



Virtual Concert Hall Lesson Plans

<https://www.rider.edu/wcc/academics/choral-studies/virtual-concert-hall>

Title of Unit/Concert Title: “Today I Will...” / Westminster Choir performance at the Abbey of Monserrat for the 11th World Symposium on Choral Music

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Grade Level(s): 9-12

Description of Unit: This unit centers on the hopeful in the everyday. The works selected for study each deal with celebrating the extraordinary things that happen in our daily lives, from the turning of a day to the daily importance of connection and love. In a time of Coronavirus, it is our hope to use this transformative music to promote critical introspection and musical reflection for our students.

Description of Ensemble: Setting the standard for choral excellence for 96 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.

Lesson 1

Musical Selection: “Great Day” arranged by Warren Martin

Timestamp: 00:59:55

National Standards:

- **MU:Re8.1.E.IIIa** Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
- **MU:Pr4.3.E.IIIa** Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers’ technical skill to connect with the audience.
- **MU:Cn11.o.T.IIIa** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Objectives:

- Students will compare and contrast two versions of a well-known African American spiritual.

- Students will experience the emotive power of both unison and solo singing.
- Students will contemplate how great performers convey text
- Students will relate musical subject matter to their own lives.

Essential Question: How can we use music to celebrate every day?

Assessment Strategies:

- Students will participate in a virtual discussion as they complete their questions
- Students will complete and submit an entry in their journals detailing how they use music to celebrate in times of hardship.

Materials:

“Great Day” sung by Jessye Norman

https://www.youtube.com/watch?v=faauk_olg-M

“Great Day” traditional African American spiritual

*Great day, the righteous marching
God's going to build up Zion's walls*

*Chariot rode on the mountain top
My God spoke and the chariot stop*

*This is the day of jubilee
The Lord has set His people free*

*We want no cowards in our band
We call for valiant hearted men*

*I'll take my breast-plate, sword and shield
And march out boldly in the field*

Procedures:

1. Before coming to class, have students research the history of African American spirituals. Students should bring five substantial facts to the discussion. Consider the following in your research:
 - i. Why were spirituals sung?
 - ii. What was the context of spirituals?
 - iii. What musical qualities encapsulate a spiritual?
 - iv. What qualities do the texts of spirituals have in common?
2. Have students listen to both the recording of Jessye Norman and the Westminster Choir performance of “Great Day.”
3. Have students answer the following questions in their journals, in pairs, or in a class discussion::

- a. Compare the performances: What about a solo performance is more impactful than a group or ensemble performance? What about an ensemble performance is more impactful than a solo performance?
 - b. Compare how both performers convey the text. Is one easier to understand than the other? Is one more thought-provoking than the other? What kinds of emotions do the performers provoke?
 - c. What makes these two performances great? What qualities of these performers make them great?
 - d. How do the arrangements compare musically? What techniques does Martin use to convey a building sense of celebration?
4. Have students write a one-sentence reflection on the prompt “Today I will **celebrate...**”. What can we celebrate today? What positive things can we remind ourselves of? What is something you can do to actively celebrate today? Share your answer on social media and follow up with concrete action.

Lesson 2

Musical Selection: “Ave Maria virgo serena” by Josquin des Prez (c. 1450–1521)

Timestamp: 00:23:15

National Standards:

- **MU:Re8.1.E.IIIa** Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
- **MU:Pr4.3.E.IIIa** Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers’ technical skill to connect with the audience.
- **MU:Cn11.o.T.IIIa** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Objectives:

- Students will analyze and evaluate a composer’s use of compositional devices through score analysis.
- Students will connect musical subject matter to their own lives.

Essential Question: When is it ok to ask for help?

Assessment Strategies:

- Students will create a marked score.
- Students will participate in a virtual discussion.
- Students will complete and submit an entry in their journals.

Materials:

PDF of score (see end of unit plan)

Text:

Ave Maria, gratia plena,
Dominus tecum, Virgo serena.

Hail, Mary, full of grace,
the Lord is with thee, serene Virgin.

Ave cujus conceptio,
solemni plena gaudio,
celestia, terrestria,
nova replet letitia.

Hail, thou whose conception,
full of great jubilation,
heaven and earth is meet
with new gladness replete.

Ave cujus nativitas,
nostra fuit solemnitas,
ut lucifer lux oriens
verum solem preveniens.

Hail, thou whose nativity
brought us solemnity,
like Lucifer, light to the orient,
was to true sun prevenient.

Ave pia humilitas,
sine viro fecunditas,
cuius annunciatio
nostra fuit salvatio.

Hail, pious humility,
without man's fecundity,
whose annunciation
brought our salvation.

Ave vera virginitas,
immaculata castitas,
cuius purificatio
nostra fuit purgatio.

Hail, true virginity,
immaculate chastity,
whose purification
brought our purgation.

Ave preclara omnibus
angelicis virtutibus,
cujus fuit assumptio
nostra glorificatio.

Hail, brighter than all
angelic virtues,
whose assumption
brought our glorification.

O Mater Dei,
memento mei. Amen.

O mother of God,
remember me. Amen.

Procedures:

1. Students will watch the first 5 minutes and 15 seconds of “The Great Composers Part 1” at <https://youtu.be/2cNWxU1qdi8>.

- a. Define the following terms:
 - i. Motet
 - ii. Melisma
 - b. How was Josquin's music revolutionary for its time?
 - c. What are some of the ways Josquin draws attention to the text in "Miserere mei"?
2. Students will then listen to the Westminster Choir sing the motet "Ave Maria" while following a PDF of the score.
 3. Next, in pairs or individually, students will mark their scores in the following manner:
 - a. Circle the first note of imitative entrances in blue. Connect circled entrance notes with a blue line.

Ave Maria Josquin des Prez
(c.1455-1521)

The image shows the beginning of the motet "Ave Maria" by Josquin des Prez. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a circled note on the word "A". A blue line connects this note to the first notes of the other parts: the Alto (on "A"), the Tenor (on "A"), and the Bass (on "A"). This illustrates the imitative polyphonic texture characteristic of the piece.

