



Westminster Virtual Concert Hall Remote Instruction Lesson Plans

Title of Unit/Concert Title: Discovering the Musical Characteristics of the African American Choral Tradition / “My Faith looks up to Thee” by the Westminster Jubilee Singers.

Description of Unit: Through a focus on musical style, this unit will help students identify and understand the unique characteristics of hymns, spirituals, and gospel songs from the African American choral tradition. The unit also addresses choral artistry, vocal technique, and audience connection through a thorough examination of a concert by the Westminster Jubilee Singers.

Description of Ensemble: The Westminster Jubilee Singers is an auditioned ensemble at Westminster Choir College of Rider University that specializes in music of the African American choral idiom. Modeled after the historically acclaimed Fisk Jubilee Singers, its repertoire, while specialized and select, is very diverse and focuses on solo and ensemble artistic expression from its singers.

Authors: Laura Delgado and Jason Vodicka

Grade Level(s): 7th -12th grade

National Standards:

- **MU:Re9.1.E.IIIa** Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.
- **MU:Re9.1.E.Ia** Evaluate works and performances based on personally- or collaboratively- developed criteria, including analysis of the structure and context.
- **MU:Pr4.1.E.8a** Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

Lesson 1 – Performance

Musical Selections: “We Shall Walk Through the Valley,” arr. Undine Smith Moore, “Ezekiel Saw de Wheel,” arr. William Dawson.

Timestamp: 00:05:50

Objective:

- Students will apply their previous knowledge about vocal technique, vowel shaping, breath, diction, and presentation to the analization of a musical performance.

Assessment Strategies:

- Students will participate in group discussion.
- Students will submit written answers to guiding questions.

Procedures:

1. Students will watch the Westminster Jubilee Singers perform “We Shall Walk Through the Valley” and “Ezekiel Saw the Wheel.” As they watch, students should engage their critical eyes and ears, specifically paying attention to:
 - a. Breath
 - b. Diction
 - c. Vowels
 - d. Overall sound
 - e. Sectional unity
 - f. Artistry/presentation
2. The teacher will lead the students in a discussion about the choir’s performance using the terms listed above. (Alternatively, students can submit written answers to these questions.)
3. Students will write a short paragraph about what they can take away from the performance. Based on what was observed, what could we do differently as an ensemble or solo performers?

Lesson 2 - Hymns

Musical Selections: “All That I Am,” William Grant Still

Timestamp: 00:05:50, 00:33:45

Objective:

- Students will describe the musical characteristics of two pieces of choral music.
- Students will list the characteristics of hymns from the African American tradition.
- Students will connect the content of the lesson to their own faith traditions.

Assessment Strategies:

- Students will participate in group discussion.
- Students will submit written answers on a worksheet/chart.

Procedures:

1. Students will watch the Westminster Jubilee Singers perform “All That I Am.” As they watch, students will complete the first column of the musical characteristics chart, noting characteristics of voicing/instrumentation, form, text, rhythm and texture (the chart is provided at the end of the unit).
2. The teacher will engage the students in discussion about what they heard. The following characteristics of hymns may be helpful in leading the discussion:
 - Performed either *a cappella* or accompanied by Western instruments (often with instruments doubling vocal parts)
 - Simple rhythms intended for large groups to sing together
 - Strophic text
 - Text about praise, celebration, or prayer
 - Unison/homophonic texture
 - Form used by many different communities and faith traditions
3. For homework, students will choose from one of the following options:
 - a. Research William Grant Still. Locate at least one video of another work by the composer. Share your findings (video and research) with the class.
 - b. Research a hymn from your own faith tradition. Describe the hymn using the terminology found on the chart. Share a video of the hymn being sung by a soloist or ensemble. Tell why the hymn is meaningful to you.

Lesson 3 - Spirituals

Musical Selections: “Ezekiel Saw de Wheel,” arr. William Dawson, “Chariot Jubilee” by Nathaniel Dett

Timestamp: 00:08:50, 00:43:10

Objectives:

- Students will list the musical characteristics of the African American spiritual.
- Students will understand the history and context of the African American spiritual.
- Students will compare an oratorio based on an African American spiritual with other genres.

Assessment Strategies:

- Students will participate in group discussion.
- Students will submit written answers on a worksheet/chart.
- Students will sing an African American spiritual.
- Students will write a journal entry.

