APPEAR
and Inspire

Westminster Choir
Joe Miller, conductor

2013 Midwest Tour
Orchestral Performances
WESTMINSTER SYMPHONIC CHOIR
2012–2014

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

BERG: Wozzeck (opera in concert)
Philharmonia Orchestra
Esa-Pekka Salonen, conductor
November 19, 2012
Lincoln Center

VILLA-LOBOS: Chórros No. 10

ESTÉVEZ: Cantata criolla
Simón Bolívar Symphony Orchestra of Venezuela
Gustavo Dudamel, conductor
December 11, 2012
Carnegie Hall

BEETHOVEN: Symphony No. 9
West-Eastern Divan Orchestra
Daniel Barenboim, conductor
February 3, 2013
Carnegie Hall

BACH: St. Matthew Passion
The Philadelphia Orchestra
Yannick Nézet-Séguin, conductor
March 28–30, 2013
Kimmel Center

MENDELSSOHN: Elijah
Westminster Festival Orchestra
Joe Miller, conductor
April 27, 2013
Princeton Meadow Event Center
Princeton

BEETHOVEN: Symphony No. 9
The Philadelphia Orchestra
Yannick Nézet-Séguin, conductor
September 24–29, 2013
Kimmel Center

MAHLER: Symphony No. 3
San Francisco Symphony
Michael Tilson-Thomass, conductor
November 14, 2013
Carnegie Hall

HANDEL: Messiah
New York Philharmonic
Andrew Manze, conductor
December 17–21, 2013
Lincoln Center

RACHMANINOFF: The Bells
The Philadelphia Orchestra
Vladimir Jurowski, conductor
February 13–15, 2014
Kimmel Center

ROUSE: Requiem
New York Philharmonic
Alan Gilbert, conductor
May 5, 2014
Carnegie Hall
“Blessed Cecilia, appear in visions to all musicians, appear and inspire” is the refrain that W.H. Auden uses in his Hymn to St. Cecilia, which provides the text for Benjamin Britten’s evocative unaccompanied setting. This refrain and compelling work form the centerpiece for our concert. Britten is a beloved composer and an icon to most choral musicians. Known for his candid and masterful text settings, he wrote many brilliant works for choir, including the well-known War Requiem and Ceremony of Carols. The Westminster Choir and I celebrate what would have been his 100th birthday with a concert of contrasts and soundscapes.

One of the hallmarks of the Westminster Choir is its mission to promote new American choral works. We feature three new works: Ride in the Chariot, arranged by Brandon Waddles, and Lullaby and The Heart’s Reflection by Daniel Elder. The first and last of these works were written for the Westminster Choir. Other new arrangements include Walter Jurmann’s, Véronique, le printemps est là!, arranged for the King’s Singers by Fried Walter and Jean Rivier’s Le Tombeau de Ronsard that I arranged for the choir.

This program will highlight the dynamic and sonic range of the ensemble, as well as the art of performance. The sound world of Victoria’s Missa Alma Redemptoris Mater, Holst’s Nunc dimittis, and Bach’s double choir motet Der Geist hilft unsrer Schwachheit auf are contrasted with a Haitian song of praise, Kalinda by Sydney Guillaume, and Morten Lauridsen’s En Une Seule Fleur. Latin, German, English, French and Creole add to the world perspectives of this program. Our set of French miniatures, performed in theatrical style, is a celebration of love set to music by Renaissance and Modern masters.

Choral music is at the heart of many cultures, and Westminster Choir College strives to be a servant to all who love singing. We provide education, research and performance opportunities to people who share our hope and vision for a world where people live in harmony. We believe that choral music continues to be an important vehicle for the expression of the human condition, and that the act of singing together and of experiencing the sound of a choir can transcend human differences and remind us to celebrate our commonalities rather than focusing on what drives us apart.

— Joe Miller
I

Missa Alma Redemptoris: Kyrie
Tomás Luis de Victoria (1548–1611)

Victoria originally set the Alma Redemptoris Mater text, a Marian hymn, as an antiphon traditionally sung during Compline, a late evening service in the Christian tradition. This Kyrie comes from Victoria’s mass, which he based on his own antiphon.

Kýrie eléison,
Christe eléison,
Kýrie eléison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Nunc Dimittis
Gustav Holst (1874–1934)

Although it was composed early in the 20th century, the musical gestures of Holst’s Nunc Dimittis suggest an earlier era. Holst explores Renaissance-like polyphony throughout this piece, ending with an exuberantly contrapuntal “Amen.” The text is from the Song of Simeon and, like Alma Redemptoris Mater, is traditionally performed during Compline.

