Light of a Clear Blue Morning  
Sound and Memory

Westminster Choir
Joe Miller, conductor
Orchestral Performances

WESTMINSTER SYMPHONIC CHOIR

2011–2012

Concerto: One Night in Central Park
New York Philharmonic
Alan Gilbert, conductor
Andrea Bocelli, Tony Bennett,
Celine Dion, Bryn Terfel
September 15, 2011
Central Park

BRAHMS: Ein deutsches Requiem
The Philadelphia Orchestra
Yannick Nézet-Séguin, conductor
November 3-5, 2011
Kimmel Center

HANDEL: Messiah
New York Philharmonic
Peter Schreier, conductor
December 13–17, 2011
Lincoln Center

MAHLER: Symphony No. 2 “Resurrection”
Berlin Philharmonic
Simon Rattle, conductor
February 25, 2012
Carnegie Hall

VARESE: Nocturnal
BUSONI: Piano Concerto
Men of Westminster Symphonic
Jacques Lacombe, conductor
May 9, 2012
Carnegie Hall

VERDI: Requiem
The Philadelphia Orchestra
Yannick Nézet-Séguin, conductor
October 19–21, 2012
Kimmel Center
October 23, 2012
Carnegie Hall

BERG: Wozzeck
London Philharmonia
Esa-Pekka Salonen, conductor
November 19, 2012
Lincoln Center

VILLA LOBOS: Chôros No. 10
Simon Bolivar Symphony
Gustavo Dudamel, conductor
December 11, 2012
Carnegie Hall
Westminster Choir
Joe Miller, conductor

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Program and Notes

What is the American memory? One of the most impressive memory projects of the 21st century is StoryCorps. This project, which many of us have come to know through National Public Radio, states that its mission is “to provide Americans of all backgrounds and beliefs with the opportunity to record, share and preserve the stories of our lives.” The project records Americans talking about memorable people or meaningful events that have shaped their lives, and these stories are archived in the American Folklife Center at the Library of Congress. My own story is drawn from growing up in East Tennessee, from my mother’s nurturing, from my father’s experiences in World War II, from my life with my own family and from my travels as a conductor. Growing up in a country that promotes the freedom to dream fundamentally has shaped my perspective.

This concert seeks to connect us in a way that goes beyond words. The power of music, an ephemeral art form, can change the way that we feel about the world. It has the power to bring people together, even though our politics, language and customs are diverse. Divided into seven sections, the concert will explore different traditions that shape our memory.

The first half explores the part of our memory that may be drawn from music and texts that are part of our global community. Ancient Voices takes us to sounds of another time, the way a costume or dance may change an actor’s interpretation of a role. Ancient Texts, music taken from the northern European countries, confirms our belief in universal truths. The third part, Passion, focuses on a story that is at the core of Christianity. Faith seeks to gather us in the trust of something that we cannot always see. It can deeply influence and inspire our memory.

The second half of this program deals directly with the American experience. Except for the first piece, American composers and poets wrote all of this music. We begin this half with The Long Road because it speaks to one of the most powerful experiences that shape memory: the experience of loss. The themes in this portion of the program—love, loss, childhood and forgiveness—express the emotions and experiences that have influenced who we are as individuals living in America. The final set is drawn from some of our most powerful songs of memory, those of the African-American tradition.

Like the StoryCorps project, it is important for us to pass on our experiences and our memories to others. The freedom to share our thoughts and feelings is a value that is important to the Westminster Choir and to our society. We hope that our shared experience of sound becomes a lasting and meaningful part of your memory.

Joe Miller
Giving Voice to Community

Westminster Choir College is committed to the belief that choral music—singing together—builds and strengthens community. That sense of community is a hallmark of our campus and our alumni.

Each time we perform we create a new community - a community composed of the choir and the audience. For those few hours we share an experience, a connection, a moment in time. We may enter the concert hall as strangers, and we may never see each other again, but for those few hours we are a community connected through music.

Each person’s reaction to and memory of the concert will be different, influenced by his or her own life experience. Westminster’s Giving Voice to Community project is part of Memory and the Work of Art, a collaborative investigation into the relationship between the arts and cultural memory, which was organized by the arts and cultural institutions at Princeton University and the Princeton community throughout 2011.