Procedures:

1. Students will listen to “Ezekiel Saw de Wheel” as performed by the Westminster Jubilee Singers. As they listen, students will complete the second column of the chart.
2. Students will dialogue with the teacher about what they heard and wrote. The following information about spirituals may be helpful in leading the discussion:
 - Spirituals were created by enslaved people brought to North America from different parts of Africa. These people came from many distinct cultures and spoke many different languages.
 - In the United States, enslaved people were uniformly forced to adopt the Christian religion.
 - Spirituals reference Bible stories, especially those from the Old Testament, and often look forward to life after death.
 - Some spirituals have double meanings and were used as a means of secret communication between enslaved people (ex. “Wade in the Water,” “Deep River,” “Hew Round the Tree”).
 - In the early 20th Century, professional and collegiate ensembles of African American singers popularized spirituals through choral arrangements. Some of the most popular of these are written in a layered, polyrhythmic style reminiscent of indigenous African music.
3. The teacher will sing “Swing Low, Sweet Chariot” for the students, either in a pre-recorded video or Zoom meeting (score provided at end of unit). Students will then sing the song with the teacher. The teacher or a student volunteer student will sing the “call,” and the class will sing the “response” (with their microphones muted).
4. Students will then watch the Westminster Jubilee Singers perform “Chariot of Jubilee.” Written in 1919 by African American composer Nathaniel Dett, this European style oratorio quotes the spiritual “Swing Low, Sweet Chariot.”
5. After watching the performance, students will answer the following questions in a journal:
 - a. What is your initial reaction to this piece?
 - b. This piece is an oratorio, a musical production that tells a story without costumes, props, or staging. What other types of musical or theatrical performances have you seen that this reminds you of?
 - c. Research Nathaniel Dett on your own. Why do you think Dett, an African American composer trained in the European classical style, might have decided to write a concert piece quoting a spiritual?
 - d. Knowing what you know about American history, what do you think the effect of this music would have been on early 20th century white listeners? What do you think its effect would be on early 20th century black listeners?

6. More information on Nathaniel Dett and “Chariot Jubilee” can be found here:

<https://www.bostonglobe.com/arts/music/2014/08/09/dett-finds-roots-american-classical-style-spirituals/TDflpOyqPZBCF5uj4IsTON/story.html>

<https://africlassical.blogspot.com/2014/10/r-nathaniel-dett-composer-pianist.html>

Lesson 4 – Gospel Songs

Musical Selection: “I Shall Wear a Crown (Watch Ye, Therefore),” arr. Brandon Waddles

Timestamp: 00:58:40, 00

Objectives:

- Students will list the musical characteristics of African American gospel music based on hearing “I Shall Wear a Crown.”
- Students will appreciate the impact of gospel music on the music they listen to outside of school.

Assessment Strategies:

- Students will participate in group discussion.
- Students will submit written answers on a worksheet/chart.
- Students will find popular music that shares at least three characteristics with the African American gospel idiom.

Procedures:

1. Students will listen to the Westminster Jubilee Singers perform “I Shall Wear a Crown,” arranged by Brandon Waddles as they complete the third column of their chart.
2. The teacher will lead a discussion of what the students heard and wrote on their charts. The following characteristics of African American gospel music may be helpful in leading the discussion:
 - Gospel music emerged as its own genre in the early 20th century and has its origins in African American traditional music (hymns and spirituals).
 - Frequent repetition amplifies the meaning of the text and intensifies the intention of the song.
 - Singing along, physical movement, and body percussion (clapping) are integral parts of the performance tradition.
 - Gospel music often has a known composer and is usually accompanied by keyboard instruments, percussion, and bass guitar.
 - Country, rhythm and blues, soul, and rock and roll can all be traced back to gospel music.

- Text often tell of the “good news (gospel)” of the life to come.
 - Gospel music is participatory in nature and therefore focused on community building and engagement.
3. For homework, students will find and share a piece of music they listen to on a regular basis that shares at least three style characteristics with gospel music.

Lesson 5 – Story in Music

Musical Selection: Student choice

Objectives:

- Students will explain the purpose of theme or story in crafting a concert experience.
- Students will add musical selections to the concert program based on theme and story.

Assessment Strategies:

- Students will answer guiding questions.
- Students will submit YouTube links of their musical selections.

