

APPEAR & Inspire

100 YEARS
OF SINGING

Westminster Choir
Joe Miller, *conductor*

2020 CONCERT TOUR

WESTMINSTER
COLLEGE OF THE ARTS



RIDER
UNIVERSITY



Orchestral Performances

WESTMINSTER SYMPHONIC CHOIR

2019–2020

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

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

Phil the Hall
New York Philharmonic
Jaap van Zweden
April 4–6, 2019
Lincoln Center

BACH: Mass in B Minor
The Philadelphia Orchestra
Yannick Nézet-Séguin, *conductor*
December 5–7, 2020
The Kimmel Center

RAVEL: L'Enfant et les sortilèges
The Philadelphia Orchestra
Stéphane Denève, *conductor*
February 13–15, 2020
The Kimmel Center

BEETHOVEN: Symphony No. 9
The Philadelphia Orchestra
Yannick Nézet-Séguin, *conductor*
April 2, 4, 5, 2020
The Kimmel Center
April 3, 2020
Carnegie Hall



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100 YEARS OF SINGING

Westminster Choir

Joe Miller, *conductor*

Conductor's Note

The history of the Westminster Choir is a powerful story of American Music. It chronicles some of the major musical movements of the 20th and 21st centuries and has a deep connection to our American musical culture. Samuel Barber rehearsing and conducting his *Under the Willow Tree* with the Choir and Philip Glass working with the singers on a new opera are just two examples of Westminster's deep connection to some of the era's greatest musical minds—artists who have shaped our understanding of the world around us.

Collaborating with significant musicians continues to change the blueprint of our lives—and along with the great breadth of literature, touring and recording—it has produced a remarkable record of achievement. While remembering our history is important, our ability to connect the Westminster Choir's history with today sustains its importance and illuminates an underlying mission that transcends individual moments in time.

Listening to music in Bristol Chapel, one of our beautiful spaces on the Westminster Choir College campus, can be a chill-bump inspiring experience. I will always remember sitting in the Chapel on a Sunday afternoon and listening to alumna Deborah Ford sing *I'd Rather Have Jesus*. Experiencing her tone and expression touched me in a way that I innately understood the compassion of the music's message. This moment changed me. Deborah passed away this fall, and when recordings of her singing were played during the memorial service, it was as if she was still with us. I could feel the sun warming my shoulder as I was transported back to experiencing her singing for the first time. Feeling her beautiful spirit through song will remain part of me forever, and I return to it when I need to remember the feeling of being loved.


The connection of hearing and seeing someone sing brings their spirit and their story to life. The same could be said for recounting the life of a choir. To understand the true meaning of the Westminster Choir, you must hear it and see it. The digital age of music is a fascinating tool, but it lacks the power to convey the true essence of human-to-human connection. We find truth in what our ears, eyes, heart and mind are telling us. Like a fingerprint, this impression is unique to each person. Yes, this may happen with a recording or a video, but feeling the sound of a

Cover image:
Lyra and the Milky Way

The constellation Lyra represents the lyre played by Orpheus, musician of the Argonauts and son of Apollo and the muse Calliope. Apollo gave his son the lyre as a gift, and Orpheus played it so well that even the wild beasts, the rocks, and the trees were charmed by his music.

Please note:
The unauthorized use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.

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



choir and being immersed in the presence of a group of people deeply focused and dedicated to communicating through sound is best experienced through live performance. There is nothing that compares with the power of the human voice to transmit our deepest feelings.

In my rehearsals with the Westminster Choir, I frequently share Spencer Michael Free's poem *The Human Touch*:

'Tis the human touch in this world that counts,
The touch of your hand and mine,
Which means far more to the fainting heart
Than shelter and bread and wine.
For shelter is gone when the night is o'er,
And bread lasts only a day.
But the touch of the hand
And the sound of the voice
Sing on in the soul always.

Thinking about the deep impact the Westminster Choir has had on our choral culture as I developed this concert's program, I have imagined the "touch" that 100 years of music have made on so many people's lives. The program has two parts: Part I explores the formation and mission of the choir; Part II celebrates some of the riches that have come from a deep connection to mission.

One hundred years of making music reflects the dedication and hope of so many musicians and supporters. As we stand on the shoulders of all who have gone before us, we are grateful to be able to share this tradition with you.

— Joe Miller

WESTMINSTER CHOIR 2020 TOUR

Friday, January 10, 2020, 7:30 p.m.
Plymouth Church, United Church of Christ
Seattle, WA

Sunday, January 12, 2020, 4 p.m.
Cathedral of the Rockies
Boise, ID

Thursday, January 16, 2020, 7:30 p.m.
The Cathedral of the Madeleine
Salt Lake City, UT

Saturday, January 18, 2020, 8 p.m.
Christ Cathedral
Garden Grove, CA

Sunday, January 19, 2020, 4 p.m.
St. James by-the-Sea Episcopal Church
La Jolla, CA

Monday, January 27, 7:30 p.m.
Homecoming Concert and Broadcast
Richardson Auditorium in Alexander Hall,
Princeton University
Princeton, NJ

PROGRAM

I.

