

Westminster Choir

Joe Miller, conductor

2015 Concert Tour

WESTMINSTER CHOIR COLLEGE RIDER UNIVERSITY



Orchestral Performances

WESTMINSTER SYMPHONIC CHOIR

2014-2016

ORFF: Carmina Burana
DEBUSSY: Nocturnes
New Jersey Symphony Orchestra
Jacques Lacombe, *conductor*October 10–12, 2014
New Jersey Performing Arts Center

MAHLER: Symphony No. 2 "Resurrection"
The Philadelphia Orchestra
Yannick Nézet-Séguin, conductor
October 30–November 2, 2014
Kimmel Center
Carnegie Hall

BRAHMS: Ein deutsches Requiem Vienna Philharmonic Daniele Gatti, *conductor* March 1, 2015 Carnegie Hall BACH: St. Matthew Passion The Philadelphia Orchestra Yannick Nézet-Séguin, *conductor* April 1 and 4, 2015 Kimmel Center

BERNSTEIN: Mass The Philadelphia Orchestra Yannick Nézet-Séguin, *conductor* April 30, May 1–3, 2015 Kimmel Center

BEETHOVEN: Symphony No. 9
VAUGHAN WILLIAMS: Serenade to Music
New Jersey Symphony Orchestra
Jacques Lacombe, conductor
November 5, 6 and 8, 2015
New Jersey Performing Arts Center
November 7, 2015
State Theater, New Brunswick

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

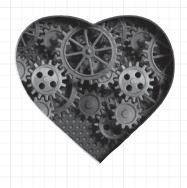
BRAHMS: Ein deutsches Requiem New York Philharmonic Christoph von Dohnányi, *conductor* March 3, 4, 5 and 8, 2016 Lincoln Center

The Invention of L O V E

Westminster Choir

Joe Miller, conductor

Program and Notes



To invent is to create something for the first time, and the formation of love can be the most mysterious of all inventions. A brilliant mind can be at odds with the heart when it comes to love, and it can create a dilemma for a scientist struggling to explore new ideas. The struggle for reason that is waged between one's heart and mind can be vicious. Somehow the inventor manages to ride the wave of experimentation and live on the edge between failure and success. The works in this program explore the music of creative minds, and the struggle and rewards of invention.

Invention

Astronomers seek to decode the stars. Something that we perceive as visually beautiful is seen more fully in the eyes of an astronomer, who has studied the mathematical reasoning behind the aesthetic miracle of the galaxies. Estonian composer Urmas Sisask's extraordinary work *Oremus*, which in Latin means, "let us pray," allows us to experience his musical obsession with discovering the order of nature. Westminster alumnus David Edmonds, director of choral studies at the University of Montana, has written about Sisask:

In 1619, Johannes Kepler published his magnum opus *Harmonices mundi* in which the astronomer derived distinct pitches and scales for each known planet in the solar system from calculations of various aspects of their orbital motions. This was the first theoretical realization of the ancient tradition of *musica universalis* (also called *musica mundana*), or music of the celestial bodies. It was not until the Estonian composer Urmas Sisask (b. 1960) began his compositional career by deriving his own "planetary scale," however, that the theoretical *musica universalis* came into audible existence. Sisask's work represents a distinctive musical voice among today's choral composers....

Philip Glass' opera *Kepler* explores the scientific wonderings of Johannes Kepler. Westminster Choir performed the North American premiere of the opera at the Spoleto Festival USA in 2013. This excerpt tells the story of Kepler describing his method of determining the orbit

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

of the planets. He is a man struggling to reconcile the truth of god and of science. Kepler's calculations on the orbit of planets, later revealed as inaccurate, illuminate the deep struggle that is sometimes necessary when pursuing a new idea.

Between these works are two small masterpieces that remind us that all artists and scientists look for inspiration. Frank Martin's *Mass for Double Choir* and the first movement of Johann Sebastian Bach's Cantata 79, *Gott der Herr, ist Sonn' und Schild,* reveal that scientific compositional accuracy may result in sonic brilliance. These works are masterfully crafted, and their beauty is found in the illumination of these powerful texts.