Procedures:

1. The concert program is divided into four sections: Prologue, Longing, Faith, and Hope. Choose one section of the concert that you would like to focus on for this assignment.
2. Students will answer the following questions:
 - a. What is the theme of your chosen section (Prologue, Longing, Faith, or Hope)?
 - b. Define the term in your own words. What does that word mean to you?
3. Students will then listen to all of the pieces in their section of the concert.
 - a. How do the pieces relate to the theme?
 - b. What story do the pieces seem to tell when heard together?
 - c. Does the order of the songs matter? If so, how? How would the story be different if the pieces were in a different order?
4. For homework, choose a piece of music in any style that fits in with the theme or message of your section of the program. Explain where you would put the piece in the concert order. Tell how the piece relates to the theme or message of the overall program.




HYMN	SPIRITUAL	GOSPEL
Voicing/Instrumentation (Accompanied, a cappella, etc.)	Voicing/Instrumentation (Accompanied, a cappella, etc.)	Voicing/Instrumentation (Accompanied, a cappella, etc.)
Form (Strophic, through-composed, chorus, etc.)	Form (Strophic, through-composed, chorus, etc.)	Form (Strophic, through-composed, chorus, etc.)
Text (Praise, Old Testament story, New Testament story, prayer, etc.)	Text (Praise, Old Testament story, New Testament story, prayer, etc.)	Text (Praise, Old Testament story, New Testament story, prayer, etc.)
Rhythm (Simple, polyrhythmic, layered, etc.)	Rhythm (Simple, polyrhythmic, layered, etc.)	Rhythm (Simple, polyrhythmic, layered, etc.)
Texture (Homophonic, polyphonic, etc.)	Texture (Homophonic, polyphonic, etc.)	Texture (Homophonic, polyphonic, etc.)
Other Observations	Other Observations	Other Observations

Swing Low, Sweet Chariot

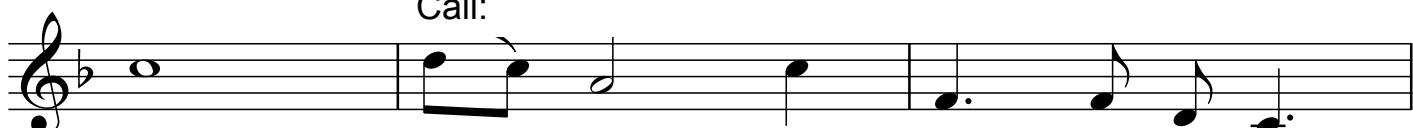
Spiritual

Call: Response:




Swing low, sweet Char - i - ot Com-in' for to car-ry me

Call:




home! Swing low, sweet Char - i - ot,

Response: Call:




Com-in' for to car-ry me home! I looked o - ver Jor - dan and
If you get to hea - ven be -
I'm some times up and

Response: Call:




what did I see Com-in' for to car-ry me home! A
fore I do Tell
some - times down But



band of an - gels com - in' af - ter me,
all my friends I'm com - in' there too,
still I know I'm hea - ven - ly bound,

Response:



Com - in' for to car - ry me home!

WESTMINSTER COLLEGE OF THE ARTS OF RIDER UNIVERSITY

Westminster Choir College

PRESENTS

My Faith Looks Up To Thee

Westminster Jubilee Singers

Vinroy D. Brown, Jr., *conductor*

Amani Cole-Felder, *soprano*

George Johnson III, *tenor*

Steve Pilkington, *piano*

Zackary D. Ross, *piano and organ*



Sunday, November 24, 2019

7:30 p.m.

Bristol Chapel

Westminster Choir College

Princeton, N.J.

This year marks the 25th anniversary of the founding of the Westminster Jubilee Singers. While the appreciation and performance of music from the African American experience began with our founder John Finley Williamson, this ensemble has led our community in a deeper understanding of this specialized repertoire through its devoted study. This is one of the many attributes that sets this learning institution apart from many of our contemporaries in the field. Tonight's program just scratches the surface in acknowledging the ways in which this ensemble and our college have made a meaningful impact on our culture in this regard.

As we journey through this anniversary year, we invite you to join us in taking pause to contemplate the ways in which this ensemble, its members and expressions offer our communities sanctuary. It was the hope of our founder, the sacred music department and the choir's members — both past and present — that the singing within these venerated walls allow you to experience the spirit and musicianship that is the core of Westminster's mission and purpose. For the contribution of the Westminster Jubilee Singers to this cause, I am deeply grateful.

