but the soprano memory, the peripheral arrangements for

the concert were pretty appalling. The printed program was both incomplete and inaccurate, listing pieces in the wrong order and laying out the song texts in a confusing way.

The program was an unwieldy thing with a lot of stuff to wade through before finding the inaccurate listing of the music. Misusing \$10 words like "libretto" when the word "text" would have been better seemed fairly pretentious. Yet with all the printed pretension, the concert itself was led with great informality. The long welcome speech and very long comments by other participants had all the formality of a church potluck dinner. This was a world premiere of a major commissioned work. Would a little more preparation of spoken remarks have hurt

Yarrington has the musical preparation and performance aspects of his job well under control. His decisions to commission new works and to showcase local high school choirs are marvelous. The next project should be getting the logistics of the program under

The Chamber Singers will repeat the program Friday, March 26, in Helena. Their 21st season will begin in the fall.

SATURDAY, MARCH 20, 1999 Arkansas Democrat & Gazette

World-premiere work spirited and spiritual

Now the Quapaw Quartet and the Arkansas Chamber Singers are even: They've both premiered works by Vermont composer Gwyneth Walker.

Friday night at St. Mark's Episcopal Church, they premiered one together - Walker's The Golden Harp, which the Chamber Singers and conductor John Yarrington commissioned.

Walker has done a good job of setting the text - eight poems by Nobel laureate Rabindranath Tagore - to easily accessible harmonies. The seven-movement cantata breaks no new musical ground, except for the chorusquartet combination, which was a condition of its composition. It does, as Walker designed it, bring in, rather than challenge, its audience. It is highly melodic, sometimes dramatic, and sometimes melodramatic, as spirited as it is

Walker has also accomplished some nice tone painting, especially in the fourth movement, "Light, My Light," and the song of the same name, which positively beams at times. When the choir sings, "Ah, the light dances my darling," there's a little tango figure in the quartet; you can see "butterflies [spreading] their sails on the sea of light" through the

music, even if you couldn't under-

Music review

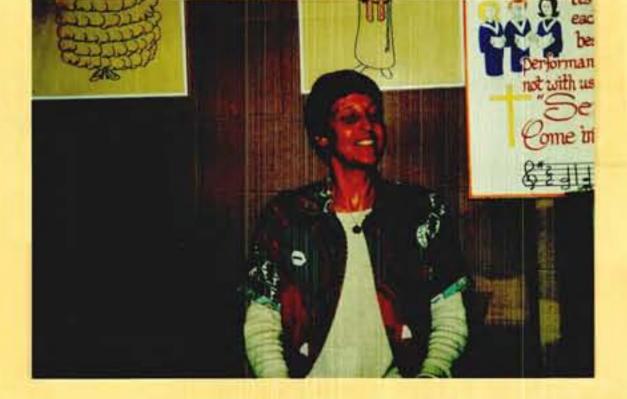
stand the text.

However, Walker has clearly adapted the Indian poet's text throughout, and the choir sings it well, as do the soloists drawn from it and those reading the six spoken poems that Walker has ingrated into the piece.

