Legends

Westminster Choir
Joe Miller, conductor
2014 Concert Tour
Orchestral Performances

WESTMINSTER SYMPHONIC CHOIR

2013–2015

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

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

ORFF: Carmina Burana
DEBUSSY: Nocturnes
New Jersey Symphony Orchestra
Jacques Lacombe, conductor
October 10–12, 2014
New Jersey Performing Arts Center

MAHLER: Symphony No. 2 “Resurrection”
The Philadelphia Orchestra
Yannick Nézet-Séguin, conductor
October 30–November 2, 2014
Kimmel Center
Carnegie Hall

BRAHMS: Ein deutsches Requiem
Vienna Philharmonic
Daniele Gatti, conductor
March 1, 2015
Carnegie Hall

BACH: St. Matthew Passion
The Philadelphia Orchestra
Yannick Nézet-Séguin, conductor
March 2–4, 2015
Kimmel Center

BERNSTEIN: Mass
The Philadelphia Orchestra
Yannick Nézet-Séguin, conductor
April 30, May 1–3, 2015
Kimmel Center
Carnegie Hall
“Sometimes the best way to tell a story is to begin at the end.”

The inspiration for this program came while watching Andrew Stanton, director/writer of *Finding Nemo* and *WALL-E*, present a TED Talk on the clues to telling a good story. In a quest to break the barrier between stage and audience, artists search for ways to allow the audience to experience a variety of styles, colors, and acoustics as we share our story with them. Andrew Stanton’s statement about reversing a story’s sequence reminded me of some favorite novels and movies that begin at the end and tell the story backward, such as F. Scott Fitzgerald’s *The Curious Case of Benjamin Button*, Tim Burton’s setting of Daniel Wallace’s *Big Fish*, or Barbara Kingsolver’s *The Poisonwood Bible*. As this idea was flying in my artistic airspace, I began to think about music that told a story, but more importantly music that expressed an even larger untold story.

Ēriks Ešenvalds is a gifted young Latvian composer. The Westminster Choir performed his *Long Road* on our 2011 tour, and his music was a natural fit for our ensemble and audiences. The work that anchors this concert is his *Legend of the Walled-Up Woman*. Based on an Albanian legend, this text describes the entombment of a young bride by her husband and his family to ensure the successful construction of a castle to protect their village. Her life ended with this astounding sacrifice at a young age.

The program begins with Daniel Elder’s *Elegy*, a setting of a poem by Horace Lorenzo Trim in which we imagine taps being played to memorialize the young bride as the sun is setting. This is followed by *Legend of the Walled-Up Woman*. Thus we begin our story told from the end.

I invite you to listen to this tale as it is told from three perspectives. One, a small group serves as the narrators. Their music has a folk-like quality based on an actual Albanian folk song. In the second, the choir represents the soul of the girl trapped in the wall. They express deep sorrow, fear and pain. The third is the closing section, a setting of Marti Carnaj’s poem *My Land* sung by two soprano soloists, reminding us of the girl’s youth and her sacrifice for her village.
Our journey continues with a lament and a view inside the life of this girl. Brahms’ setting of the elegiac text by Friedrich Schiller evokes the stories of Greek gods and the universality of death, which comes to us all, even to beauty. A *nenia* is a lament that would have been sung in a Roman household to mourn the dead.

The final piece on the first half is a new setting of *Alleluia*. An alleluia can have many meanings, but in this setting the music takes us ever back in time to a happier moment in this girl’s life. Alejandro D. Consolación based this composition on Randall Thompson’s famous *Alleluia*, and in this program it represents an emotional doorway from the tragedy and transformation of death to the innocence of a young girl dreaming of a life filled with love and promise.

Part two of the program finds us at the couple’s wedding. Jacob Handl’s setting of *Pater Noster*, the Lord’s Prayer, paired with Maurice Duruflé’s *Ubi Caritas*, represents the ceremony and the commitment of two lovers. Following the wedding, Daniel Elder’s *In Your Light* allows us to explore their courtship and youth. In a setting of the mystic Rumi, the use of percussion and intricate dance rhythms highlights the joyful quality of this time of life.