- b. Mark voice pairings in red with a bracket.

The image shows a section of the motet "Ave Maria" with lyrics: "na, se-re-na; A-ve, cu-ius con-ce-pte-o, con-". The Soprano (S) and Alto (A) parts are paired with a red bracket, as are the Tenor (T) and Bass (B) parts. This highlights the homophonic texture where two voices move in parallel motion.

- c. Mark homophonic sections and "near-homophony" (ex. m. 94) in a green block.

40 45

S So - lem-ni ple - na gau - di - o, Coe - le - sti -

A ce - pti - o, So - lem-ni ple - na gau - di -

T ius con ce - pti - o, So - lem-ni ple - na gau - di - o, Coe - le - sti - a,

B ius con ce - pti - o, So - lem-ni ple - na gau - di - o, Coe - le - sti -

4. Students will then listen to the piece again, this time following their marked scores. As they listen, they should consider the following:
 - a. In your opinion, what are the most startling or effective techniques Josquin uses to draw attention to the text? Cite measure numbers in your answer.
 - b. What portions of the text does Josquin seem to think are particularly important? Refer to the translation provided.
 - c. How do these compositional techniques help Josquin depict the act of asking someone for help?
5. Students will participate in a virtual discussion about this piece and share their responses.
6. In a culture that seemingly values self sufficiency above all else, we often forget that it is ok to ask others for help. Living in community means helping others, asking for help when we need it, and working together for the common good. Students will respond to the following prompt in their journals: “Today I will **ask for help with...**” or “Today I will **help others by...**”

Lesson 3

Musical Selection: “Even When He is Silent” by Kim André Arnesen

Timestamp: 00:52:50

National Standards:

- **MU:CN11.O.E.1a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Objectives:

- Students will reflect on the idea of faith in things that cannot always be seen and contemplate the ability of music to strengthen faith in the unknown.

Essential Question: How does faith impact our lives on a daily basis?

Assessment Strategies:

- Students will design a musical map.
- Students will complete “Today I will...” journal entries.

Procedures:

1. Students will read the text of “Even When He is Silent.” This anonymous text was found on the wall of a hiding place near Cologne, Germany where Jews hid during World War II. The words are a testament to the power of faith even in the most trying of times.

*I believe in the sun, even when it's not shining.
I believe in love, even when I feel it not.
I believe in God, even when He is silent.*

- a. Optional Extension Activity -- A fascinating history of the text and commentary on its usage can be found in a four-part blog by Everett Howe:

<https://humanistseminarian.com/2017/03/19/i-believe-in-the-sun-part-i-look-away/>

Students may wish to read the blog and converse about the ways in which a text can be knowingly or unknowingly altered over time and the impact of using this specific text in various contexts.

2. Students will then respond to the following prompt by selecting an image from the internet or taking a photograph with their tablet, smart phone, or other device.

Whether one’s faith is in the natural world (the sun), human connection (love), or religion (God), belief in what cannot be seen is an essential part of the human condition. What are things that you know to be true, even though they cannot always be seen, felt, or heard?

3. Next, students will listen to the Westminster Choir performance of “Even When He is Silent” by Kim André Arnesen.
4. Students will respond to the following prompt: “Today I will **have faith in...**” In what ways does music help us believe in things we cannot see, hear, or feel? What are some things in our lives that we can always put faith in? What can we do to let others know that they can put their faith in us?

Lesson 4

Musical Selection: “Lux surgit aurea” by Bernat Vivancos

Timestamp: 00:11:04

National Standards:

- **MU:Re7.2.E.1a** Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.
- **MU:Cn11.o.T.1a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Objectives:

- Students will create musical maps of “Lux surgit aurea.”
- Students will consider the concept of positivity as expressed in music and as applicable to their own lives.

Essential Question: How does music connect each individual’s listening capabilities?

Assessment Strategy:

- Students will design a musical map.
- Students will complete “Today I will...” journal entries.

Procedures:

1. Students will explore the score of “Lux surgit aurea” and read about this living composer, specifically commissioned for this occasion.
 - a. Score:
<http://bernativancos.com/wp-content/uploads/2013/07/0066-Lux-surgit-aurea-2017.08.12.pdf>
 - b. Composer Info: <http://bernativancos.com/about/>
2. Students will then create a musical map of the piece. Maps can be created with markers and paper or using technology. The maps should be created *without* listening to the piece. Maps should graphically illustrate the following in some way:
 - a. texture
 - b. form
 - c. timbre
 - d. dynamic
 - e. emotional content
3. Students will share their maps with the class and explain their choice of graphics.
4. Next, watch the Westminster Choir performance of “Lux surgit aurea” by Bernat Vivancos, following along with the score or musical map. After listening, revise maps to better illustrate the sonic effect of the work.
5. Listen to the piece one more time to accomplish the creation of a musical map.
6. Though we cannot control what life gives us, we can still strive for greatness, even in the darkest times. The text of “Lux surgit aurea” calls us to reject what is negative and focus on the positive.
 - a. Introduce this lesson’s journal post: “Today I will **display positivity** in this way...”. What do you have to be grateful for? How can you display positivity and

optimism to others? What is one thing you can do today to cast off negativity and refocus on what is possible?

Lesson 5

Musical Selection: “I Am” by Dominick DiOrio

Timestamp: 00:46:40–00:52:25

National Standards:

- **MU:CN10.O.H.IIIa** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- **MU:CN11.O.T.IIIa** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Objectives:

- Students will contemplate words of wisdom from a living composer.
- Students will communicate their love of music.

Essential Question: What are some of the ways we communicate through music?

Assessment Strategy:

- Students will discuss their musical and personal reactions to both “I Am” and the composer interview.
- Students will write their final “Today I will...” journal entries.

