Freude!

ODE TO JOY!

University Concert Singers & Chamber Chorale

David B. Weiller, conductor

Tuesday 20 October 2009
7:30 pm

Artemus W. Ham Concert Hall
- Program -

The Chamber Chorale

I Am In Need of Music ........................................... David L. Brunner

(b. 1953)

Acclaimed as a dynamic conductor, inspired teacher and imaginative composer, David Brunner’s music has been performed worldwide by choirs of all ages. Dr. Brunner is professor of music and director of choral activities at the University of Central Florida. I Am In Need of Music is dedicated to the memory of David Nott, director of choral activities at Illinois Wesleyan University from 1964-1995.

I am in need of music that would flow
Over my fretful, feeling finger-tips,
Over my bitter-tainted, trembling lips,
With melody, deep, clear, and liquid-slow.
Oh, for the healing swaying, old and low,
Of some song, sung to rest the tired dead,
A song to fall like water on my head,
And over quivering limbs, dream flushed to glow!

There is a magic made by melody:
A spell of rest, and quiet breath, and cool
Heart, that sinks through fading colors deep
To the subaqueous stillness of the sea,
And floats forever in a moon-green pool,
Held in the arms of rhythm and of sleep.

(Elizabeth Bishop, 1911-1979)

Exultate Deo ............................................................. Francis Poulenc

(1899-1963)

This sparkling and exuberant motet by the French master was composed in 1941. Many of Poulenc’s most noticeable stylistic traits are readily apparent: short phrases separated by brief rests, intense rhythmic energy, dramatic dynamic contrasts, and a sweetness of melody combined with ever-present pungent harmonies.

Exultate Deo adjutori nostro,
Jubilate Deo Jacob.
Sumite psalmim, et date tympanum
Psalterium jucundum cum cithara
Buccinate in neomenia tuba
Insigni die solemnitatis vestrae.

Rejoice greatly to God our helper,
Shout for joy to the God of Jacob.
Take up a psalm, and bring the timbrel
and the sweet psaltery with the harp,
Blow the trumpet in the new moon,
On the notable day of your solemnity.

Ave Domine, Jesu Christe .......................................... Cristóbal de Morales

(c. 1500-1553)

This meditative motet from the Spanish Renaissance is notable for its simplicity and beautiful melodies. The musical motives enhance the quiet emotionalism of the text, particularly lumen caeli (light of the world), fons pietatis (fount of piety) and the cascading phrases of gaudium nostrum (our joy).

Ave, Domine Jesu Christe, rex benedicte,
lumen caeli, praetium mundi.

Hail, Lord Jesus Christ, blessed king,
light of heaven, ransom of the world.

Agnus Dei, salus mundi, hostia sacra.
Verbum caro factum, fons pietatis.

Lamb of God, salvation of the world, holy sacrifice.
Word made flesh, fount of piety.

Ave, Domine Jesu Christe, rex benedicte,
lumen caeli, praetium mundi.

Hail, Lord Jesus Christ, blessed king,
light of heaven, ransom of the world.

gaudium nostrum, panis angelorum
cordis nubilis, rex et sponsus virginitatis.

our joy, bread of angels,
ready of heart, king and bridegroom of virginity.
The coolin (from Reincarnations) .................................................. Samuel Barber
(1910-1981)
The word coolin refers to a lock of hair that grew on a young girl's neck and came to be used as a term of endearment for one's sweetheart. Irish poet James Stephens adapted his text from an old Irish poem by Anthony Raferty, the last of the great blind harpists. Stephens wrote: "I sought to represent that state which is almost entirely a condition of dream wherein the passion of love has almost overreached itself and is sinking into a motionless languor." Barber's setting of the cycle contains three poems, composed during 1936-1940 but not performed until 1949 by an octet of singers in the Juilliard Summer Concert series.

