

HalfAcre



Westminster Choir
Joe Miller, Conductor



Orchestral Performances

WESTMINSTER SYMPHONIC CHOIR

2018–2019

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

ROMANTIC REVELRIES
 Westminster Festival Orchestra
 Joe Miller, *conductor*
 October 13, 8 p.m.
 Princeton Events Center

HANDEL: Messiah
 The Philadelphia Orchestra
 Yannick Nézet-Séguin, *conductor*
 December 6, 8, 9, 2018
 The Kimmel Center

HANDEL: Messiah
 New York Philharmonic
 Jonathan Cohen, *conductor*
 December 11–15, 2018
 Lincoln Center

MOZART: Requiem
 New York Philharmonic
 Manfred Honeck, *conductor*
 March 13, 15, 16, 2019
 Lincoln Center

MOZART: Requiem
 The Philadelphia Orchestra
 Bernard Labadie, *conductor*
 April 11–13, 2019
 The Kimmel Center

BACH: Mass in B Minor
 The Philadelphia Orchestra
 Yannick Nézet-Séguin, *conductor*
 December 5–7, 2019
 The Kimmel Center



HalfAcre

Conductor's Note

Love feels like home. Dan Messé, on his album *Rabbit Songs* (HEM), says:

I am holding half an acre
Torn from the map of Michigan
And folded in this scrap of paper
Is a land I grew in

Think of every town you've lived in
Every room you lay your head
And what is it that you remember?

Do you carry every sadness with you
Every hour your heart was broken
Every night the fear and darkness
Lay down with you.

...

But I am holding half an acre
Torn from the map of Michigan
I am carrying this scrap of paper

That can crack the darkest sky wide open
Every burden taken from me
Every night my heart unfolding
My home

Having a scrap of paper in our pocket that represents our life and love is an image that speaks to the reality of being human. Our concept of home, like our concept of love, can be complicated, but it is essential to our being.

This program brings together many aspects of love through the eyes of great composers setting great texts. The texts are diverse and speak to the realities of society. Claudio Monteverdi and Petrarch join forces to give us *Hor che'l ciel e la terra* from the *Madrigals of Love and War*, Sven-David Sandström gives us a beautiful modern setting of Song of Songs and Ted Hearne combines wedding rights, text messages, and love letters to form a basis for his piece *Consent*. These texts along with several others highlight the diversity of emotion and loss of identity that we can find as we cross into the contrasting perceptions of love.

We are happy to share our symbolic “half acre” with you. We hope that this music is a place for everyone to come together to find peace and to celebrate the possibilities of love and human understanding. We are committed to expressing the soul and finding ways to elevate the human condition.

~ Joe Miller

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.

Half Acre

Please hold applause until the conclusion of each set

I. Burning Love

Knowee ACDA

Stephen Leek

Hor che'l ciel e la terra, SV147 ACDA

Claudio Monteverdi

Maxwell Brey, *mandolin*

Matthew Marinelli, *guitar*

Elisabeth Podsiadlo, *violin*

John Swedberg, *violin*

Timothy Morrow, *cello*

Let him kiss me ACDA

Sven-David Sandström

Consent ACDA

Ted Hearne

Long Road ACDA

Ēriks Ešenvalds

Intermission

II. L'amour

Sept Chansons, FP81

Francis Poulenc

1. La blanche neige

2. À peine défigurée

4. Tout les droites

5. Belle et ressemblante

6. Marie

III. Love of Country

Half Acre

Dan Messé

arr. Greg Good

Maxwell Brey, *mandolin*

Look Up, Look Down

arr. John Wykoff

Leave Me Here

Messé

arr. Good

Christina Han, *piano*

Maxwell Brey, *mandolin*

Timothy Morrow, *cello*

IV. Music We Love

Shenandoah

arr. James Erb

Elijah Rock

arr. Moses Hogan

Half Acre

I. Burning Love

Knowee
Stephen Leek
(b. 1959)

ACDA

Knowee begins with a drone and several voices calling out in the distance, and Australian aboriginal throat singing and sounds set the atmosphere. The tempo begins to pick up as the “Knowee” call spreads throughout the other voice parts. Eventually, the voices come together on the same drone as the beginning.

A Sun Spirit of The Great South Land

Knowee moves across the sky
With flaming torch held high
Searching for the son she bore day on day
To the distant horizon, to the distant seas
journey far beyond the mountains far beyond seas
where her son is waiting still.

