

# LISTEN

# LISTEN

## Westminster Choir

Joe Miller, conductor



It is often in the process of listening that we find the voice inside of us. A moment of stillness can give perspective to our inner dialogue and can shape the way we communicate with others.

Frank Martin tells us that his *Mass for Double Choir* was written as a matter between him and God. Composed between 1922 and 1926, the *Mass* did not receive its first performance until 1962, 12 years before his death. It is undoubtedly a masterwork in the 20th century's unaccompanied repertoire. When I first heard the *Mass*, I was struck by its power to reach deep into my soul. It somehow felt that it was music I had known all of my life. John Muir, one of the earliest advocates for national parks, wrote, "Everyone needs beauty as well as bread, places to play in and pray in where nature may heal and cheer and give strength to body and soul alike." This *Mass* is Martin's backyard, his Yosemite in sound.

György Ligeti's *Lux Aeterna*, written in 1966 and made famous in Stanley Kubrick's *2001: A Space Odyssey*, takes us away from our world and introduces music of the cosmos. Set for 16-part choir, this canonic exploration of density gives us a moment to leave a common understanding of music and to glimpse into a new world of sound. Ligeti's backyard certainly contained a powerful telescope.

Along with Martin's *Mass for Double Choir* and Ligeti's masterwork, this program celebrates beauty, peace and love. We feature two works by Westminster composers. *Little Lamb* by Joel Phillips and *Peace Song*, composed for the Westminster Choir by Tim Brent, highlight themes of peace. Other works by Edward Bairstow, Anders Öhrwall and Randall Thompson remind us of our shared humanity.

Listening to the human voice has great power to connect people from differing beliefs and backgrounds. It allows us to understand in a way that can be difficult to describe. Kiera Duffy, an extraordinary artist and former member of the Westminster Choir, was recently asked by *Opera News* about the importance of art. She responded:

*...art is so important to our sense of fulfillment as human beings. You'll hear people say, 'It's about bringing beauty.' Well, yes—sometimes. But it's also about providing this lens that sometimes reflects our experience, sometimes refracts our experience. It articulates our emotional experience when we don't have words.*

Our wish is that you will take this time to listen and to reflect on your own voice. If, after listening to the music we perform in this concert, you would like to share your voice with us, please consider finishing this sentence:

### When I listen to this music...

Send your response via **Twitter (@wccnj)**, **email (wccinfo@rider.edu)**, **text (609-310-0705)** or share on social media with the hashtag **#wcclisten**. We hope to collect your messages and create a video centered on the insights shared by our audiences.

In times when our society seems to be focused on our differences, let us take a moment to be still and strengthen our ability to listen.

Joe Miller

# LISTEN

*Please hold applause until the conclusion of each set.*

## I

### Mass for Double Choir

Kyrie

Frank Martin

### Lux aeterna

György Ligeti

### Mass for Double Choir

Gloria

Martin

### I sat down under His shadow

Edward Bairstow

### Little Lamb

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## Intermission

## II

### Peace Song (Beatitudes)

Tim Brent

## III

### Fäbodpsalm från Dalarna

Anders Öhrwall

### Alleluia

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## IV

### Mass for Double Choir

Sanctus et Benedictus

Agnus Dei

Martin

#### COVER ART:

Waveform of the  
Westminster Choir singing  
Daniel Elder's  
*The Heart's Reflection*

#### PLEASE NOTE:

The unauthorized use of  
any recording device,  
either audio or video, and  
the taking of photographs,  
either with or without flash,  
is strictly prohibited.

Out of courtesy to the  
performers and everyone in the  
audience, please refrain from  
using cell phones and electronic  
devices during the performance.

# LISTEN

*Please hold applause until the conclusion of each set.*

## I

### Mass for Double Choir

#### Kyrie

Frank Martin  
(1890–1974)

The musical sphere in Europe in the early 20th century saw a steadily growing divide between schools of thought and multiplicity of musical styles. While the majority of his contemporaries, such as Olivier Messiaen and Igor Stravinsky, committed to new, serialist compositional techniques or musical modernism, Frank Martin belonged to a school that looked instead to reinvent the past. Born in Geneva to a Calvinist minister, Martin would study and live all over Europe over the course of his life. At age 12, he was profoundly affected by hearing J. S. Bach's St. Matthew Passion, a work for double-choir and double-orchestra often known as the crowning religious expression of the Baroque master. As a Calvinist, Martin's relationship with his faith would have been supremely personal. The *Mass for Double Choir* was his own private statement of faith—an "expression of religious feelings that should remain secret and removed from public opinion," according to the composer. To that end, he waited four decades to release it for publication.

The five ancient texts of the ordinary of the liturgical mass (corresponding to each of the five movements of Martin's work) serve as the ideal vehicle for Martin's musical voice. Setting these words has been a rite of passage of sorts for composers since the Renaissance. In his own unique approach, Martin's setting marries past and present. It is at once indebted to the aesthetics of Gregorian chant, French impressionism and his own rhythmic and melodic flair that seems to resist chronology. This work therefore belongs not to a single time period but to *time*. The listener should not be surprised to feel lost between the centuries.