Responsoria Tenebrae

I. Tenebrae factae sunt

Paweł Łukaszewski

Canticum novum (...ab extremis terrae)

Michael Ostrzyga

Hymn to St. Cecilia, Op. 27

Movement I

Benjamin Britten

O Magnum Mysterium*

Daniel Elder

Hymn to St. Cecilia, Op. 27

Movement II

Britten

Little Innocent Lamb

Traditional Spiritual

arr. Marshall Bartholomew

Hymn to St. Cecilia, Op. 27

Movement III

Britten

Friede auf Erden, Op. 13**

Arnold Schönberg

Intermission

II. (to be selected from the following)

Three Songs from Hebrew Poetry

III. The Sun

Steve Barnett

Psalm 96

Christian Carey

She Walks in Beauty

Toby Hession

Will the Circle Be Unbroken

Traditional Appalachian

arr. J. David Moore

Let My Love Be Heard

Jake Runestad

Let Everything That Hath Breath

Jeffery L. Ames

* Available on the recording *The Heart's Reflection*

** Available on the recording *Heaven to Earth*

TEXT/PROGRAM NOTES

I.

Responsoria Tenebrae

I. Tenebrae factae sunt

Paweł Łukaszewski
(b. 1968)

Our program opens in the moment between death and new life with Paweł Łukaszewski's *Tenebrae factae sunt*. Composed in 2019, this is the first piece in a collection of Responsoria Tenebrae, and it features Jesus's final moments in the crucifixion. While most composers dramatize the scene, Łukaszewski employs a slow, driving dissonance both in rhythm and tonality to symbolize Jesus's calm, yet uneasy last breaths. Łukaszewski repeats this slow motion three times throughout the piece, a reference to the Trinity, and the important liturgical function that these responsoria represent.

*Tenebrae factae sunt,
dum crucifixissent Jesum Judaei:
et circa horam nonam
exclamavit Iesus voce magna:
Deus meus, ut quid me dereliquisti?
Exclamans Iesus voce magna ait:
Pater, in manus tuas commendo spiritum meum.
Et inclinato capite, emisit spiritum.*

— *Feria VI in parasceve ad Matutinum*

Darkness covered the whole land
when Jesus had been crucified;
and about the ninth hour
he cried with a loud voice:
My God, my God, why have you forsaken me?
Jesus, crying with a loud voice, said:
Father, into your hands I commend my spirit.
And he bowed his head and handed over his spirit.

— *Matthew 27: 45-46, Luke 23: 46*

Canticum novum

(...ab extremis terrae)

Michael Ostrzyga
(b. 1975)

Mary Fetterman
soprano

Mallory Hagen
Emma Moyer
alto

Roy DeMarco
tenor

A spark of curiosity begins to take form in *Canticum novum (...ab extremis terrae)* by Michael Ostrzyga. Whispers, whistles and vocal tremolos produce otherworldly sounds that break through the darkness and emulate the creation of life and light. Audible breaths give way to the main feature of this piece: overtone singing. Heard in all voices, the overtones gradually become more prominent, providing a foundation on which higher pitches and new sounds can be heard.

*Cantate Domino canticum novum laus eius
ab extremis terrae
[qui descenditis in mare et plenitudo eius insulae et
habitatores earum]*

*In paradisum deducant te angeli,
adventu suscipiant te martyres...
Chorus angelorum te suscipiant*

Sing unto the LORD a new song, and his praise
from the end of the earth,
[ye that go down to the sea, and all that is therein; the
isles, and the inhabitants thereof.]

May the angels lead you into paradise;
may the martyrs receive you at your arrival...
choirs of angels receive you

— *Isaiah 42: 10, In paradisum (Requiem Mass)*

Hymn to St. Cecilia, Op. 27

Movement I

Benjamin Britten
(1913–1976)

What happens once new sounds are created and music enters the world? It cannot be contained and must be shared among people. Such was the mission of Westminster Choir when the ensemble was founded 100 years ago, embarking on multiple national tours and inspiring thousands of new singers. As a representation of this mission, we present Benjamin Britten's *Hymn to St. Cecilia* in three separate movements, interspersed with standards from the Westminster Choir canon.

Featuring the poetry of Britten's creative partner, W. H. Auden, *Hymn to St. Cecilia* pays homage to the patron saint of musicians and celebrates the glory of music-making, accentuated by Britten's expert use of text painting in the first movement. Through a melodic chase in movement two and a persistent descending scale in movement three, Britten invokes the complex balance between artistic inspiration and the human suffering that often leads to this creativity. The name of our program is drawn from the repeated refrain at the end of each movement in which the choir prays to "Blessed Cecilia" to "appear and inspire."

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

— W. H. Auden

O Magnum Mysterium

Daniel Elder
(b. 1986)

Westminster Choir College alumnus Daniel Elder performed with and composed for Westminster Choir during his time as a graduate student. His setting of "O Magnum Mysterium" was featured on Westminster Choir's 2013 recording titled *The Heart's Reflection: Music of Daniel Elder*. According to Elder, "O Magnum Mysterium" follows a uniquely instrumental approach to vocal writing. The textures and patterns relate to those found in orchestral timbres, with each word and idea representing a musical journey through mystical and fantastic areas of listening."

