



## Virtual Concert Hall Lesson Plans

<https://www.rider.edu/wcc/academics/choral-studies/virtual-concert-hall>

**Title of Unit/Concert Title:** *Angels and Demons*

**Authors:** Sarah Williams

**Grade Level(s):** 6–12

**Description of Unit:** Through juxtaposition with other repertoire and art forms, students will enhance their deep listening skills as they observe and reflect upon various elements of music (such as text painting, texture, tonality, meter, and color).

**Description of Ensemble:** Founded in 1949, the Westminster Chapel Choir takes its name from Westminster's rich history of leadership in the field of sacred music. The ensemble has evolved over the years, and today its repertoire includes both sacred and secular works. Composed of students in their first year of study at Westminster Choir College, this ensemble is a defining choral experience that remains with Westminster alumni throughout their lives.

Lesson 1
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**Musical Selection:** “Seal Lullaby” by Eric Whitacre

**Timestamp:** 00:07:00

**National Standards:**

- **MU:Pr4.1.E.Ia** Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
- **MU:Pr4.3.E.Ia** Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
- **MU:Re7.1.E.Ia** Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.
- **MU:Cn10.o.H.Ia** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**Objectives:**

- Students will demonstrate an understanding of musical elements present in animated movie music by developing a collaboratively written criteria list.

- Students will evaluate musical elements in Eric Whitacre’s “Seal Lullaby” and “Sleep” and determine which most resembles classic animated movie music.
- Students will create a story board for “Seal Lullaby.”

### **Essential Question:**

- How do composers diversify their writing for various contexts?

### **Assessment Strategies:**

- The instructor will observe students’ participation in developing movie music criteria.
- Students will read notes on “Sleep” and “Seal Lullaby”

### **Procedures:**

1. In pairs and then in a class discussion thread, students will discuss the following: “What are some characteristics of classic animated movie music?”
  - a. Listen to the following songs for inspiration:
    - i. [https://youtu.be/pguMUFyJ3\\_U](https://youtu.be/pguMUFyJ3_U)
    - ii. <https://youtu.be/TXbHShUnwxY>
    - iii. [https://youtu.be/5Oni8\\_k5twU](https://youtu.be/5Oni8_k5twU)
    - iv. <https://youtu.be/EfHLHdSxQAo>
  - b. Invite students to suggest additional songs to listen to or consider for inspiration.
2. As a class, generate a list of “Classic Animated Movie Music Criteria”
  - a. If the students need more specific prompting:
    - i. Would you describe the sound more as warm, or cool?
    - ii. Do you feel as if there is a lot of momentum in the music, or is it more static?
    - iii. Do you hear a lot of dissonance in the music, or mostly consonance?
    - iv. How do the instruments interact with the vocals?
    - v. Would you describe it as ‘classical,’ ‘contemporary’ or a mix of the two? What specific characteristics make you feel that way?
3. Once the list is generated and the students are satisfied with it, play a recording of “Sleep” by Eric Whitacre (<https://youtu.be/Yw5gupbe9Eo>) and “Seal Lullaby,” performed by the Westminster Chapel Choir.
  - a. While students listen, have them write how both pieces do or do not fit their established criteria.
  - b. Once students have finished writing, discuss which piece best fits the animated movie music mold.
4. Share the following story told by Eric Whitacre with the students:
 

"In the spring of 2004 I was lucky enough to have my show Paradise Lost: Shadows and Wings presented at the ASCAP Musical Theater Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (Wicked,

Godspell), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally.

Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling's *The White Seal*. I have always loved animation (the early Disney films; Looney Tunes; everything Pixar makes) and I couldn't believe that I might get a chance to work in that grand tradition on such great material.

*The White Seal* is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called *The Seal Lullaby*). I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio.

I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make *Kung Fu Panda* instead."

So I didn't do anything with it, just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) And a few years later the Towne Singers graciously commissioned this arrangement of it. I'm grateful to them for giving it a new life. And I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him."

5. Discuss the following in a journal, in pairs, or as a class:
  - a. How well does "Seal Lullaby" fit the classic animated movie music criteria?
  - b. For what genre of film might "Sleep" serve as a soundtrack?
6. Using technology or pen and paper, create a storyboard for "Seal Lullaby" or "Sleep." Choose shapes and colors that reflect the characteristics of the music. Include time

stamps for at least six unique camera angles. Share story boards with others in the class.

