I Will Lift Mine Eyes

2015 Concert Tour

Westminster Schola Cantorum
James Jordan, conductor
Corey Everly, accompanist
This year marks important anniversaries surrounding both World War I and World War II. Westminster Schola Cantorum’s spring concert takes part in worldwide observances of these anniversaries through music that was written to remind us of war, loss, and spiritual resilience in the face of collective tragedy. Ralph Vaughan Williams’ *Dona Nobis Pacem* forms the centerpiece of our program and provides a powerful linkage between the two world wars - Vaughan Williams began writing it after World War I, and returned to complete it after World War II. This monumental work takes us on a journey through grief, rage, contemplation, and hope, reminding us of the great price the world has paid in human lives and suffering.

The Vaughan Williams *Dona Nobis Pacem* is surrounded by works which remind us of the spiritual strength that has enabled humanity to survive war and its aftermath. The program closes with a series of smaller works that invoke messages of faith, hope, and the power of love to deliver us from darkness.

**Organ Prelude**

Prélude, Fugue et Variation Op. 18

Layton Graves, organ

Herbert Howells

(1892-1983)

I. Moderato, tranquillo

Joel Trekell, organ

**Da Pacem Domine**

Arvo Pärt

(b. 1935)

“Silence is the pause in me when I am nearer to God.”

“I could compare my music to white light which contains all colours. Only a prism can divide the colours and make them appear; this prism could be the spirit of the listener.”

Da Pacem Domine is a relatively unknown motet by Arvo Pärt. Pärt’s music, which has been described by some critics as “holy minimalism,” has touched more listeners than any composer of our time, perhaps because of the deeply spiritual and humanly comforting messages and affirmations that it carries within. Many have said that his music brings the listener to an understanding of a deeper spiritual world. Da Pacem Domine is unusual for Pärt because most of the music occurs through sparse harmonic movement; melody is absent except at cadences. Pärt has said that the upper voice in his music is the human voice, and the second voice, the triad, is the voice of the divine. In this work, however, it is the silences that become the true spiritual moments of the work. From 1968 to 1976, Arvo Pärt wrote no music, only fragments of tunes. He has said that during this time, he explored his own silence. The silences in this work, which in the absence of melody become a part of the harmony, leave space to allow connection with a divine source that will lend us help in times of trouble.
Ubi Caritas

Paul Mealor
(b. 1975)

Marisa Curcio, soprano
Dominic Lam, conductor

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Amen.

Give peace, O Lord,
in our time,
because there is no one else
who will fight for us
if not You, our God.

Da pacem Domine
In diebus nostris
Qui non est alius
Qui pugnet pro nobis
Nisi tu Deus noster.

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.
Amen.

Ave Maria

Jaakko Mäntyjärvi
(b. 1963)

Mäntyjärvi is a Finnish composer and one of the foremost modern composers of classical choral music. Mäntyjärvi describes himself as an eclectic traditionalist, freely adopting from many musical styles and traditions but writing in a musical language based on traditional techniques. One of his most popular choral works, the *Ave Maria* consists of a simple, unadorned chant melody in the tenor line, supported by organum-style fifths in the bass and wafted along by whispers of the chant text above.

*Ave Maria, gratia plena,* Dominus tecum;
*Benedicta tu in mulieribus,*
et *benedictus fructus ventris tui, Jesus Christus.*

Hail Mary, full of grace, the Lord is with thee;
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus Christ.

Holy Mary, pray for us sinners,
now and at the hour of our death. Amen.

Ubi Caritas

Paul Mealor
(b. 1975)

Ubi Caritas was premiered at the wedding of Prince William of Wales to Miss Catherine Middleton (now Their Royal Highnesses The Duke and Duchess of Cambridge) at Westminster Abbey. The music for this composition was refashioned from Mealor’s 2010 composition *Now Sleeps The Crimson Petal* and was specially commissioned by Prince William for the wedding.