Leonardo Dreams of His Flying Machine, written in 2001 by Eric Whitacre, represents another of the world's brilliant scientists. Leonardo da Vinci, like Kepler and Sisask, was a Renaissance man possessed with a brilliant mind. The text of this work, written by Charles Anthony Silvestri, reveals da Vinci's struggle to find answers to the questions of a man "tormented by visions of flight and falling." This work depicts the actual invention of a flying machine. Aeronautical engineers learned from da Vinci's concepts and calculations, but we learn from da Vinci's power for the human spirit. For a moment allow yourself to be caught in the possibilities of da Vinci's dream and the inspiration that these composers have given to all who seek answers and new ideas.

Love

The importance of experiment and discovery is also true in the heart's struggle to find love. R. Douglas Helvering, noted composer and a Westminster Choir College alumnus and faculty member, has written a luminous work that forms the heart of this program. Charles Anthony Silvestri, author of *Leonardo Dreams of His Flying Machine*, has written a text reminding us "the only loves which last eternally are God's for us, and mine, belov'd, for thee." The pairing of music and text in *Love* is a powerful statement as to the importance of making the difficult journey to find love. We are deeply grateful to Doug and Tony for this collaboration.

Singing about love can be a rewarding experience for an expressive singer, and who better to sing about love than the Italians? Works by Claudio Monteverdi and Ildebrando Pizzetti explore the life of Eros and the world of Aphrodite. These settings represent the height of *a cappella* composition in the Italian choral repertoire. Augusta Reed Thomas adds to this seductive duo, giving a truly American opinion with her setting of *The Rub of Love*.

The program ends with works that bring us back to the theme of the truth and enduring power in love and discovery. *Flower of Beauty* and *To the First of My Lovers* remind us of the power of simple truth and the importance of celebrating all of our loves, even those who are no longer with us.

—Joe Miller

Part 1: INVENTION

Gloria Patri XXIII. Oremus

Urmas Sisask (b. 1960) Urmas Sisask is an Estonian composer who claims that he has found the theoretical sound values of the rotation of the planets. Basically, he believes that the pitches C-sharp, D, F-sharp, G-sharp, and A are the sounds of the movement of the universe. He put this system to use in his 1988 collection of 24 Latin hymns entitled *Gloria Patri*. The word Oremus literally means, "let us pray," and is spoken before prayers in the Catholic Church. In this wordless hymn the choir explores the members' cosmic relationship to each other and the power of silence.

Mass for Double Choir III. Credo

Frank Martin (1890–1974) Everyone's desk at home is full of old things they should probably get rid of. Old receipts, newspapers and projects long finished that we continually forget to dispose of. In the case of Frank Martin, his desk drawer held his *Mass for Double Choir* and it stayed there, unperformed, for 41 years. Martin began composing the work in 1922 and completed the setting in 1926, at which time he put the Mass away until 1963 when his friends and colleagues convinced him to release and perform the master-piece. When asked why he kept the work hidden for so long Martin said, "I did not want it to be performed...I consider it...as being a matter between God and myself. I felt then that an expression of religious feelings should remain secret and removed from public opinion." In the *Credo* from the Mass, Martin masterfully imbues each line of text with his own spiritual beliefs.

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

Et in unum Dominum Jesum Christum, Filium Dei unigenitum.

Et ex Patre natum ante omina saecula.

Deum de Deo, lumen de lumine, Deum verum de Deo vero.

Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.

Qui propter nos homines, et propter nostram salutem

descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine;

et homo factus est.

Crucifixus etiam pro nobis;

sub Pontio Pilato passus, et sepultus est.

Et resurrexit tertia die, secundum

Scripturas.

Et ascendit in coelum; sedet ad dexteram Patris.

Et iterum venturus est cum gloria, judicare vivos et mortuos:

cujus regni non erit finis.

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

And in one Lord Jesus Christ, the only-begotten Son of God.

Begotten of his Father before all worlds.

God of God, light of light, true God of true God.

Begotten, not made, being of one substance with the Father:

by whom all things were made.

Who for us men, and for our

salvation

came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary;

and was made man.

And was crucified also for us;

under Pontius Pilate, he suffered and was buried. On the third day He rose again, according to the Scriptures.

And ascended into heaven; and sitteth on the right hand of the Father.