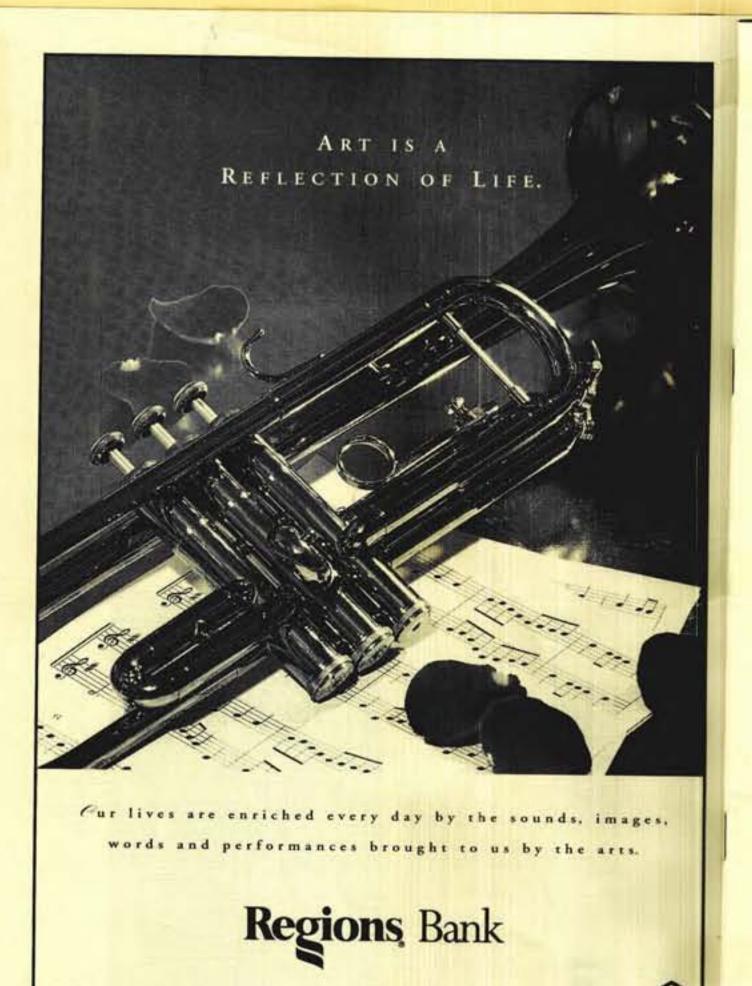
The same forces will give the piece its second performance at 7:30 p.m. March 26 at Phillips Community College of the University of Arkansas at Helena. The concert is part of the college's Warfield Concerts series.

Since the four string players -Eric Hayward and Beth Massa (sitting in for Greg Pinney), violins; Lin Chang, viola; and Jeffrey Jurciukonis, cello - were on hand anyway, they also played Walker's charming first piece for string quartet, Three American Portraits. The Chamber Singers also made nice work of two of Walker's earlier, cheekier songs - "White Horses" and "Cheek to

Yarrington, who considers it part of his mission to foster young singers, also brought in the Sylvan Hills High School Chorus (Elaine Harris, director), which impressively performed three songs with excellent diction and precision - all the more remarkable because they did them from



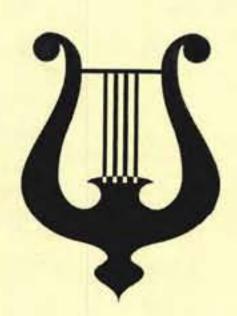




Gwyneth Walker

The Golden Harp

Readings and musical settings of the poetry of Rabindranath Tagore For Mixed Chorus and String Quartet



Presented by the Arkansas Chamber Singers Under the direction of Dr. John Yarrington Accompanied by The Quapaw String Quartet March 19, 1999 * 8:00 p.m.



















Arkansas Calendar

Things to do & places to go.

Unless otherwise stated, all cities listed are located in Arkansas.



Chamber Singers

Warfield Concerts will present The Arkansas Chamber Singers March 26 at 7:30 p.m. at Lily Peter Auditorium on the campus of Phillips Community College/University of Arkansas in Helena. The group performs classical and contemporary music. For free tickets (limit for 4 per request), send a self-addressed, stamped envelope to: Warfield Concerts, P.O. Box 81, Helena, AR 72342. Handicapped accessible. Call 870/338-8327.

Sent to media listed on must sheet Warfield Concerts 129 Stonebrook Rd.

Helena, AR 72342 870-572-2665 FAX 870-572-5870 e-mail stonebrook@aol.com February 27, 1999

Warfield Concerts will present The Arkansas Chamber Singers at 7:30 p.m. on Friday, March 26, at Lily Peter Auditorium on the campus of Phillips Community College/University of Arkansas in Helena, Arkansas. They will be accompanied by Len Bobo and the Quapaw Quartet from the Arkansas Symphony.