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio.
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum.
Alleluia.*

O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger.
Blessed is the Virgin, whose womb
was worthy to bear
Christ the Lord.
Alleluia.

— *Responsorial chant from the Matins of Christmas*

Hymn to St. Cecilia, Op. 27

Movement II
Britten

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

— W. H. Auden

Little Innocent Lamb

Traditional Spiritual
arr. Marshall Bartholomew

Marshall Bartholomew's arrangement of the traditional spiritual *Little Innocent Lamb* has been heard throughout Westminster Choir's history. Featuring a call and response style, it gives warning of the slippery devil and expresses joy in the promise of heaven.

Little Lamb, little Lamb, little innocent Lamb,
I'm a-gonna serve God till I die.

Hypocrite, Hypocrite, Tell you what he do,
He'll talk about me, And he'll talk about you.

Debbil, he's got a slippery shoe,
Now if you don't mind, he gonna slip it on you.

Jes' take one brick from Satan's wall,
Satan's wall gonna tumble an' fall.

'Cause dere ain' no dyin' ober dere,
In dat hebbenly lan',
Dere'll be joy! joy! joy!

— *Spiritual*

Hymn to St. Cecilia, Op. 27

Movement III

Britten

Christina Han
Betsy Podsiadlo
soprano

Madison Bowling
alto

Christopher Fludd
Kevin Schneider
tenor

James Harris
baritone

O ear whose creature cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

— *W. H. Auden*

O cry created as the bow of sin
Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
O convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
About the fortress of their inner foe.

O wear your tribulation like a rose.

Friede auf Erden, Op. 13

Arnold Schönberg
(1874–1951)

We conclude the first half with the epitome of Westminster Choir's mission: *Friede auf Erden* ("Peace on Earth"). Arnold Schönberg composed *Friede auf Erden* in 1907 during his first chromatic compositional period, before the atonality and serialism for which he is known.

The piece begins in D minor and moves through leading tones around the tonic and dominant. Schönberg expertly wields consonance and dissonance as specific expressive techniques to represent the battle between good and evil, and culminates triumphantly in D major with good winning over evil in the end.

*Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
"Friede, Friede auf der Erde!"*

*Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der Geharnischte vollbracht!
In wie mancher heil'gen Nacht
Sang der Chor der Geister zagend,
Dringlich fliehend, leis verklagend:
"Friede, Friede auf der Erde!"*

*Doch es ist ein ew'ger Glaube,
Daß der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen alle Zeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.*

*Mählich wird es sich gestalten,
Seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
"Friede, Friede auf der Erde!"*

When the shepherds left their flocks
and carried the angel's words
through the lowly doorway
to the mother with the child,
the heavenly hosts came forth
to sing in the starry expanse,
and heaven resounded with the words:
"Peace, peace on earth!"

Since the angels thus appeared,
oh how many bloody deeds has strife,
the armored one, committed
while riding his wild horse!
In how many holy nights
has the choir of spirits sung timidly,
urgently imploring, quietly accusing:
"Peace, peace on earth!"

Yet it is an eternal belief
that the weak will not
to insolent, murderous conduct
always fall prey:
Something like justice
weaves and works amid murder and horror
and wants to build a kingdom
that seeks peace for the earth.

Gradually it will be formed
and carry out its holy duty;
weapons will be forged without danger,
and flaming swords for justice,
and a royal line
will blossom forth with strong sons
whose ringing trumpets will proclaim:
"Peace, peace on earth!"

Intermission

Three Songs from Hebrew Poetry

III. The Sun

Steve Barnett (b. 1948)

II. (to be selected from the following)

This exciting miniature celebrates the far-reaching impact of the sun's vibrant power.

O see the sun who has spread her wings over the earth to sweep away the darkness like a blossoming tree whose roots are in heaven, reaching down to the earth with its branches.

— *Judah al-Canarizi*

Psalm 96

Christian Carey
(b. 1973)

This setting of Psalm 96, "Sing to the Lord a New Song," was written to celebrate the centenary of Westminster Choir. It seemed to be an especially appropriate text to celebrate the college's rich tradition of music-making and express hope for its continued vitality. As a composer, I always wish that choirs will undertake "new songs" and am most pleased that Joe Miller and Westminster Choir have agreed to perform one of mine. It was composed in August and September 2019 in New Jersey and Tennessee.

— *Dr. Christian Carey*

O sing unto the Lord a new song:
Sing to the Lord all the earth.

For the Lord is great, and greatly to be praised:
Honor and majesty are before him:
Strength and beauty are his sanctuary.

Let the heavens rejoice, let the earth be glad;
Let the sea roar, and the fullness thereof.
Let the field be joyful, and all that is therein:
then shall all the trees of the wood rejoice before the Lord.

— *Psalm 96: 1–2, 4, 6, 11–12*

She Walks in Beauty

Toby Hession
(b. 1997)

She Walks in Beauty was written in 2017 by Toby Hession. Hession sets this romantic text by Lord Byron with lyrical melodies and rich harmonic textures. These compositional techniques celebrate both the internal and external beauty of the woman celebrated in Byron's poetry.