Hor che’l ciel e la terra

Claudio Monteverdi
(1567–1643)

Maxwell Brey, *mandolin*
Matthew Marinelli, *guitar*
Elisabeth Podsiadlo, *violin*
John Swedberg, *violin*
Timothy Morrow, *cello*

ACDA

Hor che’l ciel is from Claudio Monteverdi’s *Madrigali guerrieri et amorosi*. It begins hollow and daunting as the dead of night. Desire and urgency break through as the text switches from a narrative function into the first person, describing the burning and weeping of the speaker. The second section begins with a war-like march as the speaker reaches a state of anger and grief. The contrast between this war music and the opening *stile antico* style of the Renaissance is stark as the speaker says that they can only find peace by thinking of their beloved. Part two opens with the tenor voices presenting a new point of imitation which is passed to each of the other voices. The closing phrase “so far am I from my salvation,” dramatically ascends from the depths in one final yearning plea.

*Hor ch’el ciel e la terra e’l vento tace,
E le fere e gli augelli il sonno affrena,
Note il carro stellate in giro mena
El nel suo letto il mar senz’ onda giace,
veglio, penso, ardo, piango—
e chi mi sface
Sempre m’è innanzi per mia dolce pena.
Guerra è il mio stato, d’ira e di duol piena,
E sol di lei pensando ho qualche pace.
Così sol d’una chiara fonte viva
move il dolce e l’amaro ond’ io mi pasco.
Una man sola mi risana e punge.
È perchè ’l mio martir non guinga a riva,
Mille volte il dì moro e mille nasco;
Tanto dalla salute mia son lunge.*

~ Petrarch

Now that the sky and earth and wind are silent,
And the wild beasts and birds are restrained by sleep,
And night steers its starry chariot around
And the sea lies waveless in its bed,
I wake, I think, I burn, I weep—
and she who destroys me
Is always before me, to my exquisite pain.
My state is one of war, full of anger and grief,
And only by thinking of her do I find any peace.
Thus from a single clear and living spring
Emerge the sweet and bitter upon which I feed.
One hand alone can restore and destroy me.
And so that my misery might never end,
I die and am reborn a thousand times:
So far am I from my salvation.

Let him kiss me

Sven-David Sandström
(b. 1942)
ACDA

Let him kiss me almost takes the form of two choirs between the treble and bass voices. In the journey of different kinds of love, this is the pinnacle and the ideal state. The tenor and bass voices approach the climax of the piece in a slow crescendo that dies away into an echo and an afterthought.

Let him kiss me with kisses of his mouth:
For thy love is better than wine.
Behold thou art fair;
Thou hast doves' eyes.

~ Song of Songs 1: 2 and 15

Consent

Ted Hearne
(b. 1982)
ACDA

I originally wrote *Consent* to be paired with a performance of the remarkably beautiful motet *Loquebantur Variis Linguis* by Thomas Tallis, in which the composer sets the text “the apostles spoke in different tongues.”

The above ideas—that to communicate with the holy spirit one had to bypass language entirely, that the structure and meaning of language is inextricably linked to the power structures and hierarchies that created it set me on a journey to explore language that might have a duplicitous role in my own life.

The text for *Consent* is a juxtaposition of passages from five different sources: love letters I wrote in 2002, love letters my father wrote in 1962, the Catholic Rite of Marriage, the Traditional Jewish Ketubah (wedding contract), and text messages by high-school students Trent Mays and Lucas Herrington that were used as evidence in the infamous Stuebenville Rape Trial in 2013. I set these words in order to explore my personal relationship to gender inequality and our connection to language that justifies sexual violence.”

~ Ted Hearne

i want you
i want to

i want you
i want to

i want you
i want to

I do.

I was thinking penetrating thoughts about you
It will be good, we can do it, and we need it.

It can be taken from me—even from the shirt on my back.

I was thinking penetrating thoughts about you
It will be good, we can do it, and we need it
I miss you too, in a heart-aching kind of way.

All of it shall be mortgageable and bound as security—
It can be taken from me—even from the shirt on my back.

I do.
I just took care of your daughter.