And He shall come again with glory, to judge the living and the dead:

Whose Kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur, et conglorificatur;
qui locutus est per prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

And in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son. Who with the Father and the Son together is worshipped and glorified: who spake by the prophets.

And in one holy, Catholic and Apostolic Church.

I acknowledge one Baptism for the remission of sins.

And I look for the Resurrection of the dead.

And the Life of the world to come. Amen.

Creator of the Stars of Night

Anonymous 7th-century chant Christianna Barnard, *alto* William Doreza, *bass* Creator of the stars of night, Thy people's everlasting light, Jesu, Redeemer, save us all, And hear Thy servants when they call.

Thou, grieving that the ancient curse Should doom to death a universe, Hast found the medicine, full of grace, To save and heal a ruined race.

At Whose dread Name, majestic now, All knees must bend, all hearts must bow; And things celestial Thee shall own, And things terrestrial, Lord alone.

Gott der Herr, ist Sonn' und Schild, BWV 79

I. Gott der Herr, ist Sonn' und Schild

Johann Sebastian Bach (1685–1750)

Dominic Lam and Tyler Weakland, *piano* The more than 200 surviving cantatas of Johann Sebastian Bach stand as some of the greatest works of art in the history of western culture. While it was by no means unusual for a Baroque composer to write hundreds of cantatas, it was unusual for all of those works to be of such consistent and extraordinary quality. *Gott der Herr, ist Sonn' und Schild*, the opening chorus from Cantata 79, was written in 1725 for Reformation Sunday. In the Lutheran Church, Reformation Sunday is a holiday that celebrates the Lutheran Reformation, an event that began in 1517 with Martin Luther nailing his 95 Theses protesting the Catholic Church to the door of All Saints Church in Wittenberg, Saxony. The chorus opens with a percussive and brilliant fanfare, which John Elliot Gardiner claims, "replicates the hammering of Luther's theses to the oak door." This is followed by a thrilling fugato and finally a triumphant return to the fanfare from the beginning.

Gott der Herr ist Sonn und Schild. Der Herr gibt Gnade und Ehre, er wird kein Gutes mangeln lassen den Frommen. God the Lord is sun and shield. The Lord gives grace and honor, He will allow no good to be lacking from the righteous.

Act I, Scene 2 (Polyeder) from *Kepler*

Philip Glass (b. 1937)

Kepler: Thomas Lynch, baritone
Sextet: Olivia Greene, soprano;
Paige Kenley, mezzo-soprano;
Jessica Kerler, mezzo-soprano;
Justin Langford, tenor;
David Conley, baritone;
Jordan Carroll, bass
Dominic Lam, piano
Tyler Weakland, keyboard

Philip Glass' opera *Kepler* examines the life, work, and beliefs of 17th-century German mathematician and astronomer Johannes Kepler, who is best known for outlining the laws of planetary motion. Kepler also wrote extensively about his religious beliefs and how to reconcile those beliefs with his scientific understanding of the world. In this scene Kepler explains his conception of the planetary system to his rambunctious and at times skeptical students. In the midst of this lesson Kepler begins to contemplate his own beliefs and the role God and religion play in the natural universe.

CHORUS:

Numerus, quantitas et motus orbium

The number, size and movements of the spheres

SEXTET:

Earth's orbit is the root for every other one's orbit

KEPLER:

Round it I define a Dodecahedron

SEXTET:

The sphere which sits within this orbit will be Mars

KEPLER:

Mars' orbit I circumscribe a Tetrahedron

SEXTET:

The sphere which sits within this orbit that is Jupiter

KEPLER:

Round Jupiter I will circumscribe now a cube shape

SEXTET:

The sphere that then sits in this orbit would be Saturn

KEPLER:

And now I place in earth's orbit an Icosahedron

SEXTET:

The Sphere which then sits within this orbit will be Venus

SEXTET:

In her orbit then I will place an Octahedron; the sphere which then sits within this orbit is Mercury

We see then the cause for the number of the planets.

CHOIR:

Numerus, quantitas et motus orbium

The number, size and movements of the spheres

KEPLER:

Theologus esse volebam Deus ecce mea opera

I wished to be a Theologian, My God behold my works

Etiam in astrno mia Celebratur Deus

Even in astronomy God's gifts are celebrated

Qui vult ex libro Naturae Agnosci

He who wants to be acknowledged by the Book of Nature.