The Kyrie opens with individual lines evoking the sound of chant. They weave throughout the choir, with more and more voices joining for each musical phrase. Eventually, the full choir begins an almost dance-like section with dotted rhythms, but the spirit of chant will never be far away.

*Kyrie eleison.*

Lord, have mercy.

*Christe eleison.*

Christ, have mercy.

*Kyrie eleison.*

Lord, have mercy.

### Lux aeterna

György Ligeti  
(1923–2006)

Twentieth-century musical experimentalism opened countless new avenues for compositional approaches. The Hungarian György Ligeti's great innovations were in his experiments in sound. Rather than focusing on melody, harmony or rhythm, he conceived of instruments and voices forming unique colors and timbre effects.

In *Lux aeterna*, Ligeti molds his sound-world around the text's central theme: eternal light. To achieve this, he employs several techniques that are typical of his style. The compositional language of this piece is what the composer called "micropolyphony." Using 16 parts (the four sections of the choir divided four ways), each group sings the same pattern of notes canonically at a different rhythmic pace and with different subdivisions of the basic pulse. Ligeti balances this procedure with structurally placed versions of the same three-note chord. The effect of *Lux aeterna* is akin to the refraction of light through a prism. A single beam can shatter into myriad parts to paint a deeply intricate, deeply beautiful image that seems to endure forever.

*Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.*

May everlasting light shine upon them, O Lord,  
with thy saints in eternity, for thou art merciful.  
Grant them eternal rest, O Lord,  
and may everlasting light shine upon them.

## Mass for Double Choir

Gloria

Martin

Martin's second movement is atypical of Gloria settings. The conventional approach to these words is a triumphant or jubilant treatment. Martin instead searches more inwardly and characterizes each musical phrase by the sound and meaning of the words. The result is a noticeable adherence to the natural rhythms of speech and a dynamic sound palette. After a pleasant, thankful opening, the middle section of this movement centers on three earthly, elongated iterations of *Domine Deus* (Lord God). These act as "pillars" upon which Martin places the piety of Jesus Christ and our pleas to him for mercy. The conclusion of the movement features the fluttering sounds of the composer's representation of the Holy Ghost dashing throughout the choir.

*Gloria in excelsis Deo.*

*Et in terra pax*

*hominibus bonæ voluntatis.*

*Laudamus te; benedicimus te;*

*adoramus te; glorificamus te.*

*Gratias agimus tibi*

*propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,*

*Deus Pater omnipotens.*

*Domine Fili unigenite Jesu Christe.*

*Domine Deus, Agnus Dei,*

*Filius Patris.*

*Qui tollis peccata mundi,*

*miserere nobis.*

*Qui tollis peccata mundi,*

*suscipe deprecationem nostram.*

*Qui sedes ad dextram Patris,*

*O miserere nobis.*

*Quoniam tu solus Sanctus,*

*tu solus Dominus,*

*tu solus Altissimus, Jesu Christe.*

*Cum Sancto Spiritu*

*in gloria Dei Patris.*

*Amen.*

Glory be to God in the highest.

And in earth peace

to men of good will.

We praise Thee; we bless Thee;

we worship Thee; we glorify Thee.

We give thanks to Thee

for Thy great glory.

O Lord God, Heavenly King,

God the Father Almighty.

O Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God,

Son of the Father.

Thou that takest away the sins of the world,  
have mercy upon us.

Thou that takest away the sins of the world,  
receive our prayer.

Thou that sittest at the right hand of the Father,  
have mercy upon us.

For thou only art holy,

thou only art the Lord,

thou only art the most high, Jesus Christ.

Together with the Holy Ghost

in the glory of God the Father.

Amen.

## **I sat down under His shadow**

Edward Bairstow  
(1874–1946)

The English organist and composer Edward Bairstow is best remembered for his compositions for use in the liturgy of the Anglican Church. The text for *I sat down under His shadow* comes from the Song of Solomon. These words are spoken by a woman about her lover, but over the centuries Christian tradition has read this as allegory for God's love for the church. Like much of Bairstow's output, *I sat down under His shadow* is modal—it is neither major nor minor. This harmonic world reflects the mystery and complexity of the relationship between heaven and earth.

I sat down under his shadow with great delight,  
and his fruit was sweet to my taste.  
He brought me to the banqueting house,  
and his banner over me was love.

— Song of Solomon 2:3b–4

## **Little Lamb**

Joel Phillips  
(b. 1958)

Joel Phillips is Professor of Composition and Music Theory at Westminster Choir College, where he has taught since 1985. Phillips begins and ends his setting of the classic poem by William Blake in the purity of C major, but imbues the two stanzas with their own harmonic character. The first, concerning the lamb, remains tender and hushed. The second then gains musical majesty to depict Christ. These words and this music teach us to remember our shared humility.

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed,  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?

Little Lamb, I'll tell thee,  
Little Lamb, I'll tell thee:  
He is callèd by thy name,  
For He calls Himself a Lamb.  
He is meek, and He is mild:  
He became a little child.  
I a child, and thou a lamb,  
We are callèd by His name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!