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heav'n to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in ev'ry raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

— *George Gordon Byron, "Lord Byron"*

Will the Circle Be Unbroken

Traditional Appalachian
arr. J. David Moore

Yiran Zhao
soprano
Madison Bowling
Chelsea Warner
alto
Roy DeMarco
Christopher Fludd
tenor
Max Brey
bass

J. David Moore's arrangement of *Will the Circle Be Unbroken* blends two traditional styles: the bluegrass trio and the gospel quartet. He also features a version of the lyrics by three folk singers, Betsy Rose, Cathy Winter and Marcia Taylor, which emphasize the importance of singing together.

Will the circle be unbroken
by and by, Lord, by and by?
There's a better home a-waitin'
if we try, Lord, if we try.

I was singing with my sisters, and my brothers,
I was singing with my friends,
And we all can sing together,
'cause the circle never ends.

Will the circle be unbroken
by and by, Lord, by and by?
There's a better home a-waitin'
if we try, Lord, if we try.

I was born down in the valley
where the sun refuse' to shine
But I'm climbing up to the highland,
gonna make that mountain mine!

Oh, will the circle be unbroken
by and by, Lord, by and by?
There's a better home a-waitin'
in the sky, Lord, in the sky.

— *Betsy Rose, Cathy Winter and Marcia Taylor*

Let My Love Be Heard

Jake Runestad
(b. 1986)

Rearticulating a simple refrain, Jake Runestad expresses the power of love through loss in *Let My Love Be Heard*. As the choir declares the final line of Alfred Noyes' text, "Whispering in your wings," the music slowly reveals those angel wings through a repeating triplet figure. The angels ascend in the sopranos and altos as the tenors and basses intensify their declamations of "Let my love be heard." We are left with an emotional release as grief gives way to the hope and love within.

Angels, where you soar
Up to God's own light,
Take my own lost bird
On your hearts tonight;
And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.

— *Alfred Noyes*

Let Everything That Hath Breath

Jeffery L. Ames
(b. 1969)
Yiran Zhao, *piano*

Our final piece is Jeffery L. Ames' *Let Everything That Hath Breath*. Ames utilizes syncopation, jazz harmonies and call and response to highlight the text, imploring us to go forth in song. Written in the traditional gospel style, *Let Everything That Hath Breath* features several students on a stylistic piano accompaniment and vocal solos throughout.

Sing unto the Lord a new song.
Sing unto the Lord all the earth.
Declare His glory among the nations.

Let everything that hath breath,
everything that hath breath,
let everything that hath breath
praise the Lord!

Magnify the Lord with me
and exalt His name together
Hallelujah, bless His name
for He's worthy to be praised.

Clap your hands all ye people.
Shout with a voice of triumph!
For the mighty Lord is great
and greatly to be praised.

Praise Him with the timbrel,
praise Him with the dance.
Stand up on your feet
and just lift up holy hands.
Sing "Hallelujah,"
praise His holy name.
For the Lord is worthy to be praised!

— *Psalm 96: 1–4, Psalm 34: 3, Psalm 47: 1, Psalm 150: 3-6*

Program notes written by Jillian Newton unless otherwise indicated.

Westminster Choir wishes to thank Robb Saffell for his expertise and guidance in overtone singing.

ABOUT THE ARTISTS



JOE MILLER is conductor of two of America's most renowned choral ensembles: the Westminster Choir and the Westminster Symphonic Choir. He is also director of choral activities at Westminster Choir College of Rider University. In addition to his responsibilities at Westminster, Dr. Miller is artistic director for choral activities for the Spoleto Festival USA and director of the Philadelphia Symphonic Choir.

His 2019–2020 season with the Westminster Choir includes a concert tour of the western United States; a performance of J. S. Bach's *St. Matthew Passion* at the Baldwin Wallace Conservatory of Music's Bach Festival 2020; a 100th Anniversary concert at Westminster Presbyterian Church in Dayton, Ohio, where the Westminster Choir was founded in 1920; concerts and broadcasts at its home in Princeton; and their annual residency at the Spoleto Festival U.S.A. He will also lead Berkshire Choral International's program in Amsterdam in July.

Recent seasons have included concert tours in Beijing, China and Spain, as well as participation in the World Symposium on Choral Music in Barcelona and groundbreaking performances of Julia Wolfe's Pulitzer Prize winning *Anthracite Fields* at the historic Roebling WireWorks as part of Westminster's Transforming Space project.

After viewing a staged performance of Joby Talbot's *Path of Miracles* at the 2019 Spoleto Festival USA, D.C. *Theatre Scene* wrote, "Joe Miller a fearless artist. His bold leadership and trust in these young singers enabled his choristers to forego the 'stand and deliver,' score-bound habits of their genre and 'walk with him' on this special journey. Not only did the singers need to memorize their parts, no mean feat, but follow his baton's bid from any part of the auditorium and sing in any body position. Miller constantly challenged them in the process and inspired them to work confidently, well outside their comfort zone."