Procedures:

1. Watch the Westminster Choir performance of “I Am” by Dominick DiOrio.
2. Have the students watch a recorded interview between Westminster Choir College student, Lindsey Reinhard, and composer/conductor, Dr. Dominick DiOrio. (Link to DiOrio Interview: https://drive.google.com/file/d/1rG_sVj_sAAMGKnrtOqhIZrIfV5btt8m/view?usp=sharing)
3. Students will then participate in discussion reacting to the piece itself and the provided interview via virtual platform: Zoom chat, raising of hands, or a discussion post. Some ideas for discussion include:
 - a. The ending is a strong statement. Is this gesture musically effective?
 - b. What is your take on DiOrio’s dual roles of composer and conductor?
 - c. What roles do composer and conductor play in the creation of music?
 - d. DiOrio says going to piano as first step -- what would other first steps be, other avenues into composition?
 - e. What’s your musical “next stop” after high school?
4. Finish the unit by introducing the final journal post: “Today I will **communicate my love for music** in this way...”, then act on their post in an appropriate manner.



Great Day

Chorus for Mixed Voices
a cappella

Negro Spiritual
Arranged by Warren Martin

Moderately fast
with strongly marked rhythm

SOPRANO

ALTO

TENOR

BASS

PIANO

Great day, the right-eous march-ing—

Great— day, — Great— day, —

Moderately fast
with strongly marked rhythm

(For rehearsal only)

God's going to build up Zi-on's walls, Great— day, Great day, the right-eous march-ing,

— Build up Zi-on's walls,— Great— day, Great day, the

TENOR SOLO

We want no cow-ards in our band,.

Great day, God's going to build up Zi-on's walls,

right-eous march-ing, Great day, Build up Zi-on's walls,

We call for val-iant heart-ed men...

mf God's going to build up Zi-on's walls, *mf* God's going to build up Zi-on's walls.

mf God's going to build up Zi-on's walls, *mf* God's going to build up Zi-on's walls.

Great day, the right-eous march-ing, — God's going to build up Zi-on's walls.

Great day, — Great day, — Build up Zi-on's walls.

Great day, — Great — day, — Great day, Build up Zi-on's walls.

Great day, — Great — day, — Great day, Build up Zi-on's walls.

Great_ day, Great day, the right-eous march-ing, Great — day,

Great_ day, Great day, the right-eous march-ing, Great —

Great_ day, — Great — day, — Great —

Great_ day, — Great — day, — Great —

release on 2/3

God's going to build up Zi-on's walls, God's going to build up Zi-on's walls,
 day, Build up Zi-on's walls, God's going to build up Zi-on's walls,
 day, Build up Zi-on's walls, God's going to build up Zi-on's walls,
BASS SOLO
 day, Char-iot rode on the moun-tain top, My

SOPRANO SOLO

hum 3 *mp* 0

God's going to build up Zi-on's walls,-
 God's going to build up Zi-on's walls,-
 God's going to build up Zi-on's walls,-
 God's going to build up Zi-on's walls,-
Tutti
 - God spoke and the char-iot did stop. Great day,

Lord, God's going to build up Zi-on's walls.

Great day, the right-eous march-ing, - God's going to build up Zi-on's walls.

Div.
Great day, the right-eous march-ing, - God's going to build up Zi-on's walls.

Great day, the right-eous march-ing, Great day, Build up Zi-on's walls.

Great day, Build up Zi-on's walls.

O Lord,

Great day, the right-eous march-ing, -

Div.
Great day, Great day, the right-eous march-ing, - Great day, -

Great day, the right-eous march-ing, - Great -

Great day, Great day,

f
This is the day of ju-bi-lee. The

p God's going to build up Zi-on's walls, *mf* God's going to build up Zi-on's walls,

p God's going to build up Zi-on's walls, *mf* God's going to build up Zi-on's walls,

day, Build up Zi-on's walls, *mf* God's going to build up Zi-on's walls,

— Build up Zi-on's walls, — *mf* God's going to build up Zi-on's walls.

Lord has set His peo-ple free,

p God's going to build up Zi-on's walls. *mf* Great day, *f*

p God's going to build up Zi-on's walls. *mf* Great day, *f*

p God's going to build up Zi-on's walls. *mf* Great day, *f*

p God's going to build up Zi-on's walls. *mf* Great day, *f*

Divisi I O

Great day, right - eous march-ing, Great day, —
 Great day, right - eous march-ing, Great day, — God's going to build up walls.
 Great day, right-eous march-ing, Great — day, God's going to build up Zi - on's walls.
 Great day, right-eous march-ing, Great — day, God's going to build up Zi - on's walls.

SOPRANO I

Lord, ———— O ———— Lord, ———— O ————

SOPRANO II

Great — day, ———— Great — day, ————

ALTO I

Great — day, ———— Great day, — right-

ALTO II

Great — day, ———— Great day, — right - eous march-ing,

TENOR

God's going to build up Zi - on, ———— God's going to build up Zi - on, ————

BASS I

Great — day, ———— Great day, — right-

BASS II

Great — day, ———— Great day, right - eous march-ing,

sub. P

Lord, O Lord, God's going to
 Great day, Great day, God's going to
 eons march-ing, Great day, God's going to build up
 Great day, God's going to build up
 God's going to build up Zi-on, God's going to build up Zi-on's
 eons march-ing, Great day, build up Zi-on's walls,
 Great day, God's going to build up Zi-on's walls,

build up Zi-on's walls, God's going to build up Zi-on's walls,
 build up Zi-on's walls, God's going to build up Zi-on's walls,
 Zi-on's walls, God's going to build up Zi-on's walls,
 Zi-on's walls, God's going to build up Zi-on's walls,
 walls, God's going to build up Zi-on's walls, God's going to
 God's going to build up Zi-on's walls, God's going to build up
 God's going to build up Zi-on's walls, God's going to build up

Ave Maria

Josquin des Prez
(c.1455-1521)

5

Soprano A - ve Ma - ri - a, gra -

Alto A - ve Ma - ri - a,

Tenor A - ve Ma - ri - a,

Bass A - ve Ma -

10 15

S ti - a ple - na: Do - mi - nus te -

A gra - ti - a ple - na: Do -

T gra - ti - a ple - na:

B ri - a, gra - ti - a ple - na:

