Department of MUSIC
College of Fine Arts
presents

UNLV CHORAL ENSEMBLES
LAS VEGAS MASTER SINGERS
UNLV SYMPHONY ORCHESTRA
David B. Weiller, Jocelyn K. Jensen, and Taras Krysa, conductors

UNLV CHAMBER CHORALE
René Clausen
(b. 1953)
A Jubilant Song

Carolina Gamazo, soprano

Eric Whitacre Alleluia
(b. 1970, UNLV Class of 1995)
Elizabeth Hughes, soprano
David Casey, baritone

UNLV CONCERT SINGERS
Kevin A. Memley
(b. 1971)
O magnum mysterium

Paul Basler
(b. 1963)
Alleluia

Philip Fortenberry, piano
Kyle Bissantz, percussion
Bill Bernatis, horn
Bronson Purdy, percussion

UNLV SYMPHONY ORCHESTRA
Claude Debussy
(1862–1918)
Nocturnes (1899)
Nuages (Clouds)
Fêtes (Festivals)
Sirènes (Sirens)

Women’s Ensemble from the Las Vegas Master Singers
Taras Krysa, conductor

Francis Poulenc
(1899–1963)
Gloria (1959-60)
Gloria
Laudamus te
Domine Deus
Domini Fili unigenite
Domine Deus, Agnus Dei
Qui sedes ad dexteram Patris

Linda Lister, soprano
UNLV Choral Ensembles and Las Vegas Master Singers
David B. Weiller, conductor

Friday, November 30, 2012 7:30 p.m.  Artemus W. Ham Concert Hall
University of Nevada, Las Vegas
A silent auction will take place in the lobby before this evening’s performance and during intermission. Winning bids will be announced in the lobby following the performance. All proceeds will support the UNLV Choral Ensembles.

UNLV CHORAL ENSEMBLES
David B. Weiller & Jocelyn K. Jensen, conductors
Spencer Baker, Alec Bart, Barbara Buer & Philip Fortenberry, pianists

Barry Abarquez 2
Alex Adams 3
Miguel Alasco* 2
Sarah Alawani 1, 4
Cheyna Alexander* 2
Ieana Alicea 1, 4
Elysheba Anderson 1, 2, 4
Nathan Assaela 3
Dean Belan 3
Gregory Stephen Barnaby 3
Travis Berneck* 2, 3
Davon Bolden 1, 3
Elizabeth Boykin 4
Austin Brewer 1, 2, 3
Xavier Brown 2
Gracie Buchnowski-Tech 1, 4
Tiffany Bullock 4
Joemar Buyao* 1, 2, 3
David Casey* 2, 3
Ivan Alejandro Castillo 1, 3
Edwin Nunez Cerna II* 1, 3
Andrew Cogley 3
C. Edward Cotton 3
David D. Crespo 1, 3
Patrick Gil Cristobal 3
Dane Davis 3
Anthony DeFelice* 1, 3
Meagan Dodd 4
Asiamarie Domingo 2
Andrew Drivovich 2
Heather Rose Elise 4
Britta Epling 1, 4
Christopher Espinoza* 1, 3
Jordan Fish 1, 3
Petya Ford 4

James Galvez* 1, 3
Carolina Gamazo* 2
Casey Gardner 2
Jaimie Lynn Gargantos* 1, 4
Myrna Gray 4
Brian A. Guido II
Lakesha Harden* 1, 4
Jessica Harris-Chalmers 4
G. Tyler Hitchler 3
Stacy Horakker* 4
Elizabeth Hughes* 2, 4
Nicholas Hummel 1, 3
Ronna Humphries 2
Blanche Jackson 4
Heidi Jackson 4
Richelle Janushan 2
Jonathan Jefferson 1, 3
Calindia Jenkins 4
Kyle Johnson* 1, 2, 3
Christina Jolley 4
Eve Jones 4
Hye Youn Jou Soin 2
Martina A. Judd 3
Karla Kay 4
Julia Kitrel* 4
Jeff Kriske 3
Peter W. LaCascia 1, 2, 3
Valerie Lawdendyke 1, 4
Breanna Leisure 1, 4
Pam Levine 4
Michaela Linderman 1, 4
Karina Luera 4
Andrew Macadamgang* 1, 3
Jordan Madagame 1, 3
Alfredo Martirena 1, 3