The New York Times described their 2014 Festival performance of John Adams' *El Niño* as "superb" and wrote, "Meticulously prepared...the chorus was remarkable for its precision, unanimity and power." *The Wall Street Journal* praised the same performance, crediting "the fine Westminster Choir and the Spoleto Festival USA Orchestra, under the direction of Joe Miller." *The Post and Courier* wrote about their performance of Bach's *St. Matthew Passion*, "This was an evening of near-flawless execution and many moments of ravishing beauty and power. It will go down as a highlight (maybe even THE highlight) of this year's festival, and, I think, as the work with which Joe Miller established his credentials to lead an extended choral/orchestral masterwork, not just recreating Bach's music but also putting his own interpretive stamp on the whole."

Dr. Miller has made four recordings with the Westminster Choir. *American Record Guide* wrote about their newest CD, *Frank Martin: Mass for Double Choir*, "This is gorgeous singing...with perfect blend, intonation, diction, ensemble and musicality." *The Heart's Reflection: Music of Daniel Elder* was hailed by Minnesota Public Radio's *Classical Notes* as "simply astounding." His debut recording with the ensemble, *Flower of Beauty*, received four stars from *Choir & Organ* magazine and earned critical praise from *American Record Guide*, which described the Westminster Choir as "the gold standard for academic choirs in America."

As conductor of the Westminster Symphonic Choir, Dr. Miller has collaborated with some of the world's leading orchestras and conductors, earning him critical praise. *The New York Times* wrote about Symphonic Choir's performance of Mahler's Symphony No. 2 with the Cleveland Orchestra, "Joe Miller's Westminster Symphonic Choir was subtle when asked and powerful when turned loose." Recent seasons have included performances with the Philharmoniker Berliner and Sir Simon Rattle; The Philadelphia Orchestra and Yannick Nézet-Séguin; and the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel.



"...the gold standard..."
— *American Record Guide*

Setting the standard for choral excellence since 1920, 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 2019–2020 season includes a concert tour of the western United States; a performance of J. S. Bach's *St. Matthew's Passion* at the Baldwin Wallace Conservatory of Music's Bach Festival 2020; a 100th Anniversary concert at Westminster Presbyterian Church in Dayton, Ohio, where the Westminster Choir was founded in 1920; concerts and broadcasts at its home in Princeton; and its annual residency at the Spoleto Festival U.S.A. Recent seasons have included concert tours in Beijing, China and Spain, as well as participation in the World Symposium on Choral Music in Barcelona and groundbreaking performances of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* at the historic Roebling WireWorks as part of Westminster's Transforming Space project.

The Westminster Choir and Joe Miller have been hailed by audiences and critics for their creative programming and ability to deeply engage listeners. *D.C. Theatre Scene* praised its staged performance of Joby Talbot's *Path of Miracles* at the 2019 Spoleto Festival USA, writing: "Joe Miller, and his famed Westminster Choir, has reimagined the art of a choir 'concert,' and, in the course of it, created before our eyes—for forty-one singers and an audience that filled the Galliard Auditorium—something of (their) own miracle." The ensemble's performance of John Adams' *El Niño*, conducted by Maestro Miller, at the 2014 Festival was praised by *The New York Times* as "...superb. Meticulously prepared, the chorus was remarkable for its precision, unanimity and power."

The Westminster Choir has been recording choral masterworks for nine decades. *American Record Guide* wrote about its newest recording, *Frank Martin: Mass for Double Choir*, "This is gorgeous singing...with perfect blend, intonation, diction, ensemble and musicality." *The Heart's Reflection: Music of Daniel Elder* was described by *Classics Today* as "first rate" and "highly recommended." *Noël*, a collection of French Christmas music and sacred works, also features Westminster alumna Jennifer Larmore, mezzo-soprano, and organist Ken Cowan. It was the centerpiece of the PRI Radio broadcast *Noël—A Christmas from Paris*, hosted by Bill McLaughlin. 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 2019–2020 season includes several performances with The Philadelphia Orchestra in Philadelphia and New York: J. S. Bach's Mass in B Minor and Beethoven's Symphony No. 9, conducted by Yannick Nézet-Séguin and Ravel's *L'Enfant et les sortilèges*, conducted by Stéphane Denève.

Westminster Choir

Joe Miller, *conductor*

Jillian Newton,
graduate assistant conductor

* Indicates section leader

Student personnel enrolled
in Westminster Choir
as of September 18, 2019

SOPRANO

Jade Blocker, *Great Neck, NY*
Elizabeth Boyle, *Drexel Hill, PA*
Mary Fetterman, *Boyertown, PA*
Christina Han, *Bayside, NY*
Shai Herrington, *Colorado Springs, CO*
Lillie Judge, *Charlotte, NC*
Betsy Podsiadlo, *San Diego, CA*
Rebecca Ruescher, *Malverne, NY**
Felicia Villa, *Mineola, NY*
Rachel Woody, *Greeneville, TN*
Yiran Zhao, *Beijing, China*
Morgen Zwicharowski, *Hagerstown, MD*