—Johnnes Kepler/Martina Winkel

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Leonardo Dreams of His Flying Machine

Eric Whitacre (b. 1970)

"We started with a simple concept: what would it sound like if Leonardo da Vinci were dreaming?" This sentence, written by the composer, encapsulates the entire work that is *Leonardo Dreams of His Flying Machine*. The poem written by Charles Anthony Silvestri details the tormented sleep and ultimate creative triumph of the great Renaissance inventor, artist and thinker Leonardo da Vinci. da Vinci kept multiple notebooks and journals throughout his life, and among his many sketches were flying machines that bear remarkable resemblance to the earliest airplanes, which would not be invented for another 400 years. The piece opens with a long and adventurous narrative detailing da Vinci's dream and ends with the choir "taking flight."

Leonardo dreams of his flying machine Tormented by visions of flight and falling, More wondrous and terrible each than the last, Master Leonardo imagines an engine To carry a man up into the sun...

And as he's dreaming the heavens call him, Softly whispering their siren-song: "Leonardo, Leonardo, vieni à volare."

L'uomo colle sua congiegniate e grandi ale, facciendo forza contro alla resistente aria.

As the candles burn low he paces and writes, Releasing purchased pigeons one by one Into the golden Tuscan sunrise...

And as he dreams, again the calling, The very air itself gives voice: "Leonardo, Leonardo, vieni à volare."

Vicina all'elemento del fuoco... Scratching quill on crumpled paper (Rete, canna, filo, carta.)

Images of wing and frame and fabric fastened tightly.
...sulla suprema sottile aria.

As the midnight watchtower tolls, Over rooftop, street and dome, The triumph of a human being ascending In the dreaming of a mortal man.

Leonardo steels himself, Takes one last breath, and leaps... "Leonardo, vieni à volare! Leonardo, sognare!" "Leonardo, Leonardo, come fly."

A man with connected and large wings, creating force against the resistance of the air.

Close to the sphere of elemental fire...

(Net, cane, thread, paper.)

...In the highest and rarest atmosphere

"Leonardo, come fly! Leonardo, dream!"

—Charles Anthony Silvestri

INTERMISSION

Part 2: LOVE

Love

R. Douglas Helvering (b. 1977)

Paige Kenley, mezzo-soprano Keith Lathrom, tenor Written specifically for this program, *Love* is the result of much contemplation on the overall concept of this concert, "The Invention of Love," by conductor Joe Miller. Famed lyricist Charles Anthony Silvestri wrote the poem as a traditional Shakespearean sonnet, touching on various types of love (initial infatuation, love faded over time, eternal love, etc.). With these opposed and intense emotions, the music is set with short rhapsodic sections, often changing moods and character. The alto and tenor soloists function as actors, singing and 'acting out' the poem's concepts. Meanwhile, the choir serves as the poem's narrator, making use of shifting extended tonalities and modal colorations. Both the poem and music were completed in August 2014.

Ah, Love, more wondrous far than any force That ever worked it pow'r upon a heart! Ah, Love, you captor cruel, without remorse, Why do you first ensnare, and then depart? A glance becomes a touch; a touch, a kiss; No food, nor sleep can calm the heartbeat's race! In all the earth there be no greater bliss

Than thy beloved's love, in love's embrace! But love like this cannot endure through time Our interests fade, as fresh experience Supplants our ex-obsession, once sublime, And passion withers to experience The only loves which last eternally Are God's for us, and mine, belov'd, for thee.

—Charles Anthony Silvestri

Si, ch'io vorrei morire, SV 89

Claudio Monteverdi (1567–1643)

The madrigals of Claudio Monteverdi caused a musical revolution in Italy at the end of the 16th and beginning of the 17th centuries. At the core of this revolution was the belief that the old Renaissance musical style, with its many compositional rules and guidelines, was outdated. The new musical style, which Monteverdi popularized, valued expression of the text over everything else. If the text spoke of pain, the music must sound harsh or dissonant; and if it spoke of love, it should sound consonant and rich. This technique was applied to every emotion in the human experience, thus creating a body of music that was unlike anything that had ever been written before or after. *Si, ch'io vorrei morire*, is from Monteverdi's fourth book of madrigals. The narrator of the text wants to die from passion in the arms of his beloved. Listen as Monteverdi expresses every line of text specifically from the plaintive cries of "Ahi," to the suspension chains that literally strangle the music like someone being held in their lover's arms.

