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Holiday Classics

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UNLV

UNIVERSITY OF NEVADA LAS VEGAS
COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

Holiday Classics

UNLV SYMPHONY ORCHESTRA

Taras Krysa, Music Director & Conductor

UNLV CONCERT SINGERS & CHAMBER CHORALE

David B. Weiller, Conductor

Sunday, December 2, 2007
Artemus W. Ham Concert Hall
2:00 p.m.

- Program -

UNLV Chamber Chorale

UBI CARITAS GREGORIAN CHANT

UBI CARITAS (from *Quatre Motets sur des thèmes grégoriens*, Op. 10) MAURICE DURUFLÉ
(1902-1986)

French composer and organist Maurice Duruflé combines the free-flowing quality of the traditional Gregorian chant with striking 20th century harmonies in order to convey the text's timeless message. *Ubi caritas* is one of four unaccompanied motets composed in 1960.

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.*

*Exultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
(Anonymous 10th century)*

Where there is charity and love, there is God.
The love of Christ has gathered us together
into one community.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And let us love one another with a sincere heart.

FALL SOFTLY, SNOW DANIEL MOE

Christina Williams, *soprano* (b. 1926)

Hailed by *New Yorker* music critic Andrew Porter as "the dean of choral conductors," Daniel Moe is an important educational force in conducting and choral literature. He developed distinguished graduate programs in these disciplines at the University of Iowa and served for twenty years as professor of music at Oberlin Conservatory.

*Snow, fall softly on the scarred earth;
cover us with thy pure white;
cool our fever'd face tonight.
Snow, fall softly at the Savior's birth.*

*Star, shine steadfast on the inconstant land.
Keep the plain path clear to find;
shine e'en though our eyes are blind.
Star, shine steadfast for the lonely band.*

*Maid, sing sweetly on this noisy sphere.
'Neath the thundrous wars increase,
let thy low voice whisper, "Peace."
Maid, sing sweetly that the world may hear.*

*Boy, grow quickly in this searing clime.
Overcome sin's bitter loss;
Hasten thou t'ward the cross.
Boy, grow quickly and redeem our time.
(E. J. Bash)*

THERE IS NO ROSE RENÉ CLAUSEN

Valériya Ore, *piano* Leigh Wardle, *cello* (b. 1953)

René Clausen has served as conductor of the Concordia Choir of Concordia College in Moorhead, Minnesota since 1986. He is also artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations throughout the nation. Clausen's compositional style is varied and eclectic, ranging from works appropriate for high school and church choirs to more technically-demanding compositions for college and professional choirs. His compositions include works for the stage, solo voice, film and video, choral-orchestral compositions and works for orchestra and wind ensemble.

*There is no rose of such vertu
as is the rose that bare Jesu,
Alleluia.*

*For in this rose contained was
heav'n and earth in little space.
Res miranda [fantastic event].*

*By that rose we may well see
there be one God in persons three,
Alleluia, res miranda, pares forma [equal image].*

*The angels sangen the shepherds to:
Gloria in excelsis Deo [Glory to God in the highest],
Gaudeamus [we rejoice].*

*Then leave we all this worldly mirth
and follow we this joyous birth,
Alleluia.
(Anonymous 15th century poem)*

WASSAIL SONG (from *Five English Folk Songs*, 1913) ARR. RALPH VAUGHAN WILLIAMS
(1872-1958)

This eighteenth-century folk carol from the Gloucestershire region of England is an open and direct celebration of the most secular functions of the holiday season. It is a very skillfully crafted tribute to the raucous rituals of Christmas cheer, with a strong melody that is eminently suitable to the liveliness of Gloucestershire. The existence of multiple wassail songs illustrates the widespread popularity of the traditional wassail custom.