Nunc dimíttis sérvum túum, Dómine,
secundum verbum tuum, in pace.
Quia vidérunt oculi méi salutáre túum,
Quod parásti ante fácem ómnium
populórum,
Lúmen ad revelationem géntium,
et glóriam plébis túae
Israel.
Glória Pátri, et Filio, et Spíritui Sáncto.
Sícut érat in principio, et nunc et sémper,
et in sǽcula sǽculorum.
Amen.

Now let thy servant depart, Lord,
according to your word, in peace.
Because my eyes have seen your salvation,
Which thou hast prepared before the face
of all peoples,
A light as revelation to the nations,
and glory of thy people Israel.
Glory to the Father and the Son and the Holy Spirit.
As it was in the beginning, is now and always,
And to ages of ages.
Amen.

II

Der Geist hilft unsrer Schwachheit auf, BWV 226
Johann Sebastian Bach (1685–1750)
John Hudson, piano

Of all the motets, Der Geist hilft is the lightest and most gracious. The piece opens with feathery cascades of sixteenth notes on the word “Geist” (Spirit) that seem intended to surround the listener with the comfort and aid of the “Spirit.” Written for double choir, Bach exploits the antiphonal possibilities to both dramatic and virtuosic effect. As the text becomes more confident and affirming, the two choirs become less independent. In the final fugue, Bach dispenses with the double choir idea altogether, bringing the piece solidly down to earth for the first time. The final chorale is one of Bach’s most ravishing harmonizations and fits the tone of the motet perfectly.

— Michael Beattie

Der Geist hilft unsrer Schwachheit auf,
denn wir wissen nicht
was wir beten sollen,
wie sich’s gebühret;
sondern der Geist selbst
vertritt uns aufs beste,
mit unaussprechlichem Seufzen.
(Romans 8: 26)

The Spirit helps our weakness
for we know not
what we should pray,
nor how we ought to pray;
but the Spirit itself
pleads for us in the best possible way
with inexpressible sighing.

Der aber die Herzen forschet
der weiß, was des Geistes Sinn sei;
denn er vertritt die Heiligen
nach dem, das Gott gefällt.
(Romans 8:27)

But he who searches our hearts
he knows the thinking of the Spirit;
for he represents the saints
according to the way it pleases God.
Du heilige Brunst süßer Trost,
Nun hilf uns, fröhlich und getrost
In deinem Dienst beständig bleiben,
Die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
Und stark des Fleisches Blödigkeit,
Daß wir hier ritterlich ringen,
Durch Tod und Leben zu dir dringen.
Alleluia, Alleluia.
(Martin Luther, 1483–1546)

You holy fire, sweet consolation,
now help us, joyful and consoled;
to remain steadfast in your service;
let affliction not drive us away.
O Lord, prepare us by your power
and strengthen our feeble flesh,
so that we here may gallantly struggle
through death and life to reach you.
Alleluia, Alleluia.

III

The Evening Primrose
Benjamin Britten (1913–1976)

“The Evening Primrose” was composed to commemorate the 25th wedding anniversary of two of Britten’s friends. It is the fourth song in a cycle of Five Flower Songs and is filled with musical pictures related to the poetry of John Clare, who was known for his powerful language about nature. The primrose, a flower that only blooms in the nighttime, is shrouded in mysticism and wonder and Britten captures this idea in his weaving of voices throughout the piece.

When once the sun sinks in the west,
And dewdrops pearl the evening’s breast;
Almost as pale as moonbeams are,
Or its companionable star,
The evening primrose opens anew
Its delicate blossoms to the dew
And hermit-like, shunning the light,
Wastes its fair bloom upon the night;

Who, blindfold to its fond caresses,
Knows not the beauty he possesses.
Thus it blooms on while night is by;
When day looks out with open eye,
‘Bashed at the gaze it cannot shun,
It faints and withers and is gone.

(John Clare, 1793–1864)

Hymn to St. Cecilia
Britten

Born on her feast day, Benjamin Britten may have always felt a strong connection to St. Cecilia, the patron saint of music. He composed this piece on a text by W.H. Auden during his self-imposed exile in New York where he had moved to avoid serving in World War II. The manuscript was seized from his person as he boarded the ship to return to England and Britten rewrote the piece from memory during the voyage. This was his last major collaboration with Auden, as they had a falling out which prompted his return to his homeland.