Under the direction of Dr. John C. Yarrington, the Chamber Singers will perform a very special evening of music written for chorus and for string quartet. The lyrics are from the poetry of Rabindranath Tagore, a famous Indian novelist, playwright and poet. The Quapaw Quartet will perform a composition that Dr. Gwyneth Walker, a noted American composer, wrote for them. The Chamber Singers will sing the premiere performance of this major choral work in Little Rock on Friday, March 19, before coming to Helena for the second performance of this work.

The concert will be in memory of Walter and Louise Smith and is supported, in part, by the Arkansas Arts on Tour program of the Arkansas Arts Council, an agency of the Department of Arkansas Heritage. The commission for the choral work by Dr. Walker was funded by the Arkansas Arts Council.

Free tickets may be picked up at the Chamber of Commerce or the Tourist Information Center.

Mail orders for free tickets should be sent to Warfield Concerts, P. O. Box 81, Helena, AR 72342. A stamped, self-addressed envelope MUST be included with the ticket request (limit 4 tickets each request).

Handicapped accessible. For further information call 870-338-8327



Here's to Warfield ...

Chris Allen (seated, right), Entergy district customer service manager, presents a check to Betty Faust (seated), left, and (standing from left) Bettye Hendrix and Cassie Brothers, representing the Warfield Concerts Committee to help defray the costs of the upcoming Warfield Concerts. Entergy is sponsoring the entertainment for the April 28 Chamber of Commerce luncheon. (Larry E. Binz photo)

WH native Jackie Wright to perform with Arkansas Chamber Singers

Jackie Stucker Wright, a former West Helena resident, will sing with the Arkansas Chamber Singers 7:30 p.m. Friday in the Lily Peter Fine Arts Auditorium on the campus of Phillips Community College of the University of

Ms. Wright moved to Phillips County in 1946 with her parents, John and Betsy Stucker. She was manager of Pekin Wood Products, a Chrysler Corporation subsidiary.

She was the first director of the Phillips County Head Start program.

She attended Sacred Heart Academy and Central High School. She represented Phillips County in the Miss U.S.A. pageant in 1953. She sings alto in the Arkansas Chamber Singers and is also on the ACS Board of

She is vice president in charge of was the librarian for almost 20 the publicity. She will read one of the poems Friday night.

She has three sons, Robert of



JACKIE S. WRIGHT Little Rock, and four grandchildren.

She is a lawyer and librarian.

She is looking forward to her visit in Helena where she may Oklahoma City, John and David of renew many old friendships.



She recently retired from the Arkansas Supreme Court where she

June Gayle Haraway to appear with Arkansas Chamber Singers

Lily Peter auditorium. The event

The Singers, under the direction

of Dr. John C. Yarrington, will be

accompanied by the Quapaw Quar-

tet from the Arkansas Symphony

The concert, in memory of Wal-

ter and Louise Smith, is supported

in part by the Arkansas Arts on Tour

program of the Arkansas Arts Coun-

will begin at 7:30 p.m.

Orchestra.



JUNE GAYLE HARAWAY

As a little girl, June Gayle Haraway displayed a remarkable talent for music-singing and playing the piano for school programs.

She has continued to displayand improve upon-that talent during most of her adult life and Phillips Countians have benefited by hearing her lovely soprano voice at numerous special events-at Christmas, Easter and any number of other occasions.

She is a member of the First United Methodist Church in Helena and adds her talents to the church choir also.

Although many Phillips Countians are familiar with Mrs. Haraway and her voice, they will get another chance to hear her sing March 26 when she joins the Arkansas Chamber Singers in a Warfield Concert at PC Progress 3-17-99



The Arkansas Chamber Singers will perform Friday, March 26 as part of the Warfield Concert Series. The concert is in memory of Walter and Louise Smith. Admission is free and no ticket is required. (Photo submitted)

Chamber Singers performance set here March 26

By The Daily World Staff

Warfield Concerts will present the Arkansas Chamber Singers 7:30 p.m. March 26 at Phillips Community College of the University of Arkansas.