- BRIEF INTERVAL (7 MINUTES) -

University Concert Singers & Symphony Orchestra

MESSIAH (excerpts) GEORGE FRIDERIC HANDEL
(1685-1759)

"In 1741 Handel chose to stage two new Italian operas for his English audiences. It was a final effort to revive interest in the form that had been his chief means of musical expression during thirty-five years of working life. The attempt failed: both operas failed miserably, and by the spring Handel was giving serious thought to returning to Germany. Against this depressing background [librettist] Jennens conceived and executed his plan for a new oratorio to fire Handel's enthusiasm. Handel had been invited to give a series of oratorio concerts in Dublin and he could see that a new oratorio would be a suitable way of concluding a successful season. In fact the Dublin season turned out to be all that Handel could have wished, and duly culminated with the first performance of *Messiah* on 13 April 1742. In 1750 Handel began a practice of making *Messiah* the last oratorio of his annual Lent season at Covent Garden. By the time of Handel's death in 1759 *Messiah* had become the most frequently performed of all his oratorios, a position it was never to relinquish." (from program notes by Anthony Hicks)

	<i>Symphony</i>	<i>Orchestra</i>
Recitative	<i>Comfort ye, my people</i>	Stewart Cramer, tenor
Aria	<i>Ev'ry valley shall be exalted</i>	Stewart Cramer, tenor
Chorus	<i>And the glory of the Lord</i>	
Recitative	<i>Thus saith the Lord</i>	Walter Lee Biggiam, baritone
Aria	<i>But who may abide the day of His coming</i>	Valériya Ore, mezzo-soprano
Chorus	<i>And He shall purify</i>	
Recitative	<i>Behold, a virgin shall conceive</i>	Valériya Ore, mezzo-soprano
Aria & Chorus	<i>O thou that tellest good tidings to Zion</i>	Valériya Ore, mezzo-soprano
Chorus	<i>For unto us a child is born</i>	
	<i>Pifa</i>	<i>Orchestra</i>
Recitative	<i>There were shepherds abiding in the field</i>	Amanda J. Mura, soprano
Recitative	<i>And lo, the angel of the Lord came upon them</i>	Amanda J. Mura, soprano
Recitative	<i>And the angel said unto them</i>	Amanda J. Mura, soprano
Recitative	<i>And suddenly there was with the angel</i>	Amanda J. Mura, soprano
Chorus	<i>Glory to God in the highest</i>	
Aria	<i>Rejoice greatly, O daughter of Zion</i>	Elizabeth Rasmussen, soprano
Recitative	<i>Than shall the eyes of the blind be open'd</i>	Lynne Marie Ricci, mezzo-soprano
Duet	<i>He shall feed His flock like a shepherd</i>	Lynne Marie Ricci, mezzo-soprano & Sarah Kim, soprano
Chorus	<i>His yoke is easy, His burthen is light</i>	
Aria	<i>He was despised</i>	Lynne Marie Ricci, mezzo-soprano
Chorus	<i>Let us break their bonds asunder</i>	
Chorus	<i>Hallelujah</i>	
Aria	<i>I know that my Redeemer liveth</i>	Mahina Johnson, soprano
Chorus	<i>Since by man came death</i>	
Chorus	<i>Worthy is the Lamb that was slain</i>	

UNLV Symphony Orchestra

The UNLV SYMPHONY ORCHESTRA is comprised of undergraduate and graduate music majors/minors in the UNLV College of Fine Arts as well as non-music majors. The mission of this performing ensemble is threefold: to train music majors to become professional performers and teachers; to introduce non-music majors to higher quality music making; and to enrich the cultural life of UNLV and Las Vegas community. The orchestra presents a number of programs each season that include a variety of the orchestral standard repertoire, ranging from early Baroque through contemporary. The UNLV Symphony Orchestra performs at least one major work with chorus every year as well as one complete opera.

Student soloists are featured throughout the year either on the Student Soloists Concert or as guest artists for winning the annual Solo Concerto Competition. The list of guest soloists with the UNLV Symphony Orchestra includes Sarah Chang, Rachel Lee, Edgar Meyer, Wei Wei Le, Andrew Smith, Mykola Suk, Oleg Krysa, Kaitlen Tully and many others. Past music directors include James Stivers, Felix Viscuglia, Tad Suzuki, Harold Weller and George Stelluto.