— William Blake

## Mass for Double Choir

Credo

Martin

The Credo is Martin's bold, unapologetic declaration of faith. His approach to text-setting is much the same as that of the Gloria, with rhythms relating closely to natural speech and nuanced musical character shaped to the text. These musical traits reveal much about the composer's spiritual relationship with these words. His wholehearted praise of God is apparent at "God of God, light of light, true God of true God." He regards the moment of Jesus' incarnation with utmost holiness; he jumps for joy at the resurrection; and he once more feels the Holy Ghost dancing within him toward the end of the movement. The music comes barreling to a vibrant end with the hope of resurrection and eternal life.

*Credo in unum Deum;  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.*

*Credo in unum Dominum Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
Genitum non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: et homo factus est.*

*Crucifixus etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est.  
Et resurrexit tertia die  
secundum Scripturas.  
Et ascendit in coelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
iudicare vivos et mortuos:  
cujus regni non erit finis.  
Credo in Spiritum Sanctum,  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul  
adoratur et conglorificatur:  
qui locutus est per Prophetas.*

*Credo in unam sanctam  
catholicam et apostolicam Ecclesiam.*

*Confiteor unum baptisma,  
in remissionem peccatorum.*

*Et expecto resurrectionem mortuorum  
et vitam venturi saeculi.*

Amen.

I believe in one God;  
the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.

And in one Lord Jesus Christ,  
the only begotten Son of God,  
begotten of the Father before all worlds;  
God of God, light of light,  
true God of true God,  
begotten not made;  
being of one substance with the Father,  
by Whom all things were made.  
Who for us men  
and for our salvation  
descended from heaven;  
and was incarnate by the Holy Ghost,  
of the Virgin Mary, and was made man.

He was crucified also for us,  
suffered under Pontius Pilate,  
and was buried.  
And on the third day He rose again  
according to the Scriptures:  
and ascended into heaven.  
He sitteth at the right hand of the Father;  
and He shall come again with glory  
to judge the living and the dead;  
and His kingdom shall have no end.  
I believe in the Holy Ghost,  
the Lord and giver of life,  
Who proceedeth from the Father and the Son,  
Who with the Father and the Son together  
is worshipped and glorified;  
as it was told by the Prophets.

And I believe in one holy  
catholic and apostolic Church.

I acknowledge one baptism  
for the remission of sins.

And I await the resurrection of the dead  
and the life of the world to come.

Amen.

Intermission



## II

### Peace Song (Beatitudes)

Tim Brent  
(b. 1975)

Margaret Bergmark, soprano  
Leanne Contino, soprano  
Katie Arnold, alto  
Sam Denler, tenor  
Alex Simon, bass  
Gloria Wan, djembe

Tim Brent is assistant professor of Popular Music Studies at Westminster Choir College and is in high demand as a jazz performer, arranger and educator. In this piece, written specifically for the Westminster Choir's 2017–2018 season, Brent sets verses from the well-known text from Matthew as an optimistic celebration of humanity. *Peace Song* is a lively conversation between three groups: the mixed choir, three percussion instruments, and a solo quintet standing apart from the ensemble and singing in Latin. Noticeably influenced by jazz harmonies and rhythmic feel, Brent constructs a three-part piece with energetic, active outer sections (for “the peacemakers” and “the pure of heart”) and a more subdued middle section (for “the merciful”). The festivity culminates at the very end with the assurance that our peacemaking, our mercy and our purity ensure humankind’s collective prosperity.

Blessed are the peacemakers  
for they shall be called the Children of God.  
*Beati pacifici quoniam filii Dei vocabuntur.*

Blessed are the merciful for they shall obtain mercy.  
*Beati misericordes quia ipsi misericordiam consequuntur.*

Blessed are the pure of heart for they shall see God.  
*Beati mundo corde quoniam ipsi Deum videbunt.*

– Matthew 5:9, 7, 8

## III

### Fäbodpsalm från Dalarna

Anders Öhrwall  
(1932–2012)

Christina Han, soprano  
Dyanne Lile, soprano  
Sophia Santiago, flute  
John Swedberg, violin

Anders Öhrwall was one of Sweden’s most celebrated conductors and composers, having worked extensively with such groups as the Swedish Radio Choir and the Royal Stockholm Philharmonic Chorus, in addition to founding several of his own groups. The *Fäbodpsalm från Dalarna* (folk song from Dalarna—a Swedish province) sets a traditional wordless melody to original harmonies. This music conjures a world that is distant in both time and space. Its interpretation is left completely open and offers the listener a chance to reflect, meditate and escape.

### Alleluia

Randall Thompson  
(1899–1984)

The beloved American composer Randall Thompson was commissioned in 1940 to write a “fanfare for voices.” Affected by the war in Europe at the time, he felt it inappropriate to write an exuberant piece. Instead, he composed quietly and introspectively. Thompson likened the bittersweet tone of his composition to the mantra from the Book of Job: “The Lord gave and the Lord has taken away.” *Alleluia* is now a staple of American choral music, and it receives frequent performances by choirs of all levels.