Sì, ch'io vorrei morire, ora ch'io bacio, amore, la bella bocca del mio amato core. Ahi, car' e dolce lingua, datemi tanto umore, che di dolcezza in questo sen' m'estingua! Ahi, vita mia, a questo bianco seno, deh, stringetemi fin ch'io venga meno! Ahi, bocca, Ahi, baci, Ahi, lingua! Torn' a dire: Sì, ch'io vorei morire

Yes, I would like to die now that I'm kissing; sweetheart,
The luscious lips of my darling beloved
Ah! Dear, sweet tongue
Give me so much of your nectar that I die of delight on your breast!
Ah, my love, to this white breast
Ah, strangle me until I faint!
Ah, mouth, Ah kisses, Ah Tounge! I say again;
Yes, I would like to die.

—Maurizio Moro

"Il giardino di Afrodite" from Due Composizioni Corali

Ildebrando Pizzetti (1880–1968) Ildebrando Pizzetti was an Italian composer, musicologist and teacher who had a deep love and interest in music of the Renaissance. His modern interpretation of this style is most evident in his popular setting of the Requiem text, which is performed rather frequently today. *Due Composizioni Corali* also looks backward, yet instead of drawing inspiration from sacred music Pizzetti drew his inspiration from the great Italian madrigalists of the 1500s. The first of these two-pieces, *Il giardinio di Afrodite*, means "In the Garden of Aphrodite." The poem is by the ancient Greek poet Sappho and details the lush garden paradise of the goddess Aphrodite or as she is called in the piece "Cipride." Listen as Pizzetti uses shifting tonalities and varied rhythms to paint each line of text much like Monteverdi did almost 400 years earlier.

Un boschetto di meli,
Sugli altari bruciano incensi
Moremora fresca l'acqua tra i rami
tacitamente
Tutto il luogo e ombrato di rose
Stormiscono le fronde,
e ne discende molle sopore
E di fiori di loto come a festa
fiorisce ilprato
Esalano gli aneti sapore di miele.
Questa e la tua di mora, Cipride,
Qui tu recingi le infule sacre,
E in auree coppe versi, copiosamente,
nettare e gioia,
O Cipride

A grove of apple trees;
Incense is burning on the altars,
Fresh water murmurs through the branches
quietly
The whole place is shaded by roses,
The leaves rustle
and soft sleep descends from them.
And the meadow is covered with lotus flowers as
at a festival;
The dill plants exude the taste of honey
This is your home, O Venus
Here you keep the sacred rituals
And into golden cups you pour copious amounts
of nectar and joy
O Venus
—Sapho

The Rub of Love

Augusta Reed Thomas (b. 1964)

The Rub of Love is a translated Greek poem by an anonymous author. Its text is coy and sensual and leaves much to the imagination and is certain to raise more than a few eyebrows. Composer Augusta Reed Thomas brilliantly sets this poem as a complex and dissonant jazz chart bringing out the sensuality and ambiguity of the text. The piece was written for and premiered in 1995 by the San Francisco-based choral ensemble Chanticleer.

Once while plaiting a wreath I found Eros among the roses I grabbed him by his wings and dipped him in the wine

and drank him down. Now inside my limbs He tickles me with his wings.

—Anonymous

Flower of Beauty

John Clements (1910–1986) British composer John Clements' setting of Sydney Bell's poem is a small and pristine gem of the choral repertoire. The form is that of an English part song in its homophonic texture and beautiful and simplistic harmony. Yet, when the text is expressed with sensitivity and specificity this simple tune blooms into a beautiful and touching work of art.

She is my slender small love, my flow'r of beauty fair

From the whiteness of her little feet to the shining of her hair;

More fair she is than April rain on daffodil or tree:

She is my slender small love, my flow'r of beauty, she.

I know she walks in the evening down by the riverside,

And the grasses lean to kiss her robes who soon will be my bride:

More dear to me her little head than earth or sky or sea!