Mealor’s sound world is defined by slow-moving harmonic progressions and an expanded sense of the choral color, which at times spans four octaves with multiple *divisi* over prolonged harmonies. Mealor’s music, which carries the influence of Russian liturgical music, has established a deep connection with many around the world. Dr. Mealor and Westminster Choir College enjoy a special relationship that was born out of a performance of this work by Westminster Williamson Voices. His University of Aberdeen Chamber Choir will join Westminster Williamson Voices for a combined concert in April 2015.
Let the People Praise Thee, O God

Joel Trekell, organ
Emily Sung, conductor

A Welsh composer best known for his anthems and short sacred works, William Mathias spent most of his youth and professional life steeped in the Anglican choral tradition. *Let the People Praise Thee, O God* (1981) is an anthem written for the royal wedding of Prince Charles of Wales and Lady Diana Spencer. As with many of his short choral works, this piece is characterized by its lively melody and a tight, rhythmic harmonic structure peppered with added notes, such as the strings of parallel seconds in the alto lines.

Psalm 67

Let the people praise thee, O God: yea, let all the people praise thee.
O let the nations rejoice and be glad,
for thou shalt judge the folk righteously,
and govern the nations upon earth.

Then shall the earth bring forth her increase:
and God, even our own God, shall give us his blessing.
God shall bless us and all the ends of the world shall fear him.

God be merciful unto us, and bless us:
and shew us the light of his countenance,
and be merciful unto us.
That thy way may be known upon earth:
thy saving health among all nations.

Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
world without end.
Amen.
The centerpiece of our program is the choral cantata *Dona Nobis Pacem* by Ralph Vaughan Williams. The work, which was composed in two stages – the first portion after World War I, and the second after World War II – has endured as one of the landmark musical compositions written against war. The piece has six movements and uses a combination of texts, including the *Agnus Dei* from the Latin Requiem text, poetry by Walt Whitman, and Biblical passages, in a powerful statement on the devastation of war. In both structure and message, *Dona Nobis Pacem* anticipated and surely influenced Benjamin Britten’s later masterpiece, *War Requiem*. Though shorter and simpler than *War Requiem*, Vaughan Williams’ *Dona Nobis Pacem* is still one of the great monuments of interwar art.

As a composer, Vaughan Williams is remembered today for his Englishness; for his love of melody and folksong; for his commitment to writing music for all people and all occasions, not just the grandiose; and for his interest in triadic harmony and the ideas of the Romantics at a time when many of his contemporaries were experimenting with compositional styles that sought to break decisively with music of the 19th century. At the same time, Vaughan Williams was also deeply innovative. His interest in music of the past, in combination with his ability to innovate and exist wholly in a turbulent modern age, are part of what makes his music so compelling.

*Dona Nobis Pacem* opens with a setting of the *Agnus Dei* text from the Latin Mass for the Dead, set for soprano solo and choir. The falling half-step in the word “Dona” returns to haunt us later in the piece; here it is a desperate cry for peace under the looming threat of war. At the end of this movement, we hear the ominous rumbling of battle, which suddenly sweeps us into its terrible momentum. The second movement is a furious setting of Walt Whitman’s poem *Beat! Beat! Drums!* The text alone is enough to terrify, but Vaughan Williams’ setting brings the din of war to another dimension. Here is a striking example of Vaughan Williams’ use of chromaticism in a tonal context: listen as the different voice parts slide together in parallel fourths and fifths in the shriek of the bugles and clash of the drums. The third movement, *Reconciliation*, brings us suddenly and heartbreakingly into the first person. Here we encounter the first voice to speak to us as one human being to another: “For my enemy is dead, / A man divine as myself is dead,” he tells us. This movement is a meditation on the tragedy of human combat and the irony that only after killing a man is it possible for the speaker (the baritone soloist) to recognize his adversary as a fellow human being. The fourth movement, *Dirge for Two Veterans*, is a funeral march for two soldiers, a father and son, who died together and will now be buried together. The fifth movement sets two texts, one an excerpt from John Bright’s powerful speech to the House of Commons in February 1855, which he made in opposition to the Crimean War, and the other text from Jeremiah VIII; together they cry out: “Who will end the bloodshed? Who will answer humanity’s cries for peace and mercy?” The answer comes in the sixth and final movement in the voice of God.

*Dona Nobis Pacem* is a powerful example of Vaughan Williams’ ability to integrate diverse musical ideas and elements into a cohesive message. In its simultaneous compassion for humanity and horrified narration of war, we can perceive both Romantic ideals and interwar angst.
I.  Lento

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

Lamb of God, you who take away the sins of the world,
grant us peace.