Dawn McCollum 1, 4
Mark McCreery 1, 3
Theodore Medlyn 5
Greg Nielson 3
Cassandra O’Toole 1, 4
Jessica Ogburn 5
Stephany Padua 1, 4
Gerardo Polanco 3
Ruth Ramirez 4
Joel C. Reddick 1, 3
Justin Riley 1, 3
Amanda Riordan 4
Melanie Robertson 4
Erika Robinson 1, 4
Sheila Seaman 4
Min Jeong Seo 1, 4
Sophia Sharrow 4
Olivia Sirota* 1, 2, 4
Sherrie Slayden 4
Faustino Solis* 1, 2, 3
Brooke Soto 1, 4
Seth Spangelo* 1, 3
Megan Stewart-Cole 1, 4
Cody W. Stover 2
Nicole Thomas 2
Daniella Toscano* 2
Mary E. Tucker 4
Nathan S. Van Arsdale* 2
Kelsey Van Such* 1, 4
Audrey Wood 4
Tianci Zheng 1, 3

1 Concert Singers
2 Chamber Chorale
3 Varsity Men’s Glee Club
4 Women’s Chorus
*Leadership Team

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. Past concerts include performances with the world renowned Boston Pops Esplanade Orchestra and participation in a massed choir performance in New York City’s Carnegie Hall. University choirs have presented major works with the Mexico National Symphony in Mexico City, the Las Vegas Philharmonic, the Nevada Symphony Orchestra, and the University Symphony Orchestra. The UNLV Chamber Chorale has performed by invitation at western region and state conferences of the National Association for Music Education (NAfME) in and at western division conferences of the American Choral Directors Association (ACDA). The university choirs have appeared in numerous fully staged productions in collaboration with UNLV Opera Theatre, and, on a lighter note, the singers have presented several concerts of classic musical theatre repertoire.
The LAS VEGAS MASTER SINGERS is a semi-professional choir celebrating its 20th season. Each concert season the choir presents a variety of performances in locations throughout the community, highlighted by twice a year engagements with the Las Vegas Philharmonic and an annual show with the UNLV Jazz Ensemble. Last season, the Las Vegas Master Singers joined the UNLV Concert Singers, the Southern Nevada Musical Arts Society and the Las Vegas Philharmonic at the new Smith Center for the Performing Arts. They also recorded a PBS special with The Canadian Tenors at The Smith Center.

The Master Singers perform a wide variety of music from opera to pop to classical, and they sing regularly at local conventions. Funding annual scholarships at UNLV for talented students in the choral and jazz programs is also an important part of their artistic mission. Students from UNLV, Las Vegas Academy, Nevada School of the Arts, Las Vegas Dance Theater Studios, Boys Chorus of Southern Nevada, University Children’s Chorale and CCSN Jazz Ensemble have been given performance opportunities in a number of the Master Singers concerts.

The University of Nevada, Las Vegas Choral Ensembles express their heartfelt appreciation to the
Las Vegas Master Singers and Dr. Jocelyn K. Jensen
for their vision and commitment in establishing
THE SUSAN L. JOHNSON SCHOLARSHIP FOR CHORAL STUDIES,
an endowed fund providing ongoing support of talented choral musicians at UNLV.

