Cathedral Classics

With Guest Artist
Walter Strony, Organist

UNLV CONCERT SINGERS & CHAMBER CHORALE
David B. Weiller, Conductor

Guardian Angel Cathedral, Las Vegas
Thursday, April 2, 2009
7:30 p.m.
Program

Concert Singers

Kyrie (from Messe Solennelle, op. 16) ........................................ Louis Vierne (1870-1937)

Introit & Kyrie (from Requiem, op. 9) ................................ Maurice Duruflé (1902-1986)

Sanctus (from Mass for Double Chorus) ..................................... Frank Martin (1890-1974)

Walter Strongy

Le Banquet Céleste ................................................................. Oliver Messiaen (1908-1992)

Chamber Chorale

Let the people praise thee, O God, Op. 87 ................................ William Mathias (1934-1992)

Like as the hart desireth the waterbrooks ................................ Herbert Howells (1892-1983)

Bach (Again): Come, Sweet Death ........................................... Johann Sebastian Bach (1685-1750)

Conceived by Edwin London, arr. Rhonda Sandberg

So fahr ich hin zu Jesu Christ (from Geistliche Chormusik, SWV 379) Heinrich Schütz (1585-1672)

Agnus Dei - Lux aeterna (from Lux Aeterna) ............................... Morten Lauridsen (b. 1943)

- INTERMISSION -

Walter Strongy

Carillon de Westminster, Op. 54, no. 6 ...................................... Louis Vierne

Concert Singers

Chichester Psalms ................................................................. Leonard Bernstein (1918-1990)

I. Psalm 108:2; Psalm 100
II. Psalm 23; Psalm 2:1-4
III. Psalm 131; Psalm 133-1

Emily Montoya, harp Daniel Alameda, percussion Ryan Beyer, counter-tenor
April Rose Drohn, soprano Megan Schnizlein, alto Joey Nicosia, tenor Nathan Van Arsdale, bass
Program Notes

Louis Vierne - Kyrie

The Messe Solennelle (Solemn Mass), op. 16 was composed in 1900 and was inspired in part by the magnificent Cavaille-Coll organ at the Cathedral of Notre Dame in Paris where Vierne had recently been appointed resident organist. Written for choir and two organs, it was first performed at the Church of St. Suplice in Paris, with Vierne and his mentor, Charles-Marie Widor, playing the two organs.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Maurice Durufle - Introit & Kyrie

Maurice Durufle graduated from the Conservatoire de Paris, where he received first prizes in organ, harmony, piano accompaniment and composition. In 1927 Louis Vierne nominated him to be his assistant at Notre-Dame. Durufle became resident organist of St. Etienne-du-Mont in Paris in 1929, a position he held for the rest of his life. In 1939 he premiered Francis Poulenc's Organ Concerto, and in 1943 he became professor of harmony at the Conservatoire de Paris, where he worked until 1970. He and his wife, Marie-Madeleine, became a famous and popular organ duo, going on tour together several times throughout the 1960s and early 1970s.

The Requiem, op. 9 was commissioned in 1947 by the French music publisher Durand and written in memory of the composer's father. At the time the commission arrived, Durufle was working on an organ suite using themes from Gregorian chants. Durufle incorporated his sketches for that work into the Requiem, which uses many themes from the Gregorian Mass for the Dead. Nearly all the thematic material in the work is based on chant. The work is for mixed choir with mezzo-soprano and baritone soloists. It exists in three orchestrations: one for organ and full orchestra (1947), one for organ alone (1948), and one for organ with string orchestra (1972).

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te deum laudamus
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Frank Martin - Sanctus

Frank Martin was born in Geneva, the son of a Calvinist minister. He was exposed to music at an early age, and a performance of the Bach Passion According to Saint Matthew left a particularly strong impression upon him. Martin was active in teaching at the Émile Jaques-Dalcroze Institute as well as the Conservatoire de musique de Genève. His mature compositional style is rooted in the twelve-tone technique of Schönberg, yet he did not abandon tonality.