Two folk songs on themes of young women follow. *Buffalo Gals*, set by Alice Parker, and Stephen Foster’s *Nelly Bly*, set by Jack Halloran, remind us of the carefree nature of this young girl.

The legend is one that continues to haunt us. We bring our story to a close by entering a world of dreams and a memory of where the story began. *Ballade to the Moon* invites us to dream and to accept that we must return to reality and understand that this life comes to an end. And yet, we continue to dream of the mystical life that continues and the life of this young girl.

— Joe Miller
Inspiration to set this simple yet profound text came from its relation to the taps bugle call, played traditionally in the military to signal “lights out” at the end of the day. This call is now played often at military memorials, poignantly symbolizing the closing of the last of days. This seldom-heralded poem captures the beauty of taps and alludes to the search for comfort after the loss of a loved one.

This musical setting is two-fold: the choir in the first and third sections serves to paint a frail and immediate human grief, while in section two the soprano soloists echo the taps call to depict a distant place of comfort and set up an ethereal mixture of emotions. The closing of each section features a startlingly mortal lament for those we have lost, slowly fading at the end into a lasting silence.

— Daniel Elder

Day is done, gone the sun from the lakes, from the hills, from the sky. All is well, safely rest: God is nigh.

Fading light dims the sight and a star gems the sky, gleaming bright. From afar, drawing nigh, falls the night.

Thanks and praise for our days neath the sun, neath the stars, neath the sky. As we go, this we know: God is nigh.

Legend of the Walled-Up Woman

It is believed that this Albanian legend dates back some 2,700 years to the building of Shkodër Castle in northern Albania. It tells of three brothers who were building a castle to protect themselves from Roman and Greek invaders. As the brothers built during the day, their work was mysteriously destroyed each night. Even more hardship befell them as their mother had a vision: the only way the castle would stand, was if one of them sacrificed his wife. Tricked by his siblings and mother, the youngest brother sent his wife to the castle, and she was sacrificed by building her into the foundation of the castle.

The work was commissioned and premiered by the Latvian Radio Choir in 2005. In it, Ešenvalds sets the ancient folk song Légend de la Femme Emmurée for choir and small ensemble and layers the poem My Land above it with soprano soloists. This treatment of the modern Albanian poem by Martin Mamaj gives the “walled-up woman” a voice from the beyond.

Atje te ura në lumë
Ooooi, E mjera unë
Most a bëre të bje punë,
Ooooi, E Mjera unë.

Qi fletë vjehrra nusës së madhe,
Ooooi,
Bjeru bukën mos të valë,
Ooooi, E mjera unë.

Qi fletë vjehraa nusës së vogël,
Ooooi,
Bjeru bukën mos të valë,
Ooooi, E mjera unë.

Në themelët e Kalasë
Ooooi,
Ésh të pendu se ja dhanë një vashë,
Ooooi, E mjera unë.

There at the bridge o’er the river,
Woe, oh woe is me,
Do not set forth a working,
Woe, oh woe is me.

To her eldest son’s wife speaks the mother:
Woe, woe
Take them food, do not fail,
Woe, oh woe is me.

To her youngest son’s wife speaks the mother:
Woe, woe,
Take them food, do not fail,
Woe, oh woe is me.

On the basement of the Castle,
Woe, woe
The regret that they once gave a girl,
Woe, oh woe is me.

*Available on The Heart’s Reflection: Music of Daniel Elder*
From 1862 until his death in 1897, Brahms associated himself with Viennese musical culture. Written in 1881, *Nänie* belongs to his later Viennese years when Brahms was focused on larger forms, writing predominantly orchestral and symphonic works. For this elegiac piece, Brahms selected a Schiller text to memorialize his friend Anselm Feuerbach. Brahms uses the work as a forum to comment about death, as well as to immortalize Feuerbach. Schiller's text touches on the theme of human destiny, more specifically the fleeting nature of beauty. Brahms elevates these sentiments by using strong contrasting textures and key centers to illuminate the text.

