The Chamber Chorale

David B. Weiller, conductor
Jessica Kim, pianist

2009–2010 Concert Season

October 20  “FREUDE! ODE TO JOY” - UNLV Choral Ensembles Fall Concert, Ham Concert Hall
November 5  UNLV FOUNDATION ANNUAL DINNER, Bellagio Hotel
November 6  25th Annual INVITATIONAL MADRIGAL & CHAMBER CHOIR FESTIVAL, Rando Recital Hall
November 13-15 “DIE FLEDERMAUS” by Johann Strauss, Jr. (UNLV Opera Theatre), Rando Recital Hall
December 2  “MAGNIFICAT” - UNLV Choral Ensembles Winter Concert, Ham Concert Hall

CALIFORNIA TOUR

March 25  East Bakersfield High School (Bakersfield) - Singing Exchange
March 26  Bakersfield High School (Bakersfield) - Singing Exchange
March 26  Frontier High School (Bakersfield) - Singing Exchange
March 26  Choral Master Class with Dr. Ronald Kean, Bakersfield College
March 26  Grace Episcopal Church (Bakersfield) - CONCERT
March 28  First United Methodist Church (Glendale) - PALM SUNDAY WORSHIP SERVICE
March 28  Occidental College (Los Angeles) - CONCERT with Crescenta Valley High School
March 29  Choral Master Class with Dr. Bruce Mayhall
March 29  College of the Canyons (Santa Clarita) - Singing Exchange
March 29  Glendale High School (Glendale) - Singing Exchange
March 30  Occidental College (Los Angeles) - Singing Exchange
March 30  Big Bear Lake Performing Arts Center (Big Bear Lake) - CONCERT

April 9  2010 HOME CONCERT, Rando Recital Hall
April 10  UNLV CHORAL ENSEMBLES IN CONCERT - Green Valley Presbyterian Church (Henderson)
April 16  NEVADA MUSIC EDUCATORS ALL-STATE CONFERENCE, Ham Concert Hall
Program

The program will be chosen from the following selections.

OUR VOICES LIFTED IN ECSTASY & MEDITATION

Psalm 66: Jubilate Deo (for double chorus) ........................................... Hans Leo Hassler (1562-1612)

The Chamber Chorale opens this year's Tour and Home Concert program with the German renaissance master's jubilant setting of Psalm 66:1-4, set in the popular antiphonal style influenced by Venetian composers Andrea and Giovanni Gabrieli.

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<thead>
<tr>
<th>Jubilate Deo omnis terra:</th>
<th>Praise God, all the earth!</th>
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<tr>
<td>psalmum dicite nomine ejus,</td>
<td>Sing praises to His name!</td>
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<tr>
<td>date glorian laudi ejus.</td>
<td>Give him glorious praise!</td>
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<td>Dicite Deo: quam terribilia sunt opera tua!</td>
<td>Say to God: &quot;How tremendous are your works!&quot;</td>
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<tr>
<td>Domini, in multitum virtutis tuae mentientur tibi inimici tui.</td>
<td>Lord, in the multitude of your virtue your enemies shall dwindle away before you.</td>
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<tr>
<td>Omnis terra adorat te, et psalat tibi:</td>
<td>All the earth shall worship you and praise you with song,</td>
</tr>
<tr>
<td>psalmum dicat nomini tuo.</td>
<td>and will sing praise to your name.</td>
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Magnificat ................................................................. René Clausen (b. 1953)

Cecilia López, soprano

René Clausen has served as conductor of the Concordia Choir of Concordia College, Moorhead, Minnesota since 1986. 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.

Magnificat anima mea. My soul proclaims the greatness of the Lord.

My spirit rejoices in God my Savior.
For he has looked with favor on his lowly servant Israel;
from this day all generations shall call me blessed.
He has mercy on those who fear him in ev'ry generation.
The almighty has done great things for me, and holy is his name.
He has shown the strength of his arm and scattered the proud in their conceit.
He has cast down the mighty from their thrones and lifted up the lowly.
He has filled the hungry with good things, and the rich he has sent away empty handed.
To the help of his servant, the promise, to Abraham and his children forever.
As it was in the beginning, is now, and forever. Amen.

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. |
| Aphus Dei, salus mundi, hostia sacra. | Lamb of God, salvation of the world, holy sacrifice. |
| Verbum caro factum, fons pietatis. | Word made flesh, fount of piety. |
| Ave, Domine Jesu Christe, rex benedicte, lumen caeli, praetium mundi, gaudium nostrum, panis angelorum cordis nubilis, rex et sponsus virginitatis. | Hail, Lord Jesus Christ, blessed king, light of heaven, ransom of the world, our joy, bread of angels, ready of heart, king and bridegroom of virginity. |
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.