20 25

S cum Vir - go se - re -

A mi - nus te - cum Vir - go se - re -

T Do - mi - nus te - cum Vir - go se -

B Do - mi - nus te - cum

30 35

S na, se- re - na; A - ve, cu - ius con ce- pti - o,

A na; A - ve, cu - ius con ce- pti - o, con -

T re- na; A - ve, cu -

B Vir - go se - re- na; A - ve, cu -

40 45

S So - lem-ni ple - na gau - di - o, Coe - le - sti -

A ce - pti- o, So - lem-ni ple- na gau- di -

T ius con ce- pti - o, So - lem-ni ple - na gau - di - o, Coe-le- sti - a,

B ius con ce- pti - o, So - lem-ni ple- na gau- di - o, Coe - le - sti -

50

S a, ter - re - stri - a, No - va re - plet lae- ti- ti -

A o, Coe - le-sti-a, ter - re-stri - a, No - va re- plet lae- ti - ti-a,

T ter-re- stri - a, No - va re - plet lae- ti- ti -

B a, ter - re - stri - a, No - va re - plet lae - ti- ti -

55 60

S a. A - ve cu - ius na - ti - vi - tas, na - ti - vi - tas

A lae - ti - ti - a. A - ve cu - ius na - ti - vi - tas

T a. No - stra fu - it so -

B a. No - stra fu - it

65 70

S Ut lu - ci - fer lux o - ri - ens

A Ut lu - ci - fer lux o - ri - ens Ve -

T le - mni - tas, so - le - mni - tas, Ut lu - ci - fer lux o - ri -

B so - le - mni - tas, Ut lu - ci -

75

S Ve - rum so - lem prae - ve - ni - ens. A - ve pi -

A rum so - lem prae - ve - ni - ens. A - ve pi -

T ens Ve - rum so - lem prae - ve - ni - ens.

B fer lux o - ri - ens Ve - rum so - lem prae - ve - ni - ens.

80 85

S a hu-mi- li - tas, Cu - ius an - nun-ci-a- ti - o, —

A a hu-mi- li - tas, Cu- ius an - nun-ci-a- ti - o, —

T Si-ne vi - ro fe-cun- di - tas,

B Si-ne vi - ro fe-cun- di - tas,

90 95

S A-ve ve - ra vir - gi - ni -

A A-ve ve - ra vir - gi - ni -

T No - stra fu - it sal - va- ti - o. A-ve ve-ra vir-gi -

B No - stra fu- it sal- va- ti - o. A-ve ve - ra vir - gi - ni -

100 105

S tas, Im-ma-cu - la - ta ca - sti - tas, Cu - ius pu - ri - fi - ca- ti - o No -

A tas, Im-ma-cu - la- ta ca - sti - tas, Cu - ius pu - ri - fi - ca - ti - o No -

T ni-tas, Im-ma - cu-la - ta ca - sti-tas, Cu-ius pu-ri - fi-ca- ti - o

B tas, Im-ma-cu - la - ta ca - sti - tas, Cu - ius pu - ri - fi - ca - ti - o No -

110

S
stra fu - it pur - ga - ti - o. A - ve, prae - cla -

A
stra fu - it pur - ga - ti - o, pur - ga - ti - o. A - ve, prae - cla -

T
8
No - stra fu - it pur - ga - ti - o.

B
stra fu - it pur - ga - ti - o.

115 120

S
ra o - mni - bus An - ge - li - cis

A
ra o - mni - bus An - ge - li - cis

T
8
A - ve, prae - cla - ra o - mni - bus

B
A - ve, prae - cla - ra o - mni - bus

125

S
vir - tu - ti - bus, Cu - ius fu - it as -

A
vir - tu - ti - bus, Cu - ius fu - it

T
8
An - ge - li - cis vir - tu - ti - bus, Cu -

B
An - ge - li - cis vir - tu - ti - bus, Cu -

130 135

S
sum - pti - o No - stra glo - ri - fi - ca - ti -

A
as - sum - pti - o No - stra glo - ri - fi - ca - ti - o, glo -

T
8
ius fu - it as - sum - pti - o No - stra glo -

B
ius fu - it as - sum - pti - o No -

140 145

S
o. O Ma - ter De -

A
ri - fi - ca - ti - o. O Ma - ter De -

T
ri - fi - ca - ti - o. O Ma - ter De -

B
stra glo - ri - fi - ca - ti - o. O Ma - ter De -

150 155

S
i, Me - men - to me - i. A - men.

A
i, Me - men - to me - i. A - men.

T
i, Me - men - to me - i. A - men.

B
i, Me - men - to me - i. A - men.



WESTMINSTER
CHOIR COLLEGE

A Thousand Years to Live

Westminster Choir
Joe Miller, *conductor*

2017 Tour

WESTMINSTER
COLLEGE OF THE ARTS



RIDER
UNIVERSITY

Today I Will...

Westminster Choir continues its program of deepening audience engagement.

After listening to the first half of this program, we ask that you consider the concert's theme of celebrating the opportunities and challenges that each day presents to us.

Did the music inspire you to consider how you'll spend the next 24 hours?

If you'd like to communicate your intention, we invite you to complete the sentence:

Today I will _____.

You can share this by writing your plan on one of the cards at the information table in the lobby and placing it in the glass container or by tweeting it with the hashtag #wccctodayiwill.

After the concert, we'll gather all of the responses. A few will be shared anonymously at the next concert on the tour. All of the intentions from each concert will be used to create a word cloud that will be placed on our website and social media. At the conclusion of the tour, all of the audience intentions will be incorporated into an art installation that will be displayed at the Westminster Choir's Homecoming Concert in Princeton in February.