The Mass for Double Chorus, composed in 1922 is one of Martin's earliest compositions, and he suppressed performances of the work until 1962. In Choral Music in the Twentieth Century (Amadeus Press, 2002), musicologist Nick Strimple writes, "When one hears this piece - spaciously unsentimental, but with a compact structure accentuating at every turn a profound emotional content - it seems that...its remarkable serenity and strength exude a sense that real communication is occurring, not only between composer and audience but also between the composer and God."

Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Oliver Messiaen: Le Banquet Céleste

Le Banquet Céleste was Olivier Messiaen's first published work in 1928. Its hypnotic impressionism, slow pace and rich, warm texture creates an atmospheric and stirring musical experience. Messiaen's organ works form a significant part of his output, providing a hugely versatile tool for the composer's experiments into the extension and abandonment of traditional diatonic harmony that would make him one of the most influential French composers of the twentieth century. This piece displays a tonal structure reminiscent of Mahler, but pushes its boundaries beyond these confines in a way that, along with Schoenberg, would eventually inspire Pierre Boulez and the post-war avant-garde.

Olivier Messiaen entered the Paris Conservatoire at the age of 11 and numbered Paul Dukas, Maurice Emmanuel, Charles-Marie Widor and Marcel Dupré among his teachers. He was appointed organist at the church of La Trinité in Paris in 1931, a post he held until his death.

William Mathias: Let the people praise Thee, O God

The untimely death of Welsh composer William Mathias, at age 57 in 1992, deprived the world of one of the most engaging, communicative, and versatile musical minds of the last half of the twentieth century. Born in 1934, Mathias immediately revealed his unusual musical talents, studying the piano at the age of three and composing small pieces by the time he was five. He studied at the Royal Academy of Music and later served as professor of music and head of department at the University of Wales, Bangor from 1970 until 1988. Mathias was a composer of prodigious energy and discipline, and his church and choral music brought him worldwide acclaim. At the 1981 wedding of Charles, Prince of Wales, and Lady Diana Spencer, his anthem, Let the people praise Thee, O Lord was heard and seen by 750 million TV viewers, probably the largest audience ever to hear the first performance of a new anthem. In an interview with American professor Gordon Lamb (Choral Journal, November 1975), Mathias stated, "Music must be one immense act of celebration." Responding to his biographer, Malcolm Boyd, the composer said: "...The concept of light, consciousness, praise (call it what you will) is prominent in my music to a degree unusual in this century."

Let the people praise thee, O God: yea, let all the people praise thee.
O let the nations rejoice and be glad: for thou shalt judge the folk righteously, and govern the nations upon earth.
Then shall the earth bring forth her increase: and God, even our own God, shall give us his blessing.
God shall bless us and all the ends of the word shall fear him.
God be merciful unto us, and bless us: and show us the light of his countenance, and be merciful unto us.
That thy way be known upon earth, thy saving health among all nations.
Glory be to the Father, and to the Son and to the Holy Ghost,
As it was in the beginning, is now, and ever shall be, world without end. Amen.
(adapted from Psalm 67)

Herbert Howells: Like as the hart desireth the waterbrooks

Howells was born in Lydney, Gloucestershire. His father was an amateur organist, and young Herbert showed early musical promise. A September 1910 concert in Gloucester Cathedral included the premiere of a mysterious new work by the yet little-known Ralph Vaughan Williams. Howells not only made the composer's personal acquaintance that evening, but (as he often recounted) the piece, the Fantasia on a Theme of Thomas Tallis, profoundly moved him. Later he studied at the Royal College of Music under C.V. Stanford, Hubert Parry and Charles Wood. Howells took great interest in editing the Latin Tudor repertoire, absorbing the English Renaissance style that he loved and evoked in his own works. He is particularly known for his large output of Anglican church music. Like as the hart desireth the waterbrooks is the third song in a set of four anthems written in 1941.