Giving Voice to Community seeks to explore the unique community created at a concert or performance. It was inspired by two other projects that explore people’s desire for connection and expression: StoryCorps and the Anthropological Wordsmith Picture Show. StoryCorps offers people the opportunity to share an important aspect of their lives through short narrative. Developed by artist and photographer Andrew Wilkinson in collaboration with portrait photographer Benoit Cortet, the Anthropological Wordsmith Picture Show pared the opportunity for expression to a single word. It invited people to be photographed with one word of their choice with no additional instructions as to what the word should represent.

In the Giving Voice to Community project, before each concert begins, audience members are invited consider their lives and their stories and to choose one word that defines them as the join the concert “community.” After writing the word on a piece of paper, he or she is photographed holding the paper with the selected word. All of the photographs taken before the concert are displayed in a slide show outside of the concert hall after the performance and later uploaded to the Westminster Choir College Web site.

Later, a video will be created combining the photographs taken at each concert with some of the music performed by the choir, and it will be uploaded to the Internet. This electronic creation will serve as an archive—a memory—of a unique moment in time shared by a community created through music.

Learn More:
StoryCorps:  www.storycorps.org
Anthropological Wordsmith Picture Show: www.artcommerceprojects.com
I. Ancient Voices

Gloria in Excelsis Deo

Thomas Weelkes (c. 1575–1623)

One of many full anthems by Thomas Weelkes, this setting is macaronic, using both Latin and English. The Latin text “Gloria in excelsis Deo” (Glory to God in the highest) at the beginning and end, frames a section in English in which the soul is called upon to sing to the Lord in praise.

Gloria in excelsis Deo.
Sing my soul to God the Lord
All in glory’s highest key,
Lay the Angels’ choir abroad,
Crave thy God to tune thy heart
Unto praises highest part.
Gloria in excelsis Deo.

Heilig ist der Herr

Andreas Hammerschmidt (1612–1675)

Andreas Hammerschmidt is one of the most important representative composers of the transitional German cantata. This piece is taken from the two-part collection Musikalishe Gespräche über die Evangelia, which forms a complete cycle of music for the Sundays and festivals of the church year.

Heilig ist der Herr, der Herre Zebaoth!
Alle Land’ sind seiner Ehren voll,
Uns segne Vater und der Sohn.
Uns segne Gott der Heilige Geist.
Dem alle Welt die Ehre tu’
Vor ihm sich fürchte allermeist.
Nun sprech von Herzen: Amen!

II. Ancient Texts

“Priidite, pokloñímsia” from All-Night Vigil, Op. 37

Sergei Rachmaninoff (1873–1943)

In 1914 Rachmaninoff toured southern Russia with Serge Koussevitzky, giving concerts for the war effort. Although he composed little after the outbreak of World War I, he did manage to write his finest unaccompanied choral work, the Vsenoshchnoye bdeniye (All-Night Vigil), in January and February 1915. This work is said to clearly represent the end of an era because it was written, performed and very well received before religious music was banned after the Russian Revolution of 1917. The first movement, Priidite, pokloñímsia, is a call to worship that sets the tone for the rest of the sequence.

Priidite, pokloñímsia Tzarévi náshemu Bógu.
Priidite, pokloñímsia i pripaděm
Hristu Tzarévi i Bógu.
Priidite, pokloñímsia i pripaděm
Sámomu Hristu Tzarévi i Bógu náshemu.
Priidite, pokloñímsia
i pripaděm Yemú.

Come, Let Us Worship
Come, let us worship God, our King.
Come, let us worship and fall down before Christ, our King and our God.
Come, let us worship and fall down before the very Christ, our King and our God.
Come, let us worship and fall down before Him.
Cyrillus Kreek studied at St. Petersburg Conservatory before the Russian Revolution. He was a music teacher in Haapsulu in western Estonia for a time. He collected the folk music of his country, and he was the first Estonian to use the phonograph for that purpose. Kreek worked for short periods at the Tallinn Conservatory, where he was appointed professor in 1947. He was forced to leave by the Soviets, who labeled him a “bourgeois nationalist.” Kreek is known for being particularly influential in the creation of a nationalistic Estonian musical style. This work is a part of a collection of psalm settings.

Kiida, mu hing, Issandat!
Kiidetud oled Sina!
Issand, mu Jumal, Sa oled suur.
Kiidetud oled Sina!
Kui suured on Sinu teod, Issand!
Sa oled kõik targasti teinud.
Au oigu Sulle, Issand, kes Sa kõik oled teinud!
Au oigu Isale, Pojale, Pühale Vaimule au,
Nüüd ja igavest. Amen.