II. Allegro moderato

Beat! beat! drums! – blow! bugles! blow!
Through the windows – through the doors – burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in those beds,
No bargainers’ bargains by day – would they continue?

Would the talkers be talking? Would the singer attempt to sing?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child’s voice be heard, nor the mother’s entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearse,
So strong you thump O terrible drums – so loud you bugles blow.

- Walt Whitman

III. Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead, I look where he lies white-faced and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

- Walt Whitman
IV. Dirge for Two Veterans

The last sunbeam
lightly falls from the finished Sabbath,
on the pavement here, and there beyond it is looking
down a new-made double grave.

Lo, the moon ascending,
up from the east the silvery round moon,
beautiful over the house-tops, ghastly, phantom moon,
immense and silent moon.

I see a sad procession,
and I hear the sound of coming full-keyed bugles,
all the channels of the city streets they’re flooding,
as with voices and with tears.

I hear the great drums pounding,
and the small drums steady whirring,
and every blow of the great convulsive drums
strikes me through and through.

For the son is brought with the father,
in the foremost ranks of the fierce assault they fell,
two veterans, son and father, dropped together,
and the double grave awaits them.

Now nearer blow the bugles,
and the drums strike more convulsive,
and the daylight o’er the pavement quite has faded,
and the strong dead-march enwraps me.

In the eastern sky up-buoying,
the sorrowful vast phantom moves illumined,
’Tis some mother’s large transparent face,
in heaven brighter growing.

O strong dead-march you please me!
o moon immense with your silvery face you soothe me!
o my soldiers twain! o my veterans passing to burial!
what I have I also give you.

The moon gives you light,
and the bugles and the drums give you music,
and my heart, o my soldiers, my veterans,
my heart gives you love.

-Walt Whitman

V. L’istesso tempo

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one
as of old....to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

-Dona nobis pacem.
Grant us peace.

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard
from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured
the land....and those that dwell therein.....The harvest is past, the summer is ended, and we are not saved.....is there no
balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

- Jeremiah VIII. 15-22
VI. **Andante**

‘O man greatly beloved, fear not,
peace be unto thee, be strong, yea, be strong.’

- Daniel X. 19

‘The glory of this latter house shall be greater than of the former ......
and in this place will I give peace.’

- Haggai II. 9

‘Nation shall not lift up a sword against nation,
Neither shall they learn war any more.
And none shall make them afraid,
Neither shall the sword go through their land.
Mercy and truth are met together;
righteousness and peace have kissed each other.
Truth shall spring out of the earth,
and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled;
and let them hear, and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory.
And I will set a sign among them,
and they shall declare my glory among the nations.
For as the new heavens and the new earth,
which I will make, shall remain before me,
so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace,
good-will toward men.

(Adapted from Micah iv. 3, Leviticus xxvi. 6,
Psalm lxxxv. 10, and cxviii. 19, Isaiah xliii. 9,
and lxvi. 18-22, and Luke ii. 14.)

*Dona nobis pacem.*

Grant us peace.

**INTERMISSION**
III

Lux Nova

Megan Pendleton, soprano

Lux Nova is based on another work by Eric Whitacre, titled Lux Aurumque. Both pieces set poetry by Edward Esch translated into Latin by the American lyricist Charles Anthony Silvestri.

"A few years after I composed Lux Aurumque I began work on a musical called Paradise Lost. The song, the big finale in the show, is called Bliss. When I made the wind symphony transcription of Lux in 2005 I decided to replace the existing middle material with 14 measures from Bliss. I felt that the addition of the new middle material brought a greater dramatic arc to Lux, and for me at least, greatly affected the way I heard the ending of the piece. The added concept of "paradise" gave the entire piece a sense of soaring aspiration that I don't think it had before. As always, Lux works best with a pure, balanced, shimmering tone; a strict attention to the dynamic colors; and a slow, luscious pacing."

- Eric Whitacre

Lux
Calida gravisque pura velut aurum
Et canunt angeli molliter
modo natum.