Come with me, under my coat,  
And we will drink our fill  
Of the milk of the white goat,  
Or wine if it be thy will.  
And we will talk, until  
Talk is a trouble, too,  
Out on the side of the hill;  
And nothing is left to do,  
Stay with me, under my coat!  
And we will drink our fill  
Of the milk of the white goat,  
Out on the side of the hill!  
James Stephens (1882-1950)

Go, Lovely Rose! ................................................................. Brian Myer
(b. 1988)
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, Mark Henderson and David Montoya, 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 share its beauty, even in the desert. Thus, Go, Lovely Rose! also mirrors the life cycle of our own choral ensemble in the desert with its closing words, "How small a part of time they share, that are so wondrous sweet and fair!" UNLV music major Brian Myer composed his setting last year; it is dedicated to the UNLV Chamber Chorale in honor of Professor Weiller's twenty-fifth anniversary at the university.

Go, lovely rose,  
Tell her that wastes her time and me,  
That now she knows,  
When I resemble 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, 1606-1687)

Guest Student Soloists
UNLV Department of Music

Glitter and Be Gay (from CANDIDE) ........................................... Leonard Bernstein
(1918-1990)
CHRISTINA DOUGLAS, soprano  
MICHELLE LEE, pianist
Ma rendi pur contento ........................................... Vincenzo Bellini
                       Edwin Cotton, tenor  Michele Lee, pianist
Ma rendi pur contento  Only make happy
della mia bella il core,  the heart of my beautiful lady,
e ti perdono, amore,  and I will pardon you, love
se lieto il mio non è.  if my own heart is not glad.

Gli affanni suoi pavento  Her troubles I fear
più degli affanni miei,  more than my own troubles,
perché più vivo in lei  because I live more in her
di quel ch’io vivo in me.  than I live in myself.

Je veux vivre (from Romeo et Juliette) ........................................... Charles Gounod
                       Cecilia López, soprano  Kanako YamaZaki, pianist
Ah! Je veux vivre dans le rêve  Ah! I want to live in the dream
qui m’enivre ce jour encore!  which still intoxicates me on this day!
Douce flamme, je te garde  Gentle flame, I keep you
dans mon âme comme un trésor!  in my soul as a treasure!

Cette inceste de jeunesse  This rapture of youth
ne dure, hélas! qu’un jour.  only lasts, alas, for a day.
Puis vient l’heure où l’on pleure;  After that comes the hour when one weeps;
Le cœur cède à l’amour,  the heart gives way to love,
et le bonheur fuit sans retour!  and happiness flies away, never to return!

Ah! Je veux vivre dans le rêve  Ah! I want to live in the dream,
qui m’enivre longtemps encore!  which intoxicates me, for a long time still!
Loin de l’hiver morose  For from gloomy winter
laisse-moi sommeiller  let me slumber
et respirer la rose  and inhale the rose
avant de l’effeuiller.  before shedding it of its petals.

Ah! Douce flamme,  Ah! Gentle flame,
reste dans mon âme  stay in my soul
comme en doux trésor  as a sweet treasure
longtemps encore!  for a long time still!

Vilja-Lied (from Die lustige Witwe) ........................................... Franz Lehár
                       Isabella Ivy, soprano  Michele Lee, pianist
Es lebt’ eine Vilja, ein Waldmägdlein,  There once lived a Vilja, a forest maid;
Ein Jäger erschaut’ sie im Felsenge Stein!  a hunter espied her ’midst the rocky crags!
Dem Burschen, dem würde so eigen zu Sinn,  A strange feeling overcame the youth,
Er schaute and schaut’ auf das Waldmägdlein hin.  He looked in trepidation at the forest maid.
Und ein nie gekannter Schauer faßt  And a quite unknown agitation seized
den jungen Jägersmann;  the young huntsman;
Sehnsuchtsvoll fing er still zu seufzen an:  He began to sigh, softly and with yearning:

Vilja, o Vilja, du Waldmägdlein,  “Vilja, o Vilja, you forest maid,
Faß’ mich und laß mich dein Trautliebster sein.  Embrace me, and let me be your truest love.
Vilja, o Vilja, was tust du mir an?  Vilja, o Vilja, what do you do to me?
Bang fleht ein liebkranker Mann!  A lovesick man longingly implores you!”
Das Waldmägdlein streckte die Hand nach ihm aus
Und zog ihn hinein in ihr felsiges Haus;
Dem Burschen die Sinne vergangen fast sind,
So liebt und so küßt gar kein irdisches Kind.
Als sie sich dann satteküßt verschwand
sie zu derselben Frist!
Einmal noch hat der Arme sie gegrüßt:
Vilja, o Vilja, du Waldmägdlein . . .
The forest maid stretched out her hand to him
And drew him into her stony home;
The youth all but lost his senses,
No earthly child loved and kissed in that way.
When the kisses had sated her,
she all at once vanished!
The hapless boy bid her greeting once more:
"Vilja, o Vilja, you forest maid . . ."