## IV

### Mass for Double Choir

#### Sanctus et Benedictus

Martin

In the final two movements of his *Mass*, Martin takes full advantage of his double-choir scoring. At virtually every moment, the two groups act as discrete entities. The *Sanctus* begins with undulating iterations of *Santus, sanctus, sanctus* (Holy, holy, holy), steadily growing in harmonic intensity, while soaring quasi-chant melodies from the sopranos and altos unfold above. Then, rhythmic shouts of praise echo throughout the choir celebrating God's glory in heaven and on earth. The *Benedictus* is Martin's exercise in rhythmic complexity. He uses this compositional aspect to build more and more musical energy, which peaks with the final cadence and one last exclamation of "Hosanna!"

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.*

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

*Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.*

Blessed is He that cometh  
in the name of the Lord.  
Hosanna in the highest.

### Agnus Dei

Martin

After writing the first four movements in 1922, Martin waited four years before finishing his *Mass* with the *Agnus Dei* in 1926. This prolonged gestation period must surely have been worthwhile: this movement often receives praise as Martin's very best composition. Its structure is simple: one of the choirs sings vivid, rolling melodies (again, they are chant-like) while the other provides harmonic grounding. They unite only for the final phrase: *Dona nobis pacem* (Grant us peace). The movement's journey from beginning to end is a continuous blossoming of sound. It slowly erupts as Martin responds to Jesus' sacrifice and as his passion grows. At the work's conclusion, the air is left with the gravity of Martin's catharsis and sincerity of expression.

*Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.*

Lamb of God,  
Who takest away the sins of the world,  
have mercy upon us.

*Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.*

Lamb of God,  
Who takest away the sins of the world,  
have mercy upon us.

*Agnus Dei,  
qui tollis peccata mundi,  
Dona nobis pacem.*

Lamb of God,  
Who takest away the sins of the world,  
Grant us peace.

*All program notes written by Andrew Leslie Cooper*

# About the Artists



**JOE MILLER** is conductor of two of America's most renowned choral ensembles: the Westminster Choir and the Westminster Symphonic Choir. He is also director of choral activities at Westminster Choir College of Rider University. In addition to his responsibilities at Westminster, Dr. Miller is director of the Philadelphia Symphonic Choir and artistic director for choral activities for the renowned Spoleto Festival USA. *The Wall Street Journal* wrote about his performance of John Adams' *El Niño* at the Festival, crediting "the fine Westminster Choir and the Spoleto Festival USA Orchestra, under the direction of Joe Miller."

As conductor of the Westminster Symphonic Choir, Dr. Miller has collaborated with some of the world's leading orchestras and conductors, earning him critical praise. *The New York Times* wrote about Symphonic Choir's performance of Mahler's Symphony No. 2 with the Cleveland Orchestra, "Joe Miller's Westminster Symphonic Choir was subtle when asked and powerful when turned loose." Recent seasons have included performances with the Philharmoniker Berliner and Sir Simon Rattle; The Philadelphia Orchestra and Yannick Nézet-Séguin; and the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel.

Dr. Miller is also founder and conductor of the Westminster Summer Choral Festival Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for one week each summer on the Westminster campus in Princeton.



Setting the standard for choral excellence for 97 years, the **WESTMINSTER CHOIR** is composed of students at Westminster Choir College, a division of Rider University's Westminster College of the Arts. It has been the chorus-in-residence for the prestigious Spoleto Festival USA since 1977, performing both in concert and as the opera chorus.

The ensemble's 2017–2018 season includes a concert tour of the Midwest; performances and broadcasts at its home in Princeton; its annual residency at the Spoleto Festival USA and the release of a new recording. The Choir's 2016–2017 season included performances of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* at Trenton's historic Roebling WireWorks as part of Westminster's Transforming Space project, as well as concerts at the World Symposium on Choral Music in Barcelona.

The Westminster Choir has been hailed by audiences and critics for its creative programming and ability to deeply engage listeners. Its performance of John Adams' *El Niño*, conducted by Joe Miller, at the 2014 Spoleto Festival USA was praised by *The New York Times* as "...superb. Meticulously prepared, the chorus was remarkable for its precision, unanimity and power."

The Westminster Choir has made three recordings with Joe Miller. The most recent, *The Heart's Reflection: Music of Daniel Elder*, was described by *Classics Today* as "first rate" and "highly recommended." Their second recording, *Noël*, a collection of French Christmas music and sacred works, also features Westminster alumna Jennifer Larmore, the most recorded mezzo-soprano of our era, and organist Ken Cowan. It was the centerpiece of the PRI Radio broadcast *Noël—A Christmas from Paris*, hosted by Bill McGlaughlin. The choir's debut recording with Maestro Miller, *Flower of Beauty*, received four stars from *Choir & Organ* magazine and earned critical praise from *American Record Guide*, which described the Westminster Choir as "the gold standard for academic choirs in America."