From the Lord................................. Crystal Cho (UNLV M.M. Class of 2009, b. 1981)
Drawing upon the “St. Anne” hymn tune and verses from Psalm 121, Crystal Cho has created a contemporary jazz anthem of quiet confidence and beauty. Ms. Cho recently completed the master’s degree in jazz composition at UNLV, and she has been a pianist for the UNLV Choral Ensembles for the past two years.

Our God, our help in ages past, our hope for years to come.  
Our shelter from the stormy blast, and our eternal home.  
I look up to the mountains, does my help come from there? My help comes from the Lord.  
He’ll not let you stumble and fall, he’s the one who watches o’er me.  
The Lord keeps you day by day. The Lord stands beside you as your protective shade.  
The Lord watches o’er you, the sun will not hurt you by day, nor the moon at night.

MAGIC MADE BY MELODY

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)

The coolin....................................................... 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,

But an eye to look into an eye;
And a hand in a hand to slip;
And a sigh to answer a sigh;
And a lip to find out a lip!

What if the night be black!
Or the air on the mountain chill!
Where the goat lies down in her track,
And all but the fern is still!

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)

Trois chansons de Charles d'Orléans.......................... Claude Debussy (1862-1918)
The French prisoner Charles, Duke of Orleans (1394-1465) was held captive in England for twenty-five years during the Hundred Years War. Debussy set these "prison poems" to music during the years 1898-1908, and the set was first published in 1910. These musical miniatures are his only works for a cappella chorus.

Dieu! qu'il la fait bon regarder
Lord! how he has made her good to look at,
made her graceful, good, and pretty;
For the good things that are in her,
all are eager to praise her.
Who could ever tire of her?
Her beauty constantly increases.

Quand j'ai ouy le tabourin - PIER LAMIA PORTER, soprano
When I heard the tambourine sound, summoning us to May,
I did not leap from my bed,
nor lift my head from the pillow;
Saying: it is too early in the morning.
I will sleep a bit longer.
When I heard the tambourine sound, summoning us to May.

The young folk divide up their spoils;
I shall be content to remain indifferent.
I will divide my spoils with him,
for he was my nearest neighbor.
Yver, vous n'estes qu'un villain! ELIZABETH HUGHES, ISABELLA IVY, JOEY NICOSIA, BRIAN MYER, solo quartet

Winter, you are no better than a villain; SUMMER is pleasant and kind, as May and April can testify, accompanying it evening and morning.

Esté revet champs, bois et fleurs Summer covers the fields, woods and flowers with his verdant livery and many other colors according to nature.

De sa livrée de verdure
Et de maintes autres couleurs
Par l'ordonnance de nature.

Summer covers the fields, woods and flowers with his verdant livery and many other colors according to nature.

Mais vous, Yver trop estes plein But you, Winter, are too full
De nége, vent, pluye et grêzil.
On vous deust banir en exiL
Sans point flater je parle plein:
Yver, vous n'estes qu'un villain.

But you, Winter, are too full of snow, wind, rain, and hail.
You ought to be exiled.
Without a point to flatter, I speak plainly: Winter, you are no better than a villain!

--- Intermission ---

**LET'S DANCE!**

The Chamber Chorale dances through time, beginning with a Viennese "cream-puff" waltz from Strauss' lighthearted comedy, then "oldies but goodies" composed by three of the most popular contributors to the Great American Songbook, and finally exploding with frenetic energy in Derek Bermel's lively setting of Kpanlogo from West Africa.

Die Fledermaus .......................................................... Johann Strauss, Jr. (1825-1899)

Act II Opening: What a joy to be here! 

Act II Finale: Bruderlein und Schwesterlein

BRIAN MYER, ISABELLA IVY, JOEY NICOSIA, AMANDA MURA, PIER LAMIA PORTER, solo quintet

Cecilia López, Sarah Fulco, Erickson Franco, Michael WoXland, solo quartet

Bruderlein und Schwesterlein

wollen Alle wir sein, stimmt mit mir ein!

Bruderlein und Schwesterlein

lasst das traut "du" un schenken,

für die Ewigkeit, immer so wie heut

wenn wir morgen noch dran denken!

Erst ein Kuss, dann ein Du, immerzu!