* * *

Declare your consent
The missing you hurts
You'll be in it soon
What a way to feel
Who gives this woman

* * *

i want you
i want to

All of it shall be mortgageable—
I just took care of your daughter
and bound as security—
she said you could take a picture

i want you
i want to

I just took care of your daughter and made sure she was safe
she was so in love with me that night
I ask you to state your intentions

All of it shall be mortgageable and bound as security—
it can be taken from me—even from the shirt on my back—
during my lifetime and after this lifetime,
this day and forever.

I just took care of your daughter and made sure she was safe
she said you could take a picture
she looks dead lmao

* * *

I do.

I was thinking penetrating thoughts about you
It will be good, we can do it, and we need it.
I miss you too, in a heart-aching kind of way
I'm really looking forward to adding to it

All of it can be mortgageable and bound as security—
it can be taken from me—even from the shirt on my back—
during my lifetime and after this lifetime,
this day and forever

How have you been holding out on me with that picture for so long?
she said you could take a picture
oh i am looking at all my pictures of you

You don't even want to know what I'm imagining you doing right now
she was so in love with me that night
Declare your consent before God

I just took care of your daughter when she was drunk

* * *

This original amount, I accept upon myself and my heirs after me—
It can be paid from the best part of my property and possessions
that I own under all the heavens.

All of it shall be mortgageable and bound as security—
it can be taken from me—even from the shirt on my back—
during my lifetime and after this lifetime—
from this day and forever.

even from the shirt on my back
she said you could take a picture
I refuse to get excited

Will you accept children lovingly from God?
Declare your consent before God and the church.

I felt knowing what was right
she looks dead lmao
i just took care of your daughter

but i also know we are equal to almost any...
she said you could take a picture

Who gives this woman?

Long Road
Ēriks Ešenvalds
(b. 1977)

ACDA

Long Road speaks to the loss and memory of a loved one, breaking the tension that is left unresolved at the end of *Consent*. The piece features a lyric melody and dream-like sections sung without text. There are times when half the choir sings the text while the other half is humming. The humming sections and the use of ocarinas, ancient wind instruments, evoke an aural representation of memories.

I love, I love you night and day
As a star in the distant sky.
And I mourn for this one thing alone
That to love, our lifetime was so short, so short.

A long road to heaven's shining meadow,
And never could I reach its end.
But a longer road leads to your heart,
Which to me seems distant as a star,
To me.

High above, the arch of heaven bends
And light so clear is falling.
Like a flow'ring tree the world is blooming.
Overwhelmed, my heart both cries and laughs.

A long road to heaven's shining meadow,
And never could I reach its end.
But a longer road leads to your heart,
My love!

...which to me seems distant as a star.
A long road.

~ Paulne Bārda (1890–1983)
English trans. by Elaine Singley Lloyd

Intermission

II. L'amour

Sept Chansons

Francis Poulenc
(1899–1963)

After hearing performances of Monteverdi madrigals, Francis Poulenc became inspired to purchase the complete published collection of his works. After careful study he set out to write French chansons commissioned by the Singers of Lyon. The seven pieces are set to poetry by surrealists Paul Éluard and Guillaume Apollinaire. True to the nature of the poetry, Poulenc juxtaposes different styles and textures within each of the chansons. He sets the texts polyphonically, harkening the great polyphonic masters of the Renaissance.

1. LA BLANCHE NEIGE

*Les anges les anges dans le ciel
L'un es vêtu en officier
L'un es vêtu en cuisinier
Et les autres chantent*

*Bel officier couleur du ciel
Le doux printemps longtemps après Noël
Te médaillera d'un beau soleil*

*Le cuisinier plume les oies
Ah! tombe neige
Tombe et que n'ai-je
Ma bien-aimée entre mes bras*

~ Guillaume Apollinaire

2. À PEINE DÉFIGURÉE

*Adieu tristesse
Bonjour tristesse
Tu es inscrite dans les lignes du plafond
Tu es inscrite dans les yeux que j'aime
Tu n'es pas tout à fait la misère
Car les lèvres les plus pauvres te dénoncent*

*Par un sourire
Bonjour tristesse
Amour des corps aimables
Puissance de l'amour
Dont l'amabilité surgit
Comme un monstre sans corps
Tête désappointée
Tristesse beau visage.*

~ Paul Éluard

1. THE WHITE SNOW

The angels the angels in heaven
One is dressed as an officer
Another is dressed as a cook
And the rest are singing

Handsome officer color of the sky
The gentle spring long after Christmas
Will decorate you with a beautiful sun