Bless the Lord, O my soul.
Praise the Lord!
O Lord, my God, thou art great indeed.
Praise the Lord!
Countless are the things thou hast made, O Lord.
Thou hast made all by thy wisdom.
Glory to thee, Lord, who hast made everything.
Glory to the Father, the Son and the Holy Spirit,
now and forever more. Amen.

Swedish composer Bo Hansson is best known for his place in the Swedish rock scene of the 1970s and 1980s. He was an electric guitarist and also played the Hammond organ. In this choral work one can hear the influence of guitar licks and the sustained quality of the organ.

How long wilt thou forget me, O Lord? Forever?
How long wilt thou hide thy face from me?
How long shall I take counsel in my soul,
having sorrow in my heart daily?
How long shall mine enemy be exalted over me?
Consider and hear me, O Lord, my God:
lighten mine eyes, lest I sleep the sleep of death.
But I have trusted in thy mercy;
my heart shall rejoice in thy salvation.
I will sing unto the Lord,
Because he hath dealt bountifully with me.

Alexandre Tikhonovich Gretchaninoff studied at the Moscow Conservatory and the St. Petersburg Conservatory, and he was a student of Rimsky-Korsakov. This setting (Gladsome Light) of one of the most ancient Christian hymns still in use today is from his All-Night Vigil.

Svéte tïhiy sviatiya slávi Bezsmértñago,
Ottá Nebésnago, Sviátaê, Blazhënnago,
liisýse Hristë.
Prishédëhê na západ sólntsa,
Videvéše svet vechërrňij,
Poyém Ottá, Sina I Svíatágo Dúba, Bóga.
Dostóin yesi vo fisia vremenë
Pet biti glási prepodóbînîmi
Sine Bózhiy, zhïvot dayáy,
témzhe mir Tia slavít.

Gladsome Light of the holy glory of the
Immortal One—
the Heavenly Father, holy and blessed—
O Jesus Christ!
Now that we have come to the setting of the sun,
and behold the light of evening,
we praise the Father, Son and Holy Spirit—God.
Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou are the Giver of Life;
Therefore all the world glorifies Thee.
III. Passion

Seven Last Words from the Cross

A purposefully virtuosic piece, Seven Last Words from the Cross was commissioned for the 2011 Westminster Choral Festival. In it, these profound and dramatic texts from the Tenebrae/Good Friday tradition are allowed to overlap and interact as true psychological events, allowing the listener to experience the dichotomous horror and beauty of the crucifixion from Jesus’ own point of view. Through this inward approach one may experience the truly mystical process of dying, as the brain races through emotions and hallucinations. From the savage hammering and echo of nails to the slow laboring of a heartbeat, various onomatopoeia transport the listener as the music explores human experiences associated with death and betrayal, love and spirituality, and accompanied perhaps by a brief glimpse of the life beyond.

Daniel Elder

Pater, dimitte illis, quia nesciunt, quid faciunt. Father, forgive them, for they know not what they do.

Hodie mecum eris in Paradiso. Today you will be with me in Paradise.

Mulier, ecce filius tuus. Mother, behold your son.

Deus meus, Deus meus, ut guid dereliquisti me? My God, my God, why have you forsaken me?

Sito. I thirst.

Consummatum est. It is finished.

In manus tuas, Domine, commendo spiritum meum. Father, into your hands I commit my spirit.

Intermission

Long Road

Latvian composer Eriks Esenvalds has said about his compositional process, “I give myself to the temptation of the creative work—a journey, whose twisting roads persistently, but convincingly, bring me to the final sounds of the score. And only then do I exhale.” This piece is a setting of an English translation of a poem by Paulina Barda, in which she writes, “but to love, our lifetime was so short.” The composition takes the listener on a journey of memory, using a large choir echoed by a small group and an ensemble of improvisational instruments.

I love you night and day
as a star in the distant sky.
And I mourn for this one thing alone that to love,
our lifetime was so short.
A long road to heaven’s shining meadow,
and never could I reach its end.
But a longer road leads to your heart,
which to me seems distant as a star, to me.

High above the arch of heaven bends and light so clear is falling.
Like a flow’ring tree the world is blooming.
Overwhelmed, my heart both cries and laughs.
A long road to heaven’s shining meadow,
and never could I reach its end.
But a longer road leads to your heart,
which to me seems distant as a star.