Praised by *The New York Times* for its "full-bodied, incisive singing," the Westminster Choir also forms the core of the Westminster Symphonic Choir, which has performed and recorded with the leading conductors and orchestras of our time. The Symphonic Choir's 2017–2018

season includes a performance of Holst's *The Planets* with The Philadelphia Orchestra conducted by Cristian Măcelaru; the premiere of Machover's *Philadelphia Voices* with The Philadelphia Orchestra, conducted by Yannick Nézet-Séguin; Mozart's *Mass in C Minor* with the Orchestra of St. Luke's conducted by Pablo Heras-Casado; Handel's *Messiah* with the New York Philharmonic conducted by Andrew Manze; Beethoven's *Symphony No. 9* with the Princeton Symphony Orchestra, conducted by Rossen Milanov and Walton's *Belshazzar's Feast*, conducted by Joe Miller.

## WESTMINSTER CHOIR

Joe Miller, *conductor*  
Andrew Leslie Cooper,  
*graduate assistant conductor*

\*Indicates section leader

Student personnel as  
enrolled in Westminster Choir  
as of October 23, 2017

### SOPRANO

Margaret Bergmark, *Macon, GA*  
Jade Blocker, *Great Neck, NY*  
Katharine Burns, *Mechanicsburg, PA*  
Leanne Contino, *Stony Brook, NY*  
Emma Daniels, *Chicago, IL*  
Christina Han, *Bayside, NY*  
Dyanne Lile, *Carl Junction, MO*  
Sophia Santiago, *West Friendship, MD*  
Emily Sebastian, *Dover, DE*  
Felicia Villa, *Mineola, NY*  
Rachel Woody, *Greeneville, TN*  
Noël Zuccherro, *Bridgewater, NJ*

### ALTO

Katie Arnold, *Wantage, NJ*  
Madison Bowling, *Columbia, MD*  
Andrew Leslie Cooper, *Wolverhampton, UK\**  
Alyssa Davis, *Harrisburg, PA*  
Rachel Feldman, *Cheshire, CT*  
Kelsey Lewis, *Perkasie, PA*  
Betsy Podsiadlo, *San Diego, CA*  
Chelsea Sardoni, *Robbinsville, NJ*  
McKenzie Smith, *Albany, OR*  
Cecelia Snow, *Fort Wayne, IN*  
Pauline Taumalolo, *Honolulu, HI*  
Gloria Wan, *Vancouver, BC*

### TENOR

Roy DeMarco, *Woodbridge, NJ*  
Sam Denler, *Somers, NY*  
Christopher Fludd, *Freeport, NY*  
Dinesh Gurpur, *Athens, GA\**  
Jonathan Hartwell, *Middletown, DE*  
Kalif Jones, *Brooklyn, NY*  
Pauli Kamenakis, *Pennsville, NJ*  
Kayvon Kashani-Gharavi, *Rochester, MI*  
Mike McCormick, *Oneida, NY*  
Francisco Ortiz, *Orocovis, PR*  
John Swedberg, *Olimpia, Brazil*  
Dwight Weaver, *Lehigh, PA\**

### BASS

Max Brey, *Tallahassee, FL*  
Chris Clark, *Staten Island, NY*  
Brandon DeHoff, *Wilmington, DE*  
Gabriel Harley, *Wilmington, DE*  
D. Scott Koven, *Burke, VA\**  
Sinhaeng Lee, *Incheon, South Korea\**  
John Lucado, *Frederick, MD*  
Matthew Marinelli, *San Antonio, TX*  
Shelden Mendes, *Cranford, NJ*  
Alex Simon, *Portland, OR*

## Westminster Choir 2018 Tour

**SATURDAY, JANUARY 6 • 7:30 P.M.**  
The Church of the Covenant  
Cleveland, OH

**SUNDAY, JANUARY 7 • 7 P.M.**  
St. Hugo of the Hills Catholic Church  
Bloomfield Hills, MI

**TUESDAY, JANUARY 9 • 7:30 P.M.**  
Grace United Methodist Church  
Naperville, IL

**THURSDAY, JANUARY 11 • 8 P.M.**  
Cathedral Basilica of St. Louis  
St. Louis, MO

**FRIDAY, JANUARY 12 • 7:30 P.M.**  
St. Luke's United Methodist Church  
Indianapolis, IN

**SATURDAY, JANUARY 13 • 7 P.M.**  
First Community Church (South Campus)  
Columbus, OH

**SUNDAY, JANUARY 14 • 5 P.M.**  
Calvary Episcopal Church  
Pittsburgh, PA

WESTMINSTER  
COLLEGE  
OF THE ARTS

Westminster Choir College  
School of Fine and  
Performing Arts  
Westminster Conservatory

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Marshall Onofrio  
Dean

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# About Us

Rider University's **WESTMINSTER COLLEGE OF THE ARTS** inspires and empowers innovative artists and leaders to transform their communities through the arts. With world-class programs in art, dance, music, music theatre and theatre, and based in Princeton and Lawrenceville, New Jersey, the College consists of three divisions: **Westminster Choir College, The School of Fine and Performing Arts** and **Westminster Conservatory of Music**, a music school for pre-college students.