I.

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.
II.

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.

III.

O ear whose creatures 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 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.
Of 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.

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, 1907–1973)

The Ballad of Green Broom

Britten

Britten’s setting of this anonymous poem provides a light-hearted contrast to the other works of
the composer. This comical tale tells of a father coaxing his lazy son to take up the family trade,
only for him to wed an older woman and give up his work, much to the delight of the gossiping
community. The relentless rhythmic figures create the image of chopping wood and with the
playful vocal lines, Britten reminds us not to take things too seriously.

There was an old man lived out in the wood,
And his trade was a-cutting of broom,
green broom,
He had but one son without thought
without good
Who lay in his bed till ’twas noon, bright noon.

The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut broom,
green broom.

So Johnny arose and slipp’d on his clothes
And away to the wood to cut broom,
green broom,
He sharpen’d his knives, and for once he contrives
To cut a great bundle of broom, green broom.

When Johnny pass’d under a Lady’s fine house,
Pass’d under a Lady’s fine room, fine room,
She call’d to her maid: “Go fetch me,” she said,
“Go fetch me the boy that sells broom,
green broom!”

When Johnny came into the Lady’s fine house,
And stood in the Lady’s fine room, fine room,
“Young Johnny” she said, “Will you give up
your trade
And marry a lady in bloom, full bloom?”

Johnny gave his consent, and to church
they both went,
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There’s none like the Boy that sold broom,
green broom.
The first piece in a set entitled “Les Chansons des Roses” on texts by Rainer Maria Rilke. Of the set, Lauridsen writes: “[Rilke’s] poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness.”

It is we, perhaps, who proposed
That you replenish your bloom.
Enchanted by this charade,
your abundance dared.

You were rich enough
to fulfill yourself a hundred times over
in a single flower;
such is the state of one who loves…
But you never did think otherwise.

For a century this chanson was attributed to Renaissance composer Orlando di Lasso (1532–1594); while he did compose a five-voice setting of the same text, it was discovered in the last 20 years that the more popular setting that we are performing was not written by Lasso. Its source is actually a solo vocal song published in a collection in 1853 that was erroneously credited as a composition by Lasso and was later arranged as a four-voice unaccompanied chanson that became popular in the 20th century.

Mon coeur se recommande à vous
Anonymous

This cheeky French chanson tells the story of a man who tries to escape his adulterous wife, only for her to follow him even into death. The refrain mimics the townspeople gossiping about the couple. While often only the first two verses of this chanson are performed, we will perform the final two verses, which conclude with the moral of the story.

*Refers to a man with an adulterous wife.
Le Tombeau de Ronsard
Jean Rivier (1896–1987)
arr. Joe Miller
Will Berman, baritone
Myles K. Glancy, baritone

Originally a solo song for baritone, this arrangement features a baritone soloist with the choir providing the accompaniment. The elegiac text is set eloquently by Jean Rivier, a composer known for his French melodie. The song originally appeared in the collection *Trois poèmes de Ronsard et un de Clément Marot*.

Ronsard repose ici, qui hardi des l'enfance,
dé tourna d'Hélicon les muses en la France,
suivant le son du luth et les traits d'Apollon.
Mais peu valut sa muse encontre l'aiguillon
de la mort, qui cruelle en ce tombeau l'enserre:
son âme soit à Dieu, son corps soit à la terre
(Pierre de Ronsard 1524-1585)

Dies! Qu'il la fait bon regarder!
Claude Debussy (1862–1918)
Kathleen Maguire Lushman, graduate assistant conductor

The text of this popular Debussy chanson was written in the 15th century by Charles, Duke of Orléans after he was captured in France during the Hundred Years War and was held in captivity for 25 years in England. The verse that he wrote while in exile is mostly love poetry and in this example, the writer is longing for a woman who represents the perfect feminine. Debussy treats this desirous text with shifts in modality and presents the text in a dream-like manner.

Dieu! qu'il la fait bon regarder!
La gracieuse, bonne et belle;
Pour les grans biens que sont en elle,
Chascun est prest de la louer.
Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.