(Please see Singers on Page 9)

Singers

Continued from Page 1

The singers will be accompanied by Len Bobo and the Quapaw Quartet from the Arkansas Symphony.

Under the direction of Dr. John C. Yarrington, the Chamber Singers will perform a very special evening of music written for chorus and for string quartet.

The lyrics are from the poetry of Rabindrananth Tagore, a famous Indian novelist, playwright and

The Quapaw Quartet will perform a composition that Dr. Gwyneth Walker, a noted American c omposerr, wrote.

The Chamber Singers will sing the premiere performance of this major choral work in Littlwe Rock March 19 before coming to Helena. The concert will be held in

memory of Walker and Louise Smith and is supported in part by the Arkansas Arts Tour program of the Arkansas Arts Council, an agency of the Department of Arkansas Heritage.

The Paily World Helena

Tuesday March 23, 1999



Arkansas Chamber Choir to perform here on Friday

Arkansas Chamber Singers featured in Warfield Concert slated March 26

under the auspices of Warfield Concerts, will on stage at Lily Peter ber of Commerce or the Tourist Box 81, Helena, Ar. 72342. The Auditorium March 26, beginning at 7:30 p.m.

The announcement was made today by Mrs. Betty Faust, a member of the Warfield Concert committee, who said the concert will be in memory of Walter and Louise Smith.

Under the direction of Dr. John can composer, wrote for them. C. Yarrington, the Chamber Sing- The Chamber Singers will sing ers will perform a very special the premiere performance of this evening of music written for chorus major choral work in Little Rock and for string quartet.

ets may be picked up at the Cham- envelope to Warfield Concerts, P.O.

Information Center on Highway 49. number of tickets per request is You may also order tickets by four.

The Arkansas Chamber Singers, are all Warfield Concerts, and tick-sending a self-addressed, stamped

The lyrics will be from the poetry of Rabindranath Tagore, a famous Indian novelist, playwright, and The singers will be accompanied poet. The Quapaw Quartet will perby Len Bobo and the Quapaw Quar- form a composition that Dr. tet from the Arkansas Symphony. Gwyneth Walker, a noted Ameri-

> March 19, before coming to Helena for the second performance.

The concert is supported, in part, by the Arkansas Arts on Tour program of the Arkansas Arts Council. The commission for the choral work by Dr. Walker was funded by the Arkansas Arts Council.

The program, of course is free, as





Chamber Singers The next Warfield Concert, scheduled for March 26, will be the Arkansas Chamber Singers, which are under the direction of Dr. John C. Yarrington. Appearing with them will be the Quapaw Quartet. The concert is scheduled to begin at 7:30 p.m. March 26

Jackie Stucker Wright to appear with Arkansas Chamber Singers

Jackie Stucker Wright, a na-tive of Helena, will sing with the Arkansas Chamber Singers in a Warfield Concert performance Friday night at Lily Peter Auditorium.

Wright will also be a narrator in a special number with music by Dr. Gwyneth Walker, a noted American composer. The lyrics are from the poetry of Rabindranath Tagore, a famous Indian novelist, playwright, and

The concert consists of eight poems from "Gitanjali," a collection of poetry published in

"John Yarrington (the Chamber Singers' conductor) had been hinting about such a thing for two years," said Walker. " A year ago... Bob Jones of the Chamber Singers handed me this way home and we agreed it evocative."



MRS. WRIGHT

would work very well for this." Walker calls the poetry " gentle, mystical, and lyrical," and book of poetry, I read it on the Yarrington calls it " meaty and

The 30-minute cantata is in seven parts, each consisting of at least two of Tagore's poem, one of which will be read by Mrs. Wright. The movements are entitled " Invocation," " Beloved," "Light, my Light," "Thou Art," "My Tears of Sorrow," and "Salutation." Sopranos Marian Payne and Diana Holzhauser and bass

Fred Graham will sing solos. The program will feature several other Walker works. The quartet will play her " Three American Portraits" and the Chamber Singers will sing two of her songs, "White Horses" and " Cheek to Cheek."