— Vinroy D. Brown, Jr.

Program

(please hold applause until the end of each set)

I. Prologue

I Want Jesus to Walk With Me

Traditional Spiritual
arr. Steve Pilkington

For Vinroy Brown on the grand occasion of his first concert as conductor of the Jubilee Singers of Westminster Choir College.

Once a student, now a leader, the faculty and his student colleagues are proud of this significant accomplishment.

— November 10, 2017

Hannah Steele, *mezzo-soprano*
Elizabeth Thompson, *violoncello*
Steve Pilkington, *piano*

We Shall Walk Through the Valley

Traditional Spiritual
arr. Undine Smith Moore

Ezekiel Saw de Wheel

Traditional Spiritual
arr. William Dawson

II. Longing

I Will Lift Up Mine Eyes

Adolphus Hailstork
(b. 1941)

I. I Will Lift Up Mine Eyes

II. How Long?

III. The Lord Is My Shepherd, Alleluia

Amani Cole-Felder, *soprano*
Zackary D. Ross, *piano*

III. Faith

All That I Am

William Grant Still
(1895 – 1978)

My Faith Looks Up to Thee (*world premiere*)

Lowell Mason
arr. Marques L. A. Garrett

Commissioned by Westminster Choir College for the 25th Anniversary of the Westminster Jubilee Singers
Dedicated to the Life & Memory of Deborah Marie Ford (1955 – 2019)

Chariot Jubilee

R. Nathaniel Dett
(1882 – 1943)
orch. Jason Max Ferdinand

George Johnson III, *tenor*
Ruotao Mao, Kevin Tsai and Véronique Shaftel, *violin*
Jonathan Kim, *viola* | Elizabeth Thompson, *violoncello*
Mary Schmidt & Anthony Ware, *flute*, Roy DeMarco, *oboe*
Nanci Belmont, *bassoon*, Jonathan Clark, *horn*
Steve Pilkington, *piano*, Zackary D. Ross, *organ*

INTERMISSION

IV. Hope

I Shall Wear A Golden Crown (Watch Ye, Therefore)

Traditional Gospel
arr. Brandon Waddles

The Lord Will Take Care of You

Glenn L. Jones
(b. 1949)

Chloe Crosby, *soprano*
Roy DeMarco, *tenor*

Ain't No Grave Can Hold My Body Down

Paul Caldwell & Sean Ivory

Samar Newsome '02, *piano*
Jacob Webb, *bass*
Anthony Ware, Jr., *saxophone*
Daniel Ware, *drums*

Our program is divided into four parts, each dealing with themes: connection, longing, faith and hope.

Connection

Three spirituals serve as the first set of our concert, each with unique ties to Westminster. *I Want Jesus to Walk With Me* was arranged by Associate Professor of Sacred Music Dr. Steve Pilkington for the occasion of my first concert as conductor of this ensemble in November 2017. As first my professor and now colleague (and forever mentor), this piece holds deep meaning to not only myself but our singers. He was instrumental in making this ensemble a reality in 1994; a gift for which this community will perpetually be grateful. The arrangement has changed significantly in the past three years; we look forward to sharing a new edition and consider it our distinct honor to present it this evening. It is followed by Undine Smith Moore's arrangement of *We Shall Walk Through the Valley*. The ensemble spent a semester studying Professor Smith Moore and her oratorio, *Scenes from the Life of A Martyr* last spring. Jubilee Singers is pleased to present one of her spiritual arrangements. The final piece in the set is *Ezekiel Saw de Wheel*, arguably one of William Dawson's most notable spirituals. This 1942 arrangement was composed for and made famous by Dr. John Finley Williamson and the Westminster Choir. Both arrangements by Smith Moore and Dawson were presented as part of the Voices United Choral Festival earlier this month, sponsored by the New Jersey Chapter of the American Choral Directors Association.

Longing

Adolphus Hailstork composed *I Will Lift Up Mine Eyes* in 1997 and dedicated it to the memory of Undine Smith Moore. He used three passages in Psalms to narrate the journey of the faithful. The first movement, "I Will Lift Up Mine Eyes," is hopeful with moving tempi and melodic lines. There is a call and response between the soloist and the choir that leaves the listener with hope. "How Long, O Lord?" follows in a much more contemplative tone. The choir can be heard humming as the soloist poses the question for consideration. Improvisation from the choir propels us to a crescendo of sound and emotion before withering away. The opening lines of the work then return at the end of the movement with a unique, tainted tone. The final movement includes text from Psalm 23 and ends with a final "Alleluia." The journey of longing ends with a soulful expression of God's providence and enduring presence. We are grateful to alumna Amani Cole-Felder for joining us for this performance.