For further information regarding donations to the Susan L. Johnson Choral Scholarship and/or the Friends of UNLV Choral Music, please contact the choral studies office (e-mail: david.weiller@unlv.edu) or the UNLV Foundation (website: foundation.unlv.edu).
UNLV SYMPHONY ORCHESTRA
Taras Krysa, conductor

Violin I
Sammi Ciarlo*
Samantha Alterman
Dmytro Nehrych
Marla Zemartis
Belinda Martinez
Robert Hunt
Braydon Pikyavit
Michelle Jeon

Cello
Rebecca Gray*
Maren Quanbeck
Eddie Yue
Katharine Smith
Jeremy Russo
Bradley Taylor
Dominique Jackson
Robert Chavez
Michael Halopoff

Violin II
Stacy Honaker*
Elizabeth Bedrosian
Debra Yavitz
Megan Hermansen
Shawn Pickelsimer
Angela La Bella
Stephanie Silic
Anna Childs

Bass
Timothy Harper*
Ed Lacala
Zuriel Santoyo
Hayden Bryant
Justin Marquis
Issa Acosta

Viola
John Pollock*
David Chavez
Valerie Reives
Rahmaan Phillip
Jessica Williams
Joe Cha
Dalton Davis
Shelby Rosten
Mariah Revis
Pamela Betkowski

Flute
Chrissy McHugh
Kait Zigtenman
Brandon Deuman

Oboe
Alexandra Gilroy
Chris Fujiwara
Ben Serna-Grey

Clarinet
Erin Vander Wyst
Jonathan Cannon
Tallyn Wesner

Bassoon
Ashlea Sheridan
Bronson Foster
Kim Chai

Horn
Jon Holloway
Tom Fraeneshuh
Jordan Rush
Michael Villarreal

Trumpet
Micah Holt
Kyle Overlay
Kendall Demavivas

Trombone
Keith Larsen
Lauren Crew
Max Acree

Tuba
Saxon Lewis

Percussion
Luigi Ng
Manuel Gomez
Chris Dye

*Principal

ACKNOWLEDGMENTS

UNLV DEPARTMENT OF MUSIC
Jonathan Good, Chair; Bill Bernatis, Associate Chair; Stacy Shapin, Office Manager; Parwin Bakhtary & Karen Kita, Administrative Assistants; Sandra De Borger, Scheduler; Haik Goomrooan, Facility Manager; Robert Goodale, Piano Technician; Chuck Foley, Gil Kaupp & Ron George, Recording Studio; Kara Fenity, Abby Fisher, Britney Harvey, Student Staff.

UNLV COLLEGE OF FINE ARTS
Jeffrey P. Koep, Dean; Dean Gronemeier, Acting Dean 2012-2013; Robert Mader, Information Technology Specialist; Patricia Marmurowski & Delia Martin, Administrative Assistants; Anne Mulloy, Director of Development; Lori Slinn, Event Coordinator; Jennifer Vaughan, Public Relations Manager.

UNLV PERFORMING ARTS CENTER
Larry Henley, Director of Artistic Programming & Production; Lori James, Director of Finance & Guest Relations; Shaun Franklin-Sewell, Director of Marketing; David Gruzin, Paulo Martins, Joseph Webb, Keith Widmann, Theatre Technicians; Trent Downing, Technical Director; Joy Juan, Administrative Assistant.
PROGRAM NOTES, TEXTS & TRANSLATIONS

RENÉ CLAUSEN - A JUBILANT SONG

René Clausen has served as conductor of The Concordia Choir of Concordia College, Moorhead, Minnesota since 1986. Additionally, he is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations throughout the nation. A well-known composer, his 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. Interested in composing for various media, Clausen’s compositional interests include works for the stage, solo voice, film and video composition, choral/orchestral compositions and arrangements, as well as works for orchestra and wind ensemble. He regularly composes on a commission basis, and is a frequent guest conductor and composer-in-residence on a national basis.

The text of A Jubilant Song is based upon fragments of A Song of Joys, the seventh poem in Leaves of Grass by Walt Whitman (1819-1892). Clausen’s musical setting includes a buoyant and highly rhythmic melodic theme using mixed meters, a contrasting meditative section that is slightly reminiscent of English composer Ralph Vaughan Williams, a wide-arching soprano solo that introduces a brief improvisation by the women of the chorus on the word “joy,” followed by a return of the opening theme.