ALTO

Raoul Carlo Angangco, *Quezon City, Philippines*
Meghan Blackwood, *Clemmons, NC*
Victoria Borrelli, *Cherry Hill, NJ*
Madison Bowling, *Columbia, MD*
Mallory Hagen, *Wanaque, NJ*
Emma Moyer, *Lansdale, PA*
Jillian Newton, *Muskegon, MI**
Elizabeth Reyna, *Lubbock, TX*
Emily Tiberi, *Pittsburgh, PA*
Chelsea Warner, *Livermore, CA*
Mala Weissberg, *Giv'Atayim, Israel*

TENOR

Scott AuCoin, *Baltimore, MD**
Ryan Block, *Canton, OH*
Roy DeMarco, *Woodbridge, NJ*
Christopher Fludd, *Freeport, NY*
David Helmer, *Gilbertsville, PA*
Jacob Keleman, *Larchmont, NY*
Joseph Kelley, *Sanatoga, PA*
Joshua Lisner, *Bridgewater, NJ*
Michael Martin, *Cooper City, FL*
Kevin Schneider, *South Windsor, CT*
Enrique Silva Gil, *Guayaquil, Ecuador*
Luke Wroblewski, *Millburn, NJ*

BASS

Max Brey, *Tallahassee, FL*
William Butron, *New York, NY*
Chris Fistonich, *San Pedro, CA*
James Harris, *Bristow, VA*
Eunbae Jeon, *Seoul, South Korea*
Matthew Lee, *Fort Worth, TX**
John Lucado, *Frederick, MD*
Qichen Lyu, *Jiangmen, China*
James Moyer, *Yardley, PA*
Aaron Ramsey, *New York, NY*
Kyle St. Sauveur, *Simsbury, CT*

WESTMINSTER CHOIR

100 Years of Singing

In the belief that a choir of volunteer singers could be trained to perform on a professional level, John Finley Williamson established the Westminster Choir in 1920 at Westminster Presbyterian Church in Dayton, Ohio. The national prominence achieved by the choir and Dr. Williamson's conviction that churches could best be served by dedicated, professionally trained musicians led him, with his wife Rhea, to found the Westminster Choir School, which later became Westminster Choir College, in 1926.

Within a few years of its founding, the Westminster Choir was making a significant impact on choral and sacred music in America. The Williamsons' creative approach to performance and to education inspired the enthusiastic support of Katharine Houk Talbott. A prominent member of the Dayton community who had stepped away from a performing career to raise a family, she arranged for the choir's early tours, introducing Westminster's unique sound to audiences throughout the United States and abroad. Since the choir's first international tour in 1929, the Westminster Choir has performed in more than 25 countries and most of the continental United States.

The Choir can be heard on hundreds of recordings, beginning with its 1926 recording of Palestrina's *Hodie Christus Natus Est* on the Victor label through its 2018 release *Martin: Mass for Double Choir* on the Westminster Choir College label. Radio and television broadcasts, as well as digital and social media, have extended the choir's reach to millions around the world.

Beginning with John Finley Williamson, the Westminster Choir has creatively evolved under the leadership of talented conductors, always based on a steadfast commitment to musical excellence. Dr. Williamson served as the ensemble's conductor from 1920 until his retirement in 1958. Over the next 12 years, four musicians stepped into that role: Harold Hedgpeth, Warren Martin, George Lynn and Elaine Brown. Joseph Flummerfelt was appointed Westminster Choir's conductor in 1971, and he served in that role until his retirement in 2004. Under Dr. Flummerfelt's leadership the Westminster Choir became the chorus in residence for the Festival of Two Worlds in Spoleto, Italy and the Spoleto Festival USA in Charleston, S.C. Joe Miller was appointed conductor in 2006. In the ensuing 14 years, Dr. Miller and the Westminster Choir have toured the United States extensively, performed in China and participated in the World Symposium on Choral Music in Barcelona, Spain. They have established high school outreach programs and earned recognition for creative programming that engages audiences.

To chronicle 100 years of choral leadership in a few paragraphs is impossible. If you'd like to learn more about the Westminster Choir—past, present and future—please go to www.rider.edu/westminsterchoir.