The cook is plucking the geese
Ah! Fall snow
Fall and why do I not have
My beloved enfolded in my arms

2. HARDLY DISFIGURED

Farewell sadness
Hello sadness
You are inscribed in the lines of the ceiling
You are inscribed in the eyes I love
You are not entirely misery
Because the poorest lips denounce you

With a smile
Hello sadness
Love of pleasant bodies
Power of the love
From which kindness emerges
Like a disembodied monster
Disappointed head
Sadness beautiful face

4. TOUS LES DROITES

Simule

*L'ombre fleurie des fleurs suspendues au
printemps*

*Le jour le plus court de l'année et la
nuit esquimau*

L'agonie des visionnaire de l'automne

*L'odeur des roses la savante brûlure de
l'ortie*

Étends des lignes transparent

Dans la clairière de tes yeux

*Montre les ravages du feu ses œuvres
d'inspiré*

Et le paradis de sa cendre

*Le phénomène abstrait luttant avec les
aiguilles de la pendule*

*Les blessures de la vérité les serments
qui ne plient pas*

Montre toi

Tu peux sortir en robe de cristal

Ta beauté continue

*Tes yeux versent des larmes,
des caresses, des sourires*

*Tes yeux sont sans secrets,
Sans limites.*

~ Éluard

5. BELLE ET RESSEMBLANTE

Un visage à la fin du jour

Un berceau dans les feuilles mortes du

Un bouquet de pluie nue

Tout soleil caché

*Toute source des sources au fond
de l'eau*

Tout miroir des miroirs brisés

Un visage dans les balances du silence

Un caillou parmi d'autres cailloux

Pour les frondes des dernières lueurs du jour

Un visage semblable à tous les visages oubliés.

~ Éluard

6. MARIE

Vous y dansiez petite fille

Y danserez-vous mère-grand

C'est la maclotte qui sautille

Toutes les cloches sonneront

Quand donc reviendrez-vous, Marie?

Les masques sont silencieux

Et la musique est si lointaine

Qu'elle semble venir des cieux

Oui je veux vous aimer mais vous aimer à peine

Et mon mal est délicieux

4. ALL THE RIGHTS

Simulate

*The florid shadow of flowers hanging until
spring*

*The shortest day of the year and the
eskimo night*

The agony of the autumn dreamers

*The scent of roses the knowing sting of the
nettle*

Widen the transparent coverings

In the clearing of your eyes

*Show the devastation of the fire its inspired
works*

And the paradise of its ashes

*The abstract phenomenon fighting the
hands of the clock*

*The wounds of truth the
unyielding vows*

Show yourself off

You are able to go out in a crystal gown

Your beauty endures

*Your eyes pour out tears,
caresses, smiles*

*Your eyes are without secrets,
Limitless.*

5. BEAUTIFUL AND RESEMBLING

A face at the end of the day

A cradle in the dead leaves of the day

A scent of naked rain

All sunlight hidden

*Every source of springs at the bottom
of the waters*

Every mirror of broken mirrors

A face in the scales of silence

A stone among other stones

For the slings of the day's last glimmers

A face like all the forgotten faces.

6. MARIE

You danced it as a little girl

You will dance it as a grandmother

It is the hopping maclotte

All the bells will ring

When, then, will you return, Marie?

The masks are silent

And the music is so distant

That it seems to come from the skies

Yes I want to love you but just a bit

And my ache is exquisite

*Les brebis s'en vont dans la neige
Flocons de laine et ceux d'argent
Des soldats passent et que n'ai-je
Un cœur à moi ce cœur changeant
Changeant et puis encore que sais-je*

*Sais-je où s'en iront tes cheveux
Crépus comme mer qui moutonne
Sais-je où s'en iront tes cheveux
Et tes mains feuilles de l'automne
Que jonchent aussi nos aveux*

*Je passais au bord de la Seine
Un livre ancien sous le bras
Le fleuve est pareil à ma peine
Il s'écoule et ne tarit pas
Quand donc finira la semaine?*

~ Appolinaire

The ewes take off in the snow
Tufts of wool and flecks of silver
Some soldiers pass by and why do I not have
A heart of my own this changing heart
Changing but then again what do I know

Do I know when your hair will go
Frizzy like the sea breaking into whitecaps
Do I know where your hair will go
And your hands autumn leaves
That also sprinkle our confessions

I used to walk the banks of the Seine
An old book under my arm
The river resembles my sorrow
It flows away and never runs dry
When, then, will the week end?