## Lesson 2

**Musical Selection:** “Echo” by Tom Shelton

**Timestamp:** 00:29:50

### National Standards:

- **MU:Cr3.1.E.8a** Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.
- **MU:Re7.2.E.1a** Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.
- **MU:Re8.1.E.8a** Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.
- **MU:Cnn.1.O.T.1a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Objectives:

- Students will visually identify various contours and textures in a piece of music.
- Students will synthesize their knowledge into a musical listening map.
- Students will connect elements of music to visual art.

**Essential Question:** How are music and visual art connected?

### Assessment Strategy:

- Students will submit a video of themselves following along with “Echo” by pointing to parts of their listening map. Students will comment on a partner’s video, sharing at least one thing that their partner’s musical map helps the listener to notice.

### Procedures:

1. A listening map is a visual aid to help guide listeners as they experience a new piece of music. It can help to point out things in the music we otherwise may not have heard on the first listen. Line Rider is a popular version of an animated listening map.
  - a. Ask students to watch the Line Rider video of “In the Hall of the Mountain King” (<https://youtu.be/RIz3klPET30>). As they listen, students should take notes on what elements of the music this animation is highlighting.
  - b. Discuss what musical elements a listening map might highlight, and how these things might be demonstrated visually. Consider musical vocabulary words such as contour, texture, dynamics, color, and form.
  - c. With student input, establish a checklist of concepts to include in their musical maps.
2. Listen to “Echo” performed by the Westminster Chapel Choir.

- a. As they listen, instruct students to brainstorm how they want to design their listening map for the piece.
  - i. Students may find having the text helpful as they brainstorm.

*Come to me in the silence of the night;  
Come in the speaking silence of a dream;  
Come with soft rounded cheeks and eyes as bright  
As sunlight on a stream;  
Come back in tears,  
O memory, hope, love of finished years.*

*Oh dream how sweet, too sweet, too bitter sweet,  
Whose wakening should have been in Paradise,  
Where souls brim full of love abide and meet;  
Where thirsting longing eyes  
Watch the slow door  
That opening, letting in, lets out no more.*

*Yet come to me in dreams, that I may live  
My very life again tho' cold in death:  
Come back to me in dreams, that I may give  
Pulse for pulse, breath for breath:  
Speak low, lean low,  
As long ago, my love, how long ago.*

3. Assessment
  - a. Students will create an original listening map for “Echo,” either using technology or pen and paper.
  - b. Students will then record a video of themselves pointing to the appropriate parts of their listening map while listening to “Echo.”
  - c. Students will submit their video and either post it on a class discussion forum or share it with a partner. Each student will be instructed to comment sharing one thing that their partner’s musical map helps the listener to notice.
4. Examples of student-generated listening maps can be found here:  
[https://musicalmaps.weebly.com/uploads/1/1/7/6/11768168/secondary\\_students\\_sharing\\_their\\_maps\\_171.mp4](https://musicalmaps.weebly.com/uploads/1/1/7/6/11768168/secondary_students_sharing_their_maps_171.mp4)

**Musical Selection:** “Flight Song” by Kim Andre Arnesen

**Timestamp:** 00:37:20

**National Standards:**

- **MU:Cr1.1.E.8a** Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- **MU:Re7.2.E.1a** Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.
- **MU:Re8.1.E.8a** Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.
- **MU:Cn10.o.H.1a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**Objectives:**

- Students will analyze a piece of poetry and generate compositional ideas.
- Students will apply advanced musical vocabulary terms such as text painting, tonality, dynamics and phrasing.
- Students will aurally evaluate compositional techniques in a piece of choral music.
- Students will reflect on the phenomenon of compositional voice.

**Essential Question:**

- How do personal experiences influence how people interpret and respond to art?

**Assessment Strategies:**

- Students will generate a list of musical predictions.
- Students will analyze Arnesen’s musical decisions.
- Students will participate in a class discussion via video conference or discussion board.
- Students will submit two paragraphs for a homework assignment.