Mrs. Wright recently retired as librarian for the Arkansas Supreme Court and is now publicity chairman for the Arkansas Sing-

The concert will begin at 7:30 p.m. in Lily Peter Auditorium. Admission is free.

WH native Jackie Wright to perform with Arkansas Chamber Singers Di. 1/1 Not Id. 3-25-99 Jackie Stucker Wright, a former West Helena resident, will sing with the Arkansas Chamber Singers The Arkansas Chamber Singers with the Arkansas Chamber Singers

7:30 p.m. Friday in the Lily Peter Fine Arts Auditorium on the campus of Phillips Community College of the University of

Ms. Wright moved to Phillips County in 1946 with her parents. John and Betsy Stucker. She was manager of Pekin Wood Products, a Chrysler Corporation subsidiary.

She was the first director of the Phillips County Head Start program. She attended Sacred Heart

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the publicity. She will read one of years. the poems Friday night.

Oklahoma City, John and David of renew many old friendships.



JACKIE S. WRIGHT

Little Rock, and four grandchildren. She is a lawyer and librarian.

She recently retired from the Arkansas Supreme Court where she She is vice president in charge of was the librarian for almost 20

She is looking forward to her She has three sons, Robert of visit in Helena where she may







Warfield Concerts











SUMMER SING

Our 4th Annual Summer Sing-Along will be held on Sunday afternoon, June 27, at 3:00 pm, at Pulaski Heights United Methodist Church, 4823 Woodlawn Avenue.

This event is being held again this year as the Arkansas Chamber Singers' participation in the

Wildwood Fringe Festival which given includes performances throughout June by the many artistic venues in and around Little Rock.

The Sing-Along has a little something for everyone. It will include these familiar and favorite sacred masterpieces:

The Heavens Are Telling Ave Verum Corpus O Taste and See Alleluia by Randall Thompson The Hallelujah Chorus

If you have scores for any of these The ensemble is dedicated selections, please bring them with penriching the lives of you. Some scores will be available singers, sudiences and for those who do not have them.

Refreshments will be served following the Sing. Come and convey the joy of ment; sing along, or just listen and enjoy a musical afternoon.

ANNUAL MEETING

Following the Summer Sing on June 27, the Annual Meeting of the Arkansas Chamber Singers membership will be held at the home of Board Member Clyde Glover. His address is #5 Hickory Hills Circle. If you are planning to attend this meeting, please call us at 501.377.1121 so we may know to expect you.

A PUBLICATION OF THE ARKANSAS CHAMBER SINGERS

TOUR EUROPE IN NOVEMBER

The Arkansas Chamber Singers-sponsored tour to Vienna and Prague is now scheduled for November, leaving on Monday, the 15th, and returning on Monday, the 22nd.

The Board of Directors have arranged this fabulous trip for a total package cost of only \$1,950, double occupancy, plus airport tax. A single room supplement is available for an additional \$157.

A \$500 non-refundable deposit is required. Space is limited to the first 50 people to send in their deposits. Final payment is due by September 10. If you find out later that you cannot be part of the tour, your \$500 will be considered a tax-deductible contribution to Arkansas Chamber Singers.

To recap the tour package for you:

IRKAN8A8

The Arkansas Chambe

Singers is an auditioned vocal ensemble committee

to performing the fines of classical and contempo

the community at large

by presenting professional

quality performances that

and to developing

an expanded audience

through education

and the promotion of choral music.

- * Round-trip airfare from Little Rock
- * All transfers from airports to hotels * Chartered bus transportation between Prague and Vienna
- * Hotels: 4 nights in Prague
- 2 nights in Vienna * Continental breakfast daily
- * Escorted half-day sightseeing tours in each city
- * Trip insurance

There's so much to see and do. Optional attendance to many musical events in both cities for nominal ticket prices can be arranged. In Prague, there's the National Theater, Prague Castle, Charles Bridge, St. Vitus Cathedral, the Vltava River. And crystal and garnets to buy. And in Vienna, don't miss St. Stephen's Cathedral, the Spanish Riding School, Kämtner Strasse. And music, music, music! The list is endless.