University Concert Singers

The Heavens Are Telling the Glory of God (from The Creation) ................. Joseph Haydn
Daniella Toscano, soprano  Emmanuel Mojica, tenor  Randy Hughes, bass  (1732-1809)
Based upon texts from Genesis as well as Milton’s Paradise Lost, Haydn’s monumental oratorio, The Creation, received its premiere performance in 1798 and was one of the most frequently performed classical oratorios throughout the following century. An ebullient chorus, "The heavens are telling," concludes Part I of the oratorio and features a trio of soloists as archangels: Gabriel (soprano), Uriel (tenor) and Raphael (bass).

The heavens are telling the glory of God.
The wonder of his work displays the firmament.
The day that is coming speaks to the day,
The night that is gone to following night.
In all the lands resounds the word,
Never unperceived, ever understood.

Bogoroditse Devo, raduysa (from The All-Night Vigil, Op. 37) ..... Sergei Vassilievich Rachmaninoff
(1873-1943)
The All-Night Vigil, composed in 1915, contains some of Rachmaninoff’s most beloved sacred music. Bogoroditse Devo, raduysa is the sixth of fifteen movements; while freely composed, it is reminiscent of the beautiful and austere melodies of ancient orthodox chants.

Bogoroditse Devo, raduysa
Blagodatnaya Maria, Gospod s Toboyu.  
Blagoslovenna Ti v zhenah,  
i blagosloven ploq chreve Tvoyego.  
yako Spasa rodila yesi dush nashih.  

Virgin Mary, Mother of God, rejoice,  
Holy Mary, full of grace, the Lord is with Thee.  
Blessed art Thou among women,  
and blessed is the fruit of Thy womb,  
for thou hast given birth to the Savior of our souls.

Ode to Joy (An die Freude) .................................................... Z. Randall Stroope

Ode to Joy is a musical expression of the intense, unconfined outpouring of a satisfied life. It is a dance of a spirit at peace with itself, and it invokes joy as the daughter of Elysium (Paradise), the son of fire, the kiss of a heavenly god, and the sustainer of all living creatures. The text is based upon Friedrich Schiller’s “An die Freude,” which is identified primarily with the final movement of Beethoven’s Ninth Symphony. Z. Randall Stroope is one of the most active choral conductors and composers working today. His compositions are performed regularly by esteemed ensembles throughout the world, including professional ensembles in France, Holland, Hong Kong, Spain, Japan, Australia, the Czech Republic, and Canada. He is the director of choral activities at Oklahoma State University in Stillwater.

H.M.S. Pinafore, Act I Finale ................................................. W.S. Gilbert & Arthur Sullivan
RALPH RACKSTRAW, a lowly sailor in love with Josephine .................................. Joey Nicosia, tenor
JOSEPHINE, the Captain’s daughter .................................... Elizabeth Rasmussen, soprano
DICK DEADEYE, a villainous scoundrel .................................. Brian Myer, baritone
COUSIN HEBE, ringleader of the sisters, cousins and aunts .................. Pier Lamia Porter, soprano
BILL BOBSTAY, Boatswain’s mate .................................... Ben Lunn, bass
Gilbert and Sullivan collaborated on fourteen operas in the 25-year period from 1871 to 1896. H.M.S. Pinafore, or The Lass That Loved a Sailor, premiered in 1878 and remains one of the most popular of G&S operas today. In the Act I Finale, brokenhearted Ralph Rackstraw is about to end his life because his love for Josephine has been haughtily rejected. Josephine changes her mind at the eleventh hour, and scowling Dick Deadeye predicts doom and gloom as the young couple plans their elopement. The entire scene is served up by the ensemble of sailors, "sisters, cousins and aunts" in a tasty stew of satire, melodrama and frolicsome fun.