**Procedures:**

1. Students will read the following poem (individually, in pairs, or aloud):

*All we are, we have found in song:  
You have drawn this song from us  
Songs of lives unfolding  
Fly overhead, cry overhead:  
Longing, rising from the song within*

*Moving like the rise and fall of wings  
Hands that shape our calling voice*

*On the edge of answers  
You've heard our cry, you've known our cry:  
Music's fierce compassion flows from you*

*The night is restless with the sounds we hear  
Is broken, shaken by the cries of pain:  
For this is music's inner voice  
Saying, yes, we hear you  
All you who cry aloud  
And we will fly, answering you:  
So our lives sing, sing  
Wild we will fly  
Wild in spirit we will fly*

*Like a feather falling from the wing  
Fragile as a human voice  
Afraid, uncertain  
Alive to love, we sing as love  
Afraid, uncertain  
Yet our flight begins as song*

- a. Students will discuss the meaning of the poetry by answering the following questions:
  - i. Generally, what is this poem about?
  - ii. What imagery does the poet use?
  - iii. Who are the characters in the story?
  - iv. What is the overall message of the poem?
- b. The following quote from the composer's website may be helpful in analyzing the text: "The imagery sings of each singer's hidden song, and the conductor drawing that song from the singers: their hidden, unfolding life stories, their deep longings. The arms of the conductor, like great wings, shape the singing; music is compassion and the singers' longing is to fly towards others' suffering. The final message is that music making is the song of new life, fragile as the fall of a feather."
- c. Next, students will consider how the poem could be set to music. Students may share their thoughts via group discussion or chat.
  - i. Would the piece be in major, minor, or some other mode?
  - ii. What meter would best fit the text?
  - iii. Would the piece be fast, slow, or in between? Would tempo be consistent throughout, or would there be variations?

- iv. Which words are the most important in each line? How could you bring these words to life?
  - v. Where could the climax of this piece be?
  - vi. Do you think this music could be accompanied?
2. Together, listen to “Flight Song” sung by the Westminster Chapel Choir. With the text in front of them, instruct students to note how their musical interpretation matches or differs from Arnesen’s. Discuss in pairs or as a class.
3. Listen to the piece again, this time focusing on specific words in the poetry that Arnesen paints with his music (For example, on the word “flows,” Arnesen writes the melody descending stepwise. The shape of that line resembles flowing water).
  - a. Allow students to share their thoughts in discussion.
4. For homework, ask students to respond to the following writing prompt:
  - a. As we analyzed the poem together, we chose some compositional devices that were similar, but some that were different. Why do you think we chose many of the same characteristics? What accounts for our different interpretive choices?

<b>Lesson 4</b>
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**Musical Selection:** “Haste Thee Nymph” from *L’Allegro, il Penseroso ed il Moderato* by George Frideric Handel

**Timestamp:** 00:03:25

**National Standards:**

- **MU:Re7.2.E.1a** Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.
- **MU:Re9.1.E.8a** Explain the influence of experiences, analysis, and context on interest in and evaluation of music.
- **MU:Cn10.o.H.1a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- **MU:Cn11.o.T.1a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**Objectives:**

- Students will connect compositional decisions to vernacular sounds and experiences such as laughter.
- Students will critically analyze a choral performance.
- Students will apply musical vocabulary such as text painting, harmony, melody, meter, articulation, tonality, shape and texture.
- Students will aurally evaluate the use of compositional techniques.



**Essential Question:** How do composers write music to reflect everyday life?

**Assessment Strategies:**

- Students will participate in large and small group discussions.
- Students will submit examples of modern “laughing songs” and share them via social media.