Paulina Barda
IV. Love’s Influence

Five Romantic Miniatures from *The Simpsons* (excerpts)  
Paul Crabtree  
(b. 1960)

1. You Know  
3. Marge  
5. Marge, I need you

Paul Crabtree’s music is said to “explore the worlds of popular culture and highbrow art to find what is eternal in the everyday.” These pieces are settings of texts from actual episodes of the adult cartoon series *The Simpsons*. The first selection sets the text of Grandpa (Abe) Simpson, and the last two are Homer Simpson’s expressions to his wife Marge.

V. Childhood Memories

Of Crows and Clusters  
Norman Dello Joio  
(1913–2008)

John Hudson, piano

This piece is a playful setting of a conversation between two crows sitting on a fence rail telling each other riddles. At one point, a bee passes by and the two birds fly away, leaving us to ponder the elusive meaning of the riddle.

VI. Love and Light

White Stones  
Thomas LaVoy  
(b. 1990)

Madeline Apple Healey, soprano  
Daniel Elder, bass

Thomas LaVoy, a current student at Westminster Choir College, sets a text written by his mother. The poem is the story of a parent comforting a child during the night, and it concludes with the idea that even the parent who did the comforting cannot be completely free from fear in the night.

It happens late, as I lie in bed,  
trailing my hand in sleep—  
the scream  
that doesn’t stop. I always go.

When I turn on the light he doesn’t blink  
but goes on staring at the dark  
until I come between them, hold him close. I rock him and croon.

When I think he’s asleep I turn off the light,  
still singing, lay him down. But he sits up,  
looks over my shoulder. He can see in the dark,  
he can hear what I can’t, and he whispers:  
*Giants are coming here, mama,*  
*Giants are coming here.*

I offer him water  
but he wants only the smooth  
white stones of lies, such comfort  
as I can give, and give again:  
*Nothing can hurt you while mama is here.*

I stay until he’s asleep. I close his door,  
feel my way back through the dark  
to my own bed. Only then do I hear it—  
my heart; only then the heavy tread.

***Esther Margaret Ayers***
This song was originally written by Dolly Parton in 1977 in response to struggles surrounding her split from a long-time musical and business partner. It was arranged by Craig Hella Johnson for choir and soloist.

It’s been a long dark night,
and I’ve been waiting for the morning.
It’s been a long hard fight,
But I see a brand new day a-dawning.
I’ve been looking for the sunshine,
’cause I ain’t seen it in so long.
Ev’rything’s gonna work out fine.
Ev’rything’s gonna be alright,
It’s gonna be okay.

I can see the light of a clear blue morning.
I can see the light of a brand new day.
I can see the light of a clear blue morning.
Ev’rything’s gonna be alright,
It’s gonna be okay.

VII. Spirit Songs

Any How
arr. Evelyn La Rue Pittman
(1910–1992)
Dawan Turner, tenor

Battle of Jericho
arr. Moses Hogan
(1957–2001)
Anna Lenti, soprano

Program notes written by Stephanie Council unless otherwise noted.
About the Artists

Westminster Choir

Setting the standard for choral excellence for 91 years, the Westminster Choir is composed of students at Westminster Choir College, a division of Rider University’s Westminster College of the Arts, in Princeton, N.J. It has been the chorus-in-residence for the Spoleto Festival USA since 1977, performing both in concert and as the opera chorus.

The ensemble’s 2011–2012 season includes a concert tour of the South, performances at its home in Princeton and in New York, radio and television broadcasts, a Carnegie Hall Community Sing concert and its annual residency at the Spoleto Festival USA.

It has made two recordings with Maestro Joe Miller. The most recent, 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, a member of Westminster’s faculty. It received a five-star rating from Choir & Organ magazine, and 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, 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 2011–2012 season includes a performance with tenor Andrea Bocelli and the New York Philharmonic, which was broadcast on PBS’ Great Performances, Brahms’ Ein deutsches Requiem with the Philadelphia Orchestra conducted by Yannick Nézet-Séguin, Handel’s Messiah with the New York Philharmonic conducted by Peter Schreier, Mahler’s Symphony No. 2 “Resurrection” with the Philharmoniker Berliner conducted by Sir Simon Rattle and Varèse’s Nocturnal with the New Jersey Symphony Orchestra conducted by Jacques Lacombe.

Joe Miller

Conductor

Joe Miller is conductor of the Westminster Symphonic Choir and the Westminster Choir—two of America’s most renowned choral ensembles. As director of choral activities at Westminster Choir College of Rider University he also oversees an extensive choral program that includes eight ensembles.