1
Westminster Choir at Dayton
Presbyterian Church



2
At a recording session for the
film *Fantasia* with John Finley
Williamson, Walt Disney and
Leopold Stokowski.

3
Filming a Christmas program with
Marian Anderson and Leopold
Stokowski in 1944.



4
Landing in Ethiopia as part of the
1956 World Tour.



5
An informal concert with
Joseph Flummerfelt at the
Festival of Two Worlds.

6
With Joseph Flummerfelt
in Korea.



7
Joseph Flummerfelt conducting.

8
At the World Symposium on
Choral Music in Barcelona.

9
Performing Julia Wolfe's
Anthracite Fields at the historic
Roebling Wireworks in Trenton.

10
Presenting high school workshop
with Joe Miller in Beijing.



11
Performing Joby Talbot's
Path of Miracles at the Spoleto
Festival USA

Westminster Choir
1920 ♦ *100 Years* ♦ 2020





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WESTMINSTER
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RIDER UNIVERSITY is a private co-educational, student-centered university that emphasizes engaged learning and purposeful connections between academic study and real-world learning experience. Rider prepares graduates to thrive professionally, to be lifelong independent learners, and to be responsible citizens who embrace diversity, support the common good and contribute meaningfully to the changing world in which they live and work. Rider University's **WESTMINSTER COLLEGE OF THE ARTS** inspires and empowers innovative artists and leaders to transform their communities through the arts. Based in Princeton and Lawrenceville, New Jersey, the College consists of three divisions: **Westminster Choir College**, **The School of Fine and Performing Arts** and **Westminster Conservatory of Music**, a community music school. Westminster College of the Arts alumni appear in Broadway productions, sing at New York's Metropolitan Opera and hold leadership positions in the arts and entertainment industry. They also teach in schools, perform on stages, serve in churches and lead arts programs in communities around the world. Partnerships with Princeton Ballet, Princeton University, Princeton Theological Seminary and the University of Oxford, as well as collaborations with The Philadelphia Orchestra and New York Philharmonic enrich the on-campus experience.

Want to be a part of the Westminster Choir College Community? There are plenty of ways.

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Student Voices

Westminster360

Each week a different WCC student posts about life at Westminster

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Westminster Choir Blog

Learn what it's like to sing with the Westminster Choir
westminsterchoir.wordpress.com

Choral Institute at Oxford Blog

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

choralmusicinstituteoxford.wordpress.com

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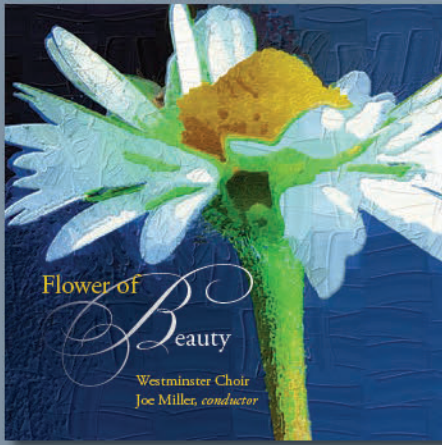
Learn more at www.rider.edu/westminsterconnect