**Procedures:**

1. Opener to introduce “musical” laughter:
  - a. “Who has a funny (school appropriate) joke they’d like to tell?”
    - i. Allow a few students to tell jokes. As students laugh, draw attention to the different ways they laugh at each punchline.
    - ii. After at least two or three different laughs, ask students to describe the different laughs.
  - b. Invite volunteers to “demonstrate” different types of laughing for the class, having the class describe what makes each laugh different:
    - i. Belly laugh
    - ii. Nervous laugh
    - iii. Cute laugh
    - iv. “Evil genius” laugh
    - v. “Dad joke” groan
  - c. Adaptation for asynchronous instruction: Skip step 1.a. Ask students to record themselves demonstrating each of the laughs in step 1.c.
2. Composers often write music that personifies the words being sung. This is called text painting. The three pieces we’ll listen to today are all about laughter.
  - a. Describe each of the laughs in step 1.b. in terms of musical vocabulary.
    - i. Articulation (staccato, legato, marcato)
    - ii. Meter (duple or triple)
    - iii. Shape (rising or falling)
    - iv. Weight (heavy or light)
    - v. Color (light or dark)
3. Students will now listen to three “laughing songs.”

Selection I: “Haste Thee Nymph” performed by Westminster Chapel Choir

Selection II: “Laughing Song” by David Dickau (<https://youtu.be/4mjLvzaEc3s>)

Selection III: “Pal-so-Seong (Eight Laughters)” by Hyowon Woo ([https://youtu.be/avejm6hMJ\\_I](https://youtu.be/avejm6hMJ_I))

  - a. Students will answer the following questions as they listen:
    - i. Using musical terminology, describe the types of laughter you hear in each piece.
    - ii. Which piece did you most enjoy? What about it do you think made it

your favorite?

- b. The text of “Pal-so-Seong (Eight Laughters)” is nonsense syllables that depict different types of laughter. Reflect on the reaction the audience has to the different types of laughter. How does the audience’s laughter reflect what they hear?
    - c. Step 3 can be accomplished in several ways. Using a program like Zoom, students can break out into different rooms and discuss the questions together. Alternatively, individual written assignments or a discussion board can be utilized.
  3. Remembering to laugh is especially important when times are tough. In the most serious of times, music is a welcome distraction that lifts our spirits and reminds us not to take life too seriously.
    - a. Listen to “The Fox” by Ylvis (<https://youtu.be/m9OuOpVQFio>). How can this be considered similar to a laughing song?
    - b. What do you consider to be the quintessential modern day laughing song? Post a musical selection to social media that you find humorous, that includes nonsense syllables, or that lifts your spirits. In the comment section, tell your followers why it is important to take time to laugh.



WESTMINSTER COLLEGE OF THE ARTS OF RIDER UNIVERSITY

# Westminster Choir College

PRESENTS

## Angels & Demons

Westminster Chapel Choir

Tom T. Shelton, Jr., *conductor*

Rebecca Ruescher and Enrique Silva Gil, *graduate assistant conductors*

Tyler Weakland, *piano*



Saturday, November 2, 2019

7:30 p.m.

Bristol Chapel

Westminster Choir College

Princeton, N.J.

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“Haste Thee Nymph” from <i>L’Allegro, il Penseroso ed il Moderato</i>	George Frideric Handel (1685 – 1759)
Seal Lullaby	Eric Whitacre (b. 1970)
Salmo 150	Ernani Aguiar (b. 1950)
“Oh Had I Jubal’s Lyre” from <i>Joshua</i>	Handel
Rebecca Ripley, <i>soprano</i>	
“Voi Che Sapete” from <i>Le nozze di Figaro</i>	Wolfgang Amadeus Mozart (1756 – 1791)
Julia Costello, <i>alto</i>	
У врат обители святой (At the Gates of the Holy Cloister)	Sergei Rachmaninoff (1873 – 1943)
John Arlievsky, <i>bass</i>	
Silent Noon	Ralph Vaughan Williams (1872 – 1958)
Courtney Schreier, <i>alto</i>	
INTERMISSION	
Echo	Tom Shelton (b. 1966)
Maryrose Canevari, <i>soprano</i>	
Grace Comeau, <i>alto</i>	
Orry Walter, <i>tenor</i>	
Craig Peters, <i>bass</i>	
Flight Song	Kim André Arnesen (b. 1980)
Daemon Irrepi Callidus	György Orbán (b. 1947)
Things that Never Die	Lee Dengler (b. 1949)

“Haste Thee Nymph” comes from a larger work by Handel entitled *L’Allegro, il Penseroso ed il Moderato*. Handel composed this pastoral ode over two weeks in the winter of 1740, and it premiered later that month at the Royal Theatre of Lincoln’s Inn Fields in London. The work combines two famous poems by John Milton: *L’Allegro* and *Il Penseroso*. These two poems were rearranged and combined with an original third poem, *Il Moderato*, in order to create a dramatic narrative. Handel’s music celebrates in colorful and almost sacred way the beauty and wonder of the world. “Haste Thee Nymph” invokes a light-hearted mood of mirth and is known as the laughing song.