Light,
Warm and heavy as pure gold
And the angels sing softly
To the newborn babe.

- Edward Esch
- Latin translation by Charles Anthony Silvestri

Alleluia

Thomas LaVoy
(b. 1990)

LaVoy’s Alleluia was written in honor of Jan Brodersen, director of the Marquette Senior High School Choral Department in Marquette, Michigan. The piece is characterized by its simplicity of text, harmony, and melody, and by the progressing intensity of the ostinato figure in the second half of the piece. In the words of the composer, this piece is an expression of deeply felt joy of the sort that one experiences after a journey through darkness and suffering.
Crucifixus

Paul Mealor

III. O Sweetest Jesus

John Eric Roper, orchestra bells

O Sweetest Jesus is the third movement of Crucifixus, which was commissioned by the sound festival, and premiered by the National Youth Choir of Scotland and the National Youth Orchestra of Scotland Futures Ensemble. James Jordan and the Williamson Voices performed the American premiere of the work. The text is a plea for mercy, set in slow, cascading melodies over a perpetually moving piano accompaniment.

O sweetest Jesus, I cast myself upon my knees in thy sight,
and with the desire of my soul, I pray.
I cast myself upon my knees and I pray.

Based on the Roman Catholic Prayer before a Crucifix

Love’s as warm as tears

Mealor

Tyler Cesario, tenor

Love’s as warm as tears is a setting of a poem by C. S. Lewis, which Mealor wrote for a memorial dedication to C. S. Lewis in Westminster Abbey. Dr. Jordan and the Williamson Voices performed the American premiere of the work in 2014. A popular novelist, poet, and Christian apologist during his time, Lewis’ writing is characterized by his colorful, emotionally evocative metaphors and allegories of Christ. This poem is no exception – it is a meditation on love, its symptoms, and its ultimate source in Christ. Mealor paints this story of love and sacrifice in warm, homophonic writing and spacious, slowly moving harmonies.

Love’s as warm as tears,
Love is tears:
Pressure within the brain,
Tension at the throat,
Deluge, weeks of rain,
Haystacks afloat,
Featureless seas between
Hedges, where once was green.

Love’s as warm as tears,
Love is tears:
Pressure within the brain,
Tension at the throat,
Deluge, weeks of rain,
Haystacks afloat,
Featureless seas between
Hedges, where once was green.
Love’s as fierce as fire,
Love is fire:
All sorts - infernal heat
Clinkered with greed and pride,
Lyric desire, sharp-sweet,
Laughing, even when denied,
And that empyreal flame
Whence all loves came.

Love’s as fresh as spring,
Love is spring...

Love’s as hard as nails,
Love is nails:
Blunt, thick, hammered through
The medial nerves of One
Who, having made us, knew
The thing He had done,
Seeing (with all that is)
Our cross, and His.

- C. S. Lewis

Nocturnes

III. Sure On This Shining Night

Sure On This Shining Night was originally composed as the third movement for Lauridsen’s choral cycle Nocturnes on poems by Rilke, Neruda, and Agee. In his notes, Lauridsen indicates that the piece was set in the style of a song from the American musical theatre stage and that it ought to be sung in that manner. The piece opens with a lyrical duet in the tenor and bass parts, which is then taken up and developed by the entire choir. The underlying message is one of love, wonder and the wholeness of humanity.

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand’ring far alone
Of shadows on the stars.

- James Agee
I Will Lift Mine Eyes

I came across Psalm 121 and found great beauty in the admiration for natural creation linked with a promise of guidance and support from a higher power. I find such peace in the splendor of the natural world, and I wanted to capture that serenity with this piece. For centuries, psalms have inspired and encouraged and I wanted to set this psalm text to music that would allow the meaning of the words to speak freely. I carefully shaped the melodic lines to mimic that of a mountainous landscape and the tone colors to the bold hues of where the hills meet the sky. This piece is dedicated with love to Luverne and Barbara Runestad who have truly lived lives of great faithfulness, generosity, and love.