UNLV Choral Ensembles

The UNLV CHORAL ENSEMBLES maintain an active schedule of appearances each year and enjoy a reputation for excellent performances throughout the southwest and beyond. The choirs recently were praised for a concert described as "...glorious, yet disciplined. The choruses performed with unaffected charisma." Under the direction of David B. Weiller and Jocelyn K. Jensen, the choirs (University Concert Singers, Chamber Chorale and Women's Chorus) present several concerts annually on the university campus and in the greater Las Vegas community. Annual tours have encompassed the southwestern United States as well as Hawaii, New York, Mexico and Canada. Past concert highlights include holiday performances with the world-renowned Boston Pops Esplanade Orchestra conducted by Keith Lockhart and participation in a massed choir performance in New York City's Carnegie Hall conducted by John Rutter.

University choirs have been honored with invited performances for western region and state conventions of the Music Educators National Conference (MENC) and western division conventions of the American Choral Directors Association (ACDA) in Honolulu and Los Angeles. The choirs have performed major works with the Mexico National Symphony in Mexico City, the Nevada Symphony Orchestra, the Las Vegas Philharmonic and the University Symphony Orchestra. Major works presented include Bach's *Magnificat* and *Christmas Oratorio (Part I)*, Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, Mozart's *Requiem* and *Coronation Mass*, Beethoven's *Symphony #9* and *Choral Fantasy*, Mahler's *Symphony #2*, Orff's *Carmina Burana*, Vaughan Williams' *Dona Nobis Pacem*, Bloch's *Sacred Service (excerpts)* and Bernstein's *Chichester Psalms*.

The university choirs have appeared in numerous fully staged productions in collaboration with UNLV Opera Theatre, including Gluck's *Orfeo ed Euridice*, Mozart's *The Magic Flute*, Offenbach's *La Perichole*, Puccini's *La Bohème*, Gilbert & Sullivan's *H.M.S. Pinafore* and *Patience*, Strauss' *Die Fledermaus* and Lehár's *The Merry Widow*. On a lighter note, the choirs have presented concerts of classic musical theatre repertoire, including a concert version of George Gershwin's Pulitzer Prize-winning musical, *Of Thee I Sing*. Choir members sang in Barbra Streisand's Millennial New Year's concerts in Las Vegas, with composer-songwriter Marvin Hamlisch, with popular singer Linda Eder and at the opening of the new Wynn Resort.

The UNLV Choral Ensembles sponsor the University Children's Chorale in partnership with the Clark County School District and private schools in southern Nevada. Now in its sixth successful season under the direction of Liz Goodman, Barbara Buer and Jeff Kriske (currently on sabbatical), the UCC has performed with the Las Vegas Philharmonic, appeared by invitation at a National American OrffSchulwerk Association conference and embarked on a New York tour. In 2006 the UCC sang for the American Guild of Organists Conclave in Las Vegas and traveled to London to appear at the Canterbury Choral Festival.

The UNLV Choral Ensembles also sponsor a student chapter of the American Choral Directors Association (ACDA), which hosted the 1993, 1996 and 2000 Western Division Student Symposia on the UNLV campus. An excellent, dynamic teaching faculty in the Department of Music includes voice faculty members Alfonse Anderson, Michael Cochran, Juline Barol-Gilmore, Tod Fitzpatrick, Serdar Ilban, Veera Asher, Carol Kimball and Christine Seitz. The department offers curricula leading to B.A., B.M., M.M., and D.M.A. degrees.