Dieu! qu'il la fait bon regarder!
La gracieuse, bonne et belle.
Par deçà, ne delà la mer,
Ne scay Dame, ne Damosellle
Qui soit en tous biens parfaits, telle;
C'est ung songe que d'y penser.
Dieu! qu'il la fait bon regarder!
(Charles Duc d'Orléans, 1394–1465)

Véronique, le printemps est là!
Walter Jurmann (1903–1971)
arr. Fried Walter

This is a French version of the popular 1920s German song *Veronika, der Lenz ist da*. The Comedian Harmonists, a German barbershop-style group, made the song famous in the 1930s with their arrangement. The King's Singers have since recorded the piece in German as well and we thank Mr. Timothy Wayne-Wright and all the current members of the King's Singers for allowing us to use their arrangement.

Enfin, las de ce supplice,
Le pauvre homme se pendit.
Mais sa femme par malice
Chez Lucifer le suivit.

La morale de cette histoire
C'est qu'avant de se marier,
Il faut savoir le jour même
Que c'est pour l'éternité.
(Anonymous)

Finally, tired of this torture,
The poor man hanged himself.
But his wife, just for spite,
Followed him to the home of Lucifer.

The moral of this story
It is that before getting married,
It is necessary to know that very day
That the marriage is for eternity!
Véronique le printemps est là.
L’amour, l’amour ça va toujours
Quand le printemps vient en chantant,
Le gai refrain des longs baisers,
Quand les amants vont se griser.
Cui, cui, cui, cui, cui, cui font les oiseaux
Ron, ron, ron, ron, les tourtereaux,
Pas besoin d’un discours,
Quand le printemps accourt,
L’amour, l’amour ça va toujours!

Véronique le printemps est là.
Véronique, un matin,
sentit dans son coeur soudain,
‘chose, sans cause
C'était un doux frisson
L’amour comme une chanson
Montait vers un buisson.

L’amour, l’amour ça va toujours
Quand le printemps vient en chantant,
Le gai refrain des longs baisers,
Quand les amants vont se griser.
Cui, cui, cui, cui, cui, cui font les oiseaux
Ron, ron, ron, ron, les tourtereaux,
Véronique le printemps est là.
Les enfants chantent Tralala.
L’amour, l’amour ça va toujours!

Véronique, spring is here!
Love, love is always in the air
When spring comes, singing
the happy refrain of long kisses,
when lovers feel intoxicated.
“Cui, cui, cui, cui, cui, cui,” sing the birds,
“ron, ron, ron, ron,” the turtledoves,
no need for debate
when springtime approaches,
love is always in the air!

Véronique, spring is here!
Véronique, one morning
suddenly felt in her heart
something, without a cause
It was a small shiver.
Love, like a song,
was growing like a flower.

Love, love is always in the air
When spring comes, singing
the happy refrain of long kisses,
when lovers feel intoxicated.
“Cui, cui, cui, cui, cui, cui,” sing the birds,
“ron, ron, ron, ron,” the turtledoves.

Véronique, spring is here!
Children are singing “tralala.”
Love is always in the air!

V
The Heart’s Reflection
Daniel Elder (b. 1986)
The Heart’s Reflection is a setting from the biblical book of Proverbs, and acts as a musical fantasia in its free-flowing form. Through this profound text we are taken on a journey of love, wonder and spirituality associated with the bonds we share with one another. In a modern society that continually grows more out-of-touch with itself amidst the environmental and technological distractions of the day, this beautiful passage strives to mandate that we reaffirm the connection we share with our fellow man. It serves as a poignant reminder of the spiritual kinship that exists within humanity and the necessity that we must remember to see ourselves in the hearts of others.
— Daniel Elder

See the waterfront shine forth resplendent; so the heart of humanity to all the earth reflects.
(Proverbs 27:19)

Kalinda
Sydney Guillaume (b. 1982)
Kalinda was Sydney Guillaume’s first choral composition, written when he was an undergraduate at the University of Miami. The text is in Creole and is a victory cry, urging humans to be proud of their earthly accomplishments, but never to forget that everything good comes from the Creator. Kalinda is a song of praise with a uniquely Haitian flavor.

Mézanmi tandé, wi sé poun tandé:
Kalinda, jan ou, ka kalinda,
Sé gran mési kout tanbou.
Kalinda, jan ou ka kalinda,
Out é mét byen banda…
Sé gran mési kout tanbou,
San li pata gin Kalinda.