- Jake Runestad

Psalm 121

I will lift mine eyes unto the hills.
From whence comes my help?
My help comes from the Lord
The maker of heaven and earth.
He will not let your foot be moved.
He who keeps you will not slumber nor sleep.
The Lord is thy keeper
The Lord is thy shade upon thy right hand.
The sun shall not harm you by day nor the moon by night.
The Lord will keep you from all evil.
He will keep your soul.
The Lord will keep your going out and your coming in
From this day forth forever more.

Didn't My Lord Deliver Daniel

Moses Hogan
(1957-2003)

Kanisha Feliciano, soprano
Liana Booker, soprano
Taria Mitchell, mezzo-soprano

Moses Hogan was a leading American composer and arranger of choral music. Hogan, who was best known for his settings of African American spirituals, had a world-class education in classical music from Oberlin Conservatory of Music and the Juilliard School of Music. Didn't My Lord Deliver Daniel is a traditional spiritual arranged for SATB chorus and three soprano soloists. The text is a message of fierceness, steadfast faith, and deliverance by the hand of God.
Didn’t my Lord deliver Daniel,  
then why not every man?  
He delivered Daniel from the lion’s den,  
Jonah from the belly of the whale,  
And the Hebrew children from the fiery furnace,  
and why not every man?  

Didn’t my Lord deliver Daniel,  
then why not every man?  
The wind blows east and the wind blows west,  
it blows like the judgment day.  
And ev’ry poor soul that never did pray  
will be glad to pray that day.  

Didn’t my Lord deliver Daniel,  
then why not every man?  
I set my foot on the Gospel ship,  
and the ship begin to sail.  
It landed me over on Canaan’s shore,  
and I’ll never come back anymore.  

Didn’t my Lord deliver Daniel,  
and why not every man?  
Didn’t he deliver Daniel from the lion’s den,  
and Jonah from the belly of the whale,  
and the Hebrew children from the fiery furnace?  
Then why not every man?

**Organ Postlude**

*To be Selected from the following:*

3éme Symphonie pour orgue, Op. 28  
**V. Final**  

Louis Vierne  
(1870-1937)

Thomas Heidenreich, *organ*

Toccata in G Major  

Théodore Dubois  
(1837-1924)

Layton Graves, *organ*

24 Pièces en style libre, Op. 31  
**XXI. Carillon**  

Louis Vierne  
1870-1937

John Mitchell, *organ*

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*Program notes by Dominic Lam and Emily Sung*
SOPRANO

Valeria Altamirano, Las Vegas, NV
Katherine Angelli, Elma, NY
Rachel Begleiter, Hillsborough, NJ
Liana Booker, Bronx, NY*
Amanishakete Cole-Felder, Somerset, NJ
Megan Cooley, Princeton, NJ
Sarah Cook, Riverhead, NY
Marisa Curcio, Ballston Spa, NY
Olivia de Geofroy, West Tisbury, MA
Christina Farrell, Pleasant Valley, NY
Kanisha Feliciano, Quakertown, PA
Megan Gallagher, Bayport, NY
Alexandria Griner, Rocky Hill, NJ
Lauren Halley, Southampton, NJ
Temple Hammen, Fredericksburg, VA
Ashley Hansell, Fieldsboro, NJ
Savannah Hendrix, New York, NY
Megan Holmquist, Comma, NY
Jennifer Kreider, Morgantown, WV
Rebecca Mack, Warminster, PA
Marigrace Malley, Massapequa, NY
Mallory Murphy, Lee’s Summit, MO
Molly Nuss, Vienna, VA
Amanda Osborn, Wading River, NY
Michelle Palladino, East Setauket, NY
Hannah Park, Ridgefield, NJ
Megan Pendleton, Oakland, CA*
Alina Rabchuk, Warminster, PA
Emily Rosso, Saratoga Springs, NY
Caitlin Schafer, Maple Shade, NJ
Robin Schneider, Butler, PA
Brynhildur Thordsdottir, Kópavogur, Iceland
Kathryn Trave, Holland, PA
Megan Urbano, Reno, NV
Margaret Winthrop, Northport, NY