His recordings with the Westminster Choir have garnered critical praise. His debut CD, Flower of Beauty, was hailed by American Record Guide as “the gold standard.” Noël, a collection of French Christmas music, earned five stars from Choir & Organ magazine. His 2011–2012 season with the Westminster Choir includes a concert tour of the South, several national radio broadcasts, a Carnegie Hall Community Sing concert and their annual residency at the Spoleto Festival USA. His season with the Westminster Symphonic Choir includes collaborations with the New York Philharmonic and Peter Schreier (Handel’s Messiah), the Berlin Philharmonic and Simon Rattle (Mahler’s Symphony No. 2) and The Philadelphia Orchestra and Yannick Nézet-Séguin (Brahms’ Ein deutsches Requiem).

Dr. Miller is founder and conductor of the Westminster Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for two weeks each summer on the Westminster campus in Princeton. He also leads the annual Westminster Choral Festival, which welcomes singers and conductors to study and perform a major choral work with orchestra.
In demand as a guest conductor and clinician, this season he will participate in residencies at Baldwin-Wallace Conservatory of Music and Temple University. He will also conduct the Texas All-State Choir, the ACDA (American Choral Directors Association) Southern Division High School Honor Choir and Oklahoma All-State Collegiate Choir, and collaborate with David Robertson and the Orchestra of St. Luke’s for Carnegie Hall’s Carmina Burana Project.

Westminster Choir

Joe Miller, conductor

Stephanie Council, graduate assistant conductor

SOPRANO
Michelle Barker, Wilmington, DE
Alexa Cottrell, Briarcliff Manor, NY
Michelle Di Bona, Fort Lee, NJ
Lisa Diver, Baltimore, MD
Anna Friars, West Deptford, NJ
Madeline Apple Healey, Cleveland, OH
Anna Lenti, Rochester, NY
Katy Lushman, Hemdon, VA
Allison Miller, Western Springs, IL
Margaret Montoney, Quakertown, PA
Shari Perman, Malibu, CA

ALTO
Jewel Aagaard, Alfred Station, NY
Amanda L. Abdill, South Orange, NJ
Danielle Callahan, Chandler, AZ
Stephanie L. Council, Ponca City, OK
Elizabeth Hermanson, Hastings, MN
Mary Hewlett, Palo Alto, CA
Gillian Hurst, Rockport, MA
Melissa M. Richardson, Belville, WI
Jordan Saul, Scottsdale, AZ
Samantha Scully, Ringwood, NJ
Lauren Shriver, Mount Vernon, OH

TENOR
Michael Bennett, Tacoma, WA
Ryan Cassel, Pitman, NJ
Jeffrey Cutts, Andover, MA
Alex Glover, St. Louis, MO
John Hudson, Greenville, SC
Brian Krajcik, Toms River, NJ
Mark Laseter, Chattanooga, TN
Kang Noh Park, Seoul, Korea
Dawan Turner, Ewing, NJ
Kyle Van Schoonhoven, Lockport, NY
Joshua Wanger, Princeton, NJ
Johnny Wilson, Ft. Lauderdale, FL

BASS
Kevin Bertin, Brooklyn, NY
Ryan Brown, Rome, ME
Giancarlo D’Elia, Dumont, NJ
Daniel Elder, Athens, GA
John Floyd, Logan Township, NJ
Myles Glancy, Richmond, VA
Joshua Hemmings, Amityville, NY
Andrew Lusher, Oneida, NY
Andrew Maggio, Pittstown, NJ
Zebulon McLellan, Tinnmouth, VT
William Vallandigham, Carthage, NY
Brandon Waddles, Detroit, MI

Roster approved 10/19/2011

2012 CONCERT TOUR

Friday, January 6
7 p.m.
St. George’s Episcopal Church
4715 Harding Road
Nashville, TN
www.stgeorgesnashville.org
615-385-2150

Saturday, January 7
7 p.m.
Gertrude C. Ford Center for the Performing Arts
University of Mississippi
Oxford, MS
www.fordcenter.org
662-915-2787

Sunday, January 8
4 p.m.
Canterbury United Methodist Church
350 Overbrook Road
Birmingham, AL
www.canterburyumc.org
205-871-4695

Wednesday, January 11
7:30 p.m.
First Presbyterian Church of Atlanta
1328 Peachtree Street Northeast
Atlanta, GA
www.firstpresatl.org
404-228-7732

Friday, January 13
7:30 p.m.
Church Street United Methodist Church
900 Henley Street
Knoxville, TN
www.churchstreetumc.org
865-524-3048

Saturday, January 14
7 p.m.
Kanawha United Presbyterian Church
1009 Virginia Street, East
Charleston, WV
www.kanawahachurch.org
304-342-6558
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 has become a center of excellence in solo performance as well. The College has eight major choirs, including the Westminster Symphonic Choir, which has performed and recorded with virtually all of the major orchestras and conductors of our time, and the Westminster Choir, which sets the standard for choral excellence in America today. Its programs include music education; music theory and composition; sacred music; voice, organ, and piano performance and pedagogy; choral conducting; and piano accompanying and coaching. In addition, Westminster offers two summer-study degree programs—Master of Music Education and Master of Voice Pedagogy—as well as an online certificate in critical pedagogy for music education.