Listen friends, yes you have to listen:
Dance, the best way you can,
It’s thanks to the sounds of the drum.
Dance, the best way you know how,
you can dance as much as you can…
It’s thanks to the sounds of the drum,
Oh, how beautiful, without which, there would not be any dancing
Oh, Ala bèl, wi sa ta bèl,  
Oh bèl, oh bèl,  
Si tout mount tèka jwen tanbou.  
Ayibobo!  
Kalinda, jan ou ka kalinda,  
Sé gran mèsi kout tanbou,  
Journou pa donnin kalbas,  
Zannanna pa donnin pingwen;  
Tout bon bagay, sé prodi bon bagay.  
Tout sa ki byen, sòt nan sa ki byen.  
Mèsi kout tanbou, gran mèsi kout tanbou.  
Ayibobo!  
(Gabriel Toussaint Guillaume)

Oh how beautiful it would be,  
Oh how beautiful, how beautiful,  
If everyone could find a drum.  
Ayibobo! (Victory cry)  
Dance, the best way you know how,  
It’s thanks to the sounds of the drum.  
The apple does not fall  
Far from the tree;  
All good things derive from good things  
Thank you, drumbeats.  
It is thanks to the sounds of the drum.  
Ayibobo! (Victory cry)

Lullaby
Elder
John Hudson, piano

Lullaby is written on an original text by the composer and serves as a simple and beautiful song of reassurance, as a mother may sing to her child to stave off a fear of the darkness and solitude of night. It speaks both in observation of the surrounding darkness and in fantasies of a resplendent sunlit day. The beauty of this text lies in its dual nature, as it also serves to comfort those who grieve over loss (the line “the day is done, and gone the sun” borrows from the text accompanying the traditional “taps” tune observed at some memorial services).

— Daniel Elder

Lullaby, sing lullaby,  
The day is far behind you.  
The moon sits high atop the sky,  
Now let sweet slumber find you.

Away,

The day is done, and gone the sun  
That lit the world so brightly.  
The earth’s aglow with speckled show  
Of twinkling starts so sprightly.

Away,

Where the sunlight is beaming  
Through a deep, cloudless blue,  
And the treetops are gleaming  
With a fresh morning dew;  
Where the mountains are shining  
At the meadows below,

In a brilliant white lining  
Of a new-fallen snow.

Close your eyes, breathe in the night;  
A softer bed I’ll make you.  
The trial is done, all danger gone;  
Now let far dreaming take you.

Away,

Where the ocean is lapping at a soft, pearly shore,  
And the swaying palms napping as their swinging fronds soar.  
Now the dark night approaches,  
Yet so soft and so mild.  
Lullaby, sing lullaby;  
Sleep now, my child.

Ride in the Chariot
Brandon Waddles (b. 1988)
Justin Su’esu’e, tenor
Kyle Van Schoonhoven, tenor
Brandon Waddles, piano

This exciting traditional spiritual, concerning the belief that the Biblical prophet Elijah rode up in a chariot of fire to heaven (2 Kings 2:11), is both a statement of joy and plea for mercy with the coming of the Revelation. Most often heard as a solo spiritual arrangement, this choral setting infuses gospel and jazz chord structure into the traditional spiritual genre, resulting in a melting pot of colors influenced by the masters of the past (Hall Johnson, William Dawson) and present (Moses Hogan, Roland Carter).

— Brandon Waddles

Ride up in de chariot soon-ah’ in de mornin’  
And I hope I’ll join the band.  
Walk and talk with Jesus soon-ah’ in de mornin’  
And I hope I’ll join the band.  
Oh, Lord have mercy on me!  
And I hope I’ll join the band.

And I hope I’ll join the band.  
Gonna chatter it’ de angels soon-ah’ in de mornin’,  
And I hope I’ll join de band.  
Oh, Lord have mercy on me!  
And I hope I’ll join de band.

Program notes by Kathleen Maguire Lushman, unless otherwise indicated.
ABOUT US

Rider University’s Westminster College of the Arts educates and trains aspiring performers, artists, teachers, and students with artistic interests, to pursue professional, scholarly, and lifelong personal opportunities in art, dance, music and theater. The College consists of three divisions: Westminster Choir College, the School of Fine and Performing Arts and Westminster Conservatory.

