

# UA LITTLE ROCK

## DEPARTMENT OF MUSIC

*Music of the Night: A Vocal Arts Extravaganza*

*May 1, 7:30pm*

*Pre-recorded live  
Stella Boyle Smith Concert Hall  
UA Little Rock*

*Airs May 6, 7, 8 at 7pm  
and May 9 at 3pm*

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# ***Music of the Night: A Vocal Arts Extravaganza***

**Welcome:** Dr. Johanna Lewis, Music Department Chair

**“Music of the Night” from *Phantom of the Opera*.....Andrew Lloyd Webber**  
Brent Foster II, tenor

***Fly Me to the Moon*.....Bart Howard**  
Night Shift

***In the Still of the Night*.....Fred Parris**  
UA Little Rock Chamber Singers

***Blackbird*.....John Lennon and Paul McCartney**  
UA Little Rock Chamber Singers  
Introduction: Dr. Johanna Lewis

***Sure on this Shining Night*.....Samuel Barber**  
Mya Little, mezzo-soprano

**“Sandman Aria” and “Evening Prayer” from *Hansel and Gretel*.....Engelbert Humperdinck**  
Yvonne Hudson, soprano  
Ariel Hudson, mezzo soprano and Reanna Jiles, soprano

***Wiegenlied* .....Johannes Brahms**  
Kyndal Collins, soprano

**“Belle Nuit” from *The Tales of Hoffmann*.....Jacques Offenbach**  
Reanna Jiles, soprano and Mya Little, mezzo-soprano  
Chorus: Chaney Callahan, Kyndal Collins, Brent Foster II,  
Ariel Hudson, Yvonne Hudson, Carmen Ramirez,  
Kenshayla Robinson, Damion Snowden, Jonathan Wyatt

**“Dome Epais” from *Lakme*.....Léo Delibes**  
UA Little Rock Women’s Choir

**“Tonight” from *Westside Story*.....Leonard Bernstein and Stephen Sondheim**  
Carmen Ramirez, soprano and Jonathan Wyatt, tenor

**“Be a Lion” and “Everybody Rejoice” from *The Wiz*.....Charlie Smalls**  
Kyndal Collins, soprano and Brent Foster II, tenor  
UA Little Rock Concert Choir  
UA Little Rock Jazz Ensemble

## UA Little Rock Choirs

UA Little Rock enjoys a rich tradition of excellence in the choral arts. With three vibrant ensembles and a recently premiered small ensemble, there is a wealth of wonderful experiences awaiting those who love to sing and who want to be a part of the choral community. Singers who have studied at UA Little Rock have won acclaim in performing throughout the community, region, state, and nation. Members of the UA Little Rock choral ensembles will travel to New York City to make their Carnegie Hall debut in June of 2022, under the baton of Director of Choral Activities, Dr. Lorissa Mason.

### **UA Little Rock Concert Choir**

The UA Little Rock Concert Choir is a large choral ensemble of mixed voices. This ensemble is comprised of music majors as well as students majoring in other disciplines. Each singer became a member of the ensemble through audition. Members share a love of community through song. To view our most recent work, please subscribe to our YouTube channel:

<https://www.youtube.com/channel/UC5IT1uFyiPnyT1NdsxPKMfA>

#### Members

Donyell Allen	Joshua Gregory	Gerald Mayo	Damion Snowden
Kyndal Collins	Ariel Hudson	Carmen Ramirez	Quinten Williams
Sean Davis	Yvonne Hudson	Magali Reyes	Sherry Williamson
Sharon Downs	Reanna Jiles	Kenshayla Robinson	Jonathan Wyatt
Brent Foster II	Mya Little		

### **UA Little Rock Women's Choir**

Established in 2020, the UA Little Rock Women's Choir is a select choral ensemble that performs and celebrates choral repertoire for women's voices. Each singer became a member of the ensemble through audition. Members share an enthusiasm for new and challenging repertoire, along with a love for adventurous programming.

#### Members

Chaney Callahan	Ariel Hudson	Mya Little	Carmen Ramirez
Kyndal Collins	Reanna Jiles	Yvonne Melendez	Kenshayla Robinson

### **Chamber Singers**

UA Little Rock Chamber Singers is an evolving small ensemble of mixed voices. As repertoire programming grows and changes, singers from Concert Choir are incorporated into ensembles of 8-14 voices that best fit the music to be performed. For this concert performance, each singer in Concert Choir has been selected for at least one of the music selections that requires a chamber choir.