Little brothers and sisters, we all want to be, agree with me!

Little brothers and sisters, address each other with the familiar "Du" for all eternity, just as today when we think about it again tomorrow!

First a kiss... then a "Du" forever!

Sing of Spring ............................................................... George Gershwin (1898-1937)

Just Another Polka ...................................................... Frank Loesser (1910-1969) & Milton DeLugg (b. 1918)

arr. Harry Simeone

Begin the Beguine .......................................................... Cole Porter (1891-1964)

arr. Andrew Carter

Kpanlongo (West African Folk Song) .................................................. arr. Derek Bermel (b. 1967)

Moan bilay my harnyay ayinya yi, Come and hold my child

Moan bilay my harnyay nya adzo palogo. While I dance Kpanlongo

Logo logo, ligi ligi, mawo mawo, palogo. It's the dance where you shake your body all around.
HOW SMALL A PART OF TIME THEY SHARE

Go, Lovely Rose! ........................................ Brian Myer (UNLV B.M. Class of 2011, b. 1988)

CONDUCTED BY THE COMPOSER

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! 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 this setting last year and dedicated it 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!


Eric Whitacre began his love affair with choral music as a student in the UNLV Choral Ensembles over twenty years ago. His first compositions were written for Dr. Jocelyn K. Jensen and Prof. David Weiller. Now an internationally renowned composer, conductor and lecturer, he is one of the most popular and performed composers of his generation. Many of Mr. Whitacre’s works have entered the standard choral and symphonic repertories and have become the subject of several recent scholarly works and doctoral dissertations. As a conductor, Eric Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. He received his M.M. in composition from the Juilliard School of Music, studying with John Corigliano and David Diamond. The UNLV Alma Mater celebrates Eric’s student years at UNLV and the tradition of choral excellence at our young university.

Alma Mater, we praise you
for spirit, the eternal flame.
Strength which never falters,
a tribute to your name.

Alma mater, we thank you,
exalted, scarlet and gray.
Truth and wisdom from your standard
in our minds and hearts will stay.

Alma mater, we cherish you,
and in days that are yet to be
our voices let us ever raise
in honor, UNLV.

(Lyrics by V. Svarda, adapted by R. Lemon,
T. Leslie and T. LaBounty)
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. Past concerts 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 presented major works with the Mexico National Symphony in Mexico City, the Nevada Symphony Orchestra, the Las Vegas Philharmonic and the University Symphony Orchestra. 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 concerts of classic musical theatre repertoire. Choir members sang in Barbra Streisand’s Millennial New Year’s concerts in Las Vegas, appeared with composer-songwriter Marvin Hamlisch and performed with popular singer Linda Eder.

The UNLV CHAMBER CHORALE has been praised by former Los Angeles Times music critic Martin Bernheimer for their "joyous singing, remarkable delicacy and poise, impressive performance, expressive fervor and thoughtful shading." The Chamber Chorale has toured throughout the southwestern United States as well as Hawaii, New York, Mexico and Canada. The ensemble has performed by invitation at music conferences (American Choral Directors Association and Music Educators National Conference) in Nevada, Utah, California and Hawaii. During a recent tour, an enthusiastic music critic praised the choir for a performance in which "...the singers, conductor, accompanist, and audience members all but danced in the pews..."

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, Michelle Latour, and Asenlia Soto; pianist-coach Cherie Roe; and professor emerita Carol Kimball.

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 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. 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 Gilbert & Sullivan, Viennese and early American operettas.

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, the University of Nevada-Reno and Carnegie Mellon University. His teaching mentors include Harold A. Decker, Thomas Somerville, Drinda Frenzel and James A. Young.

The UNIVERSITY OF NEVADA, LAS VEGAS is one of the nation’s fastest growing universities in one of the country’s fastest growing metropolitan Areas. Founded in 1957, UNLV is recognized as a thriving urban research institution. UNLV currently offers more than 220 undergraduate, master’s and doctoral degree programs to more than 29,000 students on a beautiful 332-acre campus. Approximately 800 distinguished faculty bring teaching expertise and from leading universities throughout the world.
The Chamber Chorale