Westminster Choir College is a college of music and graduate school located on Rider’s Princeton campus. Renowned for its tradition of choral excellence, Westminster has become a center of excellence in solo performance as well. The College has eight major choirs, including the Westminster Symphonic Choir, which has performed and recorded with virtually all of the major orchestras and conductors of our time, and the Westminster Choir, which sets the standard for choral excellence in America today. Its programs include music education; music theory and composition; sacred music; voice, organ, and piano performance and pedagogy; choral conducting; and piano accompanying and coaching. In addition, Westminster offers two summer-study degree programs—Master of Music Education and Master of Voice Pedagogy—as well as an online certificate in critical pedagogy for music education.

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

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

Rider University is a private co-educational university with campuses in Lawrenceville and Princeton, N.J., which emphasizes purposeful connections between academic study and education for the professions. Its four colleges—The College of Business Administration; College of Liberal Arts, Education, and Sciences; the College of Continuing Studies and Westminster College of the Arts—provide dynamic undergraduate programs in more than 60 areas and graduate programs in 18 specialties.

Rider is a member of the NCAA Division I and the Metro Atlantic Athletic Conference (MAAC) for both men’s and women’s athletics, and currently offers 20 intercollegiate sports on the varsity level. In addition to enjoying tremendous success in championship competition, Rider has earned equal recognition for the outstanding academic achievement of its student-athletes.

Rider’s rigorous, hands-on learning prepares students to think critically and communicate clearly to become socially responsible leaders.
ABOUT THE ARTISTS

Westminster Choir

Setting the standard for choral excellence for 92 years, the Westminster Choir is composed of students at Westminster Choir College, a division of Rider University’s Westminster College of the Arts, in Princeton, N.J. It has been the chorus-in-residence for the Spoleto Festival USA since 1977, performing both in concert and as the opera chorus.

The ensemble’s 2012–2013 season includes a concert tour of the upper Midwest, two performances at the American Choral Directors Association’s National Conference, a recording project, performances and broadcasts at its home in Princeton and its annual residency at the Spoleto Festival USA.

The Westminster Choir has made two recordings with Maestro Joe Miller. Noël, a collection of French Christmas music and sacred works, also features Westminster alumna Jennifer Larmore, the most recorded mezzo-soprano of our era, and organist Ken Cowan. The recording 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 2012–2013 season includes a performances of Verdi’s Requiem and Bach’s St. Matthew Passion with the Philadelphia Orchestra conducted by Yannick Nézet-Séguin; Berg’s Wozzeck with the London Philharmonia conducted by Esa-Pekka Salonen; Villa-Lobos’ Chôros No. 10 and Estévez’ Cantata criolla with the Simón Bolívar Symphony Orchestra of Venezuela conducted by Gustavo Dudamel; Beethoven’s Symphony No. 9 with the West-Eastern Divan Orchestra conducted by Daniel Barenboim and Mendelssohn’s Elijah with the Westminster Festival Orchestra conducted by Joe Miller.

Joe Miller

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

His 2012–2013 season with the Westminster Choir will include a concert tour of the upper Midwest, several national radio broadcasts, performances at the American Choral Directors Association’s National Conference in Dallas, concerts in Princeton, a new recording project and their annual residency at the Spoleto Festival USA. He will also conduct the Westminster Symphonic Choir and the Westminster Festival Orchestra in a performance of Mendelssohn’s Elijah in Princeton.

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. After a performance of Mahler’s Symphony No. 2 “Resurrection” with the Cleveland Orchestra and Franz Welser-Möst, The New York Times wrote, “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.

Dr. Miller is also founder and conductor of the Westminster Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for two weeks each summer on the Westminster campus in Princeton. Additionally, he leads the annual Westminster Choral Festival, which welcomes singers and conductors to study and perform a major choral work with orchestra.

In demand as a guest conductor and clinician, his recent residencies have included Baldwin-Wallace Conservatory of Music and Temple University. This season he will serve as conductor of the Ohio All-State Choir and headliner for the Maryland Music Educators Conference, and he will return for a second residency with the Berlin Radio Symphony Chorus.
Westminster Choir

Joe Miller, conductor
Kathleen Maguire Lushman, graduate assistant conductor

SOPRANO
Christianna Barnard, Pittsburgh, PA
Allison Faulkner, Wilmington, NC
Nicole Fragala, East Islip, NY
Madeline Apple Healey, Cleveland, OH
Anna Lenti, Rochester, NY
Kathleen Maguire Lushman, Herndon, VA*
Jane Meditz, Wethersfield, CT
Allison Miller, Western Springs, IL
Margaret Montoney, Quakertown, PA
Shari Perman, Malibu, CA