The School of Fine and Performing Arts is located on Rider’s Lawrenceville campus. Its programs include art, arts administration, music, musical theatre and theatre. The School provides many opportunities for all students to participate in the arts. The highly regarded theatre program produces plays and musicals throughout the year. The Rider University Band and the Rider University Choir welcome participants from the entire University community. The Rider dance program presents several performances, some in collaboration with local dance companies. The Rider Art Gallery showcases leading regional and national artists, as well as student work. Artist lectures and gallery recitals bring additional opportunities for artistic enrichment to students and the community.

For more than 40 years Westminster Conservatory of Music has served the Central New Jersey/Eastern Pennsylvania area with on-campus and community-based music instruction. The community music school of Westminster College of the Arts, it offers a superior faculty and tailors lessons, workshops and classes to the needs of the individual student. Music study at the Conservatory provides a unique opportunity for musical growth and is available to students of all ages and stages of advancement. It also offers many opportunities to perform through its community choral, orchestral and theatre ensembles. In addition to its program on the Westminster Choir College campus in Princeton, the Conservatory offers classes at extensions in Lawrenceville and South Brunswick, N.J. and in Yardley, Pa.

Rider University is a private co-educational university with campuses in Lawrenceville and Princeton, N.J., which 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 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 students to think critically and communicate clearly to become socially responsible leaders.
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 tour was the longest goodwill tour ever made under that program. The Choir performed in 22 countries, traveled 40,000 miles and appeared before 227,000 people.

1964
Westminster Choir sang on the Telstar Worldwide 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.

1966
The Choir appeared for the first time in New York’s Philharmonic Hall singing Beethoven’s Missa Solemnis with the New York Philharmonic.

1970
An annual series was instituted featuring the National Symphony and the Westminster Choir, performing in Washington, D.C., and New York. The Choir performed the world premiere of Panufnik’s Universal Prayer at the Cathedral of St. John the Divine in New York and recorded Dave Brubeck’s The Gates of Justice on Decca with conductor Erich Kunzel.

1971
Westminster Choir performed at the John F. Kennedy Center for the Performing Arts during the inaugural week of concerts with the Piedmont Chamber Orchestra under the direction of Nicholas Harsanyi. The work performed was The Dawn of Glory by Christian Latrobe.

1972
Westminster Choir performed and recorded the American premiere of Messiaen’s The Transfiguration of Our Lord Jesus Christ with the National Symphony at the Kennedy Center. This concert marked the Choir’s debut with Maestro Antal Dorati. • 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.

1975
Westminster Choir premiered William Schuman’s Casey at the Bat with the National Symphony Orchestra.

1977

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 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 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 Choir performed the world premiere of Menotti’s Salve Regina in Spoleto, Italy. • 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
Westminster Choir performed the world premiere of Carlisle Floyd’s A Time to Dance with the San Antonio Symphony Orchestra at the American Choral Directors Association’s national convention. • 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 Oltra Mar, Seven 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 Chloë (complete) for the first time with the New York Philharmonic, conducted by Lorin Maazel.

2006

2007
Rider University established the Westminster College of the Arts. • 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 Symphonic Choir performed Mahler’s Symphony No. 2 “Resurrection” with the New York Philharmonic, conducted by Gilbert Kaplan, commemorating the 100th anniversary of the work’s American premiere.

2009
Flower of Beauty, the Westminster Choir’s first full recording with Maestro Joe Miller, was released.

2010
The Westminster Symphonic Choir performed Beethoven’s Symphony No. 9 at the United Nations with the KBS Symphony Orchestra in observance of United Nations Day.

2011
The Westminster Symphonic Choir joined Andrea Bocelli, Celine Dion, Tony Bennett, the New York Philharmonic, and more to perform for 50,000 people in New York’s Central Park. The concert, Concerto: One Night in Central Park, was heard by millions as part of the PBS Great Performances series.
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