She is my slender small love, my flow'r of beauty, she.

-Sydney Bell

To the First of My Lovers

Sydney Carter (1915–2004) arr. Craig Hella Johnson

Kanisha Feliciano, *soprano* Arielle Klein, *mezzo-soprano* Garrett Kheshtinejad, *tenor* Matthew Van Dyke, *tenor* Max Nolin, *recorder* Tyler Weakland, *piano* British folk singer Sydney Carter's beautiful and nostalgic song speaks of the power of memory and the love for all individuals who come into and leave our lives. In this arrangement Craig Hella Johnson has added a recorder solo and handbells to bring color and expansiveness to the simple tune. In the last verse, Johnson inserts a hymn-tune descant elevating our earthly love to something larger than ourselves.

To the first of my lovers on a high and holy hill And the last of my lovers I light a candle still, And the bells will be ringing on a high and holy hill For the first of my lovers and the last.

On the hill that was holy for the pagan long ago, In the house of our lady now I praise the name I know. And the bells will be ringing on a high and holy hill For the first of my lovers and the last.

Oh my loves have been many but the loving was for One, For the same light can shine in a candle or the sun, And the bells will be ringing on a high and holy hill For the first of my lovers and the last.

To the end and beginning of the loving that I know, To the end and the beginning my candlelight will go. And the bells will be ringing on a high and holy hill For the first of my lovers and the last.

-Sydney Carter

Elijah Rock

Moses Hogan (1957–2003)

Moses Hogan's arrangement of this African American spiritual is as thrilling as it is inventive. The percussive uttering of the text at the beginning sets a ceremonious tone that is then ornamented by an explosive harmonization of the classic tune. The piece climaxes in a stunning finale painting a picture of the divine inspiration experienced by the prophet Elijah.

CHORUS:

Elijah Rock shout shout Elijah Rock comin' up Lord Elijah Rock shout shout Elijah Rock comin' up Lord.

Come on sister help me to pray tell me my Lord don 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.

About the Artists

Westminster Choir



Setting the standard for choral excellence for 94 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 2014–2015 season includes a concert tour of California, performances and broadcasts at its home in Princeton and its annual residency at the Spoleto Festival USA. Its performance of John Adams' *El Niño*, conducted by Joe Miller, at the 2014 Festival was praised by *The New York Times*, which wrote, "... superb. Meticulously prepared, the chorus was remarkable for its precision, unanimity and power."

The Westminster Choir has made three recordings with Joe Miller. The most recent, *The Heart's Reflection: Music of Daniel Elder*, was described by *Classics Today* as "first rate" and "highly recommended." Their second recording, *Noël*, a collection of French Christmas music and sacred works, also features Westminster alumna Jennifer Larmore, the most recorded mezzo-soprano of our era, and organist Ken Cowan. It was the centerpiece of the PRI Radio broadcast *Noël–A Christmas from Paris*, hosted by Bill McGlaughlin.

The choir's debut recording with Maestro Miller, *Flower of Beauty*, received four stars from *Choir & Organ* magazine and earned critical praise from *American Record Guide*, which described the Westminster Choir as "the gold standard for academic choirs in America."

Praised by *The New York Times* for its "full-bodied, incisive singing," the Westminster Choir also forms the core of the Westminster Symphonic Choir, which has performed and recorded with the leading conductors and orchestras of our time. The Symphonic Choir's 2014–2015 season includes three series of performances with The Philadelphia Orchestra and Yannick Nézet-Séguin: Gustav Mahler's Symphony No. 2 "Resurrection;" J. S. Bach's *St. Matthew Passion* and Leonard Bernstein's Mass, as well as *Carmina Burana* with the New Jersey Symphony Orchestra and Jacques Lacombe, and Johannes Brahms' *Ein deutsches Requiem* with the Vienna Philharmonic conducted by Daniele Gatti.

Joe Miller



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 Choir College, Dr. Miller is artistic director for choral activities for the renowned Spoleto Festival USA. His 2014 debut performance at the Festival, a staged production of John Adams' *El Niño* with the Spoleto Festival Orchestra, the Westminster Choir and an international cast, earned critical acclaim. *The Financial Times* praised "the driving minimalistic iterations of Adams' score securely projected under Joe Miller's direction." *The New York Times* described the performance as "superb. Meticulously prepared...the chorus was remarkable for its precision, unanimity and power."