**Finale**

**UNLV Alma Mater** ................................................................. Eric Whitacre  
(b. 1970, UNLV Class of 1995)

![UNLV Logo]

**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 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 choirs are supported by an outstanding faculty of artist-scholars in the Department of Music that includes voice faculty members Alfonse Anderson, Luana DeVol, Tod Fitzpatrick, Ruth Jacobson, Michelle Latour, Arsenia Soto and emeritus professor Carol Kimball.
The Chamber Chorale

JESSICA KIM, pianist

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 23 sings 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.

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*Section leaders

The University Concert Singers

CRYSTAL CHO, pianist

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 and performances for university academic events.

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DAVID B. WEILLER, Associate Professor of Music, celebrates 26 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. He 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. He has conducted honor choirs in California and Nevada and recently served on a select adjudication panel for “Choirs of Note: Minnesota Invitational Choral Festival and Competition” with conductor Dale Warland. Mr. 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 sixty 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 Helmut 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, the University of Nevada-Reno and Carnegie Mellon University. His teaching mentors include Harold A. Decker, Thomas Somerville, Drinda Frenzel and James A. Young.

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SPECIAL THANKS TO...
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Valeriya Ore, Slavic diction coach
UNLV Choral Alumni
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.

UNLV “V-O-C-E” Upcoming Performances

VOCAL - OPERA - CHORAL ENSEMBLES

All performances in Rando Recital Hall (Beam Music Center) unless otherwise noted. All events subject to change or cancellation. For further calendar information, contact the UNLV Department of Music, 895-3332.

SUNDAY, NOVEMBER 1, 5:00 P.M.

Master's Recital: Georgia McQuade, soprano

FRIDAY, NOVEMBER 6, 4:00 & 7:30 P.M.

25th annual UNLV Madrigal & Chamber Choir Festival hosted by the Chamber Chorale

FRIDAY-SATURDAY, NOV. 13-14, 7:30 P.M.

UNLV Opera Theatre & Chamber Chorale present Die Fledermaus by Johann Strauss, Jr.

SUNDAY, NOVEMBER 15, 4:00 P.M.

Doctoral Recital: Wendy Moss, soprano

TUESDAY, NOVEMBER 17, 7:30 P.M.

Junior Recital: Kristina Newman, soprano & Nicole Harris, mezzo-soprano

FRIDAY, NOVEMBER 20, 5:30 P.M.

Junior Recital: Emmanuel Mojica, tenor

FRIDAY, NOVEMBER 20, 6:30 P.M.

UNLV Concert Singers & Chamber Chorale Talent Show Beam Music Center, Room 160

SUNDAY, NOVEMBER 22, 4:00 P.M.

UNLV Women's Chorus Winter Concert

MONDAY, NOVEMBER 23, 7:30 P.M.

UNLV Opera Workshop Scenes Program

WEDNESDAY, DECEMBER 2, 7:30 P.M.

UNLV Concert Singers & Chamber Chorale Bach Magnificat with UNLV Chamber Orchestra Guest artists: Las Vegas Academy Singers

FRIDAY, DECEMBER 4, 5:00 P.M.

Senior Recital: Amanda Mura, soprano
THE FRIENDS OF UNLV CHORAL MUSIC
Supporting choral music in our community since 1992

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 for the 2009-2010 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.

Since 1992, over 700 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 2008-2009 season includes many exciting events:

"FREUDE! ODE TO JOY!" (October)
25th ANNUAL MADRIGAL/CHAMBER CHOIR FESTIVAL (November)
BACH "MAGNIFICAT" (December)
GALA CHORAL CELEBRATION (February)
ACDA STUDENT CHAPTER TRIP – TUCSON, ARIZONA (March)
CHAMBER CHORALE HOME CONCERT (April)
CARL ORFF “CARMINA BURANA” (April)

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 final concert program of 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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