ALTO

Destiny Cooper, Wilmington, DE
Corinne Costell, Port Jefferson Station, NY
Amira Fuller, St. Louis, MO
Samantha Goldberg, Philadelphia, PA*
Sabrina Gutwistik, Manalapan, NJ
Alexa Hampl, Ringwood, NJ
Maclain Hardin, Columbus, GA
Katelyn Hemling, Baltimore, MD
Shayna Holness, Irvine, CA
Tsarina Islam, Dallas, TX
Kelsey Lewis, Perkasie, PA
Tara Mitchell, Egg Harbor Township, NJ
Caroline Patton, Glenside, PA
Brian Pember, Greenfield Township, PA
Katelyn Hemling, Baltimore, MD
Andrea Salazar, Quito, Ecuador
Kristin Schenk, Doylestown, PA
AnnaLotte Smith, Rahway, NJ
Rebecca Stahl, Fogelsville, PA
Rui Wu, Beijing, China
Christina Yoo, Mamaroneck, NY

TENOR

Victor Abednego, Bali, Indonesia
Kyle Blackburn, Logan Township, NJ
Jesse Borower, Charlotte, NC
Justin Brown, Somerset, NJ
William Brown, Hernando, MS*
Tyler Cesario, Winslow, NJ
Igor R. Correa Wetter, Caracas, Venezuela
Ashur Fadul, Fort Lee, NJ
Michael Kiesling, Spring City, PA
Anthony Kurza, Ringwood, NJ*
Tristan Layne, Christ Church, Barbados
Philip LeFevre, Huntingdon Valley, PA
Jonathan Nazario, Hamden, CT
Brad Settle, Cincinnati, OH
Omar Soto, El Paso, TX
Joel Trekkell, Aurora, CO
William Woodrow, Newton, NJ

BASS

Christopher Aggabao, Belle Mead, NJ
Conner Allison, Estero, FL
John Brewer, Southbury, CT
Max Claycomb, Quakertown, PA*
Robert Firkser, Edison, NJ
Layton Graves, Hanover, PA
Thomas Heidenreich, Cincinnati, OH
Matthew Hern, San Ramon, CA
Alexander Imai, Santa Cruz, CA
Skyler Klein, Suffern, NY
John Mitchell, Arlington, VA
Neil Mitchell, Granby, CT
Joshua M. Palagyi, Albany, NY
John Eric Roper, New Providence, NJ*
Tyler Smalling, West Babylon, NY
Andrew Stack, Manhasset, NY
Grant Steiner, Dallas, TX
Jonathan Sysyn, Farmingdale, NJ
Liam Velez, Highland Falls, NY

* Indicate section leaders
Roster approved 1/28/15
** Mr. Everly is a graduate student studying accompanying and coaching with J. J. Penna
GRAMMY®-nominated conductor JAMES JORDAN is recognized and praised around the musical world as one of America's pre-eminent conductors, writers and innovators in choral music. The most published performer/author in the world, he has written more than 35 books on all aspects of the choral art. He was described as a “visionary” by The Choral Journal, which cited his book Evoking Sound as a “must read.” His books form the canon for teaching of conductors and choirs around the world. At Westminster Choir College he is professor and senior conductor, and conducts Westminster Schola Cantorum and the internationally acclaimed Westminster Williamson Voices.

He has made two recordings of the music of James Whitbourn with the Westminster Williamson Voices on the Naxos label, which have garnered wide critical acclaim on both sides of the Atlantic. Gramophone hailed him as a conductor of “forceful and intimate choral artistry.” Regarding the recording Amelies, Choir and Organ wrote, “Jordan’s instinctive understanding of the score makes this a profound and emotionally charged experience.” Reviews have praised the Westminster Williamson Voices as “without peer” (American Record Guide) noting that the ensemble “performed with utmost truth and precision,” and with “supreme artistry” (The Choral Journal), and “sings(s) with a precision and finesse normally found in the best of the U.K.’s large chamber choirs” (Gramophone). The Arvo Pärt Project has described the Westminster Williamson Voices under his direction as “coming into their own in the American choral scene both here and abroad.”

Dr. Jordan’s career and publications have been devoted to innovative educational changes in the choral art, which have been embraced around the world. His writings have shaped far-reaching changes in conducting pedagogy, and the teaching of rhythm applying Laban Effort/Shape to music teaching and conducting. In 2012, he received the Iorio Research Prize from Rider University. His exclusive publisher is GIA Music (Giamusic.com), Chicago. He is executive editor of the Evoking Sound Choral Series (GIA), whose extensive catalog of almost 200 works stands as among the largest and most comprehensive choral series in world.