Be grateful for what I have
Practice more!
Smile and laugh without fear
CHERISH EVERY DAY
Inspire myself
Be love
Go to bed early!
Love
live in the moment
Enjoy the beautiful music
Make my bed
Enjoy the little things that
THANK GOD
STRIVE for excellence
make life worth living
FOR MY LIFE
love
MAKE SOMEONE
SMILE
Make sure the people I love know that I
love them
Remember to find my song and my joy in myself
REFUSE TO
Be kind to a stranger
REMEMBER TO CHERISH EVERY DAY.
BECOME A HATER
BE CONTENT WITH WHO I AM
YOU NEVER KNOW WHEN IT COULD BE YOUR LAST
Accept that my parents did the best they could for where they were and what they had
Love and see
Be inspired by
love all around
Joe Miller's
Enjoy the beautiful music
me like it is
Choose to be happy
Make sure to tell my mom
my last day choir
Kiss my wife
Be kind
just how much I love her
REMEMBER TO BE GRATEFUL
MUSIC
ENJOY THE GIFT OF
WITH THOSE I LOVE
even if I don't want to be

A Thousand Years to Live

Westminster Choir

Joe Miller, *conductor*

Program and Notes

I will never forget seeing the film *Dead Poet's Society*, which starred the late Robin Williams as teacher John Keating, for the first time. Referring to Walt Whitman's poem "O Captain, my Captain," and why he teaches poetry, Keating looks at his students and says:

"They're not that different from you, are they? Same haircuts. Full of hormones, just like you. Invincible, just like you feel. The world is their oyster. They believe they're destined for great things, just like many of you, their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because, you see gentlemen, these boys are now fertilizing daffodils. But if you listen real close, you can hear them whisper their legacy to you. Go on, lean in. Listen, you hear it? -- Carpe -- hear it? -- Carpe, carpe diem, seize the day boys, make your lives extraordinary."

Today, the Westminster Choir and I want to celebrate the extraordinary things that happen in our daily lives. The music of this program is divided into two parts. The music before intermission revolves around the turning of a day, reminding us of the experiences that we might find in each part of the day, and the music in the second half of the program focuses us on the daily importance of spirituality and love.

We begin in the bright light of sunshine, hearing the neo-baroque rock-n-roll of modern Latvian composer Uģis Prauliņš (*Laudibus in Sanctis*). Johannes Brahms (*Abendständchen*) then takes us into the evening and tells us a bedtime story of the beautiful Darthula, whom we beg to wake up as spring is drawing near, only to discover that she must remain asleep (*Darthula's Grabesgesang*). Philadelphia-based composer Kile Smith then transports us into the dark of space on Christmas Eve 1968. *Yes, it's beautiful* brings us together with the astronauts of the Apollo 8 mission as they turn and see the earth for the first time.

The daily work of the early Americans was a great inspiration for singing. I am not sure if they were interested in making their lives extraordinary, but they certainly were striving to make their lives meaningful, and through their work they hoped to provide a path to freedom and enlightenment. The African-American slaves sang to keep their faith, hope and bodies alive, while the Shakers, Quakers and early Protestants used the simple harmony of hymns to keep their eyes focused on God. The distinctive American music of the *Sacred Harp*, ring shout and spiritual traditions complete our journey of the day (*Windham, Zion, Yonder Come Day, Free from Sin* and *Great Day*), reminding us that each part of life and every day is to be cherished and experienced.

Part Two begins with two faith-based works that focus the listener on inner peace and hope. William Harris (*Bring Us, O Lord God*) and Dominic DiOrio (*I Am*) provide evocative settings of beautiful texts.

This program features a great deal of music by American composers. The Westminster Choir has been invited to participate in the International Federation of Choral Music's World Symposium on Choral Music in Barcelona, Spain in July 2017. We want our international friends to hear the exciting music that is coming from the United States, and we will take some of the music performed in this program with us. After performing music by Kile Smith, Isaac Watts, Paul Crabtree, Warren Martin, Dominic DiOrio, we now continue with American folk settings by John Wystoff (*I Got a Hog*) and James Erb (*Shenandoah*). One of the hallmarks of the Westminster Choir is to promote the American choral tradition, and we are proud to bring traditional and new works to our audiences. Warren Martin's setting of *Great Day* was written for the Westminster Choir in 1950. Finally, the program concludes with a prayer and a laugh. It takes diversity of beliefs, personalities and temperaments to make our lives rich and awake. The music of this program inspires us to focus on today.

Today I will . . ., a project that is described elsewhere in this program, is a way for us to connect with you, our audience. We hope that you will find inspiration and reflection in the music of the Westminster Choir. In a world where the noise of so many voices is clamoring to be heard, let us take a moment to remind ourselves to stay in the moment.

... 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.

A Thousand Years to Live

Please hold applause until the conclusion of each set.

I.

Laudibus in Sanctis

Uģis Prauliņš
sacraque

II.

Abendständchen

Op. 42, No. 1
Johannes Brahms

Darthulas Grabesgesang

Op. 42, No.3
Brahms

The Consolation of Apollo

“Yes, it’s beautiful”
Kile Smith

III.

Windham. L.M.

Daniel Read

Zion. C. M.

John T. Hocutt

Yonder Come Day

arr. Tom Malone

The Valley of Delight

Death and Resurrection
Paul Crabtree

Great Day

Warren Martin

Intermission

IV.

Bring us, O Lord God

William Harris

I Am

Dominick DiOrio

V.

I Got a Hog and a Pig

arr. John Wykoff

Shenandoah

arr. James Erb

VI.

Even When He Is Silent

Kim André Arnesen

Ballad of Green Broom

Benjamin Britten

I.

Laudibus in Sanctis

Uģis Prauliņš
(b. 1957)
sacraque

*Laudibus in sanctis Dominus, celebrate supremum.
Firmamenta soneninclita facta Dei.
Cantate sacraque potentis
voce potestatem saepe sonate manus*

*Magnificum Domini, cantet tuba martia nomen;
Pieria Domino concelebrate lira
Laude Dei resonentia tympana summi.
Alta sacri resonent organa laude Dei.*

*Hunc arguta canant tenui psalteria corda,
Hunc agili laudet laeta chorea pede
Concava divinas effudant cymbala laudes
Cymbala dulcisona laude repleta Dei*

*Omne quod aethereis in mundo vescitur auris
Haleluia, canant tempus in omne Deo*

Celebrate the Lord most high in holy praises.
Let the firmament echo the glorious deeds
of God.
Sing ye the glorious deeds of God, and with
holy voice. Sound forth oft the power of his
mighty hand.

