21st Annual Home Concert

SONGS ETERNITY

UNIVERSITY CONCERT SINGERS
& CHAMBER CHORALE

DAVID B. WEILLER, conductor
VALERIA ORE, pianist

THURSDAY, APRIL 24, 2008
LEE & THOMAS BEAM MUSIC CENTER
RANDO RECITAL HALL
7:30 P.M.
REDEEM OUR TIME: SONGS OF JOY & MEDITATION

Cantate Domino (Cantiones Sacrae, 1619) ...................................... Jan Pieterszoon Sweelinck
(1562-1621)

The Chamber Chorale opens this year’s Home Concert with a sparkling motet by the famous Dutch composer, organist and teacher, Jan Pieterszoon Sweelinck. Known by his contemporaries as “The Orpheus of Amsterdam,” Sweelinck represents the highest development of the Dutch keyboard school. He was also a skilled composer for voices as well, and composed over 250 vocal works (chansons, madrigals, motets and Psalms).

Cantate Domino canticum novum,  
cantate Domino omnis terra.  
Cantate Domino et benedicite nomine ejus.  
Annuntiate de die in diem salutare ejus.  
Annuntiate inter gentes gloriam ejus,  
in omnibus populis mirabilia ejus.

Sing to the Lord a new song.  
sing to the Lord all the earth.  
Sing to the Lord and bless his name:  
Proclaim his salvation from day to day.  
Declare his glory among the nations,  
his wonders among all people.  
(Psalm 96: 1-4)

Ubi caritas (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 lucidemur.  
Timeamus et amemus Deum vivum.  
Et ex corde diligamus nos sincero.

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.

(Author of the text unknown)

Fall Softly, Snow ................................................................. Daniel Moe
(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)
COME LIVE AND BE MERRY: SONGS OF FLIRTATION

**Dessus le marché d’Arras** .................................................. Orlando di Lasso (c.1532-1594)

Along with Palestrina, the Belgian composer Orlando di Lasso represents the mature polyphonic style of the late Renaissance. Known for his prolific and versatile output, di Lasso wrote over 2,000 works in many vocal genres, including Latin motets, Italian madrigals, French chansons, and German lieder. Stylistically, the chansons range from the dignified and serious, to playful, bawdy, and amorous compositions, as well as drinking songs suited to taverns. *Dessus le marché d’Arras* is based upon a popular tune of the day and incorporates nonsense sounds into a slightly suggestive and ribald story.

*Dessus le marché d’Arras*
- Mireli, mirela, bon bas
- J’ai trouvé un espagnart
- Sentin senta, sur la bon bas.
- Il ma dit: fille, écoute
- de l’argent on vous don’ra!

At the marketplace of Arras
- Mireli, mirela, bon bas
- I discovered a Spaniard
- Sentin senta, sur la bon bas.
- He says to me, “Maiden listen to the money I will give you!”

**Já vem a Primavera!** ...................................................... Henrique de Curitiba

Zbigniew Henrique Morozowicz, best known as Henrique de Curitiba, was born of Polish parents in the city of Curitiba in southern Brazil. He has written more than 150 instrumental, chamber, piano and choral works. This charming madrigal-like song, sung in Portuguese, evokes the gentle breezes and sensuous aromas of spring.

*Primavera!*
- e quando a primavera
- vem chegando no jardim
- com mil aromas de jasmin
- Primavera, enfim!
- com novas flores
- tantas lindas flores
- mil aromas no jardim
- Primavera em flor
- tão bonito assim! (cheiro de jasmin)
- Primavera!

Spring!
- and when spring
- arrives in the garden
- with a thousand scents of jasmine
- Spring, finally!
- with new flowers
- so many beautiful flowers,
- a thousand scents in the garden
- flowering Spring
- so beautiful (smell of jasmine)
- Spring!

**Laughing Song** ....................................................... Earl George (1924-1994)

Earl George was born in Milwaukee, Wisconsin and studied at the Eastman School of Music and at the Berkshire School of Music with Bohuslav Martinu. He taught at Syracuse University and founded the Syracuse University Singers. His music - two operas, orchestral works, chamber music for strings and piano, choral works and song cycles - won him many commissions and awards as well as performances by major orchestras, including the Minneapolis Symphony and the New York Philharmonic. *Laughing Song* is the fifth and final song in a choral cycle set to poems by William Blake (1757-1827).