### **Night Shift**

Night Shift made its debut as a UA Little Rock ensemble in the fall of 2020. This small vocal ensemble is comprised of music majors who enjoy independent singing in an ensemble setting. Music from genres such as vocal jazz, pop, musical theatre, and madrigals are highlighted with this ensemble. Night Shift will become more active in the future as possibilities for programming vocal music performances move back to sharing with audiences in person.

#### Members

Kyndal Collins	Brent Foster II	Magali Reyes	Quinten Williams
Carmen Ramirez	Damion Snowden	Kenshayla Robinson	Sean Davis

**Dr. Johanna Lewis (Interim Chair)**

Johanna Miller Lewis is Professor of History, interim chair of the Music Department, and Associate Dean for Curriculum and Student Success in the College of Humanities, Arts, Social Sciences and Education. She has a book, *Artisans in the North Carolina Backcountry*, a documentary, “Time of Fear,” and numerous articles and exhibits to her credit. She received UALR’s 2002 Student Choice Faculty award, UALR’s 2004 Faculty Excellence Award in Service, and the National Education Association’s 2009 Ellison Onizuka Memorial Award. Dr. Lewis has been at UALR since 1991.

**Dr. Lorissa Mason (Ensembles)**

Lorissa Mason is the current Director of Choral Activities and Vocal Department Chair at the University of Arkansas Little Rock. Dr. Mason studied music and conducting under Dr. Robert Bode at the University of Missouri – Kansas City Conservatory of Music and Dance, where she held a graduate teaching position in the choral department. In 2017, she was the recipient of the Ann B. Kander Award and the American Multi-Cinema Inc. Award through the UMKC Women’s Council. That same summer, she was chosen as a full Conducting Fellow in the Chorus America Conducting Academy in Fullerton, California.

Prior to doctoral studies at UMKC, Dr. Mason completed her Master of Music in Choral Conducting at Texas Tech University as a student of Dr. John Dickson. While at Texas Tech, she held graduate teaching assistant positions in the Choral and Opera Music Theater departments under opera director Gerald Dolter, performed frequently with the University Choir, and held a graduate scholarship with the Lubbock Chorale.

Dr. Mason enjoyed a thirteen-year career teaching high school choir in Texas. She served on the TMEA committee for the Small School All State Mixed Choir. This committee was created in 2013 and evolved, culminating in the choir’s inaugural concert at the TMEA convention in 2015. In addition to this committee, Dr. Mason also served as TMEA Region Vocal Chair for TMEA Region 16 and is invited regularly to judge choral festivals and competitions around the state.

In December of 2009, Dr. Mason became the founding artistic director for *Canticum Novum*, an ensemble for singers in and around the Lubbock area. During her conducting career, she has conducted in workshops and performances throughout the United States and in Italy. Conducting mentors and instructors include Robert Bode, Charles Robinson, John Dickson, Pamela Elrod-Huffman, Brian O’Connell, Simon Carrington, Jerry Blackstone, Paul Rardin, and Jason Paulk.

Dr. Mason will make her Carnegie Hall conducting debut in June, 2022, conducting Poulenc’s *Gloria*, with UA Little Rock Choirs and additional singers from around the United States.

**Professor Diane Kesling (Voice, Stage Director)**

Mezzo-soprano Diane Kesling’s career has included distinguished engagements with a number of the world’s leading opera houses: Metropolitan Opera, Houston Opera, La Scala, Seattle Opera, l’Opera de Nice, and the Opera Company of Philadelphia, as well as solo engagements with the Boston Symphony and the Pittsburgh Symphony.

Upon graduating from The Ohio State University, Ms. Kesling joined the Houston Opera Studio, where she studied voice with Elena Nikolaidi. After winning the Metropolitan Opera National Audition in 1981, she was invited to become a member of the Met’s Young Artist Development Program, and later a member of the company.

Ms. Kesling has performed in the Metropolitan Opera productions of *Così fan Tutte*, *Ariadne auf Naxos*, *La Forza del Destino*, *Die Meistersinger*, *Carmen*, *Madama Butterfly*, *Hansel and Gretel*, *Don Carlo*, *L'Enfant et les Sortilèges*, *Manon Lescaut*, *Lulu*, *Otello*, *Andrea Chénier*, *Salome*, *Faust*, *Le Nozze di Figaro*, *Romeo and Juliet*, and *Katya Kabanova*, as well as in the productions of *Das Rheingold*, *Die Walküre*, and *Götterdämmerung*, conducted by James Levine, and subsequently issued on CD and video by Deutsche Grammophon.