Let the warlike trumpet sing the great name
of the Lord;
Celebrate the Lord with Pierian lyre.
Let resounding timbrels ring to the praise of
the most-high God,
Lofty organs peal to the praise of the holy
God.

Him let melodious psalteries sing with fine
string,
Him let joyful dance praise with nimble foot.
Let hollow cymbals pour forth divine
praises,
Sweet-sounding cymbals filled with the
praise of God.

Let everything in the world that feeds upon
the air of heaven sing
Alleluia to God for evermore.

- after Psalm 150

II.

Abendständchen

Op. 42, No. 1
Johannes Brahms
(1833-1897)

*Hör, es klagt die Flöte wieder,
und die kühlen Brunnen rauschen,
golden wehn die Töne nieder,
stille, laß uns lauschen!*

*Holdes Bitten, mild Verlangen,
wie es süß zum Herzen spricht!
Durch die Nacht, die mich umfassen,
blickt zu mir der Töne Licht.*

Listen, the flute laments again
And the cool fountains rush
The golden tones waft down
Be still, hush, let us listen!

Gracious imploring, gentle longing,
how sweetly speaks to the heart!
Through the night, which surrounds me,
The light of the music shines.

- Clemens Brentano

Darthulas Grabesgesang,
Op. 42, No.3

Brahms

*Mädchen von Kola, du schläfst!
Um dich schweigen die blauen Ströme Selmas!
Sie trauren um dich!
Sie trauren um dich, den letzten Zweig von
Thruthils Stamm!*

*Wann erstehst du wieder in deiner Schöne?
Schönste der Schönen in Erin!
Du schläfst im Grabe langen Schlaf,
dein Morgenrot ist ferne!*

*O nimmer kommt dir die Sonne,
weckend an deine Ruhestätte;
Wach auf, Darthulla! Frühling ist draußen!*

*Die Lüfte säuseln, auf grünen Hügeln,
holdseliges Mädchen, weben die Blumen!
Im Hain wallt sprießendes Laub!*

*Weiche, Sonne, dem Mädchen von Kola, sie schläft!
Nie erhebt sie wieder in ihrer Schöne!
Nie wieder in ihrer Schöne,
nie siehst du sie lieblich wandeln mehr, sie schläft!*

“Daughter of Colla! Thou art low!”
[said Cairbar’s hundred bards.]
Silence is at the blue streams of Selmas.
They mourn for you, the last branch of the
Thruthils tribe.

When wilt thou rise in thy beauty,
First of Erin’s maids?
Thy sleep is long in the tomb.
The morning distant far.

The sun shall not come to thy bed and say,
[thou first of women!]
“Awake, Darthulla! Awake, the wind of
spring is abroad.”

“The flowers shake their heads on the green
hills.
The woods wave their growing leaves.”

Retire, O sun!
The daughter of Colla is asleep.
She will not come forth in her beauty.
She will not move in the steps of her
loveliness!

- James Macpherson

The Consolation of Apollo
Yes, it’s beautiful

Kile Smith
(b. 1956))

Borman: How’s that steam pressure, Bill?
Anders: Good.
Lovell: Frank.
Anders: It isn’t even boiling yet. Yes, we just started.
Borman: Here it comes!
Anders: Okay.
Borman: Oh boy!
Lovell: Get a good shot of her?
Borman: Yes, see it?
Lovell: Well, keep the camera there. Keep the camera.
Anders: Here it comes. Here it comes. But you’re not on yet.
You got it...you got to do something. Pitch up or yaw.
Borman: Yaw right?
Anders: Yaw right.
Lovell: Oh, Jesus... Houston, Apollo 8.
Anders: Roll her a little bit. Roll her a little bit to the...to the right.
Lovell: Here, you want me to fly it just to come a...
Anders: That one’s got it, the roll. Yes, yes. It’s the roll that’s got it.
Roll right, if you can.
Lovell: We’re rolling
Anders: Come on, gang
Lovell: We’re going to radial out. Are we...you got her coming up?
You see her, Frank?
Borman: Yes, it’s beautiful.

- The crew of the Apollo 8, December 24, 1968

III.

Windham. L.M.

Daniel Read
(1757-1836)

Broad is the road that leads to death,
And thousands walk together there;
But wisdom shows a narrow path,
With here and there a traveler.

Lord, let not all my hopes be vain
Create my heart entirely new,
Which hypocrites could ne'er attain,
Which false apostates never knew.

- *Isaac Watts*

Zion. C. M.

John T. Hocutt
(1916-2005)

While trav'ling down life's weary road
Of troubles and despair,
We sometimes long for peace and joy
That waits God's children there.

No pain nor death will we see there
On that delightful shore,
But all will be peace, joy, and love
With Christ forevermore.

Yonder Come Day

arr. Tom Malone
(b. 1975)

Taria Mitchell, *alto*
Pauline Taumalolo, *alto*

Oh, Day! Yonder come day,
Day done broke,
Into my soul,
Yonder come day!

The Valley of Delight Death and Resurrection

Paul Crabtree
(b. 1960)

Free from sin.
Free from pain.
Love surround me, make me whole.
Grow in light. Fill my soul.

Scrape the sun from the wall of the sky.
Cast the great nets of autumn over the houses.
Even the throat of the lily, even the throat is a dangerous inlet,
even the throat of the lily is dangerous.

Let the world stand wearily on the stoop of the jail of the world.
And the light of the mind, that small lamp,
Let the night come (mother) to it, as iron filings to a magnet, pearl of shine.

Do all your work as though you had a thousand years to live,
and as you would if you knew you must die tomorrow.

- *Traditional American/Lynn Emanuel/Ann Lee*

Great Day

Warren Martin
(1916-1982)

Jade Blocker, *soprano*
Temple Hammen, *soprano*
Brett Gray, *tenor*
Andrew Stack, *bass*
Grant Steiner, *bass*

Great day! Great day, the righteous marching,
Great day! God's going to build up Zion's walls.