His residencies, master classes and guest conducting have taken him throughout the United States, Canada, Europe and Australia. Among the institutions where he has taught master classes are The Curtis Institute of Music, Rhodes College, the University at North Texas, the University of Buffalo, Temple University, the University of Arizona, the University of Aberdeen and the U.S. Army Soldiers Chorus. He has conducted more than 30 all-state choirs, and in 2009 he was named to the choral panel for The National Endowment for the Arts. Dr. Jordan serves as artistic director of the Westminster Conducting Institute, one of the nation’s leading summer programs for the training and education of conductors. In summer of 2013, he inaugurated the Westminster Choral Institute at Oxford, a unique partnership with St. Stephen’s House, one of the Halls of Oxford University. Since its establishment, this program has established itself as one of the world’s recognized programs for the teaching of artistry. Students at the Choral Institute live and study in England’s oldest university city, among its dreaming spires and cloistered quadrangles. They work with some of the world’s preeminent thinkers in choral and sacred music and experience first hand the treasures of a university for which choral music has been its lifeblood in an unbroken tradition lasting more than 600 years.

He has been honored as a distinguished alumnus at both Susquehanna University and Temple University. He was awarded the distinguished Doctor of Music by the University of Aberdeen in Scotland in November 2014. Only the second American since 1485 to receive this degree, he shares the honor with Gustav Holst, Benjamin Britten, Joan Sutherland and Morten Lauridsen. In 2015, his landmark book detailing a new conducting pedagogy, Sound as Teacher will be published with GIA Publications.

WESTMINSTER SCHOLA CANTORUM is one of three curricular choirs at Westminster Choir College. Composed of all students in their second year of study at the college, this ensemble forms a vital link between the technique and artistry gained by students in their first-year experience at the college in the Westminster Chapel Choir and Westminster Symphonic Choir, which performs with many of the world’s finest orchestras and is a cornerstone of the Westminster experience. The second year of ensemble performance study focuses on refinement of ensemble skills combined with choral literature appropriate to both the musical growth and artistic understanding of the singers in the ensemble.

Westminster Choir College is the only college in the world that focuses its program around a student’s choral experiences. Unique to this experience is that students sing with their class for two years to not only build their artistry but to strengthen their sense of community and what it is to sing together. This vision was the core value of the institution’s founder, John Finley Williamson. Westminster Schola Cantorurn is also the only curricular choir that annually tours in the spring. All students in this ensemble study with Westminster’s acclaimed voice faculty, the largest voice faculty in the world. In their second year of study, students may audition for Westminster’s small ensembles: Westminster Choir, Westminster Williamson Voices, Westminster Kantorei, Westminster Jubilee Singers and Westminster Concert Handbell Choir. Many of the singers in Schola Cantorum are also members of those ensembles.

In past seasons, the choir has performed major works in the choral repertoire: Britten’s St. Nicolas, Duruflé’s Requiem, Poulenc’s Gloria, Lauridsen’s Lux Aeterna, Stravinsky’s Symphony of Psalms and Rachmaninoff’s The Bells. In addition to its fall concert and spring tour to Pennsylvania and North Carolina, the choir is one of the Westminster ensembles featured in the college’s popular Evening of Readings and Carols, which was presented in December.
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.

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**Westminster Schola Cantorum 2015 Tour**

**Saturday, March 14, 7:30 p.m.**
St. Michael Catholic Church  
4491 Springfield Road  
Glen Allen, VA  
www.saint-mikes.org

**Sunday, March 15, 11 a.m.**
River Road Church, Baptist  
8000 River Road  
Richmond, VA  
www.rrcb.org

**Monday, March 16, 7:30 p.m.**
Edenton Street United Methodist Church  
228 West Edenton Street  
Raleigh, NC  
www.ESumc.org

**Friday, March 27, 8 p.m.**
Westminster Choir College  
101 Walnut Lane  
Princeton, N.J.  
www.rider.edu/arts

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**Quiznos of Princeton** is a proud sponsor of the 2014-2015 choral season at Westminster Choir College.