Based on the poem by Rudyard Kipling, *Seal Lullaby* was originally set for a Disney feature film in 2010, although it is “dark, rich and not at all condescending to kids.” This beautiful work by Eric Whitacre begins with the mother seal singing softly to her young pup, evoking the “slow swinging seas” with fluid melodic lines and lush harmonies. Unlike most of Whitacre’s compositions, *Seal Lullaby* makes use of straightforward melodies, sparingly using strong dissonances.

Ernani Aguiar’s (b.1949) setting of Salmo 150 is widely known and performed worldwide. Making use of an imposing ostinato, melodies in parallel fifths, and sharp textual and rhythmic accents, the work delivers a sense of strength and praise. Its minor modality contrasts with the rejoicing character of the text, lending to it an almost foreboding or imposing affect. The constant alternation between long and short rhythmic values creates a dance-like feel, further enhanced by the brief yet declarative conversation between the high voices and low voices leading up to the piece’s climax and jubilant ending.

Commissioned by the 2016 Eastern Division ACDA Junior High Honor Choir, Tom Shelton’s (b. 1966) setting of “Echo” hopes to give today’s youth an opportunity to reflect on their own experiences of loss and remembrance. Shelton describes that he intended to “paint a picture of grief, reality, and the feeling of life spinning out of control,” while also suggesting a forward-looking sense of hope. Simple harmonies combined with evocative melodic motifs give way to allow the text of Christina Rossetti’s poem to speak more, creating warm and dramatic choral textures.

*Flight Song* was written by Arnesen as a birthday gift to the esteemed Dr. Anton Armstrong and the St. Olaf Choir in 2015. The text, written by British poet Euan Tuat, focuses on the central theme of a young life taking flight. The piece explores the delicate moments of change and transition in life and how music can be a source of strength and solace in these otherwise frightening and uncertain moments. The music serves as a prayer that one’s leap of faith may be followed by soaring flight.

György Orbán was born in Romania in 1947 but has spent the majority of his professional life working in Hungary, and so he is considered a Hungarian composer. After moving to Hungary in 1979, he worked as editor of Editio Musica Budapest, an important music publishing company in Hungary that first published Bartók and Kodály’s music. Orbán has been a professor of theory and composition at the Liszt Academy of Music since 1982, and he received the Bartók-Pásztory Prize in 1991. A prolific composer, Orbán has published a large number of works, including masses, chamber works, solo works, and choral works. *Daemon irrepsit callidus* is one of his most famous pieces. It borrows text from an anonymous medieval poet, and it uses minor second intervals, serpentine chromatic scales, and complex rhythms in order to depict the evil subterfuge used by the devil in order to tempt humankind. This deranged dance is captivating and alluring, but the text insists that Jesus’ heart is worth more than all the conniving tricks, dances, and temptations of the devil.

Dengler’s *Things that Never Die* sets a poem by Charles Dickens. Dengler utilizes a range of textures, lush harmonies, and suspensions in order to create variety within this ballad. This lyric setting evokes an aura of hope in the abiding and everlasting nature of love and truth.

**“Voi Che Sapete” from *Le nozze di Figaro*, W. A. Mozart**

*Voi che sapete che cosa è amor,  
Donne, vedete s'io l'ho nel cor.  
Quello ch'io provo vi ridiro,  
E per me nuovo, capir nol so.  
Sento un affetto, pien di desir,  
Ch'ora è diletto, ch'ora è martir.  
Gelo e poi sento l'alma avvampar,  
E in un momento torno a gelar.  
Ricerco un bene fuori di me,  
Non so ch'il tiene, non so cos'è.  
Sospiro e gemo senza voler,  
Palpito e tremo senza saper,  
Non trovo pace notte ne dì,  
Ma pur mi piace languir così.  
Voi che sapete che cosa è amor,  
Donne, vedete s'io l'ho nel cor.*