Like as the hart desireth the waterbrooks,
so longeth my soul after thee, O God.
My soul is athirst for God, yea, even for the living God.
When shall I come to appear before the presence of God?
My tears have been my meat day and night,
While they daily say unto me: Where is now thy God?
(adapted from Psalm 42)
Bach (Again): Come, sweet death

Johann Sebastian Bach's beloved chorale, *Komm, süßer Tod (Come, sweet death)* is the basis for the ensemble's free-form exploration of sound, movement and passion. American composer Edwin London writes: "There is a long tradition of making music out of music. Just as Bach (with true artistry and respect for his sources) used traditional chorales to build a grand series of musical gems, so may we (with humility) utilize his harmonizations as a starting point on the road to new processes and compositions."

Schütz – So fahr ich hin zu Jesu Christ

Heinrich Schütz is generally regarded as the most important German composer before Johann Sebastian Bach, and he is often considered to be one of the most important composers of the 17th century. His compositions show the influence of his teacher, Giovanni Gabrieli, as well as Claudio Monteverdi. Additionally, the influence of the Netherlands composers of the 16th century is also prominent in his work. His best-known works are in the field of sacred music, ranging from solo voice with instrumental accompaniment to a cappella choral music. *So fahr ich hin zu Jesu Christ* is found in the collection of *Geistliche Chormusik* from 1648.

Lauridsen - Lux aeterna

The music of Morten Johannes Lauridsen, composer-in-residence of the Los Angeles Master Chorale from 1994-2001 and professor of composition at the University of Southern California for more than thirty years, occupies a permanent place in the standard vocal repertoire of the twentieth century. His seven vocal cycles and his series of sacred a cappella motets are featured regularly in concert by distinguished ensembles throughout the world. A recipient of numerous grants, prizes and commissions, Dr. Lauridsen chaired the Composition department at the USC Thornton School of Music from 1990-2002, founded the School's Advanced Studies Program in Film Scoring, and is currently Distinguished Professor of Composition.

In 2006 Morten Lauridsen was named an "American Choral Master" by the National Endowment for the Arts. In 2007 he was the recipient of the National Medal of Arts from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." In speaking of Lauridsen's sacred works in his book, *Choral Music in the Twentieth Century*, musicologist and conductor Nick Strimple describes Lauridsen as "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered..."

*Lux Aeterna* was composed for and is dedicated to the Los Angeles Master Chorale and conductor Paul Salamunovich, who presented the world première in the Dorothy Chandler Pavilion in April 1997. The chorus/organ version was premiered two weeks later. The texts are drawn from sacred Latin sources, each containing references to light. The five-moment work opens and closes with the beginning and ending of the Requiem Mass. The final movement, performed this evening, is a quiet setting of the *Agnus Dei*, followed by the return of *Lux Aeterna* and concluding with a joyful *Alleluia*.

| Agnus Dei, qui tollis peccata mundi, dona eis requiem. | Lamb of God, who takest away the sins of the world, grant them rest. |
| Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. | Lamb of God, who takest away the sins of the world, grant them rest everlasting. |
| Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum: quia pius es. | May light eternal shine upon them, O Lord, in the company of the saints forever and ever, For thou art merciful. |
| Requiem aeternam dona eis, Domine. et lux perpetua luceat eis. | Rest eternal grant to them, O Lord, let perpetual light shine upon them. |

Alleluia. Amen.
Carillon de Westminster

Carillon de Westminster, Opus 54 is from the third suite of Louis Vierne’s four-book set, 24 Pièces de Fantaisie, first published in 1927. As indicated by the title, Carillon de Westminster is a fantasia on the Westminster chimes, played from the Clock Tower, Palace of Westminster, since 1858. The chimes play four notes in the key of F major: A, G, F, and middle C in various patterns every fifteen minutes. The tune originates from the fifth and sixth measures of Handel’s ‘I Know My Redeemer Liveth’ from Messiah. Vierne’s friend, the great English organ builder, Henry Willis, hummed the tune for the composer to improvise upon. Apparently, either Willis hummed the tune incorrectly or Vierne misheard his friend. There is debate among musicologists as to whether or not this rumor is true, or if Vierne altered the melody to suit his own purpose. Regardless, the piece was successfully premiered at Notre Dame, Paris on November 29, 1929, and has become a standard of the organ literature.