Faith

As an expression of faith, selections by William Grant Still, Marques L. A. Garrett and R. Nathaniel Dett provide closure to the first half of the program. *All That I Am* is an original hymn of consecration (All that I Am... I owe to You, Lord for you have molded me) with music William Grant Still and text by his wife, Verna Avery. Commissioned for the 25th anniversary of Jubilee Singers, *My Faith Looks Up to Thee* is a hymn not foreign to our audiences as the hymn was performed frequently by Jubilee Singers and its founding conductor, Dr. J. Donald Dumpson. I am grateful for Dr. Marques L. A. Garrett, a colleague with whom the ensemble has worked with now on several occasions, for providing this contemporary arrangement. It is dedicated to one of Jubilee Singers' earliest and most impactful members, Deborah Ford, a woman of great faith who departed the earth this fall. Our final piece of the first half concludes a year long study of the music of R. Nathaniel Dett. *Chariot Jubilee* is an extended work based on the spiritual "Swing Low, Sweet Chariot." Alumnus and my first graduate assistant conductor, George Johnson III joins the ensemble for this special presentation.

Hope

I Shall Wear A Golden Crown (Watch Ye, Therefore) is a traditional gospel tune arranged by former conductor Dr. Brandon Waddles. Speaking through the cautious eye of one waiting for the gathering of saints in the air, it also offers an exciting statement of what will take place in Zion. Rev. Glenn Jones composed *The Lord Will Take Care of You* in the style of a gospel hymn. While I experienced this piece for the first time a few years ago, a portion of Jubilee Singers was able to hear it live during the Choral Festival of the National Association of Negro Musicians Convention in Chicago, Ill. last July. We were honored to be the only collegiate choir in the country to receive an invitation to perform. It was a treat to see Rev. Jones singing his composition with an ensemble of singers from the West Coast with the organization's president leading the group. The closing piece, arranged by Paul Caldwell and Sean Ivory is rousing spiritual. *Ain't No Grave Can Hold My Body Down* is the ultimate declaration of hope for those who believe in the Lord. Like our dearly departed Deborah, those who have that love for God and others in their heart will never truly die.

VINROY D. BROWN, JR. is a member of the conducting, organ and sacred music faculty at Westminster Choir College, where he conducts the Westminster Jubilee Singers. A church musician, he is director of music and worship arts at Elmwood United Presbyterian Church. Maintaining an active conducting schedule, he is founder and artistic director of Elmwood Concert Singers and is artistic director and conductor of the Capital Singers of Trenton.

During the 2019–2020 season, he will conduct Margaret Bonds' *Ballad of the Brown King*, spirituals and hymn arrangements in concerts across the tri-state area with the Elmwood Concert Singers and Vivaldi's *Gloria* and Robert Ray's *Gospel Mass* with the Capital Singers of Trenton. He will conduct the Westminster Jubilee Singers in commemorating the ensemble's 25th anniversary with performances of Adolphus Hailstork's *I Will Lift Up Mine Eyes*, R. Nathaniel Dett's *Chariot Jubilee* and a world premiere. As a clinician, he will also headline the Voices United Choir Festival for the New Jersey chapter of the American Choral Directors Association and the Harlem Classical Music Festival in New York.

Professor Brown holds membership in the National Association for Music Education, American Choral Directors Association, National Collegiate Choral Organization and the National Association of Negro Musicians, Inc., for which he is Eastern Region Executive Director. He holds a Master of Arts in Practical Theology degree from Regent University, and bachelor's degrees in sacred music and music education from Westminster Choir College.