Westminster Firsts

A Classical Legacy

- 1920**
Westminster Choir was established by John Finley Williamson at the Westminster Presbyterian Church in Dayton, Ohio.
- 1926**
The Westminster Choir School was founded.
- 1928**
Westminster Choir and the Cincinnati Symphony made the nation's first coast-to-coast radio broadcast, aired over Station WLW.
- 1929**
Westminster Choir College was established and moved to Ithaca College.
- 1932**
Westminster Choir College moved to Princeton, N.J.
- 1934**
As the first official American guests of the Soviet Union, with whom the United States had just resumed diplomatic relations, Westminster Choir made the first broadcast from Russia to the United States.
- 1938**
Westminster Choir, with conductor and founder Dr. John Finley Williamson, presented the first U.S. performance of Joseph Haydn's *Passion (The Seven Last Words)*. The performance also featured a volunteer orchestra of Princetonians, including Albert Einstein in the violin section. • The Choir sang at the dedication of the New York World's Fair.
- 1939**
Westminster Choir sang for the first time with the New York Philharmonic. Since then, it has set a record for the number of joint performances—more than 500—by a single choir and orchestra.
- 1957**
Westminster Choir completed a five-month, globe-circling tour under the auspices of the U.S. State Department's Cultural Exchange Program. The Choir performed in 22 countries, traveled 40,000 miles and appeared before 227,000 people.
- 1964**
Westminster Choir sang on the Telstar World-Wide Telecast in the spring for the opening ceremonies of the New York World's Fair. This reportedly was the largest audience ever to see a television show at that time.
- 1971**
Westminster Choir performed at the John F. Kennedy Center for the Performing Arts during the inaugural week of concerts with the Piedmont Chamber Orchestra under the direction of Nicholas Harsanyi. The work performed was *The Dawn of Glory* by Christian Lattrobe.
- 1972**
Westminster Choir began its first summer as the chorus-in-residence for the Festival dei Due Mondi (Festival of Two Worlds) in Spoleto, Italy, at the invitation of Gian Carlo Menotti.
- 1977**
Westminster Choir became the first chorus-in-residence at the Spoleto Festival U.S.A. in Charleston, S.C., at the invitation of Gian Carlo Menotti.
- 1978**
Westminster Choir established its own recording label, copyrighted "Westminster Choir," and released its first recording: *Six Motets of Johann Sebastian Bach*, with guest conductor Wilhelm Ehmann.
- 1980**
Westminster Choir was the first choir to be featured on the "Live from Lincoln Center" telecast series over National Public Television. The Choir performed Verdi's Requiem with the New York Philharmonic and Zubin Mehta.
- 1982**
Westminster Choir was part of the 10,000th performance of the New York Philharmonic.
- 1988**
Westminster Choir sang Bernstein's *Chichester Psalms* with the New York Philharmonic under the composer's direction in a performance at Carnegie Hall celebrating the 45th anniversary of Bernstein's conducting debut with the orchestra.
- 1990**
Westminster Symphonic Choir sang in the Leonard Bernstein memorial concert at the invitation of the Bernstein family.
- 1991**
Westminster Symphonic Choir performed at Carnegie Hall's 100th Anniversary Celebration.
- 1992**
Westminster Choir College merged with Rider University. • Westminster Symphonic Choir performed in "A Tribute to Riccardo Muti" with The Philadelphia Orchestra and Maestro Muti, a performance televised nationally on the Arts & Entertainment Cable Network.
- 1993**
Conducted by Wolfgang Sawallisch, Westminster Symphonic Choir participated in The Philadelphia Orchestra's first performance of Britten's *War Requiem*.
- 1996**
Westminster Choir, conducted by Joseph Flummerfelt, traveled on a concert tour of Korea and Taiwan and performed in the Colmar Music Festival in Colmar, France.
- 2001**
Westminster Choir and the New York Philharmonic, conducted by Joseph Flummerfelt, performed the world premiere of Stephen Paulus' *Voices of Light*, commissioned by Rider University to celebrate the 75th anniversary of the founding of Westminster Choir College.
- 2002**
To commemorate the events of September 11, 2001, Westminster Choir was featured in the PRI national radio broadcast of "In the Shadow of the Towers." They were joined by President George W. Bush and former New York Mayor Rudolph Giuliani. • Westminster Symphonic Choir's performance of Verdi's Requiem with the New Jersey Symphony was broadcast nationally by PBS.
- 2004**
Westminster Choir premiered *Arise My Love* by Stephen Paulus, a gift from the composer to celebrate Joseph Flummerfelt's extraordinary career. • Westminster's artistic director, Joseph Flummerfelt, was named Musical America's 2004 Conductor of the Year, the first choral conductor to be so honored.
- 2005**
Westminster Symphonic Choir performed Ravel's *Daphnis et Chloé* (complete) for the first time with the New York Philharmonic, conducted by Lorin Maazel.
- 2006**
Westminster Symphonic Choir participated in the New York Philharmonic's first performance of Mozart's Mass in C Major, K. 317 "Coronation," conducted by Lorin Maazel. • Joe Miller appointed director of choral activities and conductor of the Westminster Choir and the Westminster Symphonic Choir.
- 2007**
Rider University established Westminster College of the Arts. • Westminster Williamson Voices presented the North American premiere of James Whitbourn's *Annelies*. • Westminster Symphonic Choir opened the Carnegie Hall season performing Beethoven's Symphony No. 9 with the Lucerne Festival Orchestra, conducted by David Robertson.
- 2009**
Westminster Choir and Joe Miller released their first recording, *Flower of Beauty*.
- 2010**
Westminster Williamson Voices premiered James Whitbourn's *Requiem Canticum*, and the Westminster Choir premiered Jaakko Mäntyjärvi's *To a Locomotive in Winter*.
- 2012**
Westminster Symphonic Choir performed with Gustavo Dudamel and the Simón Bolívar Symphony Orchestra for the first time.
- 2014**
The Westminster Williamson Voices' and James Jordan's recording of James Whitbourn's *Annelies*, the first major choral setting of *The Diary of Anne Frank*, was nominated for a GRAMMY Award for Best Choral Performance. • Westminster Symphonic Choir performed the New York premiere of Christopher Rouse's Requiem with the New York Philharmonic conducted by Alan Gilbert.
- 2015**
Westminster Symphonic Choir performed Leonard Bernstein's *Mass: A Theater Piece for Singers, Players and Dancers* for the first time with The Philadelphia Orchestra conducted by Yannick Nézet-Séguin.
- 2016**
Westminster Kantorei performed in England and France. • Westminster Williamson Voices performed Arvo Pärt's *Kanon Pokanjanen* at The Metropolitan Museum of Art's Temple of Dendur.
- 2017**
Lumina, Westminster Kantorei's first recording on the Westminster Choir College label, was released. • Westminster Choir represented the United States at the World Symposium on Choral Music in Barcelona.
- 2018**
Westminster Choir College was inducted into the American Classical Music Hall of Fame. • Westminster Choir performed at the International Students Choral Festival in Beijing, China.



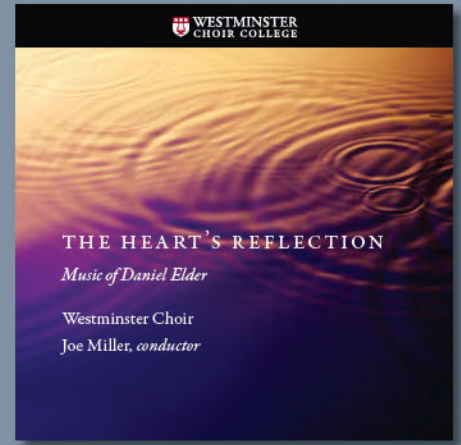
Flower of Beauty

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



Noël

Westminster Choir
 Joe Miller, *conductor*
 Jennifer Larmore, *mezzo-soprano*
 Ken Cowan, *organ*
Classic French Christmas music for choir, organ and mezzo-soprano



The Heart's Reflection: Music of Daniel Elder

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