O to make the most jubilant song!
The joy of our spirit is uncaged.
my soul it darts like lightning.
We sing to the joys of youth
and the joy of a glad light-beaming day.

Our spirit sings of a life full of music, of harmony.
O to have life, a poem of new joys;
O to have joy!
To shout, to leap and dance,
to be of the sky, to be of the soon and moon.
O to make the most jubilant song!

ERIC WHITACRE - ALLELUIA

Eric Whitacre’s first experience in choral music took place when he joined the choir at the University of Nevada, Las Vegas. His first published compositions were written for Prof. David Weiller and Dr. Jocelyn K. Jensen. He went on to the Juilliard School and earned his Master of Music degree studying with Oscar-winning composer, John Corigliano. Eric is now one of the most popular and performed composers of our time, as well as a distinguished conductor, broadcaster and public speaker. His first album as both composer and conductor, Light & Gold, won a Grammy in 2012, reaped unanimous five star reviews and became the top classical album in the US and UK charts within a week of release. His second album, Water Night, released in April 2012, debuted at Number 1 in the iTunes and Billboard classical charts.

Eric’s ground-breaking Virtual Choir, Lux Aurumque, featured 185 singers from 12 different countries. Virtual Choir 2.0, Sleep, was released in April 2011 and involved over 2,000 voices from 58 countries. Virtual Choir 3, Water Night, received 3,746 videos from 73 countries and was launched at Lincoln Center, New York and revealed online in April 2012.

The composer writes: “I’m not an atheist, but I’m not a Christian either, and for my entire career I have resisted setting texts that could be used in a liturgical context. After spending the 2010 Michelmas term in Cambridge (Sidney Sussex College), singing with Dr. David Skinner and his marvelous Chapel Choir, I began to see the deep wisdom in the liturgical service. I found myself suddenly open to the history and the beauty of the poetry, and it was the single word Alleluia, ‘praise God’, that most enchanted me. It seemed the perfect fit for the music of my wind symphony October, which to me is a simple and humble meditation on the glory of autumn. Alleluia was written for Dr. David Skinner and the Sidney Sussex Chapel Choir; they premiered it on June 25th, 2011.”

KEVIN A. MEMLEY - O MAGNUM MYSTERIUM

Kevin A. Memley is a refreshing and versatile composer whose works have received the world-wide attention of audiences and performers. Though largely self-taught, Memley has received praise for his fine craftsmanship and dedication. He is in demand as a commissioned composer and has been prominently featured in the ACDA National and Western Region conventions since 2009. In addition, many All-State Choirs across the United States have sung his works. His music has been performed in the Kennedy Center, Carnegie Hall, Segerstrom Hall, the Chicago Symphony Hall and at the Llangollen International Choral Festival in Wales by top placing choirs. Memley has also composed, orchestrated and conducted for film. His two feature scores, “Final Encounter” and “Daim Duab”, have played largely in the Western Hemisphere, Europe and Asia.

Memley teaches music technology at Clovis East High School in Fresno, California. As an accomplished accompanist, he serves the Fresno area at Clovis East High School, the San Joaquin Chorale of Fresno Pacific University, and the Willow International Community College choir. Since 2009, he has directed the choir at the Kingsburg Community Church and often writes for them.
**PAUL BASLER - ALLELUIA**

One of the most performed composers of his generation, his music has been received with enthusiastic acclaim throughout the world, The New York Times describes his music as "virtuosic and highly athletic." The recipient of the North Carolina Arts Council Composer's Fellowship and several National Endowment for the Arts Composer grants, Basler's compositions have been performed throughout the world, including Carnegie Hall, Tanglewood, the Spoleto Festival, Symphony Hall in Chicago, Kennedy Center, the National Theatres of the Dominican Republic and Kenya, Lincoln Center, the Sydney Opera House, the Aspen Music Festival, the Grand Teton Music Festival and in Shanghai by the Shanghai Philharmonic. Paul Basler has been a Fulbright Senior Lecturer in Music (Kenyatta University, Nairobi, Kenya), Teacher of the Year (Univ. of FL) and College of Fine Arts University of Florida Research Foundation Professor. He is currently an Associate Professor of Music at the University of Florida.