Legally blind since birth, Vierne was considered one of the greatest musical improvisers of his generation. His few improvisations that were preserved on early phonograph recordings sound like finished, polished compositions. He studied at the Paris Conservatoire under César Franck and later became Charles-Marie Widor’s teaching assistant. Among his many students was Maurice Durufle, who was in his presence when Vierne died at the console of the Notre Dame organ while giving his 1,750th recital there. Both men had performed on the program.

Bernstein - Chichester Psalms

The Chichester Psalms was commissioned for the 1965 summer music festival of the English cathedrals of Winchester, Salisbury and Chichester. Bernstein, on sabbatical from the New York Philharmonic, was collaborating with his old friends, Betty Comden and Adolph Green on a musical version of Thornton Wilder’s The Skin of Our Teeth. The project did not come to fruition, however, and Bernstein then wove the discarded musical materials into the cathedral commission.

The work is an exciting, eclectic mix of Broadway energy mixed with a “wide-screen” cinematic panorama of classical influences, jazzy rhythms and Biblical texts. Ethan Nash writes in The Choral Journal: “Perhaps most significant is Bernstein’s choice of specifically ecumenical Psalm texts in Hebrew for an English cathedral choir, suggesting a bridge between cultures. This union makes it all the more appropriate to end with this passage about how wonderful it is for brothers and sisters, whether related biologically, culturally, emotionally, or through music, to simply ‘dwell together.”’

I. Ura hanevel v’chinor! Aira shachar!
   Hariu l’Adonai kol haaret
   lv’du et Adonai b’sim’cha.
   Bou l’fanav bir’nana.
   D’nu ki Adonai Hu Elohim.
   Hu asanu v’lo anachnu.
   Amo v’tson mar’ito.
   Bou sh’arav b’todah, chatseiratov bit’hilah.
   Hodu lo, bar’chu sh’mo.
   Ki tov Adonai, l’olam chas’do,
   v’ad dor vorad emunato.

II. Adonai rov, lo echsar.
   Bin’ot deshe yarbitseini.
   Al mei m’nuhot y’nahaleini.
   Na’shi y’sh’wev,
   Yan’cheini b’m’a’aglei tsedek,
   l’m’a’an sh’mo.
   Gam ki eilech b’gei tsalmavet,
   Lo ira ra, ki Atah imadi.

Awake, psaltery and harp: I will rouse the dawn!
Make a joyful noise unto the Lord, all the Earth.
Serve the Lord with gladness.
Come in to His presence with singing.
Know ye that the Lord, He is God.
It is He that has made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
and into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
and His faithfulness endures for all generations.

The Lord is my shepherd, I shall not want.
He makes me to lie down in green pastures,
He leads me beside the still waters.
He restores my soul.
He leads me in the paths of righteousness
for His name’s sake.
Yea, though I walk through the valley of the shadow
of death,
I will fear no evil, for You are with me.
Your rod and Your staff they comfort me.
III.

You prepare a table before me in the presence of my enemies.
You anoint my head with oil, my cup overflows.
Surely goodness and mercy shall follow me all the days of my life.
And I will dwell in the house of the Lord forever.

Why do the nations rage, and the people imagine a vain thing?
The kings of the earth set themselves, and the rulers take counsel together against the Lord and against His anointed, saying, let us break their bands asunder, and cast away their cords from us.
He that sits in the heavens laughs, and the Lord mocks them!