You who know what love is,  
Ladies, see if I have it in my heart.  
I'll tell you what I'm feeling,  
It's new for me, and I understand nothing.  
I have a feeling, full of desire,  
Which is by turns delightful and miserable.  
I freeze and then feel my soul go up in flames,  
Then in a moment I turn to ice.  
I'm searching for affection outside of myself,  
I don't know how to hold it, nor even what it is!  
I sigh and lament without wanting to,  
I twitter and tremble without knowing why,  
I find peace neither night nor day,  
But still I rather enjoy languishing this way.  
You who know what love is,  
Ladies see if I have it in my heart

**У врат обители святой (At the Gates of the Holy Cloister)**

У врат обители святой  
Стоял просящий подаянья,  
[Бедняк иссохший, чуть живой]<sup>1</sup>  
От глада, жажды и страданья.

At the gates of the holy cloister  
stood a beggar,  
exhausted, pale and destitute  
of hunger, thirst and suffering.

Куска лишь хлеба он просил,  
И взор являл живую муку,  
И кто-то камень положил  
В его протянутую руку.

Just one piece of bread he asked,  
and his look reflected the torments of his life,  
and someone had laid down a stone  
in his extended hand.

Так я молил твоей любви  
С слезами горькими, с тоскою;  
Так чувства лучшие мои  
[Обмануты навек]<sup>2</sup> тобою!

Likewise I begged your kindness  
with bitter tears and melancholy heart.  
Likewise my better feelings  
you betrayed forever!

**TOM T. SHELTON, JR.** is a native of Greensboro, N.C. and a graduate of the University of North Carolina at Greensboro, where he earned both a Bachelor of Music Education and Master of Music in Choral Conducting. He is associate professor of Sacred Music at Westminster Choir College. Focusing on children's and youth music at Westminster, Professor Shelton teaches classes in conducting, sacred music, music education, and he serves as conductor and coordinator of the Westminster Neighborhood Children's Choir (a partnership with the Princeton Family YMCA). In addition, he is the director of Children's and Youth Choirs at Princeton United Methodist Church and conducts two ensembles with the Princeton Girlchoir Organization.

Professor Shelton has a passion for music education in all areas: church, school and community. He taught middle school choral music in Winston-Salem/Forsyth County for 18 years. During that time he was selected Teacher of the Year for both Atkins Middle School and Kernersville Middle School. In 1999 the North Carolina Music Educators Association presented him with the North Carolina Middle School Music Teacher of the Year award.

Professor Shelton is an active member of the American Choral Directors Association, currently serving as the National Past President. Other ACDA leadership positions have included Southern Division president (2011 – 2012), National R&S chair for Middle School/Junior High Choirs (2007 – 2009) and North Carolina president (2005 – 2007).

Professor Shelton has conducted choral festivals and presented workshops in 21 states as well as in Hong Kong and Jakarta, Indonesia. He has conducted choral festivals in Carnegie Hall, honor choirs for the Central Division ACDA and Southern Division ACDA, as well as all state choirs in Alabama, Florida, Georgia, Illinois, Kansas, Kentucky, Louisiana, Mississippi, Missouri, New Jersey, New York, North Carolina, South Carolina, South Dakota, Texas and Virginia. Professor Shelton is the series director for the Music for Young Voices Series with GIA Publications and has over 50 compositions published by Choristers Guild, Colla Voce Music, G. Schirmer, Galaxy, GIA Publications, Growing in Grace

Curriculum, Heritage Music Press, Hinshaw Music Company, [Musicspoke.com](http://Musicspoke.com), Santa Barbara Music Press and Walton Music.

Founded in 1949, the **WESTMINSTER CHAPEL CHOIR** takes its name from Westminster's rich history of leadership in the field of sacred music. The ensemble has evolved over the years, and today its repertoire includes both sacred and secular works. Composed of students in their first year of study at Westminster Choir College, this ensemble is a defining choral experience that remains with Westminster alumni throughout their lives.