*When the green woods laugh with the voice of joy,*
*And the dimpling stream runs laughing by;*
*When the air does laugh with our merry wit,*
*And the green hill laughs with the noise of it;*

*When the painted birds laugh in the shade,*
*Where our table with cherries and nuts is spread;*
*Come live, and be merry, and join with me*
*To sing the sweet chorus of “Ha, ha, ha!”*

(William Blake)
HOW SMALL A PART OF TIME: SONGS OF PASSION

Two Emily Dickinson Songs .............................................. Stephen Bachicha (b. 1980)

Savior! I've no one else to tell

Heart! We will forget him

Conducted by the composer

Stephen Bachicha (b. 1980) received his bachelors degree from Syracuse University. His teachers have included Virko Baley, Jorge Grossmann, Nicolas Scherzinger, Liu Zhang, and Dan Godfrey. He has had his works performed by distinguished artists including, Janet Brown, Gregory Wood, The Cassatt String Quartet and others. He is a recipient of Syracuse University’s Virginia K. Hickey Scholarship in Music as well as UNLV’s Susan L. Johnson scholarship for choral studies. Originally from Santa Fe, New Mexico, Stephen has lived and worked in the music industry in Minnesota, New York, and Boston. He is currently pursuing a Master of Music degree at the University of Nevada, Las Vegas. As a compositional and general life catharsis, he performs with the university's Chamber Chorale. When not composing and focusing on music, Stephen is a classically trained chef and can usually be found in the kitchen playing with his food.

Savior! I've no one else to tell -
And so I trouble thee.
I am the one forgot thee so -
Dost thou remember me?
Nor, for myself, I came so far -
That were the little load -
I brought thee the imperial Heart
I had not strength to hold -
The Heart I carried in my own -
Till mine too heavy grew -
Yet - strangest - heavier since it went -
Is it too large for you?

(Emily Dickinson)

Heart, we will forget him!
You and I, tonight!
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me
That I my thoughts may dim;
Haste! lest while you're lagging.
I may remember him!

(Emily Dickinson)

Go, Lovely Rose .................................................. David V. Montoya (b. 1968)

The UNLV Chamber Chorale has performed a setting of Edmund Waller’s famous lyric poem each season for over twenty years. Past performances include settings by Willard Fast, Sven Lekberg, K. Lee Scott, Halsey Stevens and Mark Henderson. The as well as premiere performances of settings by Eric Whitacre, Greg A. Lapp, David Cheetham and Theodor Duda. The poem beckons the ever-shy rose of love and true friendship to reveal itself and to share its beauty, even in the desert. Thus, this poem also mirrors the life cycle of our own choral ensemble with its closing words, “How small a part of time they share, that are so wondrous sweet and fair!” Composer David V. Montoya directs the choral classical guitar programs at La Habra High School in southern California. The piece was originally written as a tenor solo and love song for his then future wife, Patricia; it was later arranged for mixed chorus for the La Habra High School Chamber Singers.

Go, lovely rose,
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young
And shuns to have her graces spied.
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die, that she
The common fate of all things rare
May read in thee,
How small a part of time they share
That are so wondrous sweet and fair!

(Edmund Waller)
The composer writes: "In the spring of 1996, my great friend and brilliant violinist Friedemann Eichorn invited me and my girlfriend Hila Plitmann (a soprano) to give a concert with him in his home city of Speyer, Germany. Because we were appearing as a band of traveling musicians, 'Friedy' asked me to write a set of troubadour songs for piano, violin and soprano. I asked Hila (who was born and raised in Jerusalem) to write me a few 'postcards' in her native tongue, and a few days later she presented me with these exquisite and delicate Hebrew poems. Each of the songs captures a moment that Hila and I shared together. "Kala kalla" (which means 'light bride') was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of "Ezye sheleg" are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral. These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife, Hila Plitmann.

I. Temuná
Temuna belibi chanuta:
Nodezet beyn or uweyn ofel:
Min dmama shekazo et gufch kach ota,
Usarech al pana'ich kach nofel.

II. Kala kalla
Kala kalla
Kula sheli,
U'wekilut
Tishak hi li!

III. Larov
"Larov," amar gag ia'shama'im
"Hamurchak shvaneynu hu ad;
Ach lisen yman alu lecham shna'im,
Uveyneynu nishar sentimer echad."

IV. Ezye sheleg!
Ezye sheleg!
Kmo chalomot ktanim
Noflim mehashama'im.

V. Rakut
Hu haya male rakut;
Hi hayta kasha.
Vehol kama shinista lehishaer kach,
Pasht, udi siba tova,
Lakach ota el toch atzmo,
Veheniach Bamakom hachi rach.

A Picture
A picture is engraved in my heart
Moving between light and darkness:
A sort of silence envelops your body,
And your hair falls upon your face just so.

Light Bride
Light bride
She is all mine,
And lightly
She will kiss me!

Mostly
"Mostly," said the roof to the sky,
"the distance between you and I is endless;
but a while ago two came up here,
and only one centimeter was left between us."

What snow!
What snow!
Like little dreams
Falling from the sky.