His 2014–2015 season with the Westminster Choir includes a concert tour of California, several national radio broadcasts, and their annual residency at the Spoleto Festival USA. Dr. Miller has made three recordings with the Westminster Choir. Their latest CD, *The Heart's Reflection: Music of Daniel Elder*, has been hailed by Minnesota Public Radio's *Classical Notes* as "simply astounding."

As conductor of the Westminster Symphonic Choir, Dr. Miller has collaborated with some of the world's leading orchestras and conductors. *The New York Times* wrote about Westminster 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.

Westminster Choir

Joe Miller, conductor Max Nolin, graduate assistant conductor

> *Indicates Section Leader Roster approved 9/8/14

SOPRANO

Sachi Aoki, *Tochigi, Japan*Nicola Bertoni, *Washington, DC* *
Katherine Caughlin, *Tonkawa, OK*Mercedes Chan, *Hong Kong*Fiona Ellis, *Barrington, RI*Kanisha Feliciano, *Quakertown, PA*Olivia Greene, *Columbus, GA*Temple Hammen, *Fredericksburg, VA*Kristin Hill, *Dallas, TX*Cheuk-yee Wong, *Hong Kong*

ALTO

Christianna Barnard, Pittsburgh, PA
Michelle Hartley, Stephenville, NL, Canada
Tsarina Islam, Dallas, TX
Lauren Kelly, Ambler, PA
Paige Kenley, Riner, VA
Jessica Kerler, Wind Gap, PA
Arielle Klein, Syosset, NY *
Sarah A. Michal, Fresno, CA
Gabrielle San Roman, Cedar Grove, NJ
Emily Sung, Lawrenceville, NJ

2015 Tour

FRIDAY, JANUARY 9 • 7:30 P.M.

Mission Dolores Basilica 3321 16th Street San Francisco, CA 415-621-8203 www.missiondolores.org

SATURDAY, JANUARY 10 • 7:30 P.M.

Cabrillo College 6500 Soquel Drive Aptos, CA 831- 479-6100 www.cabrillo.edu

SUNDAY, JANUARY 11 • 5 P.M.

Fresno City College Old Administration Building Auditorium 1101 East University Avenue Fresno, CA 559-442-4600, ext. 8465 www.fresnocitycollege.edu

WEDNESDAY, JANUARY 14 • 7:30 P.M.

Barnum Hall Theater Santa Monica High School 600 Olympic Blvd. Santa Monica, CA 310-395-3204 www.barnumhall.org

TENOR

Chaequan Anderson, Newark, DE
William Brown, Hernando, MS
Garrett Kheshtinejad, Dallas, TX
Justin Langford, Georgetown, TX
Keith Lathrom, Houston, TX *
Max Nolin, Kent, OH
Evan Rieger, King of Prussia, PA
Omar Soto, El Paso, TX
Matthew Van Dyke, Cherry Hill, NJ
Tyler Weakland, State College, PA
Mike Williams, Blue Point, NY

BASS

Vinroy D. Brown Jr., North Brunswick, NJ Jordan Carroll, West Windsor, NJ David Conley, Athens, GA William Doreza, Fontana, WI Benjamin Hawkinson, Gilbert, AZ Dominic Lam, Hong Kong * Thomas Lynch, Lynbrook, NY Andrew Stack, Manhasset, NY Grant Steiner, London, UK Jeff Vanderlee, Austin, TX

FRIDAY, JANUARY 16 • 7:30 P.M.

St. Paul's Cathedral 2728 6th Avenue San Diego, CA 619- 298-7261 www.stpaulcathedral.org

SATURDAY, JANUARY 17 • 4 P.M.

First United Methodist Church of Pasadena 500 East Colorado Blvd. Pasadena, CA 626-796-0157 www.fumcpasadena.org

MONDAY, JANUARY 26 • 7:30 P.M.