Hailing from Somerset, New Jersey, soprano **AMANI COLE-FELDER** is a recent graduate of New England Conservatory of Music where she earned a master's degree in vocal performance. Ms. Cole-Felder recently covered the role of Giulietta (*I Capuleti e i Montecchi*) and performed in recital with Ricky Ian Gordon at Chautauqua Institution's voice program this summer. While studying at New England she performed: The title role in *Suor Angelica*, First Lady (*Die Zauberflöte*) and in scenes performances as Mimì (*La bohème*), Rosalba (*Florencia en el Amazonas*) and Antonia (*Les contes d'Hoffmann*) with NEC Opera. Previous roles include Contessa (*Le nozze di Figaro*) and Maguelonne in Viardot's (*Cendrillon*). Amani's recent awards include an Encouragement Award from The Metropolitan Opera National Council New England Regionals, 2nd place in the New York Lyric Opera Theatre National Competition and an Encouragement Award from the Giulio Gari Foundation International Vocal Competition.

Ms. Cole-Felder holds a bachelor's degree in vocal performance from Westminster Choir College. As a soloist, she has performed in Mozart's *Laudate Dominum* and Vaughan Williams' *Dona Nobis Pacem* with Westminster Chapel Choir and Westminster Schola Cantorum. Ms. Cole-Felder was a soloist for The Schubert

Festival and Westminster Jubilee Singers. In addition to her soloistic endeavours, she was a member of the Westminster Symphonic Choir with whom she performed Beethoven's Symphony No. 9 with the Berlin Philharmonic at Carnegie Hall and with the New York Philharmonic at David Geffen Hall, in addition to singing Mahler's Symphony No. 8, Mozart's Mass in C Minor, Ravel's *Daphnis et Chloé* and Britten's *War Requiem* with the Philadelphia Orchestra at the Kimmel Center.

GEORGE JOHNSON, III, is a native of Hampton, Virginia. He performed his debut role as Kenneth Gibson in Trilogy: An Opera Company's production of *The Three Mayors* and has since appeared in several choral and operatic performances throughout the east coast. As a member of Trilogy, Mr. Johnson has performed the roles of Kenyan Man in Trent Johnson's *Kenyatta* and Andy in Scott Joplin's *Treemonisha*. He has also been featured as the tenor soloist in Haydn's *The Passion*. Mr. Johnson is a recent graduate of Westminster Choir College and studied voice with Christopher Arneson.

Following Westminster, Mr. Johnson helped premiere the *Mile Long Opera: A Biography of 7 o'clock*. He sang as a soloist for 3 on Three presents: Black Men who Sing. Mr. Johnson had the honor of singing in master classes for Frank Daykin, Fauré Song, and George Shirley, African American Art Song. He also was privileged to sing for New York Fashion Week within Pyer Moss' Choir "America, also. Sister." Collection.

Composed of students selected by audition, the **WESTMINSTER JUBILEE SINGERS** is modeled after the historically acclaimed Fisk Jubilee Singers. Its repertoire, while specialized and select, is very diverse and focuses on solo and ensemble artistic expressions from its singers. Part of Westminster Choir College's Sacred Music Department, the ensemble performs literature that includes African-American spirituals and folk songs; classical music by African-American composers; gospel music and secular songs by musical greats such as William Dawson, Duke Ellington, Walter Hawkins, Andraé Crouch, Richard Smallwood, Kirk Franklin and Dr. Nathan Carter, as well as Westminster graduates, Rosephanye Powell, Donald Dillard and M. Roger Holland. Also explored and performed are works by non-African-American composers, including George Gershwin, Alice Parker, Robert Shaw, Robert Page, Gail Poch, Steve Pilkington and others who have composed and/or arranged music of the African-American experience.

In addition to its rich repertoire of African-American spirituals, hymn arrangements and gospel songs, the Westminster Jubilee Singers has performed classical works, such as *And They Lynched Him On a Tree* by William Grant Still and *Shout for Joy* and *I Will Lift Up My Eyes* by Adolphus Hailstork. Highlights of recent seasons include the performance Duke Ellington's *Sacred Concerts* and R. Nathaniel Dett's *The Ordering of Moses*. The ensemble's 2019 – 2020 season began with summer performances by Jubilee

Singers' members at the National Association of Negro Musicians (NANM) National Conference in Chicago. Additionally, the entire ensemble will present several campus concerts, including a performance honoring R. Nathaniel Dett, participation in the Voices United Choir Festival hosted by the New Jersey Chapter of the American Choral Directors Association (ACDA), a collaboration with the Trenton Children's Chorus and a concert celebrating the 25th anniversary of the founding of the Westminster Jubilee Singers.