**RIDER UNIVERSITY** emphasizes purposeful connections between academic study and education for the professions. Its four colleges—The College of Business Administration; College of Liberal Arts, Education, and Sciences; the College of Continuing Studies; and Westminster College of the Arts—provide dynamic undergraduate programs in more than 60 areas and graduate programs in 18 specialties. Rider is a member of the NCAA Division I and the Metro Atlantic Athletic Conference (MAAC) for both men's and women's athletics, and it currently offers 20 intercollegiate sports on the varsity level. In addition to enjoying tremendous success in championship competition, Rider has earned equal recognition for the outstanding academic achievement of its student-athletes. Rider's rigorous, hands-on learning prepares graduates to thrive professionally, to be lifelong independent learners, and to be responsible citizens who embrace diversity, support the common good and contribute meaningfully to the changing world in which they live and work. Learn more at [www.rider.edu](http://www.rider.edu).



## YOUTH PROGRAMS

**VOCAL** Vocal Institute • Contemporary Vocal Institute • Solo Vocal Artist  
Middle School Vocal Institute **THEATRE** Music Theatre Institute • Stage and Screen  
Acting Academy • Middle School Music Theatre **PIANO & ORGAN** Solo Pianist Week •  
Organ Institute • Piano Camp **MUSIC DEVELOPMENT** Pre-College Music Theory Online •  
Composition Week

## ADULT PROGRAMS

**CONDUCTING** Beginning Choral Conducting • Choral Conducting Intensive • Conducting Institute  
**HANDBELLS** Creating a Successful Handchime Ensemble • Using Handchimes in the Classroom and Rehearsal  
• Foundations In Ringing • Handbells: Musicality Through Performance **MUSIC EDUCATION** Creative Practices  
in Choral Pedagogy **ONLINE** • Teaching AP Music Theory • Kodály Certification Courses Levels I, II & III • Choral  
Pedagogy Institute • Voice Pedagogy Institute **VOICE** The CoOPERative Program Choral Festival **STUDY**  
**ABROAD** Florence Voice Program • Vienna: The Language of Lieder • Choral Institute at Oxford



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# Orchestral Performances

WESTMINSTER SYMPHONIC CHOIR

2017–2018

RACHMANINOFF:  
All Night Vigil (Vespers)  
*Presented as part of the*  
*New York Philharmonic's*  
*Tchaikovsky and His World Festival*  
Joe Miller, *conductor*  
February 3, 2017  
St. Paul the Apostle Church  
New York City

BRITTEN: War Requiem  
The Philadelphia Orchestra  
Charles Dutoit, *conductor*  
March 23–25, 2017  
Kimmel Center

BEETHOVEN: Symphony No. 9  
SCHOENBERG: A Survivor from Warsaw  
New York Philharmonic  
Alan Gilbert, *conductor*  
May 3–6, 9, 2017  
Lincoln Center

BEETHOVEN: Symphony No. 9  
TCHAIKOVSKY: 1812 Overture  
Princeton Symphony Orchestra  
Rossen Milanov, *conductor*  
September 16–17, 2017  
Richardson Auditorium in  
Alexander Hall

MOZART: Mass in C Minor  
Orchestra of St. Luke's  
Pablo Heras-Casado, *conductor*  
October 12, 2017  
Carnegie Hall

WALTON: Belshazzar's Feast  
Eric Plutz, *organ*  
Joe Miller, *conductor*  
October 29, 2017  
Princeton University Chapel

HOLST: The Planets  
Westminster Symphonic  
Choir women  
The Philadelphia Orchestra  
Cristian Măcelaru, *conductor*  
November 2–4, 2017  
The Kimmel Center

HANDEL: Messiah  
New York Philharmonic  
Andrew Manze, *conductor*  
December 12–16, 2017  
Lincoln Center

BERNSTEIN: Chichester Psalms  
MACHOVER: Philadelphia Voices  
The Philadelphia Orchestra  
Yannick Nézet-Séguin, *conductor*  
April 5–7, 2018  
The Kimmel Center  
April 10, 2018  
Carnegie Hall



# Westminster Firsts

## A Classical Legacy

### 1920

Westminster Choir was established by John Finley Williamson at the Westminster Presbyterian Church in Dayton, Ohio.

### 1926

The Westminster Choir School was founded.

### 1928

Westminster Choir and the Cincinnati Symphony made the nation's first coast-to-coast radio broadcast, aired over Station WLW.

### 1929

Westminster Choir College was established and moved to Ithaca College.

### 1932

Westminster Choir College moved to Princeton, N.J.

### 1934

As the first official American guests of the Soviet Union, with whom the United States had just resumed diplomatic relations, Westminster Choir made the first broadcast from Russia to the United States.

### 1938

Westminster Choir, with conductor and founder Dr. John Finley Williamson, presented the first U.S. performance of Joseph Haydn's *Passion (The Seven Last Words)*. The performance also featured a volunteer orchestra of Princetonians, including Albert Einstein in the violin section. • The Choir sang at the dedication of the New York World's Fair.