University Concert Singers

Antoinette Bifulco	Joshua Kephart	Lynne M. Ricci*
Jennifer Borusiewicz	Matt Kitchen	Megan Schnizlein
Nikki Butts	Christopher Klug	Tahsan Scott
Nicholas Cianella	Brianna Knoflicek	Maureen Seymour
April Rose Drohn	Cecilia López	Stacey Sheffey
Michael Elliot	Barbara Luckett	Danielle Sigman
Denira Freeman	Kelsey Lugo	Austin Alexander Spencer
Sarah Fulco	Benn Lunn	Gerald Tan
Megan Gamboa	Tim Mellon	Karen K. To
Felice Garcia	Emmanuel Mojica	Daniella Toscano
Samantha Marie Giancola	Brian Myer*	Jennifer Turner
Devon Hale	Kristina Newman	Adriana Velinova
Nicole Harris	Christopher Pietrafeso	Jessica Marie Waslesky
Krystyna Hutson	Maria Pinegar	Jennifer West
Belinda M. Jackley	Dominique Pollina	Nikolas Whitlock
Lyndsey LeeAnn Jamieson	Lamia Porter	Michael P. Woxland
Kyle Johnson	Armando Quintanilla II	Chris Yi
Daniel Jolly*	Elizabeth Rasmussen*	Frank Yi
Marion Kaiser	Stephanie Redman	*Section Leaders

UNLV Chamber Chorale

Kailee Ann Albitz*	Alanna E. Gallo	Amanda J. Mura
Stephen D. Bachicha*	Lohól Gonzales	Brian Myer
Michael Elliott	Daniel Jolly	Maureen Seymour
Grant Davis	Andy Kim	Brandon Teal
Rachel Espil	Cecilia López	Christina Williams*
Edina Flaathen	Tim Mellon*	Michael P. Woxland
		*Section Leaders

*The UNLV Choral Ensembles express their heartfelt appreciation to
The Las Vegas Master Singers & Jocelyn K. Jensen, conductor
for their vision and commitment in establishing the
SUSAN L. JOHNSON SCHOLARSHIP FOR CHORAL STUDIES,
a newly endowed scholarship providing ongoing support of
talented and deserving choral musicians at UNLV.*

Acknowledgments

College of Fine Arts: Jeffrey Koep, *Dean* Dean Gronemeier, *Associate Dean*, Jennifer Vaughan, *publicist*
Karen Spica, Tricia Marmurowski, Delia Martin, Wendy Nelson
UNLV Performing Arts Center: Larry Henley, Lori James, Trent Downing, David Gruzin, James Wolff
UNLV Department of Music: Jonathan Good, *Chair* Bill Bernatis, *Associate Chair*
UNLV Music Department Staff: Stacy Bronk, Parwin Bakhtary, Diane Lorelli, Chris Meyer

CHORAL BOARD OF OFFICERS

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Amanda J. Mura & Daniel Jolly, *fund raising*

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Michael P. Woxland, *co-president*

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GRADUATE ASSISTANT

Brandon Teal

ACDA STUDENT CHAPTER OFFICERS

Kailee Ann Albitz, Alanna Gallo, Elizabeth Rasmussen, Maureen Seymour

UNLV Symphony Orchestra

VIOLIN I

Sandro Ladu
Alexis Quiroz
Barbara Ellis
Zachary McBride
Hermann Brumm
Kellon Davis

VIOLIN II

Thomas Keeley
Angela LaBella
Alyson Maddelon
Angela LaVan
Angie Lee
Marla Huizar

VIOLA

Merietta Oviatt
John Pollock
Isadora Trinkle
Gerard Polanco

VIOLONCELLO

Leigh Wardle
Courtney Waldron
Joe Griego
Thomas Choi

DOUBLE BASS

Korey Mueller
Hayden Bryant

OBOE

Alex Hayashi
Lee Jong Yong

BASSOON

Eric Foote
Jonathon Steveson

TRUMPET

Megumi Kurokawa
Philip Garber

TIMPANI

Paul Schmidt

ORGAN

Barbara Riske*
*UNLV Music Faculty

TARAS KRYSA, UNLV Director of Orchestras, was born in Kiev, Ukraine to a musical family and began his formal studies as a violinist at the Moscow Conservatory. After moving to the United States, Mr. Krysa continued his studies at Indiana University and Northwestern University in violin and conducting. His conducting teachers have included Victor Yampolsky, Jorma Panula and David Zinman. As a violinist, Mr. Krysa has won positions with the New World Symphony and St. Louis Symphony Orchestra.