Mary Morton, a member of the Board, will answer any questions you may have about the trip. Call her on 821-2083 or 688-2416.

And send in your deposit check TODAY, made payable to Arkansas Chamber Singers, to P.O. Box 21002, Little Rock, AR 72212.

You don't want to miss this fabulous trip. Just think of all the wonderful experiences you'll be able to share with everyone around the Thanksgiving Day dinner table the week you get home! Better yet, take them along with you!

ton, who also is director of music and the arts at Pulaski Heights United Methodist Church. Yarrington last week interviewed at Hous-

ton Baptist University in Texas. The university contacted him about choral

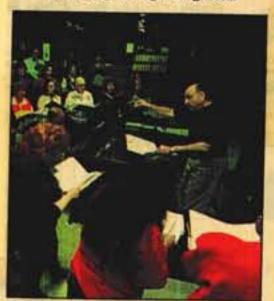
work and teaching.
The 57-year-old is interested because "sometimes you'd like to do something different before you're too old to do it."

Yarrington came to Little Rock from Hous-

While he was in town interviewing, he had an informal discussion with the Houston Masterworks Chorus, a 120-voice choral group similar to the Arkansas Chamber Singers.

Yarrington expects he might know within a week what he'll do, but at this point, he says, "I really and truly do not know."

HOT TIP? QUIRKY STORY? LIVELY TALE? Call Carrie Rengers at 378-3892 or e-mail her at: carrie_rengers@adg.ardemgaz.com



Arkansas Democrat & Gazette

8E . THURSDAY, MAY 20, 1999 .

Tohn Yarrington has been director of the Arkansas Chamber Singers for 10 years,

"I just can't say at this point," says Yarring-

Paper Trails

Something different

but he may not be much longer.

John Yarrington, directing the Arkansas Chamber Singers in March, may not be directing the group

Join us on an exciting getaway to Vienna and Prague November 15-22

Sponsored by the Arkansas Chamber Singers Board of Directors

Join us on this exciting trip and enjoy a \$500.00 tax-deductible contribution to the Arkansas Chamber Singers.

Total package cost is \$1950 plus airport tax. Double occupancy.

- This includes:
- Round trip airfare from Little Rock
- All transfers from airports to hotels
- Transportation between Vienna and Prague on chartered bus 4 nights hotel in Prague, 2 nights hotel in Vienna
- Continental breakfast daily
- Escorted sightseeing tours in each city, for ½ day.
- Trip Insurance
- . Many, many optional musical opportunities for you to choose from
- A group orientation one month before departure to acquaint
- you with the activities and sights that await you

Make your \$500 non-refundable deposit today to insure your space. Space is limited to 50 travelers. Final payment is due by August 1. A single room supplement is available for an additional \$157.00. Make your check out to Arkansas Chamber Singers and send your deposit to:

ACS, P.O. Box 21002, Little Rock, AR 72212

Some Prague sights that you will enjoy. Step back in time to see a wealth of gothic and baroque architecture. The National Theater, Prague Castle,



Belvedere, St. Vitus Cathedral, Charles Bridge and the Old Town Hall with the Astronomical Clock. The Vitava River flows through the town. Shopping opportunities are endless. Buy fabulous crystal at bargain prices! Garnets abound here and are very reasonable. There are incredible musical events that range in cost from \$5 to the best seats in the Opera House for \$35.

Vienna sights that are not-to-be missed.

The State Opera House, Parliament, and the Town Hall. The Belvedere Palace, St. Stephens Cathedral, Schönbrunn Palace, fabulous museums, the Spanish Riding School - home of the Lipizzaner Stallions. Shopping down the Kärntner Strasse.

Board member Mary Morton will answer any questions. 821-2083.

JUNE 24, 1999

Chamber Singers to present annual "Summer Sing"

Pulaski Heights United Methodist Church in Little Rock will be the site for the Arkansas Chamber Singers annual "Summer Sing" this year. The concert will begin at 3 p.m. Sunday in the church sanctuary.