Lord, Lord, my heart is not proud, nor my eyes lofty, neither do I aspire to things too great and too wonderful for me. Surely I have calmed and quieted my soul. As a child that is weaned of his mother, my soul is even as a weaned child.
Let Israel hope in the Lord from henceforth and forever.
Behold how good, and how pleasant it is for brothers to dwell together. Amen.

Ta'aroch l'fanai shulchan neged tsor'rai

Dishanta vashemen roshi, cosi r'vayah.
Ach tov vachesed yird'funi
kol y'mei chayai.
V'shav'ti b'eeit Adonai l'orech yamim.

Lama rag'shu goyim u'umim ye'gu rik?

Yit'yats'vu malchei erets,
v'roznim nos'du yachad
Al Adonai v'al m'shicho
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim yis'chak,
Adonai yil'ag lamot.
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, Varsity Men's Glee Club and Women's Chorus) perform 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.

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 Magnificat and Christmas Oratorio (Part I), Vivaldi Gloria, Handel Messiah, Mozart Requiem and Coronation Mass, Beethoven Symphony #9 and Choral Fantasy, Brahms Ein Deutsches Requiem, Mahler Symphony #2, Orff Carmina Burana, Vaughan Williams Dona Nobis Pacem, Honegger King David, Bloch Sacred Service (excerpts) and Bernstein Chichester Psalms.

The university choirs have appeared in numerous fully staged productions in collaboration with UNLV Opera Theatre, including Gluck Orfeo ed Euridice, Mozart The Magic Flute, Offenbach La Perichole, Puccini La Bohème, Gilbert & Sullivan H.M.S. Pinafore and Patience, Strauss Die Fledermaus, Mascagni Cavalleria Rusticana and Lehár 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, appeared with composer-songwriter Marvin Hamlisch, performed with popular singer Linda Eder and appeared at the opening of the new Wynn Resort.

The UNLV Choral Ensembles 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. The UNLV Choral Ensembles are supported by an outstanding faculty of artist-scholars in the Department of Music that includes voice faculty members Alfonse Anderson, Juline Barol-Gilmore, Luana DeVol, Michael Cochran, Tod Fitzpatrick, Serdar Ilban, Stephanie Thorpe and emeritus professor Carol Kimball.

DAVID B. WEILLER celebrates 25 years as Director of Choral Studies at the University of Nevada, Las Vegas. Under his leadership the university choral ensembles enjoy a reputation for vibrant performances. Professor Weiller currently conducts the University Concert Singers and Chamber Chorale. He teaches related courses in choral conducting, literature and pedagogy, and he plays an active role in furthering quality choral performances throughout the school district and community. 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. Many of his former students are successful music teachers across the country.

Professor Weiller maintains a busy schedule as a guest conductor, clinician and adjudicator, and he currently serves as Nevada state president for the American Choral Directors Association. He recently conducted the Nevada All-State Middle School Honor Choir and served on a select adjudication panel for "Choirs of Note: Minnesota Invitational Choral Festival and Competition" with conductor Dale Warland.

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.
University Concert Singers

UNIVERSITY CONCERT SINGERS is the music department's main choral ensemble. During a recent concert tour, an enthusiastic music critic praised the choir for a performance in which "...the singers, conductor, pianist and audience members all but danced in the pews... The illustrious Robert Shaw would have a right to feel confident about the future." The concert season includes a wide variety of a cappella repertoire as well as major works with orchestra, performances for university academic events, the vocal-choral area's annual African-American Celebration and tours in the southwest. Membership in Concert Singers includes undergraduates as well as graduate students, and music majors as well as non-music majors.