> Auch das Schöne muß sterben! Das Menschen und Götter bezwinget,
> Nicht die ehere Brust rührt es dem stygischen Zeus.
> Einmal nur erweichte die Liebe den Schattenbeherrscher,
> Und an der Schwelle nach, streng, nief er zurück sein Geschenk.
> Nicht stilt Aphrodite dem schönen Knaben die Wunde,
> Die in den zierlichen Leib grausam der Eber geritzt.
> Nicht errretet den göttlichen Held die unsterbliche Mutter,
> Wann er am skäischen Tor fallend sein Schicksal erfüllt.
> Aber sie steigt aus dem Meer mit allen Töchtern des Nereus,
> Und die Klage hebt an um den verherrlichten Sohn.
> Siehe! Da weinen die Götter, es weinen die Göttinnen alle,
> Daß das Schöne vergeht, daß das Vollkommene stirbt.
> Auch ein Klagelied zu sein im Mund der Geliebten ist herrlich;
> Denn das Gemeine geht klanglos zum Orkus hinab.

Also Beauty must perish! What gods and humanity conquer,
Moves not the armored breast of the Stygian Zeus.
Only once did love come to soften the Lord of the Shadows,
And at the threshold at last, sternly he took back his gift.
Nor can Aphrodite assuage the wounds of the youngster,
That in his delicate form the boar had savagely torn.
Nor can rescue the hero divine his undying mother,
When, at the Scaean gate now falling, his fate he fulfills.
But she ascends from the sea with all the daughters of Nereus,
And she raises a plaint here for her glorified son.
See now, the gods, they are weeping, the goddesses all weeping also,
That the beauteous must fade, that the most perfect one dies.
But to be a lament on the lips of the loved one is glorious,
For the prosaic goes toneless to Orcus below.

Filipino composer Alejandro D. Consolación is currently a candidate for a master's degree in Organ Performance at Westminster Choir College. His setting of *Alleluia* was premiered in 2002 by the Asian Youth Choir in Tokyo, Japan, revised for the Westminster Choir in 2013. Though the work employs only a few words of text, the composer explores many different layers of introspective interpretation for the listener.
Jacob (Gallus) Handl spent most of his life living and working in monasteries, and the majority of his works are settings of sacred Latin texts. His polychoral settings show Venetian cori spezzati influence as well as Italian madrigalisms through his use of chromaticism and text painting. In this work, Handl uses two choirs in canonic style passing text between choirs, and it employs homophonic textures for important textual ideas. He concludes the work with an eight-voice imitative polyphonic “Amen” heralding deliverance.

Pater noster, qui es in caelis,
sanctificetur nomen tuum;
Adveniat regnum tuum.
Fiat voluntas tua in caelo et in terra.
Panem nostrum quotidianum da nobis hodie,
Et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem;
Sed libera nos a malo. Amen.

Our Father, which art in heaven,
Hallowed be thy Name,
Thy kingdom come,
Thy will be done, in earth as it is in heaven.
Give us this day our daily bread
And forgive us our trespasses,
as we forgive them that trespass against us.
And lead us not into temptation;
But deliver us from evil. Amen.

Ubi Caritas

Maurice Duruflé (1902–1986)
Patrick Dunnevant, bass

Ubi Caritas is the first of four works in Duruflé’s Quatre Motets, Op.10 composed in 1960. In this work the composer uses Gregorian Chant as a model, quoting material from the final antiphon chant sung at Maundy Thursday Mass. This unaccompanied scoring summons influence from the simplicity of melodic contour and free rhythm of chant. Entrusted to the altos for the majority of the work, the Ubi Caritas chant is used like a melody floridly moving above mainly stepwise harmonies. These tender techniques combine with Duruflé’s unique harmonic palate allowing the work an intimate beauty framing the amorous message of the text.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso iucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Where charity and love are, God is there.
Christ’s love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.

In Your Light

Elder

The first part in a cycle of Rumi settings entitled Three Themes of Life and Love, this work explores one of the most joyful of Rumi’s poems and expresses it musically in a churning statement of pure ecstasy. Just as Rumi’s works are at once erotic and full of an earthy humanity, the use of dramatic and colorful percussion instruments aids in placing Rumi’s words in an appropriately passionate tone giving the music a raw, ethnic feel. In Your Light begins the cycle with a powerfully energized tone that expresses the full depth and height of this inherent joy.