Previous seasons have included appearances at the Music Educators National Conference (MENC) in Kansas City and Regional Conference in Baltimore; the American Choral Directors

Association (ACDA) Eastern Regional Convention in Boston; a performance with Denyce Graves at New York's Apollo Theater to celebrate the 30th anniversary of the Children's Defense Fund; a joint concert titled Living the Dream with Penn State University's Essence of Joy ensemble as a tribute to Rev. Dr. Martin Luther King, Jr.; and its Lincoln Center debut performing in An Evening of Choral Artistry presented by the American Choral Directors Association. The ensemble has performed at Carnegie Hall with the New York Pops Orchestra, under the baton of Skitch Henderson, in a concert version of *Porgy and Bess*. At the New Jersey Performing Arts Center in Newark, Westminster Jubilee Singers has presented joint concerts with the Fisk University Jubilee Singers and the legendary Sweet Honey in the Rock.

Westminster Jubilee Singers

Vinroy D. Brown, Jr., *conductor*

Max Brey, *student assistant conductor*

Zackary D. Ross, *accompanist*

SOPRANO

Jocelyn Alam, *Mendham, NJ*
Morgan Cerbone, *Sayreville, NJ*
Chloe Crosby, *Bridgewater, NJ*

Valerie Dzielski, *State College, PA*
Julianne Fournier, *North Attleboro, MA*
Colleen Gilgan, *Sayreville, NJ*

Christina Griffin, *Derwood, MD*
Paige Pendleton, *Pennsville, NJ**
Melissa Redway, *Coconut Creek, FL**

ALTO

Azhaneet Blackwell, *Trenton, NJ*
Laura Delgado, *Santo Domingo, DR**
Destiny Elazier, *Carmichael, CA*

Sarah Engel, *Rochester, NY*
Leah Kun, *Easton, PA**
Lydia Reifsnyder, *Mount Desert, ME*

Victoria Stanley, *Havre de Grace*
Hannah Steele, *Schnecksville*
Caroline Voyack, *Moorestown, NJ*

TENOR

Jordan Allen, *Plainsboro, NJ*
Devon Barnes, *Camden, NJ**
Roy DeMarco, *Woodbridge, NJ**

Christopher Fludd, *Freeport, NY*
Charles Ibsen, *San Jose, CA*
Nathan Lazurus, *Saratoga, NY*

Jorddy Romero, *Newark, NJ*

BASS

Max Brey, *Tallahassee, FL*
William Butron, *New York, NY*

John Lucado, *Frederick, MD**

Jonathon Mount, *Perth Amboy, NJ*

** Indicates section leader
Roster approved 9/18/19*



Holidays at Westminster

JINGLE BELL JAZZ

Phil Orr and More

Performing jazzy interpretations of holiday classics

Sunday, December 8 • 3 p.m.

Robert L. Annis Playhouse
Westminster Choir College
Princeton, N.J.

Tickets: \$15 adults, \$10 students/seniors

LOVE CAME DOWN AT CHRISTMAS

Westminster Concert Bell Choir

Celebrating the true meaning of the Christmas season

Sunday, December 15 • 4 p.m.

Bristol Chapel
Westminster Choir College
Princeton, N.J.

Tickets: \$25 adults, \$20 students/seniors

AN EVENING OF READINGS AND CAROLS

A spectacular evening of holiday music for choir, organ and brass
performed in the grandeur of the Princeton University Chapel,
featuring Westminster's choirs and the renowned Solid Brass

Friday, December 13 • 8 p.m.

Saturday, December 14 • 3 p.m. & 8 p.m.* (*Limited Availability*)

Princeton University Chapel
Princeton, N.J.

Tickets:

Friday and Saturday evenings: \$70, \$55, \$40

Saturday afternoon: \$45 (general admission), \$70 (*includes \$25 contribution
to the Westminster Scholarship Fund and preferred seating*)

For more information visit rider.edu/arts



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.

THE WESTMINSTER FUND



THE WESTMINSTER FUND directly supports the College's most critical needs and touches every area of College life. It benefits the Westminster community by providing scholarships, campus enhancements and additional support for new academic programs. The Westminster Fund also underwrites travel expenses for recording sessions, tours and concert run-outs.

For assistance in connecting with alumni and/or making a gift, please contact **Gabrielle Rinkus** at 609-921-7100, ext. 8216 or by email at grinkus@rider.edu. To make a contribution online, please visit: alumni.rider.edu/wccgive.