The ensemble's 2019 – 2020 season includes the annual Family Weekend concert, Westminster's annual An Evening of Readings and Carols concerts in the Princeton University Chapel, and a spring concert on the Westminster campus. The ensemble will also host Westminster's Invitational Chamber Choir Festival. Recent seasons have included performances of Mozart's *Coronation Mass* with the Greater Princeton Youth Orchestra and Stravinsky's *Symphony of Psalms* with the Westminster Conservatory Youth Chorale, as well as concerts in Newtown, Pa. and Wilton, Conn. In addition to on-campus performances throughout the year, the Westminster Chapel Choir has toured extensively along the eastern United States with great success.

The Westminster Chapel Choir has also performed with many symphony orchestras, including the Trenton Symphony Orchestra (N.J.), the York Symphony (Pa.) and the Queens Symphony (N.Y.). At the request of Leopold Stokowski, the ensemble premiered *Universal Prayer* by Polish composer Adrezej Panufnik. It was heard by millions when it sang for the annual televised Christmas Tree Lighting Ceremony at Rockefeller Center. Previous performances have also included participation in Princeton University's "Opera and Society" Conference, where it was the featured chorus for the conference and a chapel service honoring the centennial of world-renowned organist and teacher Alexander McCurdy, Jr.

The ensemble has also been honored to give several world premiere performances of works by Pulitzer Prize-winning composer Lewis Spratlan, Stefan Young, Ronald Hemmel and Philip Orr.

**Westminster Chapel Choir****Tom T. Shelton, *conductor*****Rebecca Ruescher and Enrique Silva Gil, *graduate assistant conductors*****Tyler Weakland, *accompanist*****SOPRANO**

Savannah Beale-McConnell, *Cape Coral, FL*  
Samantha Belinski, *Yardley, PA*  
Francesca Bliss, *Flagstaff, AZ*  
Hannah Broomhall, *Lexington, KY\**  
Maryrose Canevari, *Pawling, NY*

Summer Rae Kuhns, *Anchorage, AK*  
Ashley Reinhardt, *Stroudsburg, PA*  
Rebecca Ripley, *Jim Thorpe, PA*  
Grace Rykaczewski, *Moorestown, NJ*  
Cassandra Sutter, *Riverdale, NJ*

**ALTO**

Grace Comeau, *Bristow, VA*  
Julia Costello, *Upper Black Eddy, PA*  
Desiree Demelfi, *Shirley, NY*  
Isabel Garcia, *Lancaster, NY*  
Shayna Lee, *Brea, CA*

Jordan Mongell, *North Andover, MA*  
Sophia Obando, *Wharton, NJ*  
Fabiana Pesantes, *Cape Coral, FL*  
Courtney Schreier, *Quakertown, PA*  
Madelynn Shores, *Winchester, VA \**

**TENOR**

Kevin Alcoforado, *Pawling, NY*  
Andrew Chojnacki, *Delran, NJ*  
Evan Davis, *Sharon, MA*

Samuel Day, *Narragansett, RI*  
Gregory Nappa, *Newton, NJ \**  
Orry Walter, *Middleburg, PA*

**BASS**

John Arlievsky, *New City, NY*  
Anthony Dutkiewicz, *Sewell, NJ*  
Jordan Klotz, *Rochester, NY\**

Craig Peters, *Palmerton, PA*  
Richard Saber, *South Orange, NJ*  
Arseniy Vasilyev, *Green Brook, NJ*



## The Stars Rearrange Themselves

Westminster Williamson Voices

James Jordan, *conductor*

Sunday, November 3 • 3 p.m

Bristol Chapel  
Westminster Choir College  
Princeton, N.J.

Tickets: \$20 adults, \$15 students/seniors

Box Office: 609-921-2663



## Appear and Inspire

*Celebrating 100 years of singing*

Westminster \Choir

Joe Miller, *conductor*

Sunday, November 10 • 3 p.m

Bristol Chapel  
Westminster Choir College  
Princeton, N.J.

Tickets: \$20 adults, \$15 students/seniors

Box Office: 609-921-2663



*for more information on these and other events visit us online at [rider.edu/arts](http://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](mailto:grinkus@rider.edu). To make a contribution online, please visit: [alumni.rider.edu/wccgive](http://alumni.rider.edu/wccgive).