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<th>Name</th>
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<tr>
<td>June Banks</td>
<td>JESSICA KIM, pianist</td>
<td>Amanda Mura</td>
<td>Assistant Conductor</td>
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<tr>
<td>Travis Bernau</td>
<td>Caroline Gamazo</td>
<td>Brian Myer</td>
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<tr>
<td>Ryan Beyer</td>
<td>Nicole Harris</td>
<td>Joey Nicosia</td>
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<tr>
<td>Jennifer Borusiewicz</td>
<td>Elizabeth Hughes</td>
<td>Pier Lamia Porter</td>
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<tr>
<td>David Casey</td>
<td>Isabella Ivy</td>
<td>Michael Quimson</td>
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<tr>
<td>Erickson Franco</td>
<td>Belinda Jolley †</td>
<td>Chris Styles</td>
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<td>Sarah Fulco †</td>
<td>Andy Kim</td>
<td>Michael Woxland</td>
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<tr>
<td>Alanna E. Gallo †</td>
<td>Cecilia López</td>
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June Banks, mezzo-soprano, is a sophomore studying music education in hopes of one day receiving her doctorate. As a native of Las Vegas, she is very passionate about the performing arts and dedicated to supporting them throughout her community. This is her second year in Chamber Chorale. June is very thankful for her colleagues and grateful to call UNLV home.

Travis Bernau, tenor, is a junior pursuing baccalaureate degrees in both music composition and architecture. He studies piano with Anna Kijanowska and composition with Jorge Grossmann. This is his first year in Chamber Chorale.

Ryan Beyer, tenor, is in his second year at UNLV and has studied both music education and jazz performance. He is currently studying voice with Dr. Michelle Latour and JoBelle Yonely. Ryan serves as co-chair of the choir board and section leader for Concert Singers. He is also a member of the UNLV chapter of the American Choral Director's Association. In addition to his studies, Ryan is a songwriter and guitarist, actively playing around the Las Vegas valley.

Jennifer Borusiewicz, soprano, is a senior at UNLV, graduating in December 2010. She is pursuing an undergraduate degree in Communications, with a minor in Criminal Justice. Jennifer has been singing, dancing, modeling and performing on stages since the age of 3. This is her second year as a member of the UNLV Chamber Chorale. She is extremely proud to be one of the two students in this ensemble who is a non-music major. Upon graduation she plans to continue her education and pursue a master's degree at UNLV.

David Casey, baritone, is in his freshman year at UNLV. He hopes to pursue his dream in music for the rest of his life. David is a student of Tod Fitzpatrick.

Erickson Franco, tenor, is a senior at the University of Nevada, Las Vegas pursuing a Bachelor of Arts degree with a recital concentration. His recent roles in UNLV Opera Theatre include Monostatos in The Magic Flute, Dr. Blind in Die Fledermaus, Gherardino in Puccini's Gianni Schicchi, and chorus in Mascagni's Cavalleria Rusticana. Erickson currently studies voice with Dr. Michelle Latour.

Sarah Fulco, mezzo-soprano, is a junior studying voice under Dr. Alfonse Anderson and is pursuing a B.M. in vocal performance at the University of Nevada, Las Vegas. Sarah won first place in the NATS Las Vegas Chapter Awards Program for three consecutive years. She has performed many staged scenes for UNLV's Opera Workshop including Cendrillon, Vanessa, Rigoletto, L'Italiana in Algeri, Le Nozze di Figaro and Il Matrimonio Segreto. She recently sang the roles of Third Spirit in UNLV Opera Theatre's production of The Magic Flute and Fredrika in A Little Night Music.

Alanna Gallo, soprano, is currently a senior at the University of Nevada, Las Vegas, pursuing the B.M. degree in vocal music education. Her recent opera roles First Spirit in The Magic Flute and chorus member in Die Fledermaus, Cavalleria Rusticana, Così fan tutte and Alcina. Alanna is currently studying voice with Dr. Tod Fitzpatrick.

Carolina Gamazo, soprano, is in her first year at UNLV. She is a vocal performance major and hopes to keep her dreams alive with this degree. She was featured in The Magic Flute as a slave, dancer and chorus member. She is a student of Dr. Tod Fitzpatrick.

Nicole Harris, mezzo-soprano, is in her fourth year at UNLV, majoring in vocal performance. She is currently studying voice with Dr. Michelle Latour.

Elizabeth Hughes, soprano, is currently a sophomore at the University of Nevada, Las Vegas double majoring in music education and vocal performance. She studies voice with Dr. Michelle Latour and sings in the UNLV Concert Singers and Chamber Chorale. Elizabeth attended the Big Bear Song Festival voice program in the summer of 2009. Her ultimate goals in life are to travel around the world, teach music, touch many lives, and spread the love and importance of music in public schools and society.
ISABELLA IVY, soprano, is a sophomore vocal performance major. She covered for the roles of Lauretta and Nella in the 2009 UNLV Opera Theatre production of Gianni Schicchi and was also the stage manager. She recently attended the summer program at the American Institute of Musical Studies in Graz, and performed in many operetta concerts. Isabella is currently studying voice with Dr. Alfonse Anderson.