Tenderness
He was full of tenderness;
she was very hard.
And as much as she tried to stay thus,
simply, and with no good reason,
he took her into himself,
and set her down in the softest place.

- Intermission -
University Concert Singers

AWAKENED WITH THE SPHERES: SONGS OF OUR HUMANITY

Der Gang zum Liebchen (Drei Quartette, op. 31, no. 3) ................................. Johannes Brahms

A collection of Slavic poetry, translated into German by Josef Wenzig in 1830, provided Brahms with the texts of five of his compositions, including one of his best known choral works, Der Gang zum Liebchen (The Journey to the Beloved).

Es glänzt der Mond nieder, ................................. The moon shines down;
Ich sollte doch wieder ................................. I should return
zu meinem Liebchen, ................................. to my beloved.
Wie mag ihr gehn? ................................. How might she be faring?

Ach weh, sie verzaget ................................. Alas, she despairs
und klaget, und klaget ................................. and laments, and laments
daß sie mich nimmer ................................. that she will never see me
im Leben wär'n seh'n! ................................. in this life again.

Es ging der Mond unter, ................................. The moon went down;
ich eilte doch munter ................................. I hastened briskly,
und eilte, daß keiner ................................. and hurried so that no one
mein Liebchen entführ't. ................................. would take away my beloved.

Ihr Täubchen o girret, ................................. O coo, you little doves,
ihr Lütschen, o schwirret ................................. o murmur, you gentle breezes,
daß keiner mein Liebchen, ................................. so that no one
mein Liebchen entführ't. ................................. will take away my beloved.

(Josef Wenzig)

Be Still ............................................................ James Fritschel

As a nationally known composer, James Fritschel's works are published by many American publishing companies. Be Still was composed in the 1970s and explores choral techniques common to that era, including tone clusters, unmeasured trills and bi-tonality (the women and men sing in contrasting keys, one-half step apart). The text is based upon Psalm 46:10, “Be still and know that I am God.” Dr. Fritschel conducted the Wartburg College Choir from 1968 to 1984 and then moved to California Lutheran University where he conducted the Cal Lutheran Choir until his retirement in 1992.

Ave Maria .......................................................... Rihards Dubra

Rihards Dubra studied music theory and composition at the Emils Darzins Music College and the Latvian Music Academy. For several years he was an organist at Mater Dolorosa Catholic Church in Riga. Ave Maria is part of a collection of ten sacred pieces for mixed choir.

Ave Maria, gratia plena, Dominus tecum, ................................. Hail, Mary, full of grace, the Lord is with Thee,
benedicta tu in mulieribus ................................. Blessed are Thou among women
et benedictus fructus veneris tui Jesus. ................................. and blessed is the fruit of your womb, Jesus.
Sancta Maria, Mater Dei ora pro nobis peccatoribus ................................. Holy Mary, Mother of God, pray for us sinners
nunc et in hora mortis nostrae. Amen. ................................. now and at the hour of our death. Amen.

The Word Was God .............................................. Rosephanye Powell

Rosephanye Powell is a music professor and coordinator of voice studies at Auburn University. She holds degrees from Alabama State University, Westminster Choir College and Florida State University. During her career, she has distinguished herself as a researcher, interpreter and performer of the African-American spiritual and solo vocal works by William Grant Still. She is an accomplished composer and arranger of choral music. The Word Was God is one of her most frequently performed works; the text is based on John 1:1-3.
We Shall Overcome ............................................ arr. Everett McCorvey

Everett McCorvey is a native of Montgomery, Alabama. He received his degrees from the University of Alabama, including a Doctorate of Musical Arts. As a tenor soloist, Dr. McCorvey has performed in many venues, including the Kennedy Center in Washington, D.C., the Metropolitan Opera in New York, Aspen Music Festival in Colorado, and in England, Germany, Italy, Spain, Japan and the Czech and Slovak Republics. During the summers, Dr. McCorvey is on the artist faculty of the American Institute of Musical Study (AIMS) in Graz, Austria. He currently serves as professor of voice and director of opera at the University of Kentucky in Lexington, Kentucky; he is also the founder and music director of The American Spiritual Ensemble.

The lyrics to We Shall Overcome are derived from Rev. Charles Tindley's gospel song "I'll Overcome Some Day" (1911). The song was popularized in later years by Pete Seeger and Joan Baez. In the 1960s it became an anthem for the civil rights movement as well as the farm workers' grape boycott.