III. Love of Country

Half Acre

Dan Messé
(b. 1968)
arr. Greg Good

This set features distinctly American music. *Half Acre* and *Leave Me Here* are arrangements of songs by Dan Messé of the bluegrass band Hem. Both songs feature piano, cello and mandolin. Between the two songs is *Look Up, Look Down*, a sorrowful song telling the loss of one's beloved. The set conveys a sense of yesteryear and familiarity.

I am holding half an acre torn from the map of Michigan
And folded in this scrap of paper is a land I grew in.
Think of every town you've lived in
Every room you lay your head.

And what is it that you remember?
Do you carry every sadness with you
Every hour your heart was broken
Every night the fear and darkness
Lay down with you.

A man is walking on the highway.
A woman stares out at the sea.
And light is only now just breaking.

So we carry every sadness with us
Every hour our hearts were broken
Every night the fear and darkness
Lay down with us.

But I am holding half an acre torn from the map of Michigan
I am carrying this scrap of paper that can crack the darkest sky wide open
Every burden taken from me
Every night my heart unfolding my home.

Look Up, Look Down

arr. John Wykoff

Look up, look down that lonesome road.
Hang down your head and cry.
True love, true love, what have I done
To make you treat me so?
You cause me to walk that lonesome road
I've never walked before.

The longest train I ever saw
Was on that Georgia line.
The engine went down at six o'clock,
The cab went down at nine.

True love, true love, my one true love
Was standing on behind.
The whistle blew, the bell did ring,
The engine rolled ahead.

The train did wreck a mile of town,
And killed my true love dead.

I had wings like Noah's dove,
I'd fly to my true love's door.
I'd walk the porch from post to post,
Hang down my head and cry.

~ Traditional American Song

Leave Me Here

Messé

arr. Good

Christina Han, *piano*

Maxwell Brey, *mandolin*

Matthew Marinelli, *guitar*

Timothy Morrow, *cello*

I should wake up this town, my hearts on fire.
Main road and no one's around as the flames climb higher.
I have been here before, and I know the way.
But love seems sweeter and sure in the light of day.

So as I rise I will reach for the livin'.
I'll say no prayer, 'cause tonight he brought me to heaven and left me here.
I could tell by his face those two tired eyes.
It's been a long night searching for grace and the sun won't rise.
Now I have been here before though I know I am lost.
'Cause the same place that filled with me joy is a road I crossed.

So as I rise I will reach for the livin'.
I'll say no prayer, 'cause tonight he brought me to heaven and left me here.

IV. Music We Love

Shenandoah

arr. James Erb

This sentiment continues into James Erb's arrangement of the well-known tune *Shenandoah*. The trebles sing the first two verses and then tenor and bass voices. In later verses it unfolds into a canon in the upper three voices. The ending coda fades out with the voices quietly repeating "Shenandoah."

O Shenandoah, I long to see you,
And hear your rolling river,
O Shenandoah, I long to see you,
'Way we're bound away,
Across the wide Missouri.

I long to see your smiling valley,
And hear your rolling river,
I long to see your smiling valley,
'Way, we're bound away,
Across the wide Missouri.

'Tis seven long years since last I see you,
And hear your rolling river,
'Tis seven long years since last I see you,
'Way, we're bound away,
Across the wide Missouri.

~ Traditional American Song

Elijah Rock
arr. Moses Hogan

The program concludes with the lively arrangement of *Elijah Rock* by Moses Hogan, a prolific composer and arranger of spirituals and choral anthems. *Elijah Rock* constantly builds and releases tension, often beginning with the bass voices chanting “Oh E-li-jah.” Hogan introduces short rhythmic phrases in each voice which are then repeated as new ideas emerge in additional voices. These sections are contrasted with moments when all but one or two voice parts drop out to convey a new idea.

Elijah rock, shout, shout.
Elijah rock, comin’ up Lawdy.
Elijah rock, shout, shout.
Elijah rock, comin’ up Lawd.

Come on sister help me to pray, tell me my Lord done pass dis way.
Satan ain’t nothin’ but a snake in the grass.
He’s a conjur.
He’s a liar.
Hallelujah Lord.