— Daniel Elder

In your light I learn how to love.
In your beauty, how to make poems.
You dance inside my chest,
where no one sees you,
but sometimes I do,
and that sight becomes this art.

*Available on The Heart’s Reflection: Music of Daniel Elder
Buffalo Gals
arr. Alice Parker (b. 1925)

*Buffalo Gals* is a traditional American song made popular by the minstrel singers of the mid-1800s. Originally published as *Lubly Fan* in 1844, the song’s lyrics were often altered to suit the local audience, so it might be performed as “Buffalo Gals” in Buffalo, New York, or….

As I was lumberin’ down the street,
Down the street, down the street,
A pretty gal I chanced to meet,
Oh, she was fein to view!

Buffalo Gals, won’t you come out tonight,
Won’t you come out tonight, won’t you come out tonight?
Buffalo Gals, won’t you come out tonight
And dance by the light of the moon?

I stopped her and I had some talk,
Had some talk, had some talk,
But her foot covered up the whole sidewalk
And left no room for me!

Buffalo Gals, won’t you come out tonight,
Won’t you come out tonight, won’t you come out tonight?
Buffalo Gals, won’t you come out tonight
And dance by the light of the moon?

I danced with a dolly with a hole in her stockin’,
And her knees kept a-knockin’, and her heels kept a-rockin’
Oh, I danced with a dolly with a hole in her stockin’,
And we danced by the light of the moon.

She’s the purtiest gal I ever seen in my life,
Seen in my life, seen in my life.
And I wish to the Lord that she was my wife,
And we would part no more.

Buffalo Gals, won’t you come out tonight,
Won’t you come out tonight, won’t you come out tonight?
Buffalo Gals, won’t you come out tonight
And dance by the light of the moon?

Hi Nelly! Ho Nelly! Listen love to me.
I’ll sing for you, play for you a dulcet melody.

Nelly Bly, Nelly Bly, bring the broom along,
We’ll sweep the kitchen clean, my dear, and have a little song!

Poke the wood, my lady love, and make the fire burn;
And while I take the banjo down, just give the mush a turn!

Hi Nelly! Ho Nelly! Listen love to me.
I’ll sing for you, play for you a dulcet melody.

Nelly Bly, Nelly Bly, Never, never sigh;
Never bring a teardrop to the corner of your eye.

Hi Nelly! Ho Nelly! Listen love to me.
I’ll sing for you, play for you a dulcet melody.

Nelly Bly
Stephen Foster (1826–1864)
arr. Jack Halloran

Stephen Foster, one of the most important figures in American music, is primarily known for his parlor and minstrel music. Though he never lived in the southern United States, many of his songs have folk themes. *Nelly Bly*, arranged by Jack Halloran, is an endearing attempt to win over a southern gal. Through the work, Halloran uses the tenor voices to try and win over Nelly as the rest of the choir fervently supports their efforts.

Hi Nelly! Ho Nelly! Listen love to me.
I’ll sing for you, play for you a dulcet melody.

Nelly Bly, Nelly Bly, bring the broom along,
We’ll sweep the kitchen clean, my dear, and have a little song!

Poke the wood, my lady love, and make the fire burn;
And while I take the banjo down, just give the mush a turn!

Hi Nelly! Ho Nelly! Listen love to me.
I’ll sing for you, play for you a dulcet melody.

Nelly Bly, Nelly Bly, Never, never sigh;
Never bring a teardrop to the corner of your eye.

Hi Nelly! Ho Nelly! Listen love to me.
I’ll sing for you, play for you a dulcet melody.
Ballade to the Moon is the first in a cycle of nocturnes for mixed chorus and piano, exploring both observational and psychological experiences associated with love, nature, darkness and light. Each text is original and covers these ideas in different ways—Ballade depicts a narrator’s moonlit walk through woods and fields as he explores his love for everything around him. The beauty comes in its obscurity, as at many times the narrator could be referring to either nature or a romantic attraction in his life. The night seems to call to him, “Come, dream in me!” and as he finds himself under deep forest cover, he entreats the stars, “O share thy light!” until the twinkling stars in open meadow gleam upon him, luring them to “Come, sing with me!” His love for the dusky beauty around him causes him to “weep with joy” with the moon as his only witness.