### 1939

Westminster Choir sang for the first time with the New York Philharmonic. Since then, it has set a record for the number of joint performances—more than 350—by a single choir and orchestra.

### 1957

Westminster Choir completed a five-month, globe-circling tour under the auspices of the U.S. State Department's Cultural Exchange Program. The Choir performed in 22 countries, traveled 40,000 miles and appeared before 227,000 people.

### 1964

Westminster Choir sang on the Telstar World-Wide Telecast in the spring for the opening ceremonies of the New York World's Fair. This reportedly was the largest audience ever to see a television show at that time.

### 1965

For the first time the Choir appeared with three major orchestras in one year: the Berlin Philharmonic, the American Symphony Orchestra and The Philadelphia Orchestra.

### 1971

Westminster Choir performed at the John F. Kennedy Center for the Performing Arts during the inaugural week of concerts with the Piedmont Chamber Orchestra under the direction of Nicholas Harsanyi. The work performed was *The Dawn of Glory* by Christian Latrobe.

### 1972

Westminster Choir began its first summer as the chorus-in-residence for the Festival dei Due Mondi (Festival of Two Worlds) in Spoleto, Italy, at the invitation of Gian Carlo Menotti.

### 1977

Westminster Choir became the first chorus-in-residence at the Spoleto Festival U.S.A. in Charleston, S.C., at the invitation of Gian Carlo Menotti.

### 1978

Westminster Choir established its own recording label, copyrighted "Westminster Choir," and released its first recording: *Six Motets of Johann Sebastian Bach*, with guest conductor Wilhelm Ehmann.

### 1980

Westminster Choir was the first choir to be featured on the "Live from Lincoln Center" telecast series over National Public Television. The Choir performed Verdi's Requiem with the New York Philharmonic and Zubin Mehta.

### 1982

Westminster Choir was part of the 10,000th performance of the New York Philharmonic, America's oldest permanent orchestra.

### 1988

Westminster Choir sang Leonard Bernstein's *Chichester Psalms* with the New York Philharmonic under the composer's direction in a performance at Carnegie Hall celebrating the 45th anniversary of Bernstein's conducting debut with the orchestra.

### 1990

Westminster Symphonic Choir sang in the Leonard Bernstein memorial concert at the invitation of the Bernstein family.

### 1991

Westminster Symphonic Choir performed at Carnegie Hall's 100th Anniversary Celebration.

### 1992

Westminster Choir College merged with Rider University. • Westminster Symphonic Choir performed in "A Tribute to Riccardo Muti" with The Philadelphia Orchestra and Maestro Muti, a performance televised nationally on the Arts & Entertainment Cable Network.

### 1993

Conducted by Wolfgang Sawallisch, Westminster Symphonic Choir participated in The Philadelphia Orchestra's first performance of Britten's *War Requiem*.

### 1996

Westminster Choir, conducted by Joseph Flummerfelt, traveled on a concert tour of Korea and Taiwan and performed in the Colmar Music Festival in Colmar, France.

### 2001

Westminster Choir and the New York Philharmonic, conducted by Joseph Flummerfelt, performed the world premiere of Stephen Paulus' *Voices of Light*, commissioned by Rider University to celebrate the 75th anniversary of the founding of Westminster Choir College.

### 2002

To commemorate the events of September 11, 2001, Westminster Choir was featured in the PRI national radio broadcast of "In the Shadow of the Towers." They were joined by President George W. Bush and former New York Mayor Rudolph Giuliani. • Westminster Symphonic Choir's performance of Verdi's Requiem with the New Jersey Symphony was broadcast nationally by PBS.

### 2004

Westminster Choir premiered *Arise My Love* by Stephen Paulus, a gift from the composer to celebrate Joseph Flummerfelt's extraordinary career. • Westminster's artistic director, Joseph Flummerfelt, was named Musical America's 2004 Conductor of the Year, the first choral conductor to be so honored.

### 2005

Westminster Symphonic Choir performed Ravel's *Daphnis et Chloé* (complete) for the first time with the New York Philharmonic, conducted by Lorin Maazel.

### 2006

Westminster Symphonic Choir participated in the New York Philharmonic's first performance of Mozart's Mass in C Major, K. 317 "Coronation," conducted by Lorin Maazel. • Joe Miller was appointed director of choral activities and conductor of the Westminster Choir and the Westminster Symphonic Choir.

### 2007

Rider University established Westminster College of the Arts. • Westminster Williamson Voices presented the North American premiere of James Whitbourn's *Annies: The Anne Frank Oratorio*. • Westminster Symphonic Choir opened the Carnegie Hall season performing Beethoven's Symphony No. 9 with the Lucerne Festival Orchestra, conducted by David Robertson.

### 2009

Westminster Choir and Joe Miller released their first recording, *Flower of Beauty*.

### 2010

Westminster Williamson Voices premiered James Whitbourn's *Requiem Canticorum*, and the Westminster Choir premiered Jaakko Mäntyjärvi's *To a Locomotive in Winter*.

### 2011

Westminster Symphonic Choir performed with The Philadelphia Orchestra for the first time under the baton of Music Director Yannick Nézet-Séguin.