We want no cowards in our band.
We call for valiant hearted men.

Chariot rode on the mountaintop,
My God spoke and the chariot did stop.

This is the day of Jubilee,
The Lord has set the people free.

Intermission

IV.

Bring us, O Lord God

William Harris
(1883-1973)

Bring us, O Lord God, at our last awakening
into the house and gate of heaven,
to enter into that gate and dwell in that house,
where there shall be no darkness nor dazzling,
but one equal light;
no noise nor silence, but one equal music;
no fears nor hopes, but one equal possession;
no ends nor beginnings, but one equal eternity,
in the habitation of thy glory and dominion,
world without end. Amen.

- *John Donne*

I Am

Dominick DiOrio
(b. 1984)
Chloe Elzey, *soprano*

Do not stand at my grave and weep,
I am not there; I do not sleep.
I am a thousand winds that blow;
I am the diamond glints on snow,
I am the sunlight on ripened grain,
I am the gentle autumn rain.

When you awaken in the morning's hush
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there; I did not die.

- *Mary Elizabeth Frye*

V.

I Got a Hog and a Pig

arr. John Wykoff
(b. 1982)

I got a hog and a pig in a pen,
corn to feed 'em on,
all I need's a pretty little gal,
feed 'em when I'm gone.
If I had a needle and a thread,
fine as I could sew,
I'd sew my true love to my side
and down the road I'd go.

I love the coffee pot.
I love the spout.
I love the pretty little gal
pours my coffee out.

Shenandoah

arr. James Erb
(1926-2014)

O Shenando' I long to see you,
And hear your rolling river
O Shenando' I love 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,

'Tis seven long years since last I see you,
And hear your rolling river,
'Tis seven long years since last I see you,

VI.

Even When He Is Silent

Kim André Arnesen
(b. 1980)

I believe in the sun even when it's not shining.
I believe in love even when I feel it not.
I believe in God even when He is silent.

Ballad of Green Broom

Benjamin Britten
(1913-1976)

There was an old man liv'd out in the wood,
And his trade was a-cutting of broom, green broom,
He had but one son without thought without good
Who lay in his bed till t'was noon, bright noon.

The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut broom, green broom.

So Johnny arose and slipp'd on his clothes
And away to the wood to cut broom, green broom,
He sharpen'd his knives, and for once he contrives
To cut a great bundle of broom, green broom.

When Johnny pass'd under a Lady's fine house,
Pass'd under a Lady's fine room, fine room,
She call'd to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells broom, green broom!"

When Johnny came into the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny" she said, "Will you give up your trade
And marry a Lady in bloom, full bloom?"

Johnny gave his consent, and to church they both went,
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the Boy that sold broom, green broom.

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, where his performances have earned critical praise. *The Wall Street Journal* wrote about his performance of John Adams' *El Niño*, 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.

He is also founder and conductor of the Westminster Summer Choral Festival Choir, which offers professional-level choral and vocal artists the opportunity to explore challenging works each summer on the Westminster campus in Princeton.



Setting the standard for choral excellence for 96 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 2016-2017 season includes a concert tour of the southern United States, performances and broadcasts at its home in Princeton, its annual residency at the Spoleto Festival USA, and performances at the World Symposium on Choral Music in Barcelona, Spain. Its performance of John Adams' *El Niño*, conducted by Joe Miller, at the Spoleto Festival 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, was the centerpiece of the PRI Radio broadcast *Noël – A Christmas from Paris*.

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.

Westminster Choir

Joe Miller
conductor

Grant Farmer
graduate assistant conductor

SOPRANO

Maggie Bergmark, *Macon, GA*
Jade Blocker, *Great Neck, NY*
Alicia Brozovich, *Conway Springs, KS**
Marisa Curcio, *Ballston Spa, NY*
Chloe Elzey, *Menasha, WI*
Temple Hammen, *Fredericksburg, VA*
Dyanne Lile, *Carl Junction, MO*
Avery Peterman, *Acton, MA*
Emily Sebastian, *Dover, DE*
Noël Zucchero, *Bridgewater, NJ*

ALTO

Andrew Cooper, *Woverhampton, OH*
Molly Getsinger, *Mt. Airy, MD**
Claire Hughes, *Sussex, UK*
Tsarina Islam, *Dallas, TX*
Liska Jetchick, *Merrickville, CAN*
Kelsey Lewis, *Perkasie, PA*
Xiaosha Lin, *Guangdong, China*
Taria Mitchell, *Egg Harbor Township, NJ*
Chelsea Sardoni, *Robbinsville, NJ*
McKenzie Smith, *Albany, OR*
Cecelia Snow, *Fort Wayne, IN*
Pauline Taumalolo, *Honolulu, HI*

TENOR

Will Brown, *Hernando, MS*
Sam Denler, *Somers, NY*
Brett Gray, *West Milford, NJ*
Dinesh Gurpur, *Athens, GA*
Jon Hartwell, *Middletown, DE*
Pauli Kamenakis, *Pennsville, NJ*
Michael McCormick, *Oneida, NY*
Jacob Nelson, *Ada, MN*
Francisco Ortiz, *Orocovis, PR**
Jacob Truby, *Appleton, WI**
Dwight Weaver, *Lehigh, PA*

BASS

Grant Farmer, *Nashville, TN**
Mark Gebauer, *Duncanville, TX*
Gabriel Harley, *Wilmington, DE*
Scott Koven, *Burke, VA*
Sinhaeng Lee, *Incheon, Republic of Korea*
Matthew Marinelli, *San Antonio, TX*
Aaron Ramsey, *New York, NY*
Alex Simon, *Portland, OR*
Andrew Stack, *Manhasset, NY*
Grant Steiner, *Dallas, TX*

** Indicates Section Leader
Roster approved 10/4/16*

2016 Tour**Friday, January 6 • 7:30 p.m.**

Lakeside Presbyterian Church
Lakeside Park, KY

Saturday, January 7 • 7:30 p.m.