Homecoming Concert Richardson Auditorium in Alexander Hall Princeton, NJ Box Office: 609-258-9220

WESTMINSTER COLLEGE OF THE ARTS

Westminster Choir College School of Fine and Performing Arts Westminster Conservatory

> 101 Walnut Lane Princeton, NJ 08540 609-921-7100

2083 Lawrenceville Road Lawrenceville, NJ 08648 609-896-5000

www.rider.edu/westminster

Marshall Onofrio Interim Dean and Director

> OFFICE OF PERFORMANCE MANAGEMENT

> > James Moore
> >
> > Director
> >
> > Carren Klenke

Assistant Director

Ryan Dalton Production Coordinator 609-921-7100 ext. 8111

OFFICE OF ADMISSION
Katherine Shields *Director*800-962-4647

OFFICE OF
EXTERNAL AFFAIRS
Anne M. Sears
Director
609-921-7100 ext. 8307

OFFICE OF ALUMNI PROGRAMS Natalie Pollard *Director* (609) 896-5340



About Us

Rider University's **WESTMINSTER COLLEGE OF THE ARTS** educates and trains aspiring performers, artists, teachers and students with artistic interests to pursue professional, scholarly and lifelong personal opportunities in art, dance, music and theatre. The College consists of three divisions: Westminster Choir College, the School of Fine and Performing Arts and Westminster Conservatory. **WESTMINSTER CHOIR COLLEGE** is a college of music and graduate school located on Rider's Princeton campus. Renowned for its tradition of choral excellence, Westminster offers programs in music education; music theory and composition; sacred music; voice, organ, and piano performance and pedagogy; choral conducting; and piano accompanying and coaching. The **SCHOOL OF FINE AND PERFORMING ARTS** is located on Rider's Lawrenceville campus. Its programs include arts administration, musical theatre and fine arts with tracks in dance, music, theatre and art. **WESTMINSTER CONSERVATORY OF MUSIC** is a community music school that serves the Central New Jersey/Eastern Pennsylvania area with on-campus and community-based music instruction as well as community choral, orchestral and theatre ensembles. **RIDER UNIVERSITY** is a private co-educational, student-centered university that emphasizes purposeful connections between academic study and education for the professions.

Westminster Firsts

1920

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

1926

The Westminster Choir School was founded.

192

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.I.

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.

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.

977

Westminster Choir became the first chorusin-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.

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.

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

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.

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 José Limón dance company.

2012

Westminster Symphonic Choir performed with Gustavo Dudamel and the Simón Bolivar 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 Choir performed in the first fully staged production of John Adams' *El Niño* at the Spoleto Festival USA.



"Westminster has taught me that I should always strive to grow and to become not only a better musician, but a person who can contribute to the community and to the world," says Westminster Choir member Vinroy Brown.

A music education and sacred music double major, he plans to work in the public schools after he graduates. To help to pay for his education, Vinroy works at Westminster's community music school, Westminster Conservatory; directs the choirs at the New Creation Church of the Apostolic Faith in New York and New Jersey; and serves as guest conductor of the Trenton Children's Chorus.

Donor-funded scholarships also play a big role in helping Vinroy achieve his dreams.

"Without the assistance of scholarships, I would not be able to fund all of my studies at Westminster," he says. "Donors make the dream of coming to Westminster Choir College a reality for a lot of students, myself included. I am eternally grateful for it."

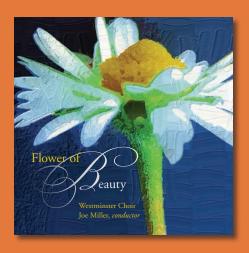
Vinroy's story epitomizes the commitment to service through music shared by all Westminster Choir College students—98 percent of whom receive financial aid.

If you enjoyed this concert and want to help students like Vinroy 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

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



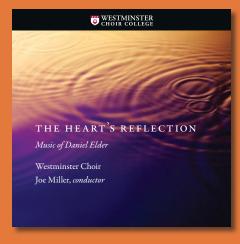
Flower of Beauty

Westminster Choir Joe Miller, conductor Westminster Choir's first full recording with Maestro Miller



Noël

Westminster Choir
Joe Miller, conductor
Jennifer Larmore
Ken Cowan
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.

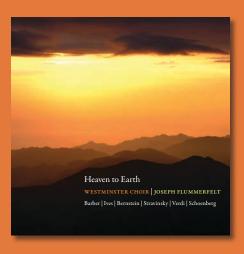
Legacy

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*