— Daniel Elder

On moonlit night I wander free, my mind to roam on thoughts of thee. With midnight darkness beckoning my heart toward mystic fantasy: Come, dream in me!

How beautiful, this night in June! And here, upon the velvet dune, I weep with joy beneath the moon. The path lies dark before my sight, and yet my feet with pure delight trod onward through the blackened vale, beneath the starry sky so bright.

O share thy light!

These woods, their weary wanderer soon in awe and fearful wonder swoon; I weep with joy beneath the moon.

And as the darkened hours flee, my heart beats ever rapidly. Though heavy hang my eyes with sleep, my singing soul, it cries to thee: Come sing with me!

The twinkling sky casts forth its tune: O must I leave thy charms so soon? I weep with joy beneath the moon.

Elegy*

Day is done, gone the sun from the lakes, from the hills, from the sky. As we go, this we know: God is nigh.

In Bright Mansions Above+

In bright mansions above Lord, I want to live up yonder In bright mansions above. My father’s gone to Glory; I want to go there, too. Lord, I want to live up yonder In bright mansions above. In bright mansions above Lord, I want to live up yonder In bright mansions above.

My mother’s gone to Glory; I want to go there, too. Lord, I want to live up yonder In bright mansions above. In bright mansions above Lord, I want to live up yonder In bright mansions above.
Shenandoah+
arr. James Erb (b. 1926)

Oh Shenandoah,
I long to see you,
And hear your rolling river.

Oh Shenandoah,
I long to see you,
Way, we're bound away,
Across the wide Missouri.

I long to see your smiling valley,
And hear your rolling river,
I long to see your smiling valley,
Way, we're bound away,
Across the wide Missouri.

'Tis sev'n long years
since last I see you,
And hear your rolling river.

'Tis sev'n long years
since last I see you,
Way, we're bound away,
Across the wide Missouri.

Oh Shenandoah,
I long to see you,
And hear your rolling river.

Oh Shenandoah,
I long to see you,
Way, we're bound away,
Across the wide Missouri.

Dance with S'loyfn, S’yogn
Moira Smiley

S’loyfn, s’yogn shvartse volkn, S’fayft un blozt der vint.
Fun sibiryen shikt dayn tate Dir a grus, mayn kind!
Nor der vint, er brengt undz grusn Fun dem kaltn land;
Dortn shteyet er, a lopate Halt er in der hant.
Un er grobt alts tifer, tifer, Varft di erd aroys;
Nit ge zorgt dokhfarn sheker Grobt er kvorim oys.

Dark clouds race and rush, the wind whistles and blows.
Your father sends greetings from Siberia to you, my child.
It is the wind that brings a greeting from that cold land.
There your father stands with a shovel in hand.
And he digs deeper and deeper—shoveling out the earth.
Don't worry—he's digging graves for all lies.

(He's neither the first nor the last to fall in the field. But don't worry, my child, a great hero bore you. And you'll grow up to be a hero. So sleep, sleep now. Gather your strength for the future my only child.)

My Soul's Been Anchored
Moses Hogan (1957–2003)
Justin Fatu Su’esu’e, tenor

In the Lord, in the Lord.
My soul’s been anchored in the Lord.

Do you love Him? God almighty?
Are you anchored? My soul’s been anchored in the Lord.

Will you serve Him? God almighty?
Are you anchored? My soul’s been anchored in the Lord.

Hallelujah, will you praise Him? God almighty!
Are you anchored? My soul’s been anchored in the Lord.

Lord I’m anchored, Lord I love You, yes I’ll serve You, Lord I’ll praise You.
Hallelujah! My soul’s been anchored in the Lord.

Program notes by Matthew D. Brady, 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 theatre. The College consists of three divisions: Westminster Choir College, the School of Fine and Performing Arts and Westminster Conservatory.

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

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

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

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

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

Rider’s rigorous, hands-on learning prepares students to think critically and communicate clearly to become socially responsible leaders.
About the Artists

Westminster Choir

Setting the standard for choral excellence for 93 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 prestigious Spoleto Festival USA since 1977, performing both in concert and as the opera chorus.