Other engagements include Nicklausse and the Muse in *The Tales of Hoffman* for Opera Columbus, Boston and Tanglewood performances of *Götterdämmerung* with the Boston Symphony Orchestra conducted by Bernard Haitink; Beethoven's Ninth Symphony with Pittsburgh Symphony under the direction of Lorin Mazel; Vaughn-Williams *Serenade to Music* and Schubert's Mass in e-flat, both with the Boston Symphony, conducted by Charles Dutoit; Mrs. Peecham in the *Three Penny Opera* with Philadelphia Opera Theater; Katasha in the *Mikado* with the Hot Springs Music Festival; the Witch in *Hansel and Gretel* for Opera Theater of Rochester, New York; and world premiere performances of Carson Kievelman's *California Mystery Park*, and Susan Botti's *Wonderglass*.

Ms. Kesling has performed Freia in *Das Rheingold*, Ortlinda in *Die Walküre*, and Gutrune in *Götterdämmerung* in Seattle Opera's RING, also appearing in their production of *Le Nozze di Figaro* as Cherubino. Ms. Kesling also was heard in *Salome and Elektra* with the Boston Symphony under the direction of Seiji Ozawa, the latter released on CD by Philips Records.

Notable highlights of Ms. Kesling's career include the role of Dinah in Houston Grand Opera's production of *Trouble in Tahiti* and her La Scala debut as Dinah in Leonard Bernstein's *A Quiet Place*, a role which Ms. Kesling later repeated at the Kennedy Center. Appearances on PBS' "Live from the Met" telecasts include: *Das Rheingold*, *Die Walküre*, *Götterdämmerung*, Mercedes in *Carmen*, the Sandman in *Hansel and Gretel*, Zulma in *L'Italiana in Algeri*, Cura in *La Forza del Destino*, and the Met Centennial.

Ms. Kesling maintains an active recital repertoire and has presented programs throughout the country including: UNC-Wilmington, the Ohio State University, Western Michigan University, University of Cleveland, University of Houston, Converse College (S.C.), Charlotte, N.C., Shreveport (La) Music Festival, John Brown University, Kokomo, Indiana as a part of the Affiliate Artist Program, the Hot Springs Music Festival, and a recital for patrons of the Metropolitan Opera, on the stage of the Met, accompanied by James Levine.

An ardent supporter of contemporary composers, Diane Kesling has performed in the premieres and workshops of a number of important American composers. These include: Leonard Bernstein's *A Quiet Place*, Philip Glass' *The Panther*, Carlisle Floyd's *Willie Stark*, Tim Lloyd's *Dark of the Moon*, Carson Kievelman's *California Mystery Park*, Susan Botti's *Wonderglass*, and David Ashley White's *Homages*, which was dedicated to the mezzo-soprano.

Ms. Kesling is currently on the voice faculty of the University of Arkansas at Little Rock, where she teaches private voice and works with students in opera workshop settings.

### **Dr. John Garst (Voice)**

Dr. John Garst shares with us a wealth of international performance experience, including numerous major operatic roles such as Radames, Don Jose, Cavaradossi, Duke of Mantua, Canio, Tamino, Calaf, Alfredo, Belmonte, Max, Froh, and Camille de Rosillion. He has performed at the Florida Grand Opera, Des Moines Metro Opera, Sarasota Opera, Natchez Opera Festival, Utah Festival Opera, Hungarian State Opera, Darmstadt State Opera, Kaiserslautern Opera, Gelsenkirchen Musik Theater, Eisenach Opera, Anaberg-Bucholz Theater, Bad Hersfelder Festspiel, and Theater Nordhausen, among many others. Dr. Garst sang the World Premier of Lori Laitman's opera, *The Scarlet Letter*, where he tackled the challenging role of Reverend Dimmsdale, to rousing critical success in 2008.

While in Germany, Dr. Garst performed for the re-opening of the German Chancellor's Office in Berlin, which aired on major German television channels and included internationally known artists. Successful concert performances include Beethoven's Ninth Symphony, Verdi's Requiem, Handel's Messiah, Bach's St. Matthew Passion, Ramirez' Misa Criolla, Mahler's Das Lied von der Erde, and Martin's In Terra Pax. As a recitalist, his recent performances of Schubert's immortal song cycle, Die schöne Müllerin were received with great enthusiasm. He continues to see success with his current performance engagements in Central Arkansas. Dr. Garst currently serves on the voice faculty at UA Little Rock.