Dr. John Yarrington will direct the program, which will include a collection of well-known anthems and favorite oratorio choruses selected for the enjoyment of all singers.

4TH ANNUAL SUMMER SING



Participating in the

Wildwood Fringe Festival

An afternoon of singing your all-time favorite selections

The Heavens Are Teiling Ave Verum Corpus O Taste and See The Hallelujah Chorus

Alleluia by Thompson And many others

Scores will be provided for you to join in (bring any you might have) - or you can just listen.

Dr. John Yarrington conducting

DATE: SUNDAY, JUNE 27, 1999 TIME: 3:00 P.M. PLACE: PULASKI HEIGHTS UNITED METHODIST CHURCH 4823 WOODLAWN AVENUE IN LITTLE ROCK

Cost: \$5.00 (\$2 - Students & Seniors)

For Information, call 501.377.1121

ARKANSAS TIMES - JULY 2, 1999 -

■ CONCERT REVIEW

Chamber, friends sing adieu to Yarrington

BY RON BALLARD

■ The Arkansas Chamber Singers used their June 27 Community Sing to say farewell to their conductor, Dr. John Yarrington, who is moving to Houston. Yarrington has led this group in making great artistic strides, improving the choral sound and commissioning new music.

Each year members of the community are invited to join with the Chamber Singers for an afternoon, usually performing a large choral work. This year, for the fourth annual Community Sing, Yarrington chose instead to have the large group sing 13 famous anthems from "The New

John Yarrington is leaving

music and arts at Pulaski

Heights United Methodist

Church and music director

of the Arkansas Chamber

of choral activities at

Houston Baptist

University.

Singers to become director

his posts as director of

Church Anthem Book," a gigantic volume covering the history of church music. Yarrington wisely divided the audience

into two groups; singers and listeners. Although he did not ignore the listening audience, Yarrington gave most of his attention to the singers, who were seated in the newly renovated choir area of Pulaski Heights United Methodist Church. Nobody. is ever certain how choral balance will work in a drop-in event like this, but the sound and choral blend were both marvelous.

Starting with Bach's familiar "Jesu, Joy of Man's Desiring," Yarrington showed that his approach to even the most familiar

music would be no-nonsense and tempos would be on the brisk side. By mixing the familiar with unfamiliar anthems, Yarrington made the Sing-Along educational as well as enjoyable

Quite surprisingly, some of the anthems that were standards sung in most local churches a generation or two ago were unknown by many of the singers. John Goss' anthems "God So Loved the World" and "O Savior of the World" impressed singers and audience alike as music that needs reviving in modern churches. Gustav Holst's wonderful "Turn Back O Man," a unique combination of modernism and

quaintness, still has the power to impress and move listeners.

Some of the anthems such as G.F. Handel's "Zadok the Priest" could have used a little polishing, but there is something to be said about giving it your best shot and then moving on to new territory. Yarrington's choice of three settings of "Ave Verum Corpus" (by Mozart, Elgar and Byrd) was especially meaningful and illuminating. Pianist Lynn Bauman accompanied beautifully, although the sound of the organ was missed in several of

Since Yarrington will leave before the Chamber Singers' first concert of next season, plans for the year are not certain. Speculation is that Dr. Rosella Duerksen. former conductor of the Chamber Singers, will return to lead the first concert. In the meantime, the group's board of directors will be seeking a new conductor.

FRIDAY, JULY 16, 1999

Arkansas Democrat To Gazette

John Yarrington

Music director goin' back to Texas

BY ERIC E. HARRISON ARKANSAS DEMOCRAT-GAZIETY

ohn Yarrington has done a lot in his decade in Little Rock. In addition to his day job as director of music and arts for Pulaski Heights United Methodist Church, Yarrington has headed up the Arkansas Symphony Chorus, the Wild-

wood Chorale and, most recently, the Arkansas Chamber Singers. Now Yarrington, who came to Arkansas from Dallas, is returning to Texas, as direc-

tor of choral activities at Houston Baptist thing," says Yarrington, 58, a Tulsa native.