*Alleluia* is the fourth movement of *Songs of Faith*, a large scale, multi-movement work that explores and celebrates the American Spirit. Composed in 1998, each movement was written for a different conductor and choral ensemble. *Alleluia* was written for and dedicated to William Hall and the Chapman University Choir. The piano and horn serve as equal counterparts to the voices, and the entire text is one word.

**CLAUDE DEBUSSY - NOCTURNES**

Composed at the end of the 19th century, Claude Debussy’s *Nocturnes* exemplify the artistic zeitgeist of that transitional time. Like many of his contemporaries, Debussy drew impressions for his pieces from visual and literary art rather than composing for a purely musical purpose. To Debussy it was the painter who was “the greatest creator of mystery in art’ and so his close friends included, among others, Toulouse-Lautrec, Gaugin, and James McNeill Whistler. It was a series of paintings by Whistler, also entitled *Nocturnes*, which inspired Debussy to write his compositions of the same name.

Debussy has provided his own introductory notes to the *Nocturnes*, which exhibit the influence of the visual arts. He writes: “The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. ‘Nuages’ (Clouds) renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. ‘Fetes’ (Festivals) gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains resolutely the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. ‘Sirenes’ (Sirens) depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

When the first two *Nocturnes* premiered the reception was lukewarm, prompting him to continue revisions on all three for the rest of his life. He struggled particularly with the women’s chorus in “Sirenes” which features an instrumental use of voices novel for its time. This chorus concludes the work with a haunting beauty that might bring to mind the quiet mysteries of the sea.

**FRANCIS POULENC - GLORIA**

While only 25 minutes in length, the Poulenc *Gloria* is considered one of the major choral works of the twentieth century and also marks the culmination of the composer’s long and prolific career. Using a section of the traditional Catholic Mass, the six movements evoke a fascinating combination of sacred reverence and secular good humor, tied together through the use buoyant rhythms, pungent harmonies, colorful orchestrations and soaring soprano solo moments to create a work of great joy and exhuberance.

*Gloria* was composed to fulfill a commission from the Serge Koussevitsky Music Foundation. Poulenc completed piano-vocal score in 1959 and the orchestration during the final year. The premiere took place in 1961 with the Boston Symphony Orchestra conducted by Charles Munch, soprano Adele Addison and the Chorus Pro Musica.

I. *Gloria in excelsis Deo.*
   *Et in terra pax*
   *hominibus bonae volontatis.*

II. *Laudamus te.*
   *Benedicimus te.*

Glory to God in the highest.
And on earth peace
to all those of good will.

We praise thee.
We bless thee.
II. Adoramus te.
   Gratias agimus tibi propter magnam gloriam tuam.
   We worship thee.
   We give thanks to thee because of thy great glory.

III. Domine Deus, Rex coelestis, Deus Pater omnipotens.

IV. Domini Filii unigenite, Jesu Christe.
   Lord Jesus Christ, only begotten Son.

V. Domine Deus, Agnus Dei, Filius Patris.
   Thou who sittest at the right hand of the Father,
   have mercy upon us.
   Thou who alone art the Lord.
   Thou alone art the most high, Jesus Christ.
   With the Holy Spirit
   in the glory of God the Father. Amen.

VI. Qui sedes ad dexteram Patris, miserere nebis.
   Thou who sittest at the right hand of the Father,
   for Thou alone art holy.
   Thou who sittest at the right hand of the Father,
   have mercy upon us.
   For Thou alone art holy.
   Thou who sittest at the right hand of the Father,
   receive our prayer.
   Thou who sittest at the right hand of the Father,
   for Thou alone art holy.
   Thou who sittest at the right hand of the Father,
   have mercy upon us.
   For Thou alone art holy.