If I could I surely would stand on the rock where Moses stood.
Elijah rock, shout, shout.

Program notes for all works except for *Consent* written by Rachel Feldman.



Westminster Choir 2019 Tour

FRIDAY, JANUARY 11 • 7:30 P.M.
Co-Cathedral of the Sacred Heart
Houston, TX

SATURDAY, JANUARY 12 • 7:30 P.M.
Texas A&M Corpus Christi
Performing Arts Center
Corpus Christi, TX

SUNDAY, JANUARY 13 • 4 P.M.
Our Lady of the Atonement
San Antonio, TX

THURSDAY, JANUARY 17 • 7:30 P.M.
Church of the Incarnation
Dallas, TX

FRIDAY, JANUARY 18 • 7:30 P.M.
First Presbyterian Church
Fort Worth, TX

SATURDAY, JANUARY 19 • 7:30 P.M.
First Presbyterian Church of Oklahoma City
Oklahoma City, OK

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 artistic director for choral activities for the renowned Spoleto Festival USA and director of the Philadelphia Symphonic Choir.

His 2018–2019 season with the Westminster Choir includes the release of the recording *Frank Martin: Mass for Double Choir*, concert tours in Beijing, China; Texas and Oklahoma; performances at the American Choral Directors Association's National Conference in Kansas City; performances and broadcasts at its home in Princeton; and its annual residency at the Spoleto Festival USA. Recent seasons have included performances of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* at the historic Roebling WireWorks as part of Westminster's Transforming Space project, as well as concerts at the World Symposium on Choral Music in Barcelona.

His recording with the Westminster Choir, *The Heart's Reflection: Music of Daniel Elder*, has been hailed by Minnesota Public Radio's *Classical Notes* as "simply astounding." His debut recording with the ensemble, *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."

Performances by the Westminster Choir and Joe Miller at the Spoleto Festival USA have earned critical praise. *The New York Times* described their performance of John Adams' *El Niño* as "superb" and wrote, "Meticulously prepared...the chorus was remarkable for its precision, unanimity and power." *The Wall Street Journal* praised the same performance, crediting "the fine Westminster Choir and the Spoleto Festival USA Orchestra, under the direction of Joe Miller." *The Post and Courier* wrote about their performance of Bach's St. Matthew Passion, "This was an evening of near-flawless execution and many moments of ravishing beauty and power. It will go down as a highlight (maybe even THE highlight) of this year's festival, and, I think, as the work with which Joe Miller established his credentials to lead an extended choral/orchestral masterwork, not just recreating Bach's music but also putting his own interpretive stamp on the whole."

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 99 years, the **WESTMINSTER CHOIR** is composed of students at Westminster Choir College. 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 2018–2019 season includes concert tours in Beijing, China; Texas and Oklahoma; performances at the American Choral Directors Association's National Conference in Kansas City; concerts and broadcasts at its home in Princeton; and its annual

residency at the Spoleto Festival USA. Recent seasons have included performances of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* at the historic Roebling WireWorks as part of Westminster's Transforming Space project, a concert tour of Spain and performances 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 been recording choral masterworks for nine decades. Its newest recording with Joe Miller, *Frank Martin: Mass for Double Choir*, was praised by *The Whole Note*, which wrote "For lovers of choral music this CD is a must—beautiful music exquisitely sung." *The Heart's Reflection: Music of Daniel Elder*, was described by *Classics Today* as "first rate" and "highly recommended." *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 2018–2019 season includes performances of Handel's *Messiah* with The Philadelphia Orchestra conducted by Yannick Nézet-Séguin and with the New York Philharmonic conducted by Jonathan Cohen, as well as Mozart's *Requiem* with The Philadelphia Orchestra, conducted by Bernard Labadie and with the New York Philharmonic conducted by Manfred Honeck.