In 2002, Mr. Krysa left the St. Louis Symphony Orchestra to focus on conducting full time. In recent seasons his conducting appearances have included the National Ukrainian Symphony Orchestra, Orchestra van het Osten, New World Symphony, St. Petersburg Symphony, Moscow Soloists, Slovak Sinfonietta, Spoleto Festival Chamber Orchestra, Kiev Chamber Orchestra and the Lublin Philharmonic Orchestra. He has made three critically acclaimed recordings for the Brilliant Classics label. In addition, Mr. Krysa has served as Principal Conductor of the Ukrainian State Pops Symphony Orchestra, which he led on several European tours with an appearance at the Concertgebouw Hall.

DAVID B. WEILLER celebrates his twentyfourth year as Director of Choral Studies at the University of Nevada, Las Vegas. He currently conducts the University Concert Singers and Chamber Chorale and teaches related courses in choral conducting, literature and pedagogy. Professor Weiller is a past recipient of the UNLV William Morris Award for Excellence in Teaching and the UNLV Alumni Association's Distinguished Faculty Award. He plays an active role in furthering quality choral performances in the school district and community, and many of his former students are successful music teachers across the country.

David Weiller has appeared as a guest conductor of the Las Vegas Philharmonic and the Nevada Symphony Orchestra in major works for chorus and orchestra. During his career he has conducted over fifty musical theatre productions at the university and as a principal conductor for the College Light Opera Company at Highfield Theatre on Cape Cod, one of the most respected educational theatre companies in the country, where he specializes in Viennese and early American operetta.

Mr. Weiller holds degrees from Occidental College in Los Angeles and the University of Illinois at Urbana-Champaign. While completing further studies in music education at California State University, Fullerton, he participated in Helmuth Rilling's master classes at the Oregon Bach Festival. As a "life-long learner" Professor Weiller has done intensive summer training at Westminster Choir College, the University of Oklahoma and the University of Nevada, Reno. Recent studies include study in Dalcroze Eurhythmics at Carnegie Mellon University. His teaching mentors include Harold A. Decker, Thomas Somerville, Drinda Frenzel and James A. Young.

WALTER LEE BIGGHAM, JR., baritone, is a student at the University of Nevada, Las Vegas where he is pursuing Bachelor of Music degrees in vocal music education and vocal performance. He is a voice student of Dr. Alfonse Anderson. Roles performed with UNLV Opera Theatre include Colline in *La Bohème* and Second Armored Man in *The Magic Flute*. Walter attended the American Institute of Musical Studies (AIMS) Young Artist Program in Graz, Austria in summer 2007. He is also a teaching assistant in the music department at Legacy High school in North Las Vegas.

STEWART CRAMER, tenor, is currently pursuing his M.M. in vocal performance at UNLV and is a student of Dr. Alfonse Anderson. A native of Indiana, he earned his Bachelor of Music degree in vocal performance from Indiana University. Mr. Cramer has served as professional soloist and ensemble member in many church and concert venues. He has performed with San Diego Opera, the Indianapolis Symphony Orchestra with Garrison Keillor, the Indiana University Opera Theater, and the KomischeKammerOper in

Germany. His roles include Oronte in *Alcina*, Dr. Cajus in *Falstaff*, Spoletta in *Tosca*, tenor soloist in Bernstein's *Mass*, Dickon in *Secret Garden*, The Wiz in *The Wiz*, and the Angel City Four tenor in *City of Angels*. He also appeared with small ensembles throughout southern California, including a performance for the Shakespeare Festival at The Old Globe Theatre in San Diego.