CESAR AGREDA
BRITTANY ALTMAN
SARAH ANSTETH
JONATHAN BALTERA *
JUNE BANKS
RYAN BEYER
ANTOINETTE BIFULCO
JE VOI BLOUNT
KELLY A. BROWN
JENNIFER BORUSIEWICZ
C. EDWARD COTTON
APRIL ROSE DROHN *
ERICKSON FRANCO *
SARAH FULCO
SILVIA GALHANDRO
ALANNA E. GALLO
CASEY GARDNER
NICOLED HARRIS *
ELIZABETH HUGHES
MICHAEL I. HUGHES
RANDY HUGHES
KRYSTYNA HUTSON

ISABELLA IVY
LINDA JACKLEY
LINDSEY LEE ANN JAMIESON
JONATHAN JEFFERSON
KYLE JOHNSON
DANIEL JOLLY *
HYE YOUN JOO SIN
MARION KAISER
TERESA KROLAK-OWENS
ELENA LADISLAO
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CECILIA LÓPEZ *
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STEVEN MACARTHUR-BROOKS
TIM MELLON
ALEXANDER MENDES
EMMANUEL MOJICA
KRISTINA NEWMAN
JOEY NICOSIA

CHELSEA OLSON
ANGELA PEREGRINO
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NATHAN S. VAN ARSDALE
JESSICA WASLESKY
MATTHEW WOORDMAN
FRANK YI

*Section leaders

The UNLV CHAMBER CHORALE has been praised for their "joyous singing, remarkable delicacy and poise, impressive performance and expressive fervor." This select vocal ensemble of 24 undergraduate and graduate singers performs a wide variety of the finest a cappella repertoire encompassing many periods and styles of music. The Chorale performs several times throughout the year and tours in the spring.

JONATHAN BALTERA
JUNE BANKS
RYAN BEYER
JENNIFER BORUSIEWICZ
APRIL ROSE DROHN
MICHAEL ELLIOT
ERICKSON FRANCO
SARAH FULCO

ALANNA E. GALLO
NICOLED HARRIS
DANIEL JOLLY
ANDY KIM
CECILIA LÓPEZ
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AMANDA MURA
BRIAN MYER *

MICHAEL QUIMSON
ANTHONY RISOLIO II
MEGAN SCHNIZLEIN
MAUREEN SEYMOUR *
MELISSA SUGARMAN
NATHAN S. VAN ARSDALE
JENNIFER WEST *
MICHAEL WOORDLAND

*Section leaders

Choral Studies Leadership Team

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PIANISTS: Crystal Cho, Concert Singers  Jessica Kim, Chamber Chorale  GRADUATE ASSISTANT: Brandon Teal
Walter Strony, Organist

WALTER STRONY is one of America’s premier concert organists. He made his public debut in 1974 at the age of 18 and has since established himself as one of few organists equally at home playing both theatre and classical organ. Mr. Strony has performed hundreds of concerts from coast to coast in the United States as well as in Japan, Australia, England and Canada. He has performed at many conventions of the American Theatre Organ Society and the American Guild of Organists, and he is the only living organist to have been twice voted "Organist of the Year" by the American Theatre Organ Society. He has performed with the Calgary Symphony, Allentown Symphony and the El Paso Symphony, and in 2007 he performed the first solo organ recital to be presented in many years at New York's Radio City Music Hall.

In addition to his fine reputation as a concert organist, Mr. Strony is well known for his many recordings. His first CD 'Phoenix' was rated 10/10 by CD Review - the highest rating given by this prestigious publication. He has recorded over 30 albums with his most recent CD (2007) being recorded on the world's largest theatre organ at the Sanfilippo Music Room in Barrington, Illinois.

Mr. Strony's services as a pipe and digital organ consultant-tonal finisher are in great demand. His work in this area has taken him to both theatre and classical instruments across the country and around the world. In 2008, the Allen Organ Company commissioned him to design a new four-manual instrument - the Walt Strony Signature Series Organ. As an author, his book, The Secrets Of Theatre Organ Registration, is the standard reference book on this subject.