### **Leann Hatley (Collaborative Pianist)**

Leann Hatley has been a collaborative pianist at the University of Arkansas Little Rock since 2007. She studied piano and organ under Harriet O'Neal at Arkansas State University where she earned a BA in Music with an emphasis in piano accompanying as well as a BS in Printing Management. While attending ASU, Ms. Hatley was the recipient of the Donald R. Minx Memorial Scholarship as well as scholarships for piano, band and printing.

Ms. Hatley enjoys playing for professional as well as local theater productions. At Robinson Performance Hall she had the privilege of playing Keys 2 for the national tours of *Beautiful: The Carole King Musical* as well as *Wicked*; *Sister Act* and *Mamma Mia!* at the Arkansas Repertory Theater; *Smokey Joe's Cafe* at Murry's Dinner Theater; *Annie*, *Into the Woods*, *Seussical*, and *The Wizard of Oz* at Wildwood Park for the Performing Arts; and second pianist in the 2 piano adaptation performance of *My Fair Lady* for Arkansas Shakespeare Theater in Conway, AR, where she also served as Assistant Music Director for *Guys and Dolls*. In local community theater she has played keyboard for The Weekend Theater's production of *Bare: A Pop Opera* as well as *A Chorus Line* and *Ragtime* at Argenta Community Theater.

At UA Little Rock Ms. Hatley has accompanied numerous voice and instrumental students as well as the Concert, Women, and Chamber choirs. She was the rehearsal pianist and performed in the orchestra for *The Magic Flute*, *Four Saints in Three Acts*, *Into the Woods*, *Hansel and Gretel*, *Amahl and the Night Visitors*, *The Telephone*, *Il Matrimonio Segreto* and *The Fantasticks*.

On the weekends Ms. Hatley serves as organist at Christ Little Rock and Park Hill Christian Churches. She accompanies numerous high school and middle school choir concerts in the central Arkansas region throughout the school year. Leann also plays for students during the summer at Wildwood Park for the Performing Arts WAMA summer camps and teaches piano lessons there year-round for the West Little Rock Performing Arts Academy.

Ms. Hatley also enjoys performing as a soprano singer and soloist. She studied voice with Julia Lansford, David Niederbrach and Ferris Allen. She has sung with choirs at Arkansas State University and UA Little Rock and has performed with the Topeka Festival Singers, The Arkansas Symphony Chorus, Yuletide Singers, The Arkansas Symphony Chorale and The Arkansas Chamber Singers.

## **Wai-Kay Carenbauer (Audio/Video Specialist, Concert Hall Manager)**

Wai-Kay Carenbauer graduated from the University of Arkansas with a BA in Broadcast Journalism before pursuing an Audio Technology diploma at SAE Institute in New York. He worked at IKA Collective recording, mixing, and editing music for numerous ads before moving to Philadelphia with his wife, Reva, while she pursued a Master's of Landscape Architecture at the University of Pennsylvania. While in Philadelphia, Wai-Kay worked at Suite Spot Studios editing, mixing, and doing sound design for commercials.

Upon Reva's graduation, Wai-Kay took a job at SAE Institute in New York working as a Lab Instructor. His job entailed maintenance of all equipment, tutoring, and administering tests. He was also able to use the top class facility for his own recordings. They lived and worked in New York before moving back to Arkansas to start a family. Wai-Kay took a job at Fayetteville Public Access Channel as their Director of Education, taught Intro to Studio recording at Northwest Arkansas Community College, and ran sound for Arts Live productions. During this time, he also ran a small recording studio out of his house.

Wai-Kay took the Audio Tech job at UA Little Rock when it opened in 2015 and has been recording, mixing, filming, and streaming all of the Music Department concerts. He and his wife Reva live with their daughter Isla in Little Rock.