MAHINA JOHNSON, soprano, is a current master's degree student studying voice with Professor Christine Seitz. She has sung "Come Unto Him" from Händel's *Messiah* with the Point Loma Nazarene University Choral Union, and is privileged to sing another of the masterwork's fine arias in today's performance. She has been the soloist in other major works including Rutter's *Gloria*, Vivaldi's *Gloria* and Schubert's *Mass in G Major*. She has performed Dido from *Dido and Aeneas* and several scenes from *La Traviata*, *Così fan tutte*, *Les contes d'Hoffman*, and *The Ghosts of Versailles* in the Point Loma Nazarene University Lyric Opera program. Mahina looks forward to other performance opportunities before graduating from the University of Nevada, Las Vegas with the M.M. in Vocal Performance in 2009.

SARAH KIM, soprano, is a native of Portland, Oregon, currently finishing her Master of Music degree in Vocal Performance at the University of Nevada, Las Vegas, where she studies with Professor Christine Seitz. Recently, she was selected for the Portland Opera's Young Artist Outreach Program. Her recent opera roles include: Musetta in *La Bohème*, Susanna in *Le nozze di Figaro*, First Spirit in *Die Zauberflöte*, La tasse chinoise and La libellule in *L'enfant et les sortilèges*, and Belinda and First Nereid in *Dido and Aeneas*. Her opera scenes credits include: Ilia in *Idomeneo*, Zdenka in *Arabella*, Cleopatra in *Giulio Cesare*, Bellezza in *Egisto*, Norina in *Don Pasquale*, Cio Cio San in *Madama Butterfly* and Fiordiligi in *Così fan tutte*. As a soloist Ms. Kim has performed Fauré's *Requiem*, Händel's *Messiah* and *Judas Maccabeus*, Rutter's *Requiem*, Vivaldi's *Gloria*, Schoenberg's *Pierot lunaire* and Villa-Lobos' *Bachianas Brasileiras No. 5*. She was a recent finalist for Rimrock Opera's Margaret Kimball Operatic Competition and Coeur d'Alene Symphony's Young Artist Competition and was a soloist for the Henderson Symphony. She is also a recipient of the Arizona Opera League of Northern Arizona Artist Scholarship. Upcoming engagements include the role of Musetta in *La Bohème* with Portland Opera's Young Artist Outreach Program and soloist with the Oregon East Symphony.

AMANDA MURA, soprano, has been singing and performing since the age of four. She is a junior at the University of Nevada, Las Vegas, studying opera and vocal performance under Michael Cochran. Her performance experience includes chorus roles in UNLV Opera Theatre productions of Mozart's *The Magic Flute*, Puccini's *La Bohème* and Handel's *Alcina*. Opera scene work in the UNLV Opera Workshop includes the Spirit of Love in an adaptation of Schumann's *Dichterliebe*, as well as Susanna in the sextet of *Le nozze di Figaro*. Ms. Mura is also a member of the UNLV Honors College and a Resident Assistant at the Tonopah Residence Hall. She hopes to pursue a career in opera performance and would like to thank her family, friends and teachers for their tutelage and unwavering support.

VALÉRIYA ORE, mezzo-soprano, is a native of Ekaterinburg, Russia. She is a graduate of the P. I. Tchaikovsky Musical College where she received her bachelor's degree in music with an emphasis in choral conducting and voice. Ms. Ore is also a graduate of the M.P. Musorgsky Conservatoire where she received a master's degree in music education. She has performed as both a choirmaster and a member of choral groups that have toured the former Soviet Union, Germany and France. In 2005 Ms. Ore was a second place winner in the Graduate Student/Advanced Adult Division of the National Association of Teachers of Singing, Las Vegas Chapter Competition. In the same year she performed the principal role of Mama Lucia in opera Las Vegas' production of *Cavalleria Rusticana* by Mascagni. Valériya Ore recently graduated from the University of Nevada, Las Vegas where she received the M.M. degree with a dual emphasis in piano accompanying and vocal performance. She has studied piano with Professor Carol Stivers and Dr. Enrico Elisi and voice with Dr. Carol Kimball and Dr. Alfonse Anderson. In the summer of 2007 Ms. Ore was selected as one of ten pianists out of thirty-five cities in the United States and Canada to attend the American Institute of Musical Studies in Graz, Austria. She participated as a collaborative pianist in the Opera Studio program. Valériya Ore is currently an adjunct instructor and collaborative pianist at UNLV.