Westminster Choir

Joe Miller, conductor

Rachel Feldman,
graduate assistant conductor

* Indicates section leader

Student personnel as enrolled in
Westminster Choir as of October 8, 2018

SOPRANO

Emma Daniels, *Chicago, IL**
Christina Han, *New York, NY*
Jessica Huetteman, *Cranston, RI*
Elisabeth Podsiadlo, *San Diego, CA*
Ashley Ross, *Cincinnati, OH*
Rebecca Ruescher, *Malverne, NY*
Sophia Santiago, *West Friendship, MD*
Felicia Villa, *Mineola, NY*
Rachel Woody, *Greeneville, TN*
Yiran Zhao, *Beijing, China*

ALTO

Katherine Arnold, *Wantage, NJ*
Madison Bowling, *Columbia, MD*
Rachel Feldman, *Cheshire, CT**
Mallory Hagen, *Wanaque, NJ*
Kelsey Lewis, *Perkasie, PA*
Jillian Newton, *Muskegon, MI*
Johanna Olson, *Springfield, VA*
Gloria Wan, *Vancouver, BC**
Mala Weissberg, *Giv'Atayim, Israel*
Sarah Williams, *Robbinsville, NJ*

TENOR

Scott AuCoin, *Baltimore, MD*
Roy DeMarco, *Woodbridge, NJ*
Samuel Denler, *Somers, NY*
Christopher Fludd, *Freeport, NY*
Jonathan Hartwell, *Middletown, DE*
Kalif Jones, *Huntington, NY*
Kayvon Kashani-Gharavi, *Rochester, MI*
Michael Martin, *Cooper City, FL*
Kevin Schneider, *South Windsor, CT*
Enrique Silva, *Guayaquil, Ecuador*
John Swedberg, *Olímpia, Brazil**
Luke Wroblewski, *Millburn, NJ*

BASS

Maxwell Brey, *Tallahassee, FL*
Chris Clark, *Staten Island, NY*
James Harris, *Bristow, VA*
Eunbae Jeon, *Seoul, South Korea*
Matthew Lee, *Prentiss, MS*
John Lucado, *Frederick, MD*
Matthew Marinelli, *San Antonio, TX*
Michael Phillips, *Harrington Park, NJ*
Haochen Wang, *Tianjin, China*

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Dean

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CHORAL INSTITUTE AT OXFORD BLOG

*A member of the Westminster Williamson
Voices shares what it's like to be a part of our
summer program in Oxford, England.*

choralmusicinstituteoxford.wordpress.com

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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 500—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.

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 Lattore.

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.

1988

Westminster Choir sang 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 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 *Annelies: 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 Cantorum*, and the Westminster Choir premiered Jaakko Mäntyjärvi's *To a Locomotive in Winter*.

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 *Annelies*, the first major choral setting of *The Diary of Anne Frank*, was nominated for a GRAMMY Award for Best Choral Performance. • Westminster Symphonic Choir performed the New York premiere of Christopher Rouse's Requiem with the New York Philharmonic conducted by Alan Gilbert.

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.

2016

Westminster Kantorei performed in England and France. • Westminster Williamson Voices performed Arvo Pärt's *Kanon Pokanjane* at The Metropolitan Museum of Art's Temple of Dendur.

2017

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

2018

Westminster Symphonic Choir performed the world premiere of Tod Machover's *Philadelphia Voices* with The Philadelphia Orchestra conducted by Yannick Nézet-Séguin. • Westminster Choir performed at the International Students Choral Festival in Beijing, China.



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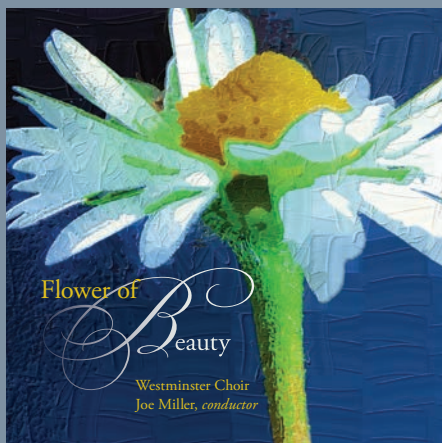
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Flower of Beauty

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Westminster Choir's first full recording with Maestro Miller



Noël

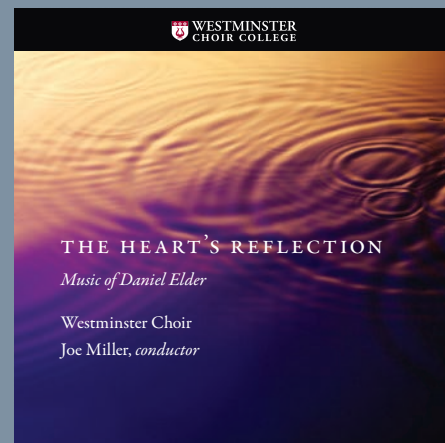
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