We give thanks to thee.
We glorify thee.
We give thanks to thee because of thy great glory.

SOLOISTS & CONDUCTORS

BILL BERNATIS is currently Associate Professor of Music at University of Nevada, Las Vegas, principal horn with the Las Vegas Philharmonic, assistant principal horn with the Chautauqua Symphony Orchestra (New York), and is on the faculty of the Chautauqua School of Music. Previously, he was Assistant Professor of Horn at Del Mar College in Texas, Baylor University in Texas, and Ithaca College in New York. His performing background includes a wealth of orchestral performance, chamber music, studio recording, and commercial experience. He has been principal horn with the Corpus Christi Symphony, the Waco Symphony, the San Angelo Symphony, the Breckenridge Music Institute, and the Cayuga Chamber Orchestra.

His teachers include John Iltis, William Schamberg, and Philip Farkas. After receiving his Bachelor of Music from Washburn University, Bill taught music in public school, then went on to earn his Master of Music at Indiana University and pursue doctoral studies at the University of North Texas. Bill has taught in higher education for over 3 decades and has former students performing in orchestras, brass groups, and teaching successfully throughout the US.

Over the years, Bill has performed solo recitals, judged competitions, done studio recording for movies, games, and CD’s, held master classes around the country, and is a prominent player on the Las Vegas Strip and in the community. Most recently he was invited to Shanghai, China to teach and perform at the Shanghai Conservatory of Music. He has toured with the Dallas Brass, performed as soloist with the Chautauqua Symphony, Las Vegas Philharmonic, Corpus Christi Symphony, Waco Symphony, Corpus Christi Chamber Orchestra, Dallas Wind Symphony, the Victoria Bach Festival, the Penfield Symphony, and International Horn Society regional and international workshops. He is still an active recitalist and freelance performer.

PHILIP FORTENBERRY is a versatile artist whose styles encompass a wide range of musical genres. He holds a Master of Music degree in classical piano performance from New Jersey City University and was an adjunct faculty member in the Steinhardt School of Education at New York University. He is currently completing the D.M.A. degree in piano performance at the University of Nevada, Las Vegas.

Philip played for many Broadway and off-Broadway productions and national tours including Forbidden Broadway, Cats, Jesus Christ Superstar, Saturday Night Fever, Ragtime, Seussical--The Musical, Sideshow and The Lion King. He toured the U.S. and Canada in concert performances of The Music of Andrew Lloyd Webber, starring Michael Crawford, and he has been a frequent guest with Lincoln Center’s “Meet the Artists” series. Philip made his Carnegie Hall debut in 1986 as the pianist/conductor for Eartha Kitt, and he returned to Carnegie hall in 2001 with The Three Irish Tenors for their Christmas concert. In 1990, Philip accompanied internationally renowned mezzo-soprano Frederica Von Stade at the Oregon Bach Festival. They were invited to perform at the White House for the summit conference between Mikhail Gorbachev and George Bush. Later that year, by invitation of President Bush, ‘Flicka’ and Philip performed at the Economic Summit of Industrialized Nations.

Mr. Fortenberry is currently the associate conductor for the Las Vegas production of the hit musical, Jersey Boys. He has recorded nine solo albums that include inspirational and sacred songs, seasonal offerings, and a series of improvisational reflections inspired by his home in south Mississippi. His most recently released CD, Broadway My Way, is a collection celebrating the music from the Great White Way.
JOCELYN K. JENSEN joined the faculty of the UNLV Department of Music when she founded the Women's Chorus in 1992. She also teaches courses in harmony, sight singing and ear training. Dr. Jensen received the music department’s “Outstanding Adjunct Faculty of the Year” award in 2002, and the following year she was recognized as one of five outstanding adjunct faculty members from the entire university campus.