### 2012

Westminster Symphonic Choir performed with Gustavo Dudamel and the Simón Bolívar Symphony Orchestra for the first time.

### 2014

The Westminster Williamson Voices' and James Jordan's recording of James Whitbourn's *Annies*, the first major choral setting of *The Diary of Anne Frank*, was nominated for a GRAMMY Award for Best Choral Performance.

### 2015

Westminster Symphonic Choir performed Leonard Bernstein's *Mass: A Theater Piece for Singers, Players and Dancers* for the first time with The Philadelphia Orchestra conducted by Yannick Nézet-Séguin.

### 2017

Westminster Choir performed in Spain and represented the United States at the World Symposium on Choral Music in Barcelona. • Westminster Kantorei's first recording on the Westminster Choir College label was released.





# *I am* WESTMINSTER CHOIR COLLEGE

Involved in music since the fourth grade, Gabriel Harley knew by the time he was in high school that a career in music—especially as a teacher—was what he wanted to do with the rest of his life.

Recalling his first visit to Westminster Choir College, he says, “The instant I stepped on campus—as cheesy and corny as this sounds—I knew I belonged here.” Over the past four years, he’s enriched the Westminster community through his work as an orientation leader and in the Admissions Office and participating in three choirs, as well as student-led *a cappella* ensembles.

Gabe looks forward to student teaching next semester, and he hopes to teach music in a middle school after he graduates in May. “Middle school is a tough age group to teach, but it’s an age group I enjoy,” he says.

Gabe’s Westminster journey has had its financial challenges. Despite receiving several scholarships, when he and his family encountered a rough patch last year, he set up a GoFundMe webpage to make up the difference.

“After I created the GoFundMe page, I woke up the next morning astonished to see so many friends, family, colleagues, professors and even strangers donating to my cause,” he says. “So many people believed in me and made sure I could continue my journey at Westminster. I am eternally grateful for anyone who’s helped me along the way. It’s my goal that some day I can pay it forward and help others in need.”

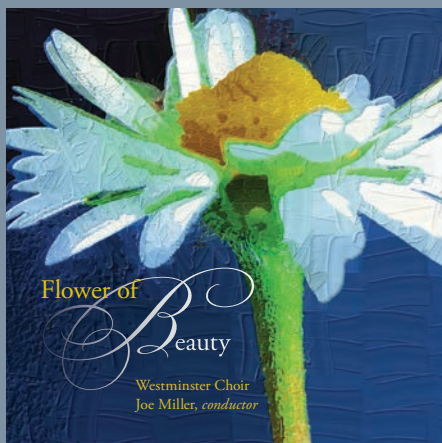
While the GoFundMe page was a short-term fix, Gabe credits the scholarships he’s received during his time at Westminster for enabling him to complete his education. “Without these scholarships, I wouldn’t be able to make an impact within the Westminster Community and outside as well.”

*If you enjoyed this concert and want to help students like Gabe receive the education that will prepare them to strengthen communities and serve the world through music, please consider making a gift to the Westminster Choir College Scholarship Fund.*

Phone: 609-921-7100, ext 8216 • Online: [alumni.rider.edu/wccgive](http://alumni.rider.edu/wccgive)

Office of Annual Giving • Westminster Choir College of Rider University • 101 Walnut Lane • Princeton, NJ 08540





## Flower of Beauty

Westminster Choir

Joe Miller, *conductor*

*Westminster Choir's first full recording with Maestro Miller*



## Noël

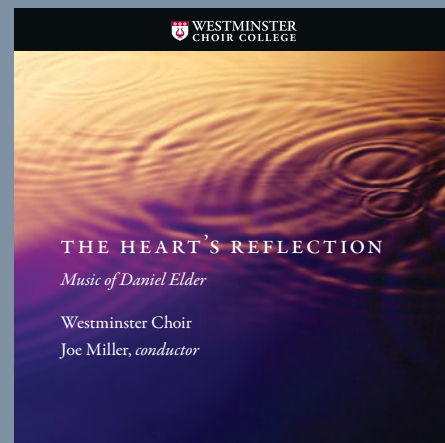
Westminster Choir

Joe Miller, *conductor*

Jennifer Larmore, *mezzo-soprano*

Ken Cowan, *organ*

*Classic French Christmas music for choir, organ and mezzo-soprano*



## The Heart's Reflection: Music of Daniel Elder

Westminster Choir

Joe Miller, *conductor*

*Classics Today: "First rate...highly recommended"*

# RECORDINGS FROM WESTMINSTER

*When the concert is over, enjoy the sounds of Westminster wherever you go.*

## Legacy

Westminster Choir

Joseph Flummerfelt, *conductor*

*Live recording of the Westminster Choir's final campus performance with Maestro Flummerfelt*

## Heaven to Earth

Westminster Choir

Joseph Flummerfelt, *conductor*

*Sacred and secular choral masterpieces*

## Favorite Hymns & Anthems

Westminster Choir

Joseph Flummerfelt, *conductor*

*Re-release of a Westminster classic*