ELIZABETH RASMUSSEN, soprano, is in her senior year at the University of Nevada, Las Vegas. She is currently pursuing a double degree in vocal performance and music education. She was privileged to study classical voice in Florence, Italy this past summer. Elizabeth is a student of Dr. Tod Fitzpatrick. She is a past member of the UNLV Chamber Chorale, and currently serves as soprano section leader and assistant conductor of the University Concert Singers.

LYNNE MARIE RICCI, mezzo-soprano, is currently a senior majoring in both vocal performance and music education at the University of Nevada, Las Vegas. She has performed the roles of Rebecca Nurse in *The Crucible*, Third Lady in *The Magic Flute*, Florence Pike in *Albert Herring*, and Bradamante in Händel's *Alcina* with the UNLV Opera Theatre. This year she placed in several competitions, most notably receiving first place in the Musical Theatre and second place in the Senior Women divisions of the NATS Study Awards Competition and an honorable mention at the Coeur d'Alene Symphony Orchestra Young Artist Competition. Lynne attended the American Institute of Musical Studies (AIMS) this summer in Graz, Austria, where she studied with Galina Pisarenko in the opera studio and performed as a soloist with the AIMS Symphony Orchestra. This semester she served as assistant conductor of the UNLV Concert Singers. She recently completed her senior voice recital and will complete her degrees in May 2008. Lynne is a student of Professor Christine Seitz. She would like to thank all of her family, friends, teachers and co-workers for their continued support in her musical career.

THE FRIENDS OF UNLV CHORAL MUSIC

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Dear Patron of the Arts:

On behalf of the University Choral Ensembles, it is our pleasure to invite you to become a member of the *Friends of UNLV Choral Music*. The UNLV Choral Ensembles enjoy an outstanding reputation for exciting performances on the university campus and in the greater Las Vegas community. The choirs also travel out of state annually for festivals, music conventions and tours.

Since 1992, over 500 individuals, businesses and corporations have contributed generously in order for us to produce concerts in Las Vegas and continue our travels. Now your support is needed so that we may continue our tradition of providing outstanding musical experiences for our students and for our ever-growing audiences. A contribution of any amount will demonstrate your commitment to the future of the choral art in our community. The calendar included in this evening's program describes the many concerts, festivals and travel experiences that will become a reality due to your generous donation.

Please add your name to our list of donors - any amount you can afford is appreciated and will help us reach our goals. Frankly, we can't do it without you! Your donation will support the costs of running a vibrant university choral program - performances, festivals, music purchases, production costs, travel expenses, advertising, etc. We receive a \$3,000 allocation each year from the university, yet this year we will spend at least \$30,000 to maintain our current level of activity (music purchases, production costs, travel expenses, advertising, etc.). As you can see, our existence truly depends on your support! Rest assured that our students, in addition to maintaining rigorous academic schedules, also work very hard by selling tickets, hosting fundraisers and, of course, presenting excellent concerts.

We are excited to report that the 2007-2008 concert season includes many special events. Some of our performance projects include *An Evening of Musical Theatre*, the annual Madrigal/Chamber Choir Festival, Handel's *Messiah* in December, an *African-American Celebration* in February, participation in collegiate choral festivals in the spring, and a performance of Honegger's *King David* with the Las Vegas Philharmonic in May. These are only a few examples of our expenses. As you can see, our existence truly depends on your support!

Gifts to the *Friends of UNLV Choral Music* may be tax-deductible and will be acknowledged accordingly. Donors at all levels are listed in our concert programs throughout the season. We look forward to seeing you at our performances this year, and we welcome your participation as a member of the *Friends of UNLV Choral Music*.

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