The ensemble’s 2013–2014 season includes a concert tour of Texas and Oklahoma, the release of a new recording, performances and broadcasts at its home in Princeton and its annual residency at the Spoleto Festival USA, where it will serve as the opera chorus and present several concerts.

The Heart’s Reflection: Music of Daniel Elder, the Westminster Choir’s recently released third recording with Maestro Joe Miller, has been described by Classics Today as “first rate” and “highly recommended.” Their second recording, 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. It was the centerpiece of the PRI Radio broadcast Noël—A Christmas from Paris, hosted by Bill McGlaughlin.

The choir’s debut recording with Maestro Miller, Flower of Beauty, 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 2013–2014 season includes performances of Beethoven’s Symphony No. 9 with The Philadelphia Orchestra conducted by Yannick Nézet-Séguin; Handel’s Messiah with the New York Philharmonic conducted by Andrew Manze, Rachmaninoff’s The Bells with The Philadelphia Orchestra conducted by Vladimir Jurowski and Christopher Rouse’s Requiem with the New York Philharmonic conducted by Alan Gilbert.

Joe Miller

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

His 2013–2014 season with the Westminster Choir includes the release of their new recording The Heart’s Reflection: Music of Daniel Elder; several national radio broadcasts; a concert tour of Oklahoma and Texas; and their annual residency at the Spoleto Festival USA, which will include the first fully staged production of John Adams’ opera oratorio El Niño.

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: “Joe Miller’s Westminster Symphonic Choir was subtle when asked and powerful when turned loose,” [The New York Times]. Recent seasons have included performances with Sir Simon Rattle (Philharmoniker Berliner), Yannick Nézet-Séguin (The Philadelphia Orchestra) and Gustavo Dudamel (Simón Bolívar Symphony Orchestra of Venezuela).

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. In demand as a guest conductor and clinician, his recent residencies have included Baldwin-Wallace Conservatory of Music, Temple University and the Berlin Radio Symphony Chorus.
SOPRANO
Sachi Aoki, Tochigi, Japan
Christianna Barnard, Pittsburgh, PA
Nicola Bertoni, Washington, D.C.*
Katherine Caughlin, Tonkawa, OK
Nicole Fragala, East Islip, NY
Kristin Hill, Dallas, TX
Jane Meditz, Wethersfield, CT
Allison Miller, Western Springs, IL
Jessica Moreno, Riverhead, NY
Jorie Moss, Indianapolis, IN
Vivian Ming-wai Suen, Hong Kong

ALTO
Lena Andreala, Bass River NJ
Ana Magdalena Delgado Vargas, Santo Domingo, DR*
Gillian Hurst, Rockport, MA
Lauren J. Kelly, Ambler, PA
Catherine Paige Kenley, Riner, VA
Jessica Kerler, Wind Gap, PA
Arielle Klein, Syosset, NY
Sarah A. Michal, Fresno, CA
Erinn Senseig, Reading, PA
Emily Sung, Lawrenceville, NJ

TENOR
Chaequan Anderson, Newark, DE
Matthew D. Brady, Ann Arbor, MI*
Garrett Khoshinejad, Duncanville, TX
Keith Lathrom, Houston, TX
Maximilian Nolin, Kent, OH
Evan Rieger, King of Prussia, PA
Justin Fatu Su’esue, Modesto, CA
Shane Thomas, Jr, DeLand, FL
Alex Underwood, Russell, KS
Mike Williams, Blue Point, NY

BASS
Ryan Brown, Rome, ME
Vinroy D. Brown, Jr., North Brunswick, NJ
Patrick Dunnevant, Richmond, VA
Benjamin Hawkinson, Gilbert, AZ
John Irving, Dallas, TX*
Dominic Lam, Hong Kong
Andrew Lusher, Oneida, NY
Thomas Lynch, Lynbrook, NY
Andrew Maggio, Pittstown, NJ
Trevor Sands, Boyertown, PA
McCleary Searles, Mt. Carol, IL
Michael Spaziani, West Chester, PA
Tyler Weakland, State College, PA