## **Music Faculty**

### **Dr. Justin Bunting**

Percussion,  
Music Theory

### **Wai-Kay Carenbauer**

Audio/Video Specialist,  
Concert Hall Manager

### **Mary Alice Chambers**

Woodwinds

### **Lisa Doss**

Flute

### **Dr. John Garst**

Voice

### **Dr. Ken Goff**

Director of Bands

### **Dr. Rolf Groesbeck**

Musicology,  
Ethnomusicology

### **Dr. Naoki Hakutani**

Piano

### **Leann Hatley**

Collaborative Pianist

### **Meredith Hicks**

Violin

### **Dr. Linda Holzer**

Piano Studies and  
Aural Skills

### **Diane Kesling**

Voice

### **Dr. Johanna Lewis**

Interim Department Chair

### **Dr. Lorissa Mason**

Director of Choral Activities

### **Karen Palmer**

Administrative Specialist

### **Tom Richeson**

Jazz Studies and  
Music History

### **Dr. Michael Underwood**

Low Brass, Music Theory,  
and Jazz Ensemble

## **Special Thanks to:**

### **Dr. Justin Bunting**

### **Dr. Ken Goff**

### **Dr. Michael Underwood**

UA Little Rock Jazz Ensemble

### **UA Little Rock SGA**

### **Karen Palmer**

### **Derek Boyce**

Samantha Wiley

### **Angelita Faller**

### **Sharon Downs**

### **Melissa Thoma**

Kelly Singer

### **Dr. Johanna Lewis**

Associate Dean of Curriculum & Student Success and Interim Music Department Chair

### **Dr. Sarah Beth Estes**

Dean of the College of Humanities, Arts, Social Science, and Education.

### **Dr. Ann Bain**

Executive Vice Chancellor for Academic Affairs and Provost

### **Dr. Christina Drale**

Chancellor

## Translations

### **Wiegenlied (Johannes Brahms)**

*Guten Abend, gut' Nacht,  
mit Rosen bedacht,  
mit Näglein besteckt  
schlupf' unter die Deck:  
Morgen früh, wenn Gott will,  
wirst du wieder geweckt.*

Good evening, good night.  
With roses covered,  
With cloves adorned  
Slip under the covers.  
In the morning, if God wills,  
you will wake once again.

*Guten Abend, gut' Nacht,  
von Englein bewacht,  
die zeigen im Traum  
dir Christkindleins Baum:  
schlaf nun selig und süß,  
schau im Traum's Paradies.*

Good evening, good night.  
By angels watched,  
Who show you in your dream  
the Christ-child's tree.  
Sleep now blissfully and sweetly,  
see paradise in your dreams.

—Georg Scherer (1849)

—Translation

### **“Belle Nuit” from *The Tales of Hoffmann* (Jacques Offenbach)**

NICKLAUSSE

Belle nuit, ô nuit d'amour,  
Souris à nos ivresses,  
Nuit plus douce que le jour,  
Ô belle nuit d'amour!

NICKLAUSSE

Lovely night, oh, night of love  
Smile upon our joys!  
Night much sweeter than the day  
Oh beautiful night of love!

GIULIETTA, NICKLAUSSE

Le temps fuit et sans retour  
Emporte nos tendresses,  
Loin de cet heureux séjour  
Le temps fuit sans retour.

GIULIETTA, NICKLAUSSE

Time flies by, and carries away  
Our tender caresses forever!  
Time flies far from this happy oasis  
And does not return.

Zéphyr's embrasés,  
Versez-nous vos caresses,  
Zéphyr's embrasés,  
Donnez-nous vos baisers!  
vos baisers! vos baisers! Ah!

Burning zephyrs,  
Embrace us with your caresses!  
Burning zephyrs,  
Give us your kisses!  
Your kisses! Your kisses! Ah!

Belle nuit, ô nuit d'amour,  
Souris à nos ivresses,  
Nuit plus douce que le jour,  
Ô belle nuit d'amour!  
Ah! Souris à nos ivresses!  
Nuit d'amour, ô nuit d'amour!

Lovely night, oh, night of love  
Smile upon our joys!  
Night much sweeter than the day,  
Oh, beautiful night of love!  
Ah! Smile upon our joys!  
night of love...



**“Dome Epais” from *Lakme* (Léo Delibes)**

Sous le dôme épais  
Où le blanc jasmin  
À la rose s’assemble  
Sur la rive en fleurs,  
Riant au matin  
Viens, descendons ensemble.  
Doux glissons de son flot charmant  
Suivons le courant fuyant  
Dans l’onde frémissante  
D’une main nonchalante  
Viens, gagnons le bord,  
Où la source dort et  
L’oiseau, l’oiseau chante.  
Sous le dôme épais  
Où le blanc jasmin  
Viens, descendons ensemble.

Under the thick dome,  
where the white jasmine  
Assembles at the rose  
On the river of flowers,  
laughing in the morning.  
Come, let's descend together.  
Gently, let's slip around its charming flood.  
Let's follow the fleeing current  
With one careless hand let's reach  
for the bank,  
Come, let's find the bank  
Where the source sleeps.  
And the birds, the birds sing.  
Under the thick dome,  
Under the white jasmine,  
Let's descend together.