BELINDA JACKLEY, mezzo-soprano, is originally from Seattle, Washington and has been singing her entire life. Originally a musical theater major, she switched to general voice studies and is excited for what the future will bring. Belinda is currently studying voice with Dr. Alfonse Anderson.

DANIEL JOLLY, baritone, is a senior at UNLV majoring in music education. He has been in eight opera productions over his five-year stay and has loved every one of them. Daniel is currently studying voice with Dr. Tod Fitzpatrick.

ANDY KIM, baritone, is studying voice with Luana DeVol and pursuing a B.M. in vocal performance. Andy's first performance at UNLV was with the Opera Workshop, singing the Poet in a staged version of Robert Schumann's song cycle Dichterliebe.

CECILIA LÓPEZ, soprano, is a senior double-majoring in vocal music education and vocal performance. Her recent opera roles at UNLV include Pamina in The Magic Flute and Nella in Puccini’s Gianni Schicchi. Cecilia currently studies voice with Dr. Tod Fitzpatrick.

AMANDA MURA, soprano, is a senior majoring in vocal performance. She has appeared in numerous operas, concerts and recitals with UNLV Opera Theater, including Second Lady in The Magic Flute, Despina in Così fan tutte, Zita in Gianni Schicchi, and Mrs. Anderssen in A Little Night Music. She is currently studying voice with Dr. Alfonse Anderson. While attending the American Institute of Musical Studies in Graz, Austria, Amanda performed in numerous artist recitals and sang in a master class conducted by European director and intendant Dr. Peter Brenner. Amanda is the recipient of numerous NATS study awards and is a member of the UNLV Honors College. She hopes to go on to a career in opera performance as well as opera direction.

BRIAN MYER, baritone, is a junior at the University of Nevada, Las Vegas currently studying music education and romance languages. He has always had a love for music and has taken piano and cello lessons along with his vocal studies under Dr. Tod Fitzpatrick. His previous operatic roles include Papageno in The Magic Flute and Betto di Signa in Puccini’s Gianni Schicchi.

JOEY NICOSIA, tenor, is a senior vocal performance major at UNLV. Originally from Long Island, NY, Joey graduated from the Las Vegas Academy for Performing Arts in 2003, majoring in vocal music. He then went on to study voice at Chapman University in Orange, CA for three years. During his time there, he went on numerous tours with Chapman’s choirs to Australia, Greece, and all over the western United States. Joey is very excited to tour with the UNLV Chamber Chorale and to share his love for performing and music.

PIER LAMIA PORTER, soprano, is currently a senior at UNLV pursuing her Bachelor of Music degree in vocal performance. Graduating in May, she is auditioning for graduate schools and preparing for her senior recital in April. Her recent opera roles include Petra in A Little Night Music, Second Lady in Die Zauberflöte, Emmie in Albert Herring and covering the role of Musetta in La Bohème. Her opera scenes credits include Clorinda in La Cenerentola, Sussanah in Sussanah, the Countess in Le Nozze di Figaro, Rosina in Il Barbiere di Siviglia, Adina in L’elisir d’Amore, Norina in Don Pasquale and Nanneta in Falstaff. Lamia is a voice student of Dr. Alfonse Anderson.

MICHAEL QUIMSON, tenor, is in his second year at UNLV, majoring in health physics. He plans to pursue a career in the medical field after graduation. Michael is a voice student in the studio of Luana DeVol.

CHRISTOPHER RANDALL STILES, baritone, is a freshman vocal performance major who plans on a career in music therapy. He has grown up singing and playing piano, guitar and any other instrument he can get his hands on. Chris has been in church choirs since a young age and gained experience in his high school chamber choir, honor choir, all-state choir and even a pop a cappella group.

MICHAEL WOXLAND, baritone, is a senior at UNLV pursuing a B.A. degree in music history and literature. He has been involved in leadership roles within the choir, serving as Chamber Chorale co-president for the past three years. Michael has also performed several roles with UNLV Opera, most recently as Marco in Gianni Schicchi and Mr. Lindquist in A Little Night Music.
Acknowledgments

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- The UNLV Department of Music,
- The UNLV Foundation &
- The Friends of UNLV Choral Music.

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