Acknowledgments

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Most Rev. Joseph A. Pepe, Bishop of Las Vegas
Rev. Larry Lentz, CSV, Rector  Debbie Cenna, Music Director  Arthur Nelson, Registrar

Susan L. Johnson Scholarship

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.
"V-O-C-E" Upcoming Performances

VOCAL - OPERA - CHORAL ENSEMBLES

All performances in Rando Recital Hall (Beam Music Center) unless otherwise noted.

MONDAY, APRIL 13, 5:30 P.M. SENIOR RECITAL: Felice Garcia, mezzo-soprano

TUESDAY-WEDNESDAY, APRIL 14-15

ARTIST-IN-RESIDENCE: Dr. Rodney Eichenberger - Choral Conducting Master Classes

WEDNESDAY, APRIL 15, 6:00 P.M. JUNIOR RECITAL: Ben Lunn, baritone

WEDNESDAY, APRIL 15, 6:30 P.M. JUNIOR RECITAL: Antoinette Bifulco, soprano

WEDNESDAY, APRIL 15, 7:30 P.M.

DOCTORAL LECTURE RECITAL: Debra Siebert, mezzo-soprano; Ham Fine Arts Room 147.

WEDNESDAY, APRIL 15, 8:00 P.M. JUNIOR RECITAL: Michael Elliot, baritone

FRIDAY, APRIL 17, 1:45 P.M. UNLV MUSIC DEPARTMENT: Host Concert for Nevada Music Educators Association All-State Conference, Artemus W. Ham Concert Hall

SUNDAY, APRIL 19, 12:00 P.M. MASTERS RECITAL: Stewart Cramer, tenor

SUNDAY, APRIL 19, 4:00 P.M. UNLV WOMEN’S CHORUS & NIGHTINGALES SPRING CONCERT

MONDAY, APRIL 20, 5:00 P.M. SENIOR RECITAL: Andy Kim, baritone

TUESDAY, APRIL 21, 7:30 P.M. UNLV OPERA WORKSHOP

THURSDAY, APRIL 23, 5:30 P.M. SENIOR LECTURE RECITAL: Jennifer Turner, soprano, Ham Fine Arts #147

FRIDAY, APRIL 24, 7:30 P.M. UNLV CHAMBER CHORALE HOME CONCERT

MONDAY, APRIL 27, 6:30 P.M. JUNIOR RECITAL: Alanna Gallo, soprano

MONDAY, APRIL 27, 7:30 P.M. JUNIOR RECITAL: Cecilia López, soprano

TUESDAY-WEDNESDAY, APRIL 28-29, 10:30 A.M. 21st annual ELEMENTARY CHORAL MUSIC FESTIVALS, Artemus W. Ham Concert Hall

TUESDAY, APRIL 28, 7:00 P.M. JUNIOR RECITAL: Adriana Velinova, soprano

WEDNESDAY, APRIL 29, 5:00 P.M. JUNIOR RECITAL: Timothy Mellon, tenor

SATURDAY, MAY 2, 1:00 P.M. MASTERS RECITAL: Marjorie Klespitz, soprano

MONDAY, MAY 4, 6:30 P.M. SENIOR RECITAL: Grant Davis, baritone

THURSDAY, MAY 7, 7:00 P.M. SENIOR RECITAL: Maureen Seymour, soprano

SUNDAY, MAY 10, 7:00 P.M. DOCTORAL RECITAL: Michael Smith, tenor

All events subject to change or cancellation. For further calendar information, contact:

UNLV Department of Music 895-3332
UNLV Choral Studies 895-3008
UNLV Opera Theatre 895-3735
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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 for the 2008-2009 concert season. The UNLV Choral Ensembles enjoy an outstanding reputation for exciting performances throughout the southwest and beyond. From Las Vegas to New York, from Mexico to Montreal, the university choirs are ambassadors of goodwill through their voices united in song.

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VIVALDI "GLORIA" (December)
AFRICAN-AMERICAN CELEBRATION (February)

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ANNUAL HOME CONCERT (April)

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