West End United Methodist Church
Nashville, TN

Monday, January 9 • 7 p.m.

Independent Presbyterian Church
Birmingham, AL

Tuesday, January 10 • 7:30 p.m.

All Saints' Episcopal Church
Atlanta, GA

Saturday, January 14 • 7 p.m.

First Presbyterian Church
Ft. Lauderdale, FL

**AMBASSADOR
2017**

INTERNATIONAL
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FOR
CHORAL
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About Us

WESTMINSTER COLLEGE OF THE ARTS

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and Performing Arts
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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



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Orchestral Performances

WESTMINSTER SYMPHONIC CHOIR

2015–2017

BEETHOVEN: Symphony No. 9
New Jersey Symphony Orchestra
Jacques Lacombe, *conductor*
November 5, 6 and 8, 2015
New Jersey Performing Arts Center

BEETHOVEN: Symphony No. 9
Berliner Philharmoniker
Sir Simon Rattle, *conductor*
November 21, 2015
Carnegie Hall

HANDEL: Messiah
New York Philharmonic
Jane Glover, *conductor*
December 15–19, 2015
David Geffen Hall

MAHLER: Symphony No. 8
The Philadelphia Orchestra
Yannick Nézet-Séguin, *conductor*
March 10–13, 2016
Kimmel Center

MOZART: C Minor Mass
The Philadelphia Orchestra
Yannick Nézet-Séguin, *conductor*
September 29, October 1 & 2, 2016
Kimmel Center

RAVEL: Daphnis et Chloé (complete)
The Philadelphia Orchestra
Yannick Nézet-Séguin, *conductor*
November 10–13, 2016
Kimmel Center
November 15, 2016
Carnegie Hall



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
David Geffen 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 Lattre.

1972

The 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.

1999

Westminster Symphonic Choir performed the world premiere of Kaija Saariaho's *Ultra Mar, 7 Preludes for the New Millennium* with the New York Philharmonic conducted by Kurt Masur.

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.

2008

Westminster Kantorei participated in the world premiere recording of John Magnussen's *Psalm*, composed for the Limón Dance Company.

2009

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

2010

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 *Annelies*, 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.

2016

Westminster Williamson Voices performed Arvo Pärt's *Kanon Pokajanen* at the Metropolitan Museum's Temple of Dendur



Grant WESTMINSTER CHOIR COLLEGE

"It doesn't do any good for music to be held within," says Westminster Choir member Grant Farmer. "Musicians spend so much time alone and focusing on their art – especially singers since their bodies are their instruments. It's important that we also use our music to serve others."

Music has always been a part of Grant's life. His mother was an elementary school music teacher, and his parents met singing an operetta at Theatre Nashville. He remembers the day that he decided music would be his career too. "I looked at my high school choir director and thought, 'this is what I want to do,'" he says.

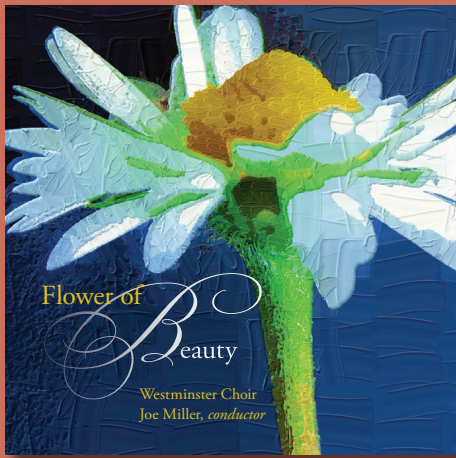
He earned a degree in Music Education from Middle Tennessee State University and joined the faculty at Wilson Central High School in the Nashville suburbs. But after five productive years, he realized that he needed more education and experience to move his teaching and conducting to the next level.

"Westminster is the mecca of choral music and I filled out the graduate school application without much hope," he recalls. When he learned that he had been accepted into Westminster's Choral Conducting program, "It was a dream come true," he says. "But it was only made possible through the generosity of donors who provided me with scholarships to supplement my part-time church job."

"Westminster was everything that I expected and more – a rigorous program and a family of people committed to students, the university and the community." As he prepares to graduate in 2017, he looks forward to developing ways to use music to effect change in a community. "I want to offer people an experience that enriches their lives. As I have learned at Westminster, my goal is to use music as a vehicle to convey a human message to a disconnected generation."

If you enjoyed this concert and want to help students like Grant 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
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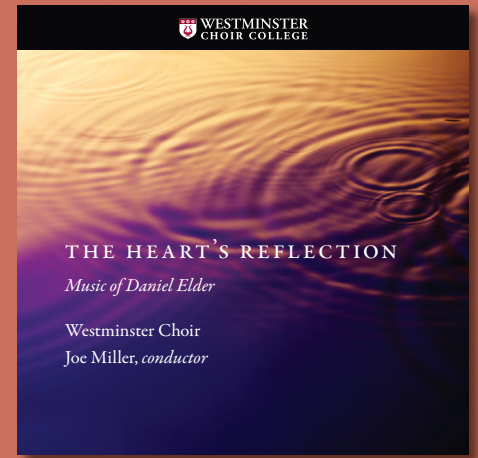
Flower of Beauty

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.

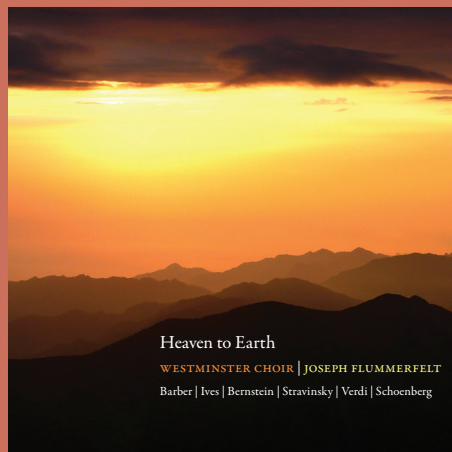
Legacy

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