ALTO
Lena Andreala, New Gretna, NJ
Magdalena Delgado Vargas, Santo Domingo, DR
Elizabeth Hermanson, Hastings, MN*
Mary Hewlett, Palo Alto, CA
Gillian Hurst, Rockport, MA
Katerina Nowik, North Plainfield, NJ
Jordan Saul, Scottsdale, AZ
Erinn Sensenig, Reading, PA
Anne Marie Stanley, Princeton, NJ
Vivian Ming Wai Suen, Hong Kong, HK

TENOR
Michael Bennett, Tacoma, WA
Matthew Brady, Ann Arbor, MI
Ryan Cassel, Pitman, NJ
Jeffrey Cutts, Andover, MA
John Hudson, Greenville, SC*
Justin Su’su’su’e, Modesto, CA
Shane Thomas, Jr., Deland, FL
Kyle Van Schoonhoven, Lockport, NY
Joshua Wanger, Princeton, NJ
Johnny Wilson, Ft. Lauderdale, FL

BASS
Will Berman, Hastings-on-Hudson, NY
Ryan Brown, Rome, ME
John J. Floyd II, Logan Township, NJ
Myles K. Glancy, Richmond, VA
John Irving, Dallas, TX*
Tom Chang-Wei Lin, H-Lan, Taiwan
Andrew Lusher, Onedia, NY
Andrew Maggio, Pittstown, NJ
Trevor Sands, Boyertown, PA
Michael Spaziani, West Chester, PA
Serger Tkachenko, Jackson Heights, NY
Brandon Waddles, Detroit, MI

*Section leader
Roster approved as of November 28, 2012

2013 Midwest Tour

Friday, January 11 • 7:30 p.m.
The Basilica of Saint Josaphat
601 W. Lincoln Avenue
Milwaukee, WI
414-902-3524
www.thebasilicafoundation.org

Saturday, January 12 • 7:30 p.m.
Overture Center for the Arts
201 State Street
Madison, WI
609-258-4141
overturecenter.com

Monday, January 14 • 7 p.m.
Wayzata Community Church
125 E. Wayzata Boulevard
Wayzata, MN
952-473-0349
www.wayzatacommunitychurch.org

Tuesday, January 15 • 7 p.m.
First Christian Church
2500 University Avenue
Des Moines, IA
515-255-2183
www.fccdm.org

Thursday, January 17 • 7:30 p.m.
Central Congregational Church
Central Square
Galesburg, IL
309-343-5145
www.churchfromthesquare.org

Friday, January 18 • 7:30 p.m.
St. Peter in Chains Cathedral
8th and Plum Street
Cincinnati, OH
513-421-2222
www.stpeterinchainscathedral.org
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 WVL.

1929 Westminster Choir College was established and moved to Ithaca College.

1932 Westminster Choir College moved to Princeton, N.J.

1934 As the first official American guests of the Soviet Union, with whom the United States had just resumed diplomatic relations, Westminster Choir made the first broadcast from Russia to the United States.

1938 Westminster Choir, with conductor and founder Dr. John Finley Williamson, presented the first U.S. performance of Joseph Haydn's *Passion (The Seven Last Words)*. The performance also featured a volunteer orchestra of Princetonians, including Albert Einstein in the violin section. • The Choir sang at the dedication of the New York World's Fair.

1939 Westminster Choir sang for the first time with the New York Philharmonic. Since then, it has set a record for the number of joint performances—more than 350—by a single choir and orchestra.

1957 Westminster Choir completed a five-month, globe-circling tour under the auspices of the U.S. State Department's Cultural Exchange Program. The tour was the longest goodwill tour ever made under that program. The Choir performed in 22 countries, traveled 40,000 miles and appeared before 227,000 people.

1963 The Choir appeared for the first time in New York's Philharmonic Hall singing Beethoven's *Missa Solemnis* with the New York Philharmonic.

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.

1965 For the first time the Choir appeared with three major orchestras in one year: the Berlin Philharmonic, the American Symphony Orchestra and the Philadelphia Orchestra.

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

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

1972 Westminster Choir performed and recorded the American premiere of Messiaen's *The Transfiguration of Our Lord Jesus Christ* with the National Symphony at the Kennedy Center. This concert marked the Choir's debut with Maestro Antal Dorati. • The Choir began its first summer as the chorus-in-residence for the Festival dei Due Mondi (Festival of Two Worlds) in Spoleto, Italy, at the invitation of Gian Carlo Menotti.