"It's more the job situation than a Texas

Arkansas Democrat-Gazette/STATON BREIDENTHAL

"I've always wanted to teach at the university

"I taught grad students for a while at [Southern Methodist University), but that's a different

Friends in Houston contacted him when the university job came open.
"I told them, 'Sure, I'd be interested in look-

ing." Yarrington says. It's a small school - 2,500 students, with about 100 music majors, Yarrington says. "The school has a good reputation," he adds.

"It has two auditioned choirs. So I'll finally have a choir that rehearses more than once a week.' Within the next year or so, he will also be See YARRINGTON, Page 8E

ARKANSAS CHAMBER SINGERS ANNUAL MEETING

> Sunday, June 27, 1999 7:00 p.m.

AGENDA

Jim Stewart, President Call To Order

Geroganne Ricks, Secretary Minutes

Bob McQuade, Treasurer Finance Report

Bob McQuade 1999 - 2000 Budget

1998 - 1999 Season Reports

Development

Joan Wallace, Immediate Past President 20th Anniversary & Chairperson

Richard Hixson, Vice President

Jackie Wright, Vice President

5.2. Program

Bob Stodola, Vice President Chorus Management

Mary Morton, Chairperson Vienna/Prague Trip

Jim Stewart Remarks 5.6.

John Yarrington Report of the Artistic Director

Richard Hixson Special Presentation

Susan Santa Cruz, Past President Report of Nominating Committee

& Chairperson Election of Directors and Officers

Jim Stewart Search Committee 10.

Other Business

Adjournment

Arkansas Democrat Thazette



John Yarrington rehearses the Arkansas Chamber Singers.

Yarrington

 Continued from Page 1E teaching beginning choral conducting and a course on choral lit-

In addition, he is a music director candidate for the Houston Masterworks Chorale, a 125-member auditioned chorus that performs major choral and oratorio works. He'll be on their podium in May, one of three guest conductors this season

seeking the post.
"That would be a good one-two

thing for me," he says. Yarrington started up the Symphony Chorus in 1990. Former Arkansas Symphony Music Director Robert Henderson's idea was to have a permanent, 75-voice chorus to sing behind the orchestra in major choral-orchestra works like the Mozart Requiem. Yarrington headed the chorus for five years, it eventually faded away under Henderson's successor, David Itkin.

Meanwhile, Yarrington ran the orchestra as interim music director/conductor during the ASO's 1992-93 interregnum. ("It was a high learning curve," he says.) And in 1995, he took the Chamber Singers' reins from former director Rosella Duerksen, who retired after 14 years as music director and conduc-

"It's the best choir I've ever had," he says. "Particularly this year, things came together."

He's held auditions for new singers for the Chamber Singers' 1999-2000 season. Duerksen will conduct the first concert in October while a search committee completes its work. Yarrington says the Chamber Singers board hopes to have a new music director in place

for the choir's Christmas concert. Yarrington is also ending a 34 year career in church music, with a little regret but also a little relief.

"I've been doing this a long time," he says in his church office. "I'd like to take a break from the relentless every Sunday preparation." His associate, James Maase, will take over as the church's interim

music director while another search committee conducts interviews with an August target date for picking a successor.

Yarrington earned his bachelor of music education degree at the University of Oklahoma, where he carried a double major in plants and voice.

He returned to the university to take a doctor of musical arts degree in conducting after earning a master's degree in sacred music from Union Theological Seminary in

Before moving to Little Rock to take the Pulaski Heights United Methodist Church job in 1989, he was director of music and arts at the First United Methodist Church in Dallas and adjunct professor of music at Perkins School of Theology at SMU.

He has taught at symposia throughout the United States and participated in national choral gatherings led by the late Robert Shaw, the famed choral conductor, of whom he considers himself a dis-

"I was one of thousands of people who benefited more than be would ever know," Yarrington says. "I made it my business to get to wherever he was.

"I know now I'm not ever going to be Robert Shaw, but I remind my choir that they're not the Robert Shaw Chorale.