Prior to her association with UNLV, Dr. Jensen taught choral music in the Clark County School District for 33 years. Choirs under her direction received numerous awards, including honors at many prestigious festivals throughout the United States. The Eldorado High School Mixed Choir earned national recognition for their 1988 performance in Lincoln Center and for their debut concert at Carnegie Hall. Dr. Jensen was the first recipient of the “Outstanding Music Educator of the Year” awarded by the Nevada Music Educators Association in 1989.

Jocelyn Jensen has directed many honor choirs and all-state choirs in California, Utah, Nevada, California and New Mexico. She served on two Festival of Gold adjudication panels for Heritage Festivals in New York and San Francisco. In 2002 Dr. Jensen was appointed director of the Las Vegas Master Singers, an outstanding community chorus that presents an annual concert series and performs regularly with the Las Vegas Philharmonic.

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

In recent seasons his conducting appearances have included 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. Krysa has also served as Principal Conductor of the Ukrainian State Symphony Orchestra, which he led on several regional tours with performances at the Concertgebouw Hall.

LINDA LISTER is a Phi Beta Kappa graduate of Vassar College. She received her Master of Music degree from the Eastman School of Music and her DMA in Voice Performance from the University of North Carolina at Greensboro. The Durham Sun-Herald has described her singing as “gloriously refugent, with a brightly etched sound that enchanted,” while the Buffalo News praised her “strong, shimmering soprano.” Her solo credits include performances with the Washington Symphony Orchestra, Buffalo Philharmonic, Evansville Philharmonic, Las Vegas Philharmonic, Piedmont Opera Theatre, Opera Theatre of Rochester, Long Leaf Opera, Greensboro Oratorio Society, Rome Festival, Cambridge Gilbert and Sullivan Society, Clocktower Jazz, and Maine State Music Theatre.

She created the role of Magde in the world premiere of Libby Larsen's opera Picnic (2009) and sang Savannah in the world premiere concert version of The Prince of Tides (2010) with the Carolina Master Chorale. Her favorite roles include Musetta in La Bohème, Adina in The Elixir of Love, Adele in Die Fledermaus, Maggie in A Chorus Line and Woman 1 in Songs for a New World. A featured soloist on the Albany Records CDs The American Soloist and Midnight Tolls, she has won awards from NATS, the Metropolitan Opera Council Auditions, and Greater Miami Opera in addition to winning the 1998 Dissertation Prize from the National Opera Association. A certified CorePower Yoga teacher, Linda Lister is the author of the book Yoga for Singers: Freeing Your Voice and Spirit through Yoga (2011). Also a composer, she has written a number of vocal works including Pleas to Famous Fairies, Blonde Coffee, and a chamber opera about the Bronte sisters entitled How Clear She Shines! Dr. Lister is Director of Opera Theater and Assistant Professor of Music at the University of Nevada, Las Vegas. www.lindalister.com, www.yogaforsingers.com.

DAVID B. WEILLER, Associate Professor of Music, celebrates 29 years as Director of Choral Studies at UNLV. Under his leadership the university choral ensembles enjoy a reputation for vibrant performances. Professor Weiller currently conducts the Concert Singers, Chamber Chorale and Varsity Men’s Glee Club. 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 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.

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 sixty stage productions at the university and as a principal conductor for the College Light Opera Company on Cape Cod, one of the most respected educational theatre companies in the country, where he conducts the Gilbert & Sullivan canon, Viennese and early American operettas and Broadway classics.

Professor Weiller holds an 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. Additional intensive studies took place at California State University, Fullerton; the Oregon Bach Festival; Westminster Choir College, the University of Oklahoma; the University of Nevada-Reno and Carnegie Mellon University. His teaching mentors include James A. Young, Drinda Frenzel, Thomas Somerville, Harold Decker, Dennis Shrock and Rodney Eichenberger.