*Indicates section leader
Roster approved as of October 22, 2013

2014 Tour

Friday, January 10 • 7:30 p.m.
Trinity Episcopal Church
(Music at 501 Concerts)
501 S. Cincinnati Avenue
Tulsa, OK
918-582-4128
musicat501.org

Saturday, January 11 • 8 p.m.
Petree Recital Hall
Wanda L. Bass Music Center
Oklahoma City University
2501 North Blackwelder Avenue
Oklahoma City, OK
405-232-7464
Co-presented with the Canterbury Choral Society
www.Canterburyokc.com

Sunday, January 12 • 7 p.m.
Arborlawn United Methodist Church
5001 Briarhaven Road
Fort Worth, TX
817-731-0701
www.musicatarborlawn.com

Tuesday, January 14 • 7:30 p.m.
Church of the Incarnation
3966 McKinney Avenue
Dallas, TX
214-521-5101
incarnation.org

Thursday, January 16 • 7:30 p.m.
University Presbyterian Church
2203 San Antonio Street
Austin, TX
512-476-5321
upaustin.org

Saturday, January 18 • 7 p.m.
Clear Lake United Methodist Church
16335 El Camino Real
Houston, TX
281-488-5110
www.clearlakemethodist.org
Westminster Firsts

A Classical Legacy

1920 Westminster Choir was established by John Finley Williamson at the Westminster Presbyterian Church in Dayton, Ohio.

1926 The Westminster Choir School was founded.

1928 Westminster Choir and the Cincinnati Symphony made the nation’s first coast-to-coast radio broadcast, aired over Station WLW.

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

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

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

1938 Westminster Choir, with conductor and founder Dr. John Finley Williamson, presented the first U.S. performance of Joseph Haydn’s The Seven Last Words. The performance also featured a volunteer orchestra of Princetonians, including Albert Einstein in the violin section.

1939 The Choir sang at the dedication of the New York World’s Fair.

1957 Westminster Choir completed a five-month, globe-circling tour under the auspices of the U.S. Department of State’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 première of Panufnik’s Universal Prayer at the Cathedral of St. John the Divine in New York and recorded Dave Brubeck’s The Gates of Justice on Decca with conductor Erich Kunzel.

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

1972 Westminster Choir performed and recorded the American première 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 Case of 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 the New York Philharmonic, America’s oldest permanent orchestra.

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

1990 Westminster Choir performed the world première 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.

1992 Westminster Choir College merged with Rider University.

1999 Westminster Symphonic Choir performed the world première of Kaija Saariaho’s Otra Mar, Seven Preludes for the New Millennium with the New York Philharmonic conducted by Kurt Masur.

2001 Westminster Choir and the New York Philharmonic, conducted by Joseph Flummerfelt, performed the world première 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 PRL 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 Aria 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 première.

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 Westminster Symphonic Choir performed with Gustavo Dudamel and the Simón Bolívar Symphony Orchestra for the first time.

2013 Westminster Symphonic Choir performed with the West-Eastern Divan Orchestra conducted by Daniel Barenboim for the first time.
When the United States was attacked by terrorists in September 2001, Matthew Brady was a sophomore majoring in Music Education at Western Michigan University. “I sat there for days watching the attacks on television, feeling like there was nothing I could do about it,” he says. “That feeling just didn’t sit well with me. So I enrolled in the Army Reserve the summer after 9/11.”

The following year he was activated for service in Iraq, where he served as a transportation operator, providing convoy security. Currently he is serving as a light infantry drill sergeant. “My experiences with the military add an element to my person and my teaching that I wouldn’t have gained elsewhere. Now, I’m an avid patriot with a broad view of the kind of world we live in.”

After completing his tour of duty, Matthew earned his bachelor’s degree and taught music in the Michigan public schools before deciding to pursue a master’s degree in Choral Conducting at Westminster Choir College.

His ultimate goal is to teach music in whatever capacity possible. “I don’t feel like I picked music, I feel like music picked me,” he said. “I believe that everyone has a bag of talents and if you can use those talents to help people, you’ll enjoy life.”

Matthew’s story epitomizes the commitment to service through music shared by all Westminster Choir College students—98 percent of whom receive financial aid.

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

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
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Westminster Choir’s first full recording with Maestro Miller

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