Songs Eternity ............................................ David L. Brunner

Sarah Fulco, soprano (b. 1953)

David Brunner's compositions resonate with imagination, lyricism and vitality. The New York Times has regarded him as a "prolific choral writer whose name figures prominently on national repertory lists." Acclaimed as a dynamic conductor, inspired teacher and imaginative composer, his music has been performed worldwide by children's choirs, middle and high school singers, college, community and professional choirs. Dr. Brunner is professor of music and director of choral activities at the University of Central Florida. He holds degrees from Illinois Wesleyan University and Northwestern University in choral music education and conducting and the Doctor of Musical Arts in choral literature and conducting from the University of Illinois.

What is songs eternity
Come and see
Can it noise and hustle be
Come and see
Praises sung or praises said
Can it be
Wait awhile and these are dead
Sigh sigh
Be they high or lovely bread
They die

Songs once sung to adam's ears
Can it be
- Ballads of six thousand years
Thrive thrive
Songs awakened with the spheres
Alive

Mighty songs that miss decay
What are they
Crowds and citys pass away
Like a day
Books are writ and books are read
What are they
Years will lay them with the dead
Sigh sigh
Trifles unto nothing wed
They die

Sing creations music on
Natures glee
Is in every wood and tone
Eternity
The eternity of song
Liveth here
Natures universal tongue
Singeth here
Songs I've heard and felt and seen
Everywhere
Songs like the grass are evergreen
The giver
Said live and be and they have been
For ever

Combined Choirs & Alumni

UNLV Alma Mater ............................................ Eric Whitacre

UNLV Class of 1995
University 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, Varsity Men’s Glee Club 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.

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, Honegger's King David, 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 Porgy and Bess, with composer-songwriter Marvin Hamlisch, with popular singer Linda Eder and at the opening of the new Wynn Resort.

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.

UNLV Chamber Chorale

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 20-25 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. Membership in Chamber Chorale includes undergraduates as well as graduate students.

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<td>RACHEL ESPIL</td>
<td>TIMOTHY MELLON*</td>
<td>*Section leaders</td>
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Choral Studies Leadership Team

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Daniel Jolly, treasurer
Felice Garcia, historian
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Lyndsey LeeAnn Jamieson, calendar
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CHAMBER CHORALE OFFICERS
Amanda J. Mura, co-president
Michael P. Woxland, co-president

GRADUATE ASSISTANT
Brandon Teal
University Concert Singers

UNIVERSITY CONCERT SINGERS is the music department's main choral ensemble of 60-75 singers. 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.

ANTOINETTE BIFULCO  KRISTYNA HUTSON  ARMANDO QUINTANILLA II
JENNIFER BORUSIEWICZ  BELINDA M. JACKLEY  STEPHANIE REDMAN
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NICOLE HARRIS  DOMINIQUE POLLINA  CHRIS YI
MARY HERNANDEZ  LAMIA PORTER  FRANK YI

Section leaders

DAVID B. WEILLER has served as Director of Choral Studies at the University of Nevada, Las Vegas since 1984. Under his leadership the university choral ensembles have established an outstanding reputation through their annual concert tours and festival 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. In 2007-2008, he will conduct the Nevada All-State Middle School Honor Choir and will serve 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.

David Weiller holds the A.B. degree in music from Occidental College in Los Angeles and the M.M. degree in choral music from 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 conducting 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.
VALERIA ORE, pianist, 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. Valeria 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 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. Valeria Ore is currently an adjunct instructor and collaborative pianist at UNLV.

UNLV Choral Performances

FRIDAY, APRIL 25
INVITATIONAL CHARITY FESTIVAL
hosted by the University Children’s Chorale
Proceeds to benefit The Corps of Compassion
7:00 p.m., Artemus W. Ham Concert Hall

SUNDAY, MAY 4
UNLV WOMEN’S CHORUS conducted by Dr. Jocelyn K. Jensen
4:00 p.m., Rando Recital Hall

TUES-WED-THURS, MAY 6-7-8
20th Annual UNLV-CCSD ELEMENTARY CHORAL FESTIVALS
10:15 a.m., Artemus W. Ham Concert Hall

SATURDAY, MAY 10
“KING DAVID” BY ARTHUR HONEGGER.
Las Vegas Master Singers, UNLV Concert Singers
and Las Vegas Philharmonic conducted by Maestro David Itkin
8:00 p.m., Artemus W. Ham Concert Hall. Call 895-ARTS for ticket information

FRIDAY, MAY 16
UNIVERSITY CHILDREN’S CHORALE SPRING CONCERT
Early evening (call UNLV choral studies office for details), Rando Recital Hall.

Acknowledgments

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SPECIAL THANKS TO... Prof. Sue Mueller for instrumental assistance; Prof. Alfonse Anderson and Prof. Tod Fitzpatrick for participating in our travels this year; Felice Garcia for Portuguese tutoring; Dr. Lynn Drafall and Mr. Robert Drafall, artists-in-residence, for their expertise and inspiration!
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
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Friends of UNLV Choral Music 2007-2008

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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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