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


1980 Westminster Choir was the first choir to be featured on the Live from Lincoln Center series over National Public Television. The Choir performed Verdi's *Requiem* with the New York Philharmonic and Zubin Mehta.

1982 Westminster Choir was part of the 10,000th performance of New York Philharmonic, America's oldest permanent orchestra.

1988 Westminster Choir sang Bernstein's *Chichester Psalms* with the New York Philharmonic under the composer's direction in a performance at Carnegie Hall celebrating the 45th anniversary of Bernstein's conducting debut with the orchestra.

1990 Westminster Choir performed the world premiere of Menotti's *Salve Regina* in Spoleto, Italy • Westminster Symphonic Choir sang in the Leonard Bernstein memorial concert at the invitation of the Bernstein family.

1991 Westminster Symphonic Choir performed at Carnegie Hall's 100th Anniversary Celebration.


1993 Westminster Choir performed the world premiere of Carlisle Floyd's *A Time to Dance* with the San Antonio Symphony Orchestra at the American Choral Directors Association's national convention. • Conducted by Wolfgang Sawallisch, Westminster Symphonic Choir participated in The Philadelphia Orchestra's first performance of Britten's *War Requiem.*

1996 Westminster Choir, conducted by Joseph Flummerfelt, traveled on a concert tour of Korea and Taiwan and performed in the Colmar Music Festival in Colmar, France.

1999 Westminster Symphonic Choir performed the world premiere of Kaija Saariaho's *Olba Mio, Seven Preludes for the New Millennium* with the New York Philharmonic conducted by Kurt Masur.

2003 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.


2007 Rider University established the Westminster College of the Arts. • Westminster Symphonic Choir opened the Carnegie Hall season performing Beethoven’s Symphony No. 9 with the Lucerne Festival Orchestra, conducted by David Robertson.

2008 Westminster Symphonic Choir performed Mahler’s Symphony No. 2 “Resurrection” with the New York Philharmonic, conducted by Gilbert Kaplan, commemorating the 100th anniversary of the work’s American premiere.

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

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

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

2012 For the third year in a row the Westminster Choir was selected as “New Jersey’s Favorite Choral Ensemble” by the Discover Jersey Arts People’s Choice Awards.
Before enrolling in Westminster’s Choral Conducting program graduate student Jordan Saul taught music in the Tucson public schools where she led a choir composed of students from some of the city’s most affluent neighborhoods as well students who spent each night in a homeless shelter.

“Our choir family was based on service—students gained understanding and widened perspective through our communal music-making, and they used their musical growth to fuel individual empowerment. It was inspiring to see every member, regardless of his or her personal situation, realized the potential to give of themselves by giving of his or her voice in the choir,” says Jordan.

“I left this thriving program to continue my education at Westminster because I knew that the experiences I would have here—the world-class instruction and performances driven by a mutually supportive student body—would give me a global perspective and provide me with the opportunity to serve even larger communities in the future.”

Jordan’s story epitomizes the commitment to service through music shared by all Westminster Choir College students—95 percent of whom receive financial aid.

If you enjoyed this concert and want to help students like Jordan receive the education that will prepare them to strengthen communities and serve the world through music, please consider making a gift to the Westminster Scholarship Fund today.

Phone: 609-921-7100, ext 8216

Online: alumni.rider.edu/wccgive

Office of Annual Giving
Westminster Choir College of Rider University
101 Walnut Lane
Princeton, NJ 08540

Learn more about Jordan’s experiences as a member of the Westminster Choir in the Westminster Choir’s blog: westminsterchoir.wordpress.com.
Recordings from Westminster

When the concert is over, enjoy the sounds of Westminster wherever you go.

**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  
Ken Cowan  
*Classic French Christmas music for choir, organ and mezzo-soprano*

**Heaven to Earth**
Westminster Choir  
Joseph Flummerfelt, conductor  
Sacred and secular choral masterpieces

**Legacy**
Westminster Choir  
Joseph Flummerfelt, conductor  
*Live recording of the Westminster Choir’s final campus performance with Maestro Flummerfelt*

**Christmas with the Westminster Choir**
Westminster Choir  
Joseph Flummerfelt, conductor  
*Traditional holiday favorites with organ and brass*

**Christmas Masterpieces and Familiar Carols**
Westminster Choir  
New Jersey Symphony Orchestra  
Joseph Flummerfelt, conductor  
*Selections from